

# KATINKA

A MUSICAL PLAY

as presented by Mr. Arthur Hammerstein

Book and Lyrics by  
OTTO HAUERBACH

Music by  
RUDOLF FRIML

Vocal Score  
Price \$2.00 net.



G. SCHIRMER



*Richard Stone*

The Musical Play

# KATINKA

In Three Acts

As Presented by

MR. ARTHUR HAMMERSTEIN

The Book and Lyrics by  
OTTO HAUERBACH

The Music by  
RUDOLF FRIML

Authors of "THE FIREFLY" and "HIGH JINKS"



VOCAL SCORE

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# KATINKA

PRODUCED FOR THE FIRST TIME  
AT THE PARK THEATRE, MORRISTOWN, N. J.

DECEMBER, 2nd, 1915

UNDER THE MANAGEMENT OF  
ARTHUR HAMMERSTEIN

AND

UNDER THE STAGE DIRECTION

OF

FRANK SMITHSON



MUSICAL DIRECTOR  
JOHN MCGHIE



## CAST OF CHARACTERS

VARENKA, Katinka's maid	NINA NAPIER
PETROV, an old servant to Boris	ALBERT SACKETT
BORIS STROGOFF, Russian ambassador to Austria	COUNT LORRIE GRIMALDI
KATINKA, his bride	MAY NAUDAIN
TATIANA, Katinka's mother	NORMA MENDOZA
IVAN DIMITRI (Katinka's sweetheart), an attaché to the Russian ambassador	SAMUEL ASH
THADDEUS HOPPER, a wealthy American	FRANKLIN ARDELL
RUSSIAN DANCERS	{ EDMUND MAKALIF
	{ MAY THOMPSON
HALIF, a Circassian slave trader	A. ROBINS
KNOPF, manager Café-Turkois-in-Vienna	W. J. MCCARTHY
ABDUL, a harem assistant	DANIEL BAKER
ARIF BEY, warden of Izzet Pasha's harem	ED. DURAND
OLGA (NASHAN), first wife to Boris	EDITH DECKER
MRS. HELEN HOPPER, Thaddeus Hopper's wife	ADELE ROWLAND
A SPY	HARRY CINTON
M. PIERRE, porter at Hôtel Riche, Constantinople	GUSTAV SCHULTZ
DANCER	HELEN KRONER

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Guests, travelers, visitors, Austrian and Russian officers, Vienna dancers, American and Turkish girls, bridesmaids, flower girls, slave girls, barmaids, serving maids, flunkies, waiters, etc., etc.



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# ACT I

## Opening Chorus

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

*Allegro vivace*

*f*  
*sempre staccato*

**SOPRANO** *Moderato*  
Give then your to - kens

**ALTO** *ff*  
Give then your to - kens

**TENOR** *ff*  
Give then your to - kens

**BASS** *ff*  
Give then your to - kens

*p* *rit.* *ff*

Red. Red.

ten - der and true, \_\_\_\_\_

ten - der and true, \_\_\_\_\_

ten - der and true, \_\_\_\_\_

ten - der and true, \_\_\_\_\_

Harp

Ped. \* Ped.

*mf* Keep and guard them ev - er! *pp*

*mf* Keep and guard them ev - er! *pp*

*mf* Keep and guard them ev - er! *pp*

*mf* Keep and guard them ev - er! *pp*

Keep and guard them ev - er!

*mf* *pp*



*f*  
Heav'n bless the bond that bind - eth these two,  
*f*  
Heav'n bless the bond that bind - eth these two,  
*f*  
Heav'n bless the bond that bind - eth these two,  
*f*  
Heav'n bless the bond that bind - eth these two,

*f*  
\* \* \* \* \*

*rit.* Allegro  
Let no man dare to sev - er.  
*rit.* Allegro  
Let no man dare to sev - er.  
*rit.* Allegro  
Let no man dare to sev - er.  
*rit.* Allegro  
Let no man dare to sev - er.

*rit.* *f*  
\* \* \* \* \*

*mf* *rit.*  
So they are man and wife, Mar-ried for life! Bo-ris is swell-ing with pride!\_\_\_\_\_

*mf* *rit.*  
So they are man and wife, Mar-ried for life! Bo-ris is swell-ing with pride!\_\_\_\_\_

*mf* *rit.*  
So they are man and wife, Mar-ried for life! Bo-ris is swell-ing with pride!\_\_\_\_\_

*mf* *rit.*  
So they are man and wife, Mar-ried for life! Bo-ris is swell-ing with pride!\_\_\_\_\_

*mf* *leggiero* *rit.*

*a tempo*  
Charm - ing Ka - tin - ka fair Tries all her blush-es to

*a tempo*  
Charm - ing Ka - tin - ka fair Tries all her blush-es to

*a tempo*  
Tear - ful and trem-bling there, Charm - ing Ka - tin - ka fair Tries all her blush-es to

*a tempo*  
Tear - ful and trem-bling there, Charm - ing Ka - tin - ka fair Tries all her blush-es to

hide! \_\_\_\_\_ For she's now a bride! \_\_\_\_\_

hide, to hide! \_\_\_\_\_ For she's now a bride! \_\_\_\_\_

hide! all her blushes to hide, For she's now a bride! \_\_\_\_\_

hide! all her blushes to hide, For she's now a bride! \_\_\_\_\_

The first system contains four vocal staves and two piano staves. The vocal parts are in a B-flat major key with a common time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

*mf* Spread then the fes-tive board For her new lord! *rit.* Bring forth the ros-y red wine. \_\_\_\_\_

*mf* Spread then the fes-tive board For her new lord! *rit.* Bring forth the ros-y red wine. \_\_\_\_\_

*mf* Spread then the fes-tive board For her new lord! *rit.* Bring forth the ros-y red wine. \_\_\_\_\_

*mf* Spread then the fes-tive board For her new lord! *rit.* Bring forth the ros-y red wine. \_\_\_\_\_

The second system continues with four vocal staves and two piano staves. The lyrics are repeated for three different vocal parts. The piano accompaniment includes dynamic markings such as *mf* and *rit.* (ritardando). The piano part features a mix of chords and moving lines.

*a tempo*

And for Ka - tin-ka's sake Gar - lands of flow-ers we'll

*a tempo*

And for Ka - tin-ka's sake Gar - lands of flow-ers we'll

*a tempo*

Bring in the wed-ding-cake, And for Ka - tin-ka's sake Gar - lands of flow-ers we'll

*a tempo*

Bring in the wed-ding-cake, And for Ka - tin-ka's sake Gar - lands of flow-ers we'll

twine, \_\_\_\_\_ For Cu - pid's shrine! \_\_\_\_\_

twine, \_\_\_\_\_ For Cu - pid's shrine! \_\_\_\_\_

twine, flow-ers we will twine, For Cu - pid's shrine! \_\_\_\_\_

twine, flow-ers we will twine, For Cu - pid's shrine! \_\_\_\_\_

Moderato

Now do the church doors out-ward swing, While pret-ty bridesmaids sing, ———

*f* Now do the church doors out-ward swing, While pret-ty bridesmaids sing, ———

*f* Now do the church doors out-ward swing, While pret-ty bridesmaids sing, ——— And like

*f* Now do the church doors out-ward swing, While pret-ty bridesmaids sing, ——— And like

Moderato

*f*

Andante

High in the gild-ed spire Wed-ding-bells gai - ly

High in the gild-ed spire Wed-ding-bells gai - ly

notes from an an-gel-choir, High in the gild-ed spire Wed-ding-bells gai - ly

notes from an an-gel-choir, High in the gild-ed spire Wed-ding-bells gai - ly

Andante

*f*

Tempo di Valse

ring! Ring! Ring!

ring! Ring! Ring!

ring! Ring! Ring!

ring! Ring! Ring!

Tempo di Valse

\* *p* *Red.* *Red.*

Ring out your ti - dings, Dear old bells, \_\_\_\_\_

Ring out your ti - dings, Dear old bells, \_\_\_\_\_

Ring out your ti - dings, Dear old bells, \_\_\_\_\_

Ring out your ti - dings, Dear old bells, \_\_\_\_\_

*mf*  
Ring! Ring! Ring for your chid - ing True

*mf*  
Ring! Ring! Ring for your chid - ing True

*mf*  
Ring! Ring! Ring for your chid - ing True

*mf*  
Ring! Ring! Ring for your chid - ing True

*p*  
love spells; Fling, fling,

*p*  
love spells; Fling, fling,

*p*  
love spells; Fling, fling,

*p*  
love spells; Fling, fling,

fling out your gold - en notes so clear,

fling out your gold - en notes so clear,

fling out your gold - en notes so clear,

fling out your gold - en notes so clear,

*mf* Cling, cling, cling to your old - en

*mf* Cling, cling, cling to your old - en

*mf* Cling, cling, cling cling to your

*mf* Cling, cling, cling cling to your



mot - to dear: \_\_\_\_\_

mot - to dear: \_\_\_\_\_ *p* Hon - or, love and o -

mot - to dear: \_\_\_\_\_ *p* For "to hon - or and

mot - to dear: \_\_\_\_\_ *p* For "to hon - or and

The piano accompaniment consists of two staves (treble and bass clef) with a 7/8 time signature. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, often with slurs and accents. Dynamics include *p* (piano).

*p* Love \_\_\_\_\_ is far bet - ter than wast - ing, wast - ing a -

bey is bet - ter than wast - ing, wast - ing a -

love and o - bey" Is far bet - ter than wast - ing a - way. So

love and o - bey" Is far bet - ter than wast - ing a - way. So

The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal lines. Dynamics include *p* (piano).

The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal lines. Dynamics include *p* (piano).



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# Vienna Girls

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

*Allegro*

*mf* *fz* *fz*

*molto rit.*

If one is look-ing for the right girl, One who knows the art—

*p* *molto rit.*

*a tempo*

Of sooth-ing head and heart:— For she must

*a tempo* *fz* *fz*

*Red.* \*

be both day and night girl, — With pret - ty, wit - ty ways — That bright-en

days, \_\_\_\_\_ And that light in her eyes when it's night, \_\_\_\_\_

— That's the kind you'll be sur - est to find \_\_\_\_\_ In Vi -

en - na! In Vi - en - na girls are bright - est, \_\_\_\_\_ Their hearts are

light - est, \_\_\_\_\_ Their eyes are ev - er fair; \_\_\_\_\_ When they

*a tempo*

smile, their lips un - cov - er pearls the whit - est ——— And their laugh - ter rings like

*a tempo*

*fz*

mu - sic ev - 'ry - where ——— In Vi - en - na! In Vi - en - na girls are

*fz*

spright - ly, ——— They ca - per night - ly ——— In sweet, se - duc - tive swirls, —

*rit.*

*fz* *fz* *f* *cresc.* *rit.*

— And they love it when you dare to hold them slight - ly tight - ly,

*a tempo*

*a tempo*

*fz*

*rit.* *a tempo*

For they are Vi - en-na — girls! — In Vi - en - - -

*a tempo*

In Vi - en - na, in Vi -

*a tempo*

In Vi - en - na, in Vi -

*a tempo*

In Vi - en - na, in Vi -

*a tempo*

In Vi - en - na, in Vi -

*a tempo*

In Vi - en - na, in Vi -

The first system of the musical score features five vocal staves and a piano accompaniment. The vocal parts begin with the lyrics 'For they are Vi - en-na — girls! —' followed by 'In Vi - en - - -'. The piano accompaniment includes dynamic markings such as *rit.* and *a tempo*, and a *fz* marking in the lower register.

*rit.*

- - na girls are bright - - - - est, Their eyes are

*rit.*

en - na girls are bright - est, — Their hearts are light - est, — Their eyes are

*rit.*

en - na girls are bright - est, — Their hearts are light - est, — Their eyes are

*rit.*

en - na girls are bright - est, — Their hearts are light - est, — Their eyes are

*rit.*

en - na girls are bright - est, — Their hearts are light - est, — Their eyes are

*fz* *fz* *fz* *fz* *cresc.* *rit.*

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts repeat the lyrics: '- - na girls are bright - - - - est, Their eyes are', 'en - na girls are bright - est, — Their hearts are light - est, — Their eyes are', and so on. The piano accompaniment features dynamic markings including *fz* and *cresc.*, and concludes with a *rit.* marking.

*a tempo*  
 ev - er fair; — When they smile their lips un - cov - er pearls the whit - est, —

*a tempo*  
 ev - er fair; —

*a tempo*  
 ev - er fair; —

*a tempo*  
 ev - er fair; — When they smile their lips un - cov - er pearls the whit - est, —

*a tempo*  
 ev - er fair; — When they smile their lips un - cov - er pearls the whit - est, —

*a tempo*  
*fz*

Ah! — In Vi -

And their laugh - ter rings like mu - sic ev - 'ry - where — In Vi -

And their laugh - ter rings like mu - sic ev - 'ry - where — In Vi -

— And their laugh - ter rings like mu - sic ev - 'ry - where — In Vi -

— And their laugh - ter rings like mu - sic ev - 'ry - where — In Vi -

en - - - - na girls are spright - - - -

en - na! In Vi - en - na girls are spright - ly, They ca - per

en - na! In Vi - en - na girls are spright - ly, They ca - per

en - na! In Vi - en - na girls are spright - ly, They ca - per

en - na! In Vi - en - na girls are spright - ly, They ca - per

*fz*

ly, In sweet, se - duc - tive swirls, And they

night - ly In sweet, se - duc - tive swirls, And they

night - ly In sweet, se - duc - tive swirls, And they

night - ly In sweet, se - duc - tive swirls, And they

night - ly In sweet, se - duc - tive swirls, And they

*rit.*

*fz*



*a tempo*

love \_\_\_\_\_ right - ly,

*a tempo*

love it when you dare to hold them slight - ly tight - ly,

*a tempo*

love it when you dare to hold them slight - ly tight - ly,

*a tempo*

love it when you dare to hold them slight - ly tight - ly,

*a tempo*

love it when you dare to hold them slight - ly tight - ly,

For they are Vi - en - na \_\_\_\_\_ girls! \_\_\_\_\_

For they are Vi - en - na \_\_\_\_\_ girls! \_\_\_\_\_

For they are Vi - en - na \_\_\_\_\_ girls! \_\_\_\_\_

For they are Vi - en - na \_\_\_\_\_ girls! \_\_\_\_\_

For they are Vi - en - na \_\_\_\_\_ girls! \_\_\_\_\_

*ff*

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# The Bride

## Ensemble

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

### Marziale

*ff* *3*

*fz* *3*

*p* *3* *cresc.*

*ff rit.* *3* *rit.*

## SOPRANO

*f a tempo*

Wel - - come the bride with song And an - thems of golden cheer, —

## ALTO

*f a tempo*

Wel - - come the bride with song And an - thems of golden cheer, —

## TENOR

*f a tempo*

Wel - - come the bride with song And an - thems of golden cheer, — With anthems

## BASS

*f a tempo*

Wel - - come the bride with song And an - thems of golden cheer, — With anthems

*a tempo*

Ped.

\*

With cheer, — And may their hap - pi-ness be

With cheer, — And may their hap - pi-ness be

ring-ing clear, Dis-pel-ling doubt and fear, And may their hap pi-ness be

ring-ing clear, Dis-pel-ling doubt and fear, And may their hap - pi-ness be

long, — And may the bonds be strong, And sealed with a love most dear.

long, — And may the bonds be strong, And sealed with a love most dear.

long, — And may the bonds be strong, And sealed with a love most dear.

long, — And may the bonds be strong, And sealed with a love most dear.

*ff*

*f* Wel - - come the luck-y man, Who stands by her tender side, — His *mf*

*f* Wel - - come the luck-y man, Who stands by her tender side, — His *mf*

*f* Wel - - come the luck-y man, Who stands by her tender side, —

*f* Wel - - come the luck-y man, Who stands by her tender side, —

*f*

smiles be e'er up - on her, Ten - - der and  
 smiles be e'er up - on her, Ten - der and true,

*mf*  
 Ad.

true!  
 ten - der and true!  
 Du - ty, love and hon - - or Be his  
 Du - ty, love and hon - - or Be his

Ad.



*p* Be his guide, be his guide,  
*p* Be his guide, be his guide,  
*p* guide, Love be his guide, *cresc.* For she's his  
*p* guide, Love be his guide, *cresc.* For she's his

*p cresc.*  
*Ad.*

*cresc.* For she is his bride!  
*cresc.* For she is his bride!  
*ff* bride, his bride!  
*ff* bride, his bride!

*ff*  
*Ad.* \*

Long life of bliss they'll live, With blessings that Heav'n may give! —  
 Long life of bliss they'll live, With blessings that Heav'n may give! —  
 Long life of bliss they'll live, With blessings that Heav'n may give! — And may their  
 Long life of bliss they'll live, With blessings that Heav'n may give! — And may their

Ed. \*

And peace, — And on this hap - py new - made home — May nev - er  
 And peace, — And on this hap - py new - made home — May nev - er  
 worries cease And on - ly joys increase, And on this hap - py new - made home — May nev - er  
 worries cease And on - ly joys increase, And on this hap - py new - made home — May nev - er

shade of shame or sor-row or trou-ble come! \_\_\_\_\_

shade of shame or sor-row or trou-ble come! \_\_\_\_\_

shade of shame or sor-row or trou-ble come! \_\_\_\_\_

shade of shame or sor-row or trou-ble come! \_\_\_\_\_

*ff*

*f* So once a-gain with song and an-them We greet the bride, *mf* And the

*f* So once a-gain with song and an-them We greet the bride, \_\_\_\_\_

*f* So once a-gain with song and an-them We greet the bride, \_\_\_\_\_

*f* So once a-gain with song and an-them We greet the bride, \_\_\_\_\_

*f* *mf*



*cresc.* *rit. molto*  
 luck - y man who walks by her side; May the bloom of their love a -

*mf* *cresc.* *rit. molto*  
 The luck - y man who walks, walks by her side; May the bloom of their love a -

*mf* *cresc.* *rit. molto*  
 The luck - y man who walks, — walks by her side; May the bloom of their love a -

*cresc.* *rit. molto*  
 The luck - y man who walks, — walks by her side; May the bloom of their love a -

*ff* *cresc.* *fff*  
 bide! May love a - bide!

*ff* *cresc.* *fff*  
 bide! May love a - bide!

*ff* *cresc.* *fff*  
 bide! May love a - bide!

*ff* *cresc.* *fff*  
 bide! May love a - bide!

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# One Who Will Understand

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

**Vivo**

*f*

**Tempo di Valse**  
**Katinka**

K. *p* I will breathe all the joy of my heart \_\_\_\_\_ *rit.* In a

*fz* *rit.*

**Chorus**

K. *a tempo* *p* song, just a simple song; Would its notes could but im -

**SOPRANO** *a tempo* *p* In a song, simple song.

**ALTO** *a tempo* *p* In a song, simple song.

**TENOR** *a tempo* *p* In a song, simple song.

**BASS** *a tempo* *p* In a song, simple song.

*a tempo* *p*

*cresc.* *mf* *rit.*

part \_\_\_\_\_ Thoughts that here with - in me throng!

*mf* *rit.*

What a dear, what a dear, what a

*mf* *rit.*

What a dear, what a dear, what a

*mf* *rit.*

What a dear, what a dear, what a

*mf* *rit.*

What a dear, what a dear, what a

*cresc.* *mf* *rit.*

*a tempo* *p* *cresc.* *rit.*

I will teach its re-frain to the breeze, \_\_\_\_\_ Where 'twill live \_\_\_\_\_ or \_\_\_\_\_

*a tempo* *p* *rit.*

song! \_\_\_\_\_ Where 'twill live \_\_\_\_\_

*a tempo* *p* *rit.*

song! \_\_\_\_\_ Where 'twill live \_\_\_\_\_

*a tempo* *p* *rit.*

song! \_\_\_\_\_ Where 'twill live \_\_\_\_\_

*a tempo* *p* *rit.*

song! \_\_\_\_\_ Where 'twill live \_\_\_\_\_

*a tempo* *p* *cresc.* *rit.*

*f* *mf poco accel.*

die! Or may - be some - one some - where please, And

*f* *mf poco accel.*

or 'twill die! Or may-be some-one, or may-be some-where,

*f* *mf poco accel.*

or 'twill die! Or may-be some-one, or may-be some-where,

*f* *mf poco accel.*

or 'twill die! Or may-be some-one, or may-be some-where,

*f* *mf poco accel.*

or 'twill die! Or may-be some-one, or may-be some-where,

*rit.*

rob a soul \_\_\_\_\_ of a sigh. \_\_\_\_\_

*rit.*

Rob a soul of sighs. \_\_\_\_\_

*rit.*

Rob a soul of sighs. \_\_\_\_\_

*rit.*

Rob a soul of sighs. \_\_\_\_\_

*rit.*

Rob a soul of sighs. \_\_\_\_\_

*rit.*

*p*

## Valse lente

K. *p*

In the heart \_\_\_\_\_ of a song \_\_\_\_\_ I have hid - den my

K. *p*

heart and its burn - - ing, To its mea - - - sures be -

K. *cresc.* *mf rit.*

longs \_\_\_\_\_ All my soul's ea - ger yearn - ing; -

K. *a tempo* *p*

Its re - frain \_\_\_\_\_ May yet reign, \_\_\_\_\_ O - ver

*pp* *mf* *cresc.*

K. sea and land, Thousands yet may

*pp* *mf* *cresc.*

K. hear it, Man - y who will cheer it: One who will un - der - stand!

*pp*

*pp*

K. In the glowing heart of a sim-ple song I have hid - den my

Ivan

I. In the glowing heart of a sim-ple song I have hid - den my

*p*

*mf* *p*

In the heart of a song She has hid - den her

*mf* *p*

In the heart of a song She has hid - den her

*mf* *p*

In the heart of a song She has hid - den her

*mf* *p*

In the heart of a song She has hid - den her

*mf* *p*

K. heart and its burn - - ing, To its mea - - sures \_\_\_\_\_ My soul's *cresc.*

I. heart and its burn - - ing, To its mea - sures there be - longs My soul's *cresc.*

heart and its burn - - ing, *mf* To its mea - - sures be - longs \_\_\_\_\_ All my soul's *cresc.*

heart and its burn - - ing, *mf* To its mea - - sures be - longs \_\_\_\_\_ All my soul's *cresc.*

heart and its burn - - ing, *mf* To its mea - - sures be - longs \_\_\_\_\_ All my soul's *cresc.*

heart and its burn - - ing, *mf* To its mea - - sures be - longs \_\_\_\_\_ All my soul's *cresc.*

heart and its burn - - ing, To its mea - - sures be - longs \_\_\_\_\_ All my soul's

K. *f rit.* ea - ger yearn - ing, — *a tempo mf* Its re - refrain may reign, its re - refrain may reign O - ver

I. *f rit.* ea - ger yearn - ing, *a tempo mf* Its re - refrain may reign, its re - refrain may reign O - ver

*f rit.* ea - ger yearn - ing, *mf a tempo* Its re - refrain \_\_\_\_\_ may yet reign \_\_\_\_\_ O - ver

*f rit.* ea - ger yearn - ing, *mf a tempo* Its re - refrain \_\_\_\_\_ may yet reign \_\_\_\_\_ O - ver

*f rit.* ea - ger yearn - ing, *mf a tempo* Its re - refrain \_\_\_\_\_ may yet reign \_\_\_\_\_ O - ver

*f rit.* ea - ger yearn - ing, *mf a tempo* Its re - refrain \_\_\_\_\_ may yet reign \_\_\_\_\_ O - ver

ea - ger yearn - ing, Its re - refrain \_\_\_\_\_ may yet reign \_\_\_\_\_ O - ver

*pp* sea and land, *p cresc.* Thou-sands yet may hear it, Man - y who will

*pp* o - ver sea and land, *p cresc.* Thou-sands yet may hear it, Man - y who will

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp* *p cresc.*

*pp* cheer it: One who will un - der - stand!

*pp* cheer it: One who will un - der - stand!

*pp* cheer it: One who will un - der - stand!

*pp* cheer it: One who will un - der - stand!

*pp* cheer it: One who will un - der - stand!

*pp* cheer it: One who will un - der - stand!

*pp* cheer it: One who will un - der - stand!

*pp* *morendo*



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# Katinka Quartet

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

*Allegro moderato*

Tenor I In this ru-by cup of wine, Ka - tin - ka, Where the

Tenor II Where the

Bass I Where the

Bass II Where the

*mf* *p*

*cresc.*

bub-les shine, Ka - tin-ka, Cap-tive

*cresc.*

bub-les shine, Ka - tin-ka, Cap-tive

*p* *cresc.*

bub-les shine, Ka - tin-ka, They have caught the pret-ty grace of your smile Cap-tive

*cresc.*

bub-les shine, Ka - tin-ka, Cap-tive

*cresc.*

for a while, And the spar-kle of your eyes, Ka - tin - ka, Weaned from A-pril skies, Ka -  
 for a while, And the spar-kle of your eyes, Ka - tin - ka, Weaned from A-pril skies, Ka -  
 for a while, And the spar-kle of your eyes, Ka - tin - ka, Weaned from A-pril skies, Ka -  
 for a while, And the spar-kle of your eyes, Ka - tin - ka, Weaned from A-pril skies, Ka -

REFRAIN

tin-ka, bright-ly gleams Like a star seen in dreams. Sweet Ka-  
 tin-ka, bright-ly gleams Like a star seen in dreams. Sweet Ka-  
 tin-ka, In this gob-let's crys-tal depths bright-ly gleams Like a star seen in dreams. Sweet Ka-  
 tin-ka, bright-ly gleams Like a star seen in dreams. Sweet Ka-

*cresc.*  
tin - ka, sweet Ka - tin - ka! You are like a rose, Ka - tin - ka, Just as

*cresc.*  
tin - ka, sweet Ka - tin - ka! You are like a rose, Ka - tin - ka, Just as

*cresc.*  
tin - ka, sweet Ka - tin - ka! You are like a rose, Ka - tin - ka, Just as

*cresc.*  
tin - ka, sweet Ka - tin - ka! You are, like a rose, Ka - tin - ka, Just as

*cresc.*

*mf* fair, dear, just as rare, dear, *f* And I love you, Heav-en knows! E-ven

*mf* fair, dear, just as rare, dear, *f* And I love you, Heav-en knows!

*mf* fair, dear, just as rare, dear, *f* And I love you, Heav-en knows!

*mf* fair, dear, just as rare, dear, *f* And I love you, Heav-en knows!

*mf* *f* *p*

*rit.* *a tempo*

angels seem to worship you, For they've sent you their charms from the blue, Ah! my

*rit.* *a tempo*

E-ven angels seem to worship you, For they've sent you their charms from the blue, Ah! my

*rit.* *a tempo*

E-ven angels seem to worship you, For they've sent you their charms from the blue, Ah! my

*rit.* *a tempo*

E - ven angels worship you, For they've sent you their charms from the blue, Ah! my

The first system of the score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a 7/8 time signature. The lyrics are: "angels seem to worship you, For they've sent you their charms from the blue, Ah! my". The piano accompaniment features a melodic line in the right hand and a more rhythmic bass line in the left hand. Performance markings include *rit.* (ritardando) and *a tempo* (return to original tempo), along with a dynamic marking of *p* (piano).

*f* *mf* *mf* *mf* *f* *f*

joy, dear, were di - vine, — If you were on-ly mine! Sweet Ka - mine!

joy, dear, were di - vine, — If you were on-ly mine! Sweet Ka - mine!

joy, dear, were di - vine, — If you were on-ly mine! Sweet Ka - mine!

joy, dear, were di - vine, — If you were on-ly mine! Sweet Ka - mine!

joy, dear, were di - vine, — If you were on-ly mine! Sweet Ka - mine!

The second system of the score continues with four vocal staves and piano accompaniment. The lyrics are: "joy, dear, were di - vine, — If you were on-ly mine! Sweet Ka - mine!". The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Performance markings include *f* (forte), *mf* (mezzo-forte), and first/second endings. The system concludes with the instruction "Ped. Ped." (pedal).

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# In a Hurry

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Allegro

The musical score is written in G major (one sharp) and 2/4 time. It begins with a piano introduction in the left hand, marked *f*. The first system shows the piano accompaniment with a vocal line that begins in the second system. The lyrics are: "Ev-'ry real old Yan-kee's in a hur-ry, No mat-ter why or where he is or what he has to do, Sim-ply can-not live with-out his flur-ry;- Be-". The piano accompaniment includes a section labeled "Bells" in the second system, marked *p*. The score concludes with a final chord in the piano part.

fore he starts to do a thing, he's near-ly half-way through.

Of-ten, when he has to take a jour-ney, He's up and gone and home a-gain be-

fore you've time to pack; And when he's on the road, at an-y

turn he\_ Will meet him-self al-read-y com-ing back. He's in a

*mf*

*cresc.*

## REFRAIN

Vivace

hur - ry, a hur - ry at noon and night time, All time is

*mf*

flight - time, Be - lieve me, no time

*fz*

For him is slow time, It's al - ways hus - tle, rus - tle,

*fz*

bus - tle, tus - sle, Hus - tle, rus - tle, bus - tle In a hur - ry, a

*mf*

hur - ry! In spring or win - ter He is a sprint - er, Be -

lieve me, he's some hik - er, — He's no

pik - er! — Meets a girl on Sun - day — They are mar - ried

Mon - day. No mat - ter what he has to do, he's al - ways in a



hur - ry. He's in a hur - ry, a hur - ry at noon and

SOPRANO

ALTO

TENOR

BASS

He's in a hur - ry, a hur - ry at noon and

He's in a hur - ry, a hur - ry at noon and

He's in a hur - ry, a hur - ry at noon and

He's in a hur - ry, a hur - ry at noon and

night time, All time is flight-time, Be - lieve me,

night time, All time is flight-time, Be - lieve me,

night time, All time is flight-time, Be - lieve me,

night time, All time is flight-time, Be - lieve me,

night time, All time is flight-time, Be - lieve me,

night time, All time is flight-time, Be - lieve me,

no time For him is slow time, It's always hus-tle, rus-tle,

no time For him is slow time, It's always hus-tle, rus-tle,

no time For him is slow time, It's always hus-tle, rus-tle,

no time For him is slow time, It's always hus-tle, rus-tle,

no time For him is slow time, It's always hus-tle, rus-tle,

bus-tle, tus-sle, Hus-tle, rus-tle, bus-tle, In a hur-ry, a hur-ry! In

bus-tle, tus-sle, Hus-tle, rus-tle, bus-tle, In a hur-ry, a hur-ry! In

bus-tle, tus-sle, Hus-tle, rus-tle, bus-tle, In a hur-ry, a hur-ry! In

bus-tle, tus-sle, Hus-tle, rus-tle, bus-tle, In a hur-ry, a hur-ry! In

bus-tle, tus-sle, Hus-tle, rus-tle, bus-tle, In a hur-ry, a hur-ry! In

spring or win - ter He is a sprint-er, Be - lieve me,

spring or win - ter He is a sprint-er, Be - lieve me,

spring or win - ter He is a sprint-er, Be - lieve me,

spring or win - ter He is a sprint-er, Be - lieve me,

spring or win - ter He is a sprint-er, Be - lieve me,

he's some hik-er,— He's no pik-er.— Meets a girl on Sun-day—

he's some hik-er,— He's no pik-er.— Meets a girl on Sun-day—

he's some hik-er,— He's no pik-er.— Meets a girl on Sun-day—

he's some hik-er,— He's no pik-er.—

he's some hik-er,— He's no pik-er.—

*p* *cresc.*

They are mar-ried Mon-day. No mat-ter what he has to do, he's

No mat-ter what he has to do, he's

No mat-ter what he has to do, he's

They are mar-ried Mon-day. No mat-ter what he has to do, he's

They are mar-ried Mon-day. No mat-ter what he has to do, he's

*p cresc.*

al-ways in a hur-ry!

al-ways in a hur-ry!

al-ways in a hur-ry!

al-ways in a hur-ry!

al-ways in a hur-ry!

al-ways in a hur-ry!

*sf* *ff* *fz* *fz*

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# 'Tis the End, So Farewell!

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Vivo

*mf* *rit.*

Moderato  
*p* Katinka

Dear love, the hour of our part - ing has come at

*p*

last, For the die has been cast, All our

*Red.* \*

fond hopes are past. \_\_\_\_\_ Cru - el the pow'r

That has sun - der'd love's gold - en chain! \_\_\_\_\_ Ah! the an - guish and

*cresc.*

pain \_\_\_\_\_ Of sweet dreams that are dreamed in vain! \_\_\_\_\_ 'Tis the

*rit.* *p*

*rit.* *p*

℞.

\*

*a tempo*

end— so fare - well! 'Tis the end— so good -

Ivan *p*

'Tis the end— fare - well! 'Tis the end— good -

*a tempo*

Detailed description: This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major, 2/4 time, with a tempo marking of 'a tempo'. The lyrics are 'end— so fare - well! 'Tis the end— so good -'. The second system continues the vocal lines with the lyrics ''Tis the end— fare - well! 'Tis the end— good -'. The piano accompaniment continues with similar rhythmic patterns.

*p*

bye! When we wake from this spell, We'll be stran-gers at

*p* *mf*

bye! When we wake, we'll be stran-gers at

*p* *mf*

Detailed description: This system contains the third and fourth systems of music. The vocal staves continue with the lyrics 'bye! When we wake from this spell, We'll be stran-gers at' and 'bye! When we wake, we'll be stran-gers at'. The piano accompaniment features a dynamic marking of 'p' (piano) and 'mf' (mezzo-forte). The music includes various musical notations such as slurs, ties, and rests.

*p* *cresc.*

last, you and I; All the joys we have known Will be

*p* *cresc.*

last, you and I; All the joys we've known

*p* *cresc.*

Detailed description: This system contains the fifth and sixth systems of music. The vocal staves continue with the lyrics 'last, you and I; All the joys we have known Will be' and 'last, you and I; All the joys we've known'. The piano accompaniment features a dynamic marking of 'p' (piano) and 'cresc.' (crescendo). The music includes various musical notations such as slurs, ties, and rests.

with - er'd and flown Like the ros - es that die

*cresc.* Will be with - er'd Like the ros - es that die

'Neath a gray au - tumn sky; And tho' spring come a -

'Neath a gray au - tumn sky; Tho' spring come,

gain, We shall seek them in vain.

come a - gain, We shall seek them in vain.



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# Russian Dance

Music by  
Rudolf Friml

Moderato

The first system of musical notation for the 'Russian Dance' piece. It consists of two staves, treble and bass clef, with a grand staff bracket on the left. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Moderato'. The music features a series of chords and melodic lines. Dynamics include *f* and *fz*. There are accents and slurs throughout the piece.

The second system of musical notation. It continues the piece with two staves. The key signature remains three sharps. The tempo is still 'Moderato'. Dynamics include *mf*. The music features a series of chords and melodic lines with accents and slurs.

The third system of musical notation. It continues the piece with two staves. The key signature remains three sharps. The tempo is still 'Moderato'. Dynamics include *f*. The music features a series of chords and melodic lines with accents and slurs.

Presto

The fourth system of musical notation. It continues the piece with two staves. The key signature remains three sharps and the time signature changes to 2/4. The tempo is marked 'Presto'. Dynamics include *ff*. The music features a series of chords and melodic lines with accents and slurs.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music consists of several measures with various note values, including eighth and sixteenth notes, and rests. Dynamic markings include accents (v) and a hairpin crescendo.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps. The music continues with similar note values and rests. A forte dynamic marking (**ff**) is present in the first measure. Dynamic markings include accents (v) and a hairpin crescendo.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps. The music continues with similar note values and rests. Dynamic markings include accents (v) and a hairpin crescendo.

Moderato

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps. The music continues with similar note values and rests. A forte dynamic marking (**ff**) is present in the first measure. Dynamic markings include accents (v) and a hairpin crescendo.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps. The music continues with similar note values and rests. A forte dynamic marking (**ff**) is present in the first measure. Dynamic markings include accents (v) and a hairpin crescendo. The system concludes with a double bar line and a key signature change to two sharps (F#, C#).

Vivo

First system of musical notation, measures 1-4. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The right hand features a trill in the first measure, followed by a series of chords. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *p* (piano) and *cresc.* (crescendo). A *mf* (mezzo-forte) dynamic is marked in the final measure of the system.

Second system of musical notation, measures 5-8. The right hand continues with chords and a trill in the fifth measure. The left hand maintains its eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) and a crescendo leading to the end of the system.

Third system of musical notation, measures 9-12. The right hand features a series of chords with accents. The left hand continues with eighth-note accompaniment. Dynamics include *ff* (fortissimo) and *f* (forte).

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with eighth notes and chords. The left hand continues with eighth-note accompaniment. A *mf* (mezzo-forte) dynamic is marked in the first measure of this system.

Fifth system of musical notation, measures 17-20. The right hand features a trill in the first measure, followed by chords. The left hand continues with eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) and a crescendo leading to the end of the system.

Meno mosso

First system of music, marked *Meno mosso*. It consists of two staves (treble and bass clef). The music features a series of chords and arpeggiated figures. Dynamics include *f* (forte) and *cresc.* (crescendo). There are several accents (*>*) and slurs over the notes.

Presto

Second system of music, marked *Presto*. It consists of two staves. The tempo is faster than the previous system. Dynamics include *f* and *cresc.*. The music features more active rhythmic patterns and slurs.

Third system of music. It consists of two staves. The music features a *tr* (trill) in the treble staff. Dynamics include *ff* (fortissimo). There are slurs and accents throughout the system.

Fourth system of music. It consists of two staves. The music features a series of chords and arpeggiated figures. Dynamics include *f*. There are slurs and accents throughout the system.

Fifth system of music, marked *ff marcato*. It consists of two staves. The music features a series of chords and arpeggiated figures. Dynamics include *ff*. There are slurs and accents throughout the system.

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# Finale

## Act I

Lyrics by Otto Hauerbach

Music by Rudolf Friml

Moderato

*mf*

Cello

*cresc.*

Katinka

*p*

Good-night! —

SOPRANO *p*

ALTO *p*

TENOR *p*

BASS *p*

Good-night! Good - - - night!

Good-night! Good - - - night!

*p*

K.

*p*  
The shad - ows draw their vel - vet shawl A -

*p*  
The shad - ows draw their vel - vet shawl A -

*p*  
The shad - ows draw their vel - vet shawl A -

*p*  
The shad - ows draw their vel - vet shawl A -

*p*

K.

*p* *cresc.*  
a - bout love's sweet re - treat, \_\_\_\_\_ And

*cresc.*  
bout love's sweet re - treat, \_\_\_\_\_ The stars have lit their can - dles tall To

*cresc.*  
bout love's sweet re - treat, \_\_\_\_\_ The stars have lit their can - dles tall To

*cresc.*  
bout love's sweet re - treat, \_\_\_\_\_ The stars have lit their can - dles tall To

*cresc.*  
bout love's sweet re - treat, \_\_\_\_\_ The stars have lit their can - dles tall To

*cresc.*

K. *dim.* guide young Cu - pid's feet. *p* Ah! may

*dim.* guide young Cu - pid's feet. *p* To Hy - men's hall! To Hy - men's hall! May

*dim.* guide young Cu - pid's feet. *p* To Hy - men's hall! To Hy - men's hall! May

*dim.* guide young Cu - pid's feet. *p* To Hy - men's hall! To Hy - men's hall! May

*dim.* guide young Cu - pid's feet. *p* To Hy - men's hall! To Hy - men's hall! May

*dim.* *p*

K. love's fair dreams be sweet! In Hy - men's hall, in Hy - men's hall, May *p*

love's fair dreams be sweet! In Hy - men's hall, in Hy - men's hall, May *p*

love's fair dreams be sweet! In Hy - men's hall, in Hy - men's hall, May *p*

love's fair dreams be sweet! In Hy - men's hall, in Hy - men's hall, May *p*

love's fair dreams be sweet! In Hy - men's hall, in Hy - men's hall, May *p*

love's fair dreams be sweet! In Hy - men's hall, in Hy - men's hall, May *p*

*mf* *p*

K. *molto rit.*  
 love's fair dreams be sweet! — Good - night! — good - night! —  
*molto rit.*  
 love's fair dreams be sweet! — Good-night! good-night!  
*molto rit.*  
 love's fair dreams be sweet! — Good-night! good-night!  
*molto rit.*  
 love's fair dreams be sweet! — Good-night! good-night!  
*molto rit.*  
 love's fair dreams be sweet! — Good-night! good-night!good-

*molto rit.*

K. *pp*  
 good - night! —  
*pp*  
 good - night! —  
*pp*  
 good - night! —  
*pp*  
 good - night! —  
*pp*  
 night! good - night! —

*pp* *pp*



Animato

Ivan

*ad libitum*

And now a toast to Bo-ris, Happy

Animato

*p* *cresc.* *ff* *mf*

I. own - er of Heav-en's fair-est star! To Bo - - ris! to *molto rit.*

To Bo - - ris! to *molto rit.*

To Bo - - ris! to *molto rit.*

To Bo - - ris! to *molto rit.*

To Bo - - ris! to *molto rit.*

To Bo - - ris! to *molto rit.*

*fz* *molto rit.*

I. *Vivo*

Bo - - ris!  
Bo - - ris!  
Bo - - ris!  
Bo - - ris!  
Bo - - ris!

*Vivo*

*Maestoso*  
*Boris* *f*

*animato*

I thank you, friends, both new and old, For wish-es so be-nign, I on-ly hope that

*animato*

B. *rit.* (Reels and spills wine) *a tempo* *f*

soon you'll hold The bliss that now is mine. And

*rit.*

B. as I spill this li - quid fire, A gift to gods a - bove, May

*a tempo*

B. they pour bless-ings and in - spire My heart's mate with true

*rit.*

*ff*

*p*

B. love. I thank you, friends, both new and old, For wish-es so be - nign, I

*a tempo* SOPRANO

He thanks his friends, both new and old, For wish-es so be - nign, We

*a tempo* ALTO

He thanks his friends, both new and old, For wish-es so be - nign, We

*a tempo* TENOR

He thanks his friends, both new and old, For wish-es so be - nign, We

*a tempo* BASS

He thanks his friends, both new and old, For wish-es so be - nign, We

*a tempo*

*animato* *rit.* *a tempo*

B. on-ly hope that soon you'll hold The bliss that now is mine. And as I spill this

*animato* *rit.* *a tempo*

on-ly hope that soon we'll hold The bliss that now is thine. And as we spill this

*animato* *rit.* *a tempo*

on-ly hope that soon we'll hold The bliss that now is thine. And as we spill this

*animato* *rit.* *a tempo*

on-ly hope that soon we'll hold The bliss that now is thine. And as we spill this

*animato* *rit.* *a tempo*

on-ly hope that soon we'll hold The bliss that now is thine. And as we spill this

*rit.*

B. li- quid fire, A gift to gods a- bove, May they pour blessings and in- spire My

*rit.*

li- quid fire, A gift to gods a- bove, May they pour blessings and in- spire

*rit.*

li- quid fire, A gift to gods a- bove, May they pour blessings and in- spire

*rit.*

li- quid fire, A gift to gods a- bove, May they pour blessings and in- spire

*rit.*

li- quid fire, A gift to gods a- bove, May they pour blessings and in- spire

Allegro

B. heart's mate with true love. with true love. with true love. with true love. with true love.

Allegro

Cadenza Harp

Corni

Moderato animato

Katinka

*mf* Jew-els of gold, di-a-dems old,

SOPRANOS *mf*

ALTS *mf* Re-move these jew-els of gold, These pearls and di-a-dems old,

Re-move these jew-els of gold, These pearls and di-a-dems old,

Ivan

Boris

Moderato animato

*mf*

K. For they but mar a fair-er beau-ty, now to un-fold,

For they but mar a fair-er beau-ty, — Which 'tis our du - ty — now to un-

I. For they but mar a fair-er beau-ty, — Now to un-fold,

B. Her grace and beau-ty, now un - -

*p*

K. now to un-fold, No one can paint the lil-ies  
 fold. No one can paint the lil-ies whit - er,  
 now to un-fold. No one can paint the lil-ies whit - er,

I. fold. Ah, cru - el  
 Ivan

B. fold.

K. white, No gems can make my charms seem bright, My blush-es  
 No gems can make your charms seem bright-er, So lay a-side  
 No gems can make your charms seem bright-er, So lay a-side

I. night! Ah, cru - el  
 Ah, hap - py night! When

B. Ah, hap - py night! When

*cresc.*



K. *rit.* *a tempo*  
 hide! Oh, that I might these glow-ing blush-es hide! No! no! no!

All that might hide The grac-es of our bride! Re-move these

All that might hide The grac-es of our bride! Re-move these

I. *rit.* *a tempo*  
 night! claim his bride! Pur - er than

B. *rit.* *a tempo*  
 I shall claim my bride! Pure as

K. *p*  
 no! No! no! no! Yes, but I'm freez-ing

lac-es of snow, For fair - er snow lies be-low.

lac-es of snow, For fair - er snow lies be-low.

I. *p*  
 snow, — pur - er than snow, —

B. *p*  
 snow, pure as snow,



*a tempo*

K. While you are teas - ing!

I. Dan Cu-pid's arm Shall keep you warm! And now we'll leave you, dear, And

B. Dan Cu-pid's arm Shall keep you warm! And now we'll leave you, dear, And

Ah, cru - el

Hap - py

*p* *molto rit.* *f* *a tempo*

K. light! And I wish you good - night!

I. turn out the light and wish you good - night!

B. turn out the light and wish you good - night!

night! Ah, cru - el night!

night! Ah, hap - py night!

*molto rit.*

**Marziale** SOPRANO *f*

**Chorus**

ALTO *f*

TENOR *f*

BASS *f*

Long life of bliss they'll live, With

Long life of bliss they'll live, With

Long life of bliss they'll live, With

Long life of bliss they'll live, With

**Marziale**

*fz p cresc. ff*

bless - ings — that Heav'n may give, — And peace, —

bless - ings — that Heav'n may give, — And peace, —

bless - ings — that Heav'n may give, — And may their wor - ries cease, — And on - ly

bless - ings — that Heav'n may give, — And may their wor - ries cease, — And on - ly

And on this hap - py new - made home \_\_\_\_\_ May nev - er shade of shame or

And on this hap - py new - made home \_\_\_\_\_ May nev - er shade of shame or

joys in - crease, And on this hap - py new - made home \_\_\_\_\_ May nev - er shade of shame or

joys in - crease, And on this hap - py new - made home \_\_\_\_\_ shade of shame or

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. The lyrics are repeated across the vocal staves.

*cresc.* **ff**  
sor - row or trou - ble come. \_\_\_\_\_

*cresc.* **ff**  
sor - row or trou - ble come. \_\_\_\_\_

*cresc.* **ff**  
sor - row or trou - ble come. \_\_\_\_\_

*cresc.* **ff**  
sor - row or trou - ble come. \_\_\_\_\_

The second system continues the vocal and piano parts. It includes dynamic markings *cresc.* and **ff**. The piano accompaniment has a triplet of eighth notes in the bass line and a triplet of eighth notes in the treble line. The lyrics are repeated across the vocal staves.

*f* So once a - gain with song and an - them— We greet the

*f* So once a - gain with song and an - them— We greet the

*f* So once a - gain with song and an - them— We greet the

*f* So once a - gain with song and an - them— We greet the

*ff*

*mf* bride! And the luck - y man — who walks by her side! — May the

bride! The luck - y man who walks, walks by her side! May the

bride! The luck - y man who walks, — walks by her side! May the

bride! The luck - y man who walks, — walks by her side! May the

*mf*

*cresc.* *ff*

bloom of their love a - bide, their love a -

*cresc.* *ff*

bloom of their love a - bide, their love a -

*cresc.* *ff*

bloom of their love a - bide, their love a -

*cresc.* *ff*

bloom of their love a - bide, their love a -

*p* *Animato*

bide!

*p*

bide!

*p*

bide!

*p*

bide!

*f* *Animato*

*p* *cresc.*

(Petrov helps Katinka through window.)

*f* *p* *f* *f* *p* *cresc. molto*

*ff*

*ff* *p* *cresc.* *f*

Allegro vivace

Varenka

Ah!

Hopper

*molto rit.*

SOPRANO

*molto rit.*

ALTO

TENOR

BASS

I'm in a hur-ry, a hur-ry at noon and night time,

He's in a hur-ry, a hur-ry at noon and night time,

He's in a hur-ry, a hur-ry at noon and night time,

He's in a hur-ry, a hur-ry at noon and night time,

Allegro vivace

*molto rit.* *f*

V. Be-lieve me, no time — For him is

H. All time is flight-time, Be-lieve me, no time — For me is

All time is flight-time, Be-lieve me, no time — For him is

All time is flight-time, Be-lieve me, no time — For him is

All time is flight-time, Be-lieve me, no time — For him is

All time is flight-time, Be-lieve me, no time — For him is

V. slow time, — It's al-ways hus-tle, rus-tle, bus-tle, tus-sle, hus-tle, rus-tle, *cresc.*

H. slow time, — It's al-ways hus-tle, rus-tle, bus-tle, tus-sle, hus-tle, rus-tle, *cresc.*

slow time, — It's al-ways hus-tle, rus-tle, bus-tle, tus-sle, hus-tle, rus-tle, *cresc.*

slow time, — It's al-ways hus-tle, rus-tle, bus-tle, tus-sle, hus-tle, rus-tle, *cresc.*

slow time, — It's al-ways hus-tle, rus-tle, bus-tle, tus-sle, hus-tle, rus-tle, *cresc.*



V. bus-tle, In a hur-ry, Ah!

H. bus-tle, In a hur-ry, a hur-ry! In spring or win-ter I am a

bus-tle, In a hur-ry, a hur-ry! In spring or win-ter He is a

bus-tle, In a hur-ry, a hur-ry! In spring or win-ter He is a

bus-tle, In a hur-ry, a hur-ry! In spring or win-ter He is a

V. *ff*

H. sprint-er, Be-lieve me, I'm some hik-er, I'm no pik-er.

sprint-er, Be-lieve me, he's some hik-er, He's no pik-er.

sprint-er, Be-lieve me, he's some hik-er, He's no pik-er.

sprint-er, Be-lieve me, he's some hik-er, He's no pik-er.



V. *f* Must not hes-i-

H. *p* So, I must be go-ing, That's my whis-tle blow-ing! *f* Must not hes-i-

*p* He is al-ways go-ing! That's his whis-tle blow-ing! *f* Must not hes-i-

*p* He is al-ways go-ing! That's his whis-tle blow-ing! *f* Must not hes-i-

*p* He is al-ways go-ing! That's his whis-tle blow-ing! *f* Must not hes-i-

*p* *p* *cresc. ed accel.* *f*

V. *ff* *cresc. molto* He will not for-

H. *ff* *cresc. molto* I shall not for-

*ff* *cresc. molto* He will not for-

*ff* *cresc. molto* He will not for-

*ff* *cresc. molto* He will not for-

*ff* *cresc. molto*

tate, Or he will be late, He will not for-

tate, Or I shall be late, I shall not for-

tate, Or he will be late, He will not for-

tate, Or he will be late, He will not for-

tate, Or he will be late, He will not for-

*ff* *cresc. molto*

V.  
get we met! So long! Good - bye!

H.  
get we met! So long! and good - bye!

get we met! So long! and good - bye!

get we met! So long! and good - bye!

get we met! So long! and good - bye!

Vivo

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# ACT II Opening Chorus

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Marziale

*ff*

*ff*

SOPRANO *f*  
On high in

ALTO *f*  
On high in

TENOR *f*  
On high in

BASS *f*  
On high in

*f*

min - a - ret The mu - ez-zin cries, From *f*

min - a - ret The mu - ez-zin cries, From *f*

min - a - ret The mu - ez-zin cries, From *f*

min - a - ret The mu - ez-zin cries, From *f*

The piano accompaniment consists of a treble and bass clef. The treble clef part features a complex, rhythmic melody with many beamed notes and accents. The bass clef part provides a steady accompaniment with chords and moving lines.

Al - lah's par - a - pet The i - mam re - plies;

Al - lah's par - a - pet The i - mam re - plies;

Al - lah's par - a - pet The i - mam re - plies;

Al - lah's par - a - pet The i - mam re - plies;

The piano accompaniment continues with a treble and bass clef. The treble clef part has a dense texture with many beamed notes and accents. The bass clef part continues with a steady accompaniment.

*f*  
In home and pal-ace fair Mah-moud's

*f*  
In home and pal-ace fair Mah-moud's

*f*  
In home and pal-ace fair Mah-moud's

*f*  
In home and pal-ace fair Mah-moud's

*f*

faith-ful kneel, In mart and

faith-ful kneel, In mart and

faith-ful kneel, In mart and

faith-ful kneel, In mart and

*f*

*f*

*f*

*f*

*f*

teem-ing square Mah-moud's faith-ful kneel. Queer, *mf*

teem-ingsquare Mah-moud's faith-ful kneel. Queer, *mf*

teem-ing square Mah-moud's faith-ful kneel. Queer, *mf*

teem-ing square Mah-moud's faith-ful kneel. Queer, *mf*

mys - ti-cal town Of quaint Mos-lem re-nown, You're the Sul-tan's fair crown, Old Stam- *mf*

mys - ti-cal town Of quaint Mos-lem re-nown, You're the Sul-tan's fair crown, Old Stam-

mys - ti-cal town Of quaint Mos-lem re-nown, You're the Sul-tan's fair crown, Old Stam-

mys - ti-cal town Of quaint Mos-lem re-nown, You're the Sul-tan's fair crown, Old Stam-

boul, \_\_\_\_\_ Gold - en - domed Stam -

boul, \_\_\_\_\_ Gold - en - domed Stam -

boul, \_\_\_\_\_ Gold - en - domed Stam -

boul, \_\_\_\_\_ Gold - en - domed Stam -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a high register, with the lyrics "boul, \_\_\_\_\_ Gold - en - domed Stam -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

boul! *f* A jew - el you're borne On the bright Gold - en Horn, And by

boul! *f* A jew - el you're borne On the bright Gold - en Horn, And by

boul! *f* A jew - el you're borne On the bright Gold - en Horn, And by

boul! *f* A jew - el you're borne On the bright Gold - en Horn, And by

The second system continues with the same four vocal staves and piano accompaniment. The lyrics are "boul! *f* A jew - el you're borne On the bright Gold - en Horn, And by". The piano accompaniment includes a dynamic marking of *f* and features a more complex rhythmic structure with many sixteenth notes.

Mar - mo - ra worn, Old Stam - bou! While in your pal - a - ces

Mar - mo - ra worn, Old Stam - bou! While in your pal - a - ces

Mar - mo - ra worn, Old Stam - bou! While in your pal - a - ces

Mar - mo - ra worn, Old Stam - bou! While in your pal - a - ces

cool, Be - hind the lat - ticed screen, Where clings the i - vy green,

cool, Be - hind the lat - ticed screen, Where clings the i - vy green,

cool, Be - hind the lat - ticed screen, Where clings the i - vy green,

cool, Be - hind the lat - ticed screen, Where clings the i - vy green,



All-see-ing yet all un - seen, *f* Pret-ty  
 All-see-ing yet all un - seen, *f* Pret-ty  
 All-see-ing yet all un - seen, *f* Pret-ty  
 All-see-ing yet all un - seen, *f* Pret-ty

Ha-rem girls sing Al-lah's dron - ing sym-pho-nies,  
 Ha-rem girls sing Al-lah's dron - ing sym-pho-nies,  
 Ha-rem girls sing Al-lah's dron - ing sym-pho-nies,  
 Ha-rem girls sing Al-lah's dron - ing sym-pho-nies,

*dim.*  
Moan - ing mel - o - dies.

*dim.*  
Moan - ing mel - o - dies.

*dim.*  
Moan - ing mel - o - dies.

*dim.*  
Moan - ing mel - o - dies.

V. Varenka *mf* Andantino  
Sounds of sil - ver

v. cym - bal, — Tam-bou-rine and tim - bal, — Struck by fin-gers

v. nim - ble — To some sweet lay; — Pret-ty tunes are tink - ling, —

v. — Tin - y feet are twink - ling, — Breath of rose-heart sprink-ling — 'Neath cool fountains'

v. spray; — Love - ly forms are sway - ing, — Ra-ven tress-es stray - ing, —

v. — Ev'-ry-one o - bey - ing — Young god of May; — Flow-er pet - als

v. gleam - ing, — Gar-lands gay-ly stream - ing, — 'Tis but hap-py

*cresc.*

v. dream - ing, — Al-lah's hol-i - day. — Ah, could it but

*p*

v. last, — could it last al - way!

*pp*

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## "Charms are fairest when they're hidden"

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Moderato

The musical score is written for voice and piano. It begins with a piano introduction in 2/4 time, marked 'Moderato'. The piano part features a rhythmic melody in the right hand and a more active bass line in the left hand. The vocal line enters with the lyrics: 'When a lit-tle Turk-ish girl goes walk - ing, Folks would think it scan-da-lous and shock - ing'. The piano accompaniment includes dynamic markings such as *f*, *mf*, and *cresc.*. The lyrics continue: 'If her hair one ti-ny bit were blow - ing, Or her face were caught the least bit show - ing; These are rules both so-cial and pa - ren - tal, But at times, of course, er-acci-'. The piano part includes markings for *mf*, *rit.*, and *a tempo*. The score concludes with a final piano flourish.

When a lit-tle Turk-ish girl goes walk - ing, Folks would think it scan-da-lous and  
shock - ing If her hair one ti-ny bit were blow - ing, Or her face were caught the least bit  
show - ing; These are rules both so-cial and pa - ren - tal, But at times, of course, er-acci-

dent - - al From be-hind her yash-mak she'll be peep - ing,

Just to see if all the world is sleep - - ing.

*rit.*

*mf a tempo*

Joy is always sweetest when for-bid - den, Charms are always fair-est when they're hid - den,

*a tempo*

*mf*

So when lit-tle Turk-ish girls go walk - ing, That's a sign that men will soon be flock - ing,

Wait - ing for some wind that may be shift - ing, Veil or silk - en yash - mak

*animato*

lift - ing. Joy is sweet - est when for - bid - den, Charms are fair - est when they're

*animato*

*rit.* *mf a tempo*

hid - - - den; Joy is al - ways sweet - est when for -

*a tempo*

*rit.* *mf*

*Olga*

For charms are fair - - - - - when they are

bid - den, Charms are al - ways fair - est when they hid - - - - - den,

hid - - den; It is a sign \_\_\_\_\_ men will be

So when lit-tle Turkish girls go walk - ing, That's a sign that men will soon be flock - ing,

flock - - ing, and silk-en yash - - mak lift - ing;

Wait - ing for some wind that may be shift - ing, Veil or silk-en yash-mak lift - ing;

For\_ charms are fair when hid - - den!

Joy is sweet-est when for - bid - den, Charms are fairest when they're hid - - den!



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# Your Photo

Lyrics by Otto Hauerbach

Music by Rudolf Friml

Moderato, Tempo di Gavotta

*mf*

1. I've a  
2. Tho'you

pic - ture I keep al-ways near me, — Yes, al-ways near me, — and en - tre  
smile back at me when I'm kiss - ing, — When I am kiss - ing — your dear lips

*rit.* *a tempo*

nous, — All the day and the night I keep hold - ing it tight, Just to  
there; — Tho' the look in your eyes I can quite re - cog - nize, Some - thing's

cheer me, — miss - ing, — For it's I de - clare! — And here where all my heart beats tho' it be your coun - ter -

true — Is our own se - cret ren - dez - vous! — On my part, — I can - not love you a la carte! —

*rit.* *mf a tempo*

## REFRAIN

heart I am wear - ing your pho - to, — Be - cause my heart, dear, is your heart in

to - to. — And so I hold you pressed — Up - on my

*rit.* *atempo*

long - ing breast. — But I'll give you this slight in - ti -

*rit.* *atempo*

ma - tion; — Al - tho' your pho - to's a fair il - lus - tra - tion — Of ten - der

*cresc.* *p*

lips I have known, And the love that's my own, Still at best it's a chil - ly im - i -

*cresc.* *fz* *p*

*mf*

ta - tion. I think you'd bet - ter hur - ry — home. — On my home.

*f* *ffz*

Dance

A musical score for a piece titled "Dance". The score is written for piano and consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The piece begins with a piano (*p*) dynamic. The first system shows a complex rhythmic pattern in the treble staff with many sixteenth notes and slurs, while the bass staff has a simpler accompaniment. The second system continues this pattern. The third system features a piano (*p*) dynamic marking in the bass staff. The fourth system continues the melodic and harmonic development. The fifth system includes a *cresc.* (crescendo) marking in the treble staff and a piano (*p*) marking in the bass staff. The sixth and final system concludes with a forte (*f*) dynamic in the bass staff and a fortissimo (*ff*) dynamic in the treble staff. The score is filled with various musical notations including slurs, accents, and dynamic markings.

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## Allah's Holiday

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

*Allegretto*

*p*

There, 'neath the shades

*pp*

*sempre arpeggiando*

*And.* *And.* *And.* *And. simile*

of rose - - pan - o - plied walls,

*cresc.*

Where moon - eyed maids woo day - - dreams' tender

*pp*

*cresc.*

*And.* *And. simile*

*mf* *p*

thralls, \_\_\_\_\_ There I too learned to play \_\_\_\_\_ In

*mf* *p*

*ped.* *ped.* *ped.* *ped.*

*cresc.* *mf* *p*

Al - - lah's hol-i - day. \_\_\_\_\_ Ah, might it but last al -

*cresc.* *mf* *p*

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

*mf*

way!

8

*mf*

\*

*ped.*

# REFRAIN

Andantino

Sounds of sil-ver cym - bal, — Tam-bou-rine and tim - bal, — Struck by fin-gers

The first system of the refrain features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Andantino'. The lyrics are 'Sounds of sil-ver cym - bal, — Tam-bou-rine and tim - bal, — Struck by fin-gers'. The piano accompaniment includes a dynamic marking of *mf*.

nim - ble — To some sweet lay; — Pret-ty tunes are tink - ling, —

The second system continues the refrain with the lyrics 'nim - ble — To some sweet lay; — Pret-ty tunes are tink - ling, —'. The piano accompaniment features triplet markings (3) in both the treble and bass staves.

— Tin-y feet are twink-ling, — Breath of rose-heart sprinkling — 'Neath cool fountains'

The third system of the refrain has the lyrics '— Tin-y feet are twink-ling, — Breath of rose-heart sprinkling — 'Neath cool fountains''. The piano accompaniment includes a *cresc.* (crescendo) marking in both staves.

spray: — Lovely forms are sway - ing, — Ra-ven tresses stray - ing, —

The fourth and final system of the refrain on this page has the lyrics 'spray: — Lovely forms are sway - ing, — Ra-ven tresses stray - ing, —'. The piano accompaniment includes a *mf* (mezzo-forte) dynamic marking.

Ev-ry-one o - bey - ing — Young god of May. — Flower pet-als

gleam - ing, — Gar - lands gay - ly stream - ing, — 'Tis but hap - py

dream - ing, — Al - lah's hol - i - day. — Ah, could it but

last, — could it last al - way!



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# The Weekly Wedding

Lyrics by Otto Hauerbach

Music by Rudolf Friml

Tempo di Marcia

Piano introduction in B-flat major, 2/4 time, marked *Tempo di Marcia*. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand, with a *ff* dynamic marking.

Helen

*p*  
Some folks, — some qui - et,

Piano accompaniment for Helen's first line, featuring a *ff* to *pp* dynamic range and a *p* dynamic for the vocal line.

*cresc.*

glum folks, — Get married *once* in all their life.

Piano accompaniment for Helen's second line, featuring a *cresc.* dynamic marking and a *p* dynamic for the vocal line.

Hopper

*p*  
This day — to them is bliss day, — But all the

Piano accompaniment for Hopper's line, featuring a *p* dynamic marking.

*cresc.*

rest are storm and strife.

*cresc.*

**Helen**

*mf*

Then there are oth - er men rare, Who think of

*mf*

*cresc.*

wood - en wed - dings too,

**Hopper**

*f* And the chi - na wedding old - en, *mf* The

*cresc.* *f* *mf*

**Helen**

*p*

sil - ver and the gold - en. But these for me won't do. On ev' - ry

*p*

## REFRAIN

Sun - day, Or may - be Mon - day, We'll pick out

one day on which we'll play At week - ly

wed - ding! Then gai - ly tread - ing, We'll dance thro'

Tues - day, Wednes - day, Thurs - day, and thro' Sat - ur - day To

Hopper

Helen

*cresc.**cresc.*

8:

*f*

*mf* Hopper

tune, dear, Of hon - ey - moon, dear With joy and

*f* Helen

June dear, On all the way. For you and

*mf* *cresc.*

I, dear, (That's if we try, dear,) Can keep our

*leggiero*

*mf* *cresc.*

*f* Chorus

wed - ding - bells a - jin - gling ev - 'ry day, For aye! On ev - 'ry

Sun - day, Or may - be Mon - day, We'll pick out

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Sun - day, Or may - be Mon - day, We'll pick out". The piano accompaniment is written for a grand piano with a treble and bass clef. It includes various musical notations such as slurs, accents, and dynamic markings.

one day on which we'll play At week - ly

The second system continues the vocal line with the lyrics "one day on which we'll play At week - ly". The piano accompaniment continues with similar musical notations, including slurs and accents.

wed - ding! Then, gai - ly tread - ing, We'll dance thro'

The third system features a vocal line with the lyrics "wed - ding! Then, gai - ly tread - ing, We'll dance thro'". The piano accompaniment includes dynamic markings such as *ffz* (fortissimo with accent) and *ff* (fortissimo).

Tues - day, Wednes - day, Thurs - day, and thro' Sat - ur - day To

The fourth system features a vocal line with the lyrics "Tues - day, Wednes - day, Thurs - day, and thro' Sat - ur - day To". The piano accompaniment includes dynamic markings such as *f* (forte) and *8* (octave).

tune, dear, Of hon - ey - moon, dear, With joy and

June, dear, On all the way. Oh, you and

I, dear, (That's if we try, dear,) Can keep our

wed - ding - bells a - jin - gling ev - 'ry day!

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# I Want All the World to Know

## Duet

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Molto moderato

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It begins with a treble clef staff containing a whole rest. The piano accompaniment starts in the second measure with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line. Dynamics include *ff* (fortissimo) and *dim.* (diminuendo). The piece concludes with a *p rit.* (piano ritardando) marking.

Tempo di Valse

The first line of the duet is in 3/4 time with a key signature of one sharp. The tempo is marked 'Tempo di Valse' and the dynamic is *p* (piano). The vocal line begins with the lyrics: "Ivan No one's near! I am wait - ing a - Katinka Feel my heart, How its puls - es are". The piano accompaniment features a waltz-like melody in the right hand and a supporting bass line in the left hand, with a *pp* (pianissimo) dynamic.

The second line of the duet continues the melody. The vocal line lyrics are: "lone, dear! Come, have no fear, For the beat - ing! Some - how I start At each". The piano accompaniment continues with the waltz rhythm, maintaining the *p* dynamic.

hour — is our own, dear. Mo - ments of gold —  
 shad - ow so fleet - ing. Fear I've ne'er known, —

— we are wast - ing: Be bold, — come to me, — come to  
 — I but fear, that I own — The un - rest, — sweet un -

me, — But let no - bod - y dare to see! — For  
 rest, — Of a love that is un - ex - pressed. —



no one must know the mean - ing Of our se - cret sweet and

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment consists of chords and arpeggiated figures in both hands.

true, So I dare but whis - per soft - ly What my

The second system continues the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning of the system.

heart would call to you. So lis - ten and

The third system concludes the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment features dynamic markings of *cresc.* (crescendo) and *pp* (pianissimo).

you shall hear it: — Dear, I love you! — Love you

so! — Our se - cret it is, yet some - how,

dear, I want all the world — to know! —

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# Circassian Dance

Rudolf Friml

Moderato non troppo

The musical score is written for piano and consists of four systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The tempo is marked 'Moderato non troppo'. The score begins with a forte (*f*) dynamic. The first system includes a series of chords in the right hand and a rhythmic accompaniment in the left hand. The second system features a piano (*p*) dynamic and includes a section with a 7-measure rest in the right hand. The third system continues the melodic and harmonic development. The fourth system concludes with a mezzo-forte (*mf*) dynamic and includes a section with a 7-measure rest in the right hand. The score is characterized by its rhythmic complexity and use of accidentals.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various ornaments and a trill (tr) in the final measure. The bass clef provides a rhythmic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The bass clef begins with a forte (*f*) dynamic marking. The music features complex chordal textures and melodic fragments in both staves.

Third system of musical notation, showing further development of the musical themes. The notation includes various articulations and dynamic markings across both staves.

Fourth system of musical notation, marked with a crescendo (*cresc.*) in the bass clef. The music builds in intensity, with more complex rhythmic patterns and dynamic contrasts.

Fifth system of musical notation, marked with fortissimo (*ff*) in the bass clef. It includes trills (tr) and a triplet (3) in the final measure of the treble clef. The piece concludes with a strong, sustained chord.

First system of musical notation, featuring treble and bass staves. The music is marked with a piano (*p*) dynamic. It includes various rhythmic patterns and articulation marks such as accents and slurs.

Second system of musical notation, featuring treble and bass staves. The music is marked with a mezzo-forte (*mf*) dynamic. It includes various rhythmic patterns and articulation marks such as accents and slurs.

Third system of musical notation, featuring treble and bass staves. The music is marked with a forte (*f*) dynamic. It includes various rhythmic patterns, articulation marks, and a triplet of eighth notes in the bass staff.

Fourth system of musical notation, featuring treble and bass staves. The music is marked with a mezzo-forte (*mf*) dynamic. It includes various rhythmic patterns and articulation marks such as accents and slurs.

Fifth system of musical notation, featuring treble and bass staves. The music is marked with a mezzo-forte (*mf*) dynamic, followed by a crescendo (*cresc.*) leading to a forte (*f*) and fortissimo (*fz*) dynamic. It includes various rhythmic patterns and articulation marks such as accents and slurs.

Sixth system of musical notation, featuring treble and bass staves. It includes first and second endings, marked with '1.' and '2.' respectively. The music is marked with a piano (*p*) dynamic. It includes various rhythmic patterns and articulation marks such as accents and slurs.

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of one flat, and a dynamic marking of *mf*. It contains a series of chords and melodic fragments. The lower staff begins with a bass clef and contains a melodic line with various articulations and dynamics.

The second system continues the musical piece with two staves. The upper staff features a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment with chords and single notes.

The third system of music shows two staves. The upper staff has a melodic line with slurs and accents. The lower staff continues the accompaniment. A dynamic marking of *mf* appears in the lower staff towards the end of the system.

The fourth system consists of two staves. The upper staff is characterized by dense, complex chordal textures and slurs. The lower staff continues with a melodic line and chords.

The fifth system of music features two staves. The upper staff has a melodic line with slurs and accents. The lower staff contains a melodic line with a dynamic marking of *f* and a *cresc.* (crescendo) marking. The system concludes with a dynamic marking of *ff* (fortissimo).

The sixth system of music is divided into two parts, labeled 1. and 2. The first part (1.) has a dynamic marking of *f*. The second part (2.) has a dynamic marking of *ff*. The system concludes with a final chord marked *ff*.

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# Rackety Coo!

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

*Animato con grazia*

The piano introduction is in 2/4 time, key of D major. It features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand. The tempo is marked *Animato con grazia*. The dynamic is *mf*.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Just be-neath the eaves, 'Midst i - vy - leaves, — A lit - tle pi - geon". The dynamic is *p*. The piano accompaniment includes a sixteenth-note figure in the right hand and a more active bass line.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "dwells. — She's ver - y cir - cum - spect, — Au fait and quite se - lect, As". The dynamic is *p*. The piano accompaniment features *pp* (pianissimo) chords in the right hand and a melodic line in the left hand.

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*cresc.* ev-'ry neigh - bor tells. *p* Qui - et and a - lone, As

still as stone — She sits the whole day long; —

*p* But when the sun shows day — is done, It's quite a dif - frent



## REFRAIN

Moderato

song: *p* Ev - 'ry night I hear her sing "Tweet, tweet!" In

tones so soft and true, — Then hes-i-tate Un - til her mate Says

"Ra-cke-ty cool. — *rit.* Coo, coo, cool!" Then a-gain she'll an-swer *p a tempo*

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

"Tweet, tweet, tweet!" Which means that she'd say: — I'm all a -

lone, dear, ——— Come on, now, why stay a - way?" Ah, how I

*cresc.* *rit.*

*p a tempo*  
wish that I need on - ly say "Tweet tweet!" when - ev - er I am

*a tempo*  
*p*

blue, And hear an ech - o an - swer: "Ra-cke-ty coo, coo,

*mf* *p*

ra-cke-ty cool!" And know that Rack-y coo means you! you! —

*molto rit.* *1. a tempo* *2.*

*molto rit.* *a tempo*

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# Finale

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

## Marziale

The musical score is set in 3/4 time with a key signature of two sharps (F# and C#). It begins with a piano introduction marked *ff* (fortissimo) and *Marziale*. The piano part features a rhythmic pattern of eighth notes and triplets. The vocal parts enter with the following lyrics:

**Boris** *f*  
Why stand you star - ing

**B.**  
Like a thing of stone? I tell you I'm de - clar - ing The

**Ivan** *f*  
It means our ru - in!

**Hopper** *f*  
No - thing do - in'!

**B.**  
truth, and truth a - lone.

The piano accompaniment continues with a steady eighth-note accompaniment and features several triplet figures throughout the piece.

Boris

B. Why stand you star - ing Like a thing of stone? I

SOPRANO  
Why stand you star - ing Like a thing of stone? He

ALTO  
Why stand you star - ing Like a thing of stone? He

TENOR  
Why stand you star - ing Like a thing of stone? He

BASS  
Why stand you star - ing Like a thing of stone? He

B. tell you I'm declar - ing The truth, and truth a - lone. *molto rit.*

tells you he's declar - ing The truth, and truth a - lone. *molto rit.*

tells you he's declar - ing The truth, and truth a - lone. *molto rit.*

tells you he's declar - ing The truth, and truth a - lone. *molto rit.*

tells you he's declar - ing The truth, and truth a - lone. *molto rit.*

Tempo di Valse

B. *mf.*

I swear by Nir - va - - - na And all the gods a -

B. *cresc. f.*

bove, This vil - - - lain A-me-ri - ca - - - na,

B. *p. rit. accel.*

He has robbed me of my love!


A. *p accel. cresc.*

Arif Take care! for I can al-so


A. *molto rit.*

swear! She is the wife of him who stands there!

Tatiana  
*a tempo*

T.  I can swear by the gods a - bove, \_\_\_\_\_


Ivan  
*a tempo*

I.  He can swear by all the gods a - bove, \_\_\_\_\_

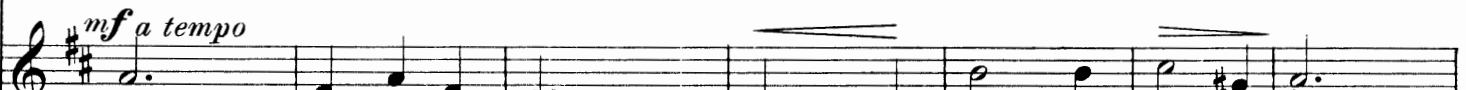
Boris  
*mf a tempo*

B.  I swear by Nir - va - - na And all the gods a - bove, \_\_\_\_\_

*mf a tempo*

S.  He swears by Nir - va - - na And all the gods a - bove, \_\_\_\_\_

*mf a tempo*

U.  He swears by Nir - va - - na And all the gods a - bove, \_\_\_\_\_

*mf a tempo*

F.  He swears by Nir - va - - na And all the gods a - bove, \_\_\_\_\_

*mf a tempo*

C.  He swears by Nir - va - - na And all the gods a - bove, \_\_\_\_\_

*a tempo*

 *mf*

T. *f* This vil - - lain A-meri - ca - - na, He has robbed — him

I. *f* This vil - - lain A-meri - ca - - na, He has robbed — him

B. *f* This vil - - lain A-meri - ca - - na, He has robbed — me

*f* This vil - - lain A-meri - ca - - na, He has robbed — him

*f* This vil - - lain A-meri - ca - - na, He has robbed — him

*f* This vil - - lain A-meri - ca - - na, He has robbed — him

*f* This vil - - lain A-meri - ca - - na, He has robbed — him

*f* This vil - - lain A-meri - ca - - na, He has robbed — him

The piano accompaniment consists of two staves. The right hand features a complex rhythmic pattern with many triplets and sixteenth notes, often marked with accents. The left hand provides a steady accompaniment with eighth and sixteenth notes. The music is in a key with two sharps (D major or F# minor) and a 2/4 time signature.

*molto rit.* **Allegro** *mf*

T. of his love! Yes, he stole her!

I. of his love!

B. of my love! He stole her!

*molto rit.* *mf* He

*molto rit.* *mf* He

*molto rit.* *mf* He

*molto rit.* *mf* He

**Allegro** *molto rit.* *p* *cresc.*



T. *accel.* *rit.* *f* *a tempo*  
 He stole her from her legal lord and mas-ter,

I. *accel.* *rit.* *a tempo*

B. *accel.* *rit.* *a tempo*

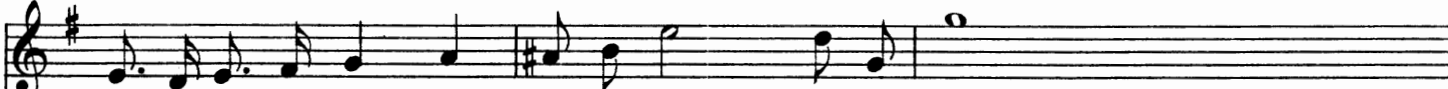
*accel.* *rit.* *a tempo*  
 stole her!

*accel.* *rit.* *a tempo*  
 stole her!

*accel.* *rit.* *a tempo*  
 stole her!

*accel.* *rit.* *a tempo*  
 stole her!

*accel.* *rit.* *f* *a tempo*  
 Cello

T.  *And behind these gloom - y walls he's cast her! He stole*

I.  *He stole her from her le-gal*

B.  *He stole her from her le-gal*

 *He stole her from her le-gal*

 *He stole her from her le-gal*

 *He stole her from her le-gal*

 *He stole her from her le-gal*



Allegro

T. *pp* *rit.*

her, And there behind these gloom-y walls he's cast her!—

I. *pp* *rit.*

lord and master, And there behind these gloom-y walls he's cast her!—

B. *pp* *rit.*

lord and master, And there behind these gloom-y walls he's cast her!—

*pp* *rit.*

lord and master, And there behind these gloom-y walls he's cast her!—

*pp* *rit.*

lord and master, And there behind these gloom-y walls he's cast her!—

*pp* *rit.*

lord and master, And there behind these gloom-y walls he's cast her!—

*pp* *rit.*

lord and master, And there behind these gloom-y walls he's cast her!—

*pp* *rit.* *p* Allegro

# Knopf Quasi Polka

*accel.*

But my dear brother, You had one wife, why did you want an -

*accel.*

oth-er?

Ivan

We've lost the game!

Hopper

We'll fool them just the

For shame!

for shame!for shame!

For shame!

for shame!for shame!

For shame!

for shame!for shame!

For shame!

for shame!for shame!

H.

B. *same!* Boris *f*  
Do as you are bid-den! The woman you have hid-den,

A. Arif *f*  
Boris Bring her out! Without a doubt!

B. Bring her out!

Bring her out!

Bring her out!

Bring her out!

Bring her out!

Ivan *rit.* *p*  
Id

Horns *rit.* *dim.*

Tempo di Valse

T. Tatiana *p* *mf*  
 Soon shall he hold \_\_\_\_\_ her in his arms! \_\_\_\_\_ In his

V. Varenka *p* *mf*  
 Soon shall he hold \_\_\_\_\_ her in his arms! \_\_\_\_\_ In his

I. *p*  
 ra - ther I would die, \_\_\_\_\_ Than he should hold \_\_\_\_\_ her in his arms! \_\_\_\_\_

B. Boris *p*  
 Soon shall I hold \_\_\_\_\_ her in my arms! \_\_\_\_\_

*p*  
 He shall hold her in his arms! \_\_\_\_\_

*p*  
 He shall hold her in his arms! \_\_\_\_\_

*p*  
 He shall hold her in his arms! \_\_\_\_\_

*p*  
 He shall hold her in his arms! \_\_\_\_\_

Tempo di Valse

*p* *mf*

T. arms he'll hold her pretty charms! He'll hold her pretty charms!

V. arms he'll hold her pretty charms! He'll hold her pretty charms!

I. Within his arms — He'll hold her pretty charms! May

B. Within my arms — I'll hold her pretty charms! May

May

May

May

May

*p* *rit.* *f*

## Tatiana

*f a tempo*

T.  Heav-en give him strength \_\_\_\_\_ to bear the bliss

*f a tempo*

I.  Heav - en give me strength \_\_\_\_\_ to watch the bliss \_\_\_\_\_ When he shall


*f a tempo*

B.  Heav - en give me strength \_\_\_\_\_ to bear the bliss \_\_\_\_\_ When I shall

*f a tempo*

 Heav - en give him strength \_\_\_\_\_ to bear the bliss \_\_\_\_\_ When he shall

*f a tempo*

 Heav - en give him strength \_\_\_\_\_ to bear the bliss \_\_\_\_\_ When he shall

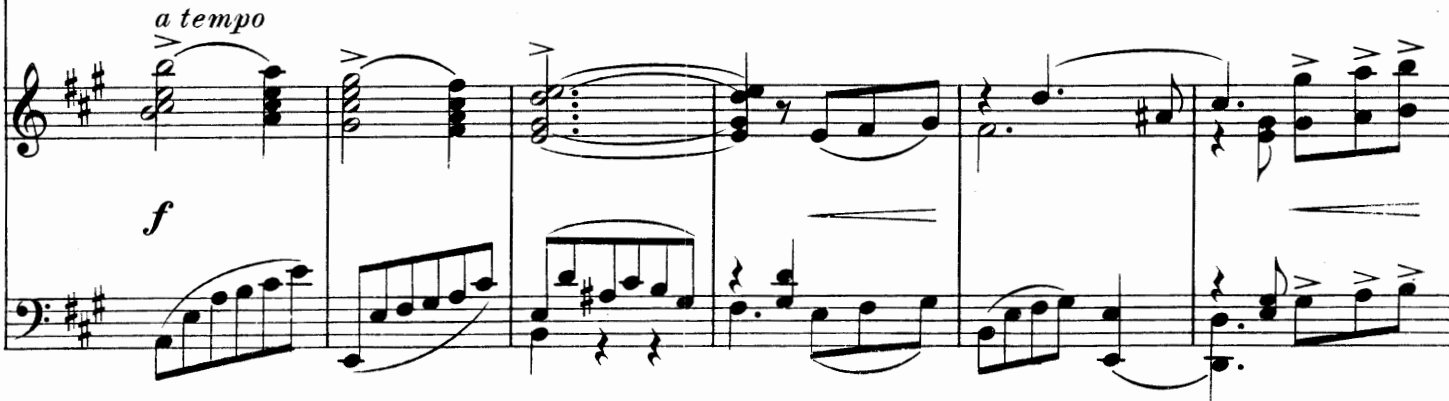
*f a tempo*

 Heav - en give him strength \_\_\_\_\_ to bear the bliss \_\_\_\_\_ When he shall

*f a tempo*

 Heav - en give him strength \_\_\_\_\_ to bear the bliss \_\_\_\_\_ When he shall

*a tempo*

 *f*



*molto rit.*

T. the bliss of her kiss!\_\_\_\_\_

I. know her kiss!\_\_\_\_\_ *mf* The joy that should be mine,\_\_\_\_\_ *molto rit.*

B. know her kiss!\_\_\_\_\_ *molto rit.* For ec-stasy di-

know her kiss!\_\_\_\_\_ *molto rit.*

know her kiss!\_\_\_\_\_ *molto rit.*

know her kiss!\_\_\_\_\_ *molto rit.*

know her kiss!\_\_\_\_\_ *molto rit.*

*ff* *mf* *molto rit.*

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a common time signature. The score is divided into two systems. The first system contains three vocal staves (T., I., B.) and a piano accompaniment. The second system contains four vocal staves and a piano accompaniment. The lyrics are: "It shall be thine, that should be mine, vine It shall be mine, When he shall". The score includes dynamic markings such as *cresc.* and *f*, and tempo markings such as *a tempo*. The piano part features a prominent bass line with chords and melodic fragments.

T. *cresc.* It shall be thine, *a tempo*

I. *cresc.* that should be mine, *f a tempo* When he shall

B. *cresc.* vine It shall be mine, *f a tempo* When I shall

*cresc.* It shall be thine, *f a tempo* When he shall

*cresc.* It shall be thine, *f a tempo* When he shall

*cresc.* It shall be thine, *f a tempo* When he shall

*cresc.* It shall be thine, *f a tempo* When he shall

*cresc.* *a tempo*

T. When you shall hold, your lov - ing arms \_\_\_ Shall hold her pret-ty

I. hold \_\_\_ within his cru - el arms \_\_\_ Shall hold her pret-ty

B. hold \_\_\_ within my lov - ing arms, \_\_\_

hold \_\_\_ within his lov - ing arms, \_\_\_

hold \_\_\_ within his lov - ing arms, \_\_\_

hold \_\_\_ within his lov - ing arms, \_\_\_

hold \_\_\_ within his lov - ing arms, \_\_\_

hold \_\_\_ within his lov - ing arms, \_\_\_

*cresc.* *ff*

*cresc.* *ff*

*cresc.* *ff*

*cresc.* *ff*

*cresc.* *ff*

*cresc.* *ff*

*cresc.* *ff*

*cresc.* *ff*

*rit.*

T. charms, \_\_\_\_\_ with - in your arms! \_\_\_\_\_

*rit.*

I. charms \_\_\_\_\_ with - in his arms! \_\_\_\_\_

*rit.*

B. Shall hold her pret-ty charms with - in my arms! \_\_\_\_\_

*rit.*

with - in his arms! \_\_\_\_\_

*rit.*

with - in his arms! \_\_\_\_\_

*rit.*

with - in his arms! \_\_\_\_\_

*rit.*

with - in his arms! \_\_\_\_\_

*rit.*

with - in his arms! \_\_\_\_\_

*rit.*

with - in his arms! \_\_\_\_\_

**Allegro** Arif *p*

A. *She's*

B. Boris *p*

And now we've wait - ed long enough: Where is she?

**Allegro**

*fz p*

H. Helen

(Spoken) Yes, what's the idea?

A. here!

B. (Spoken) This is not my wife!  
There's been a mistake!  
(Goes to Hopper) I was

*mf*

*f* She's here!

*f* She's here!

*f* She's here!

*f* She's here!

*fz* *mf* *fz*

He. *mf* Ac - cused him of what?

Ho. Hopper No - thing at all! *mf*

B. wrong to have ac - cused you! I'm

*cresc.*

He. *p* A - bused him—but why?

Ho. *mf* Come help me stall!

B. sor - ry that I a - bused you!

*cresc.*

I. Ivan Yes, it looks like a squall!

H. Hopper You

*fz*

Ho. see, dear, it was just this way - I'm tell - ing you straight and true; He

*mf*

*tr*

A. Arif *mf*  
But you

Ho. thought I'd sto-len his bride of a day And hidden her here in this ha-rem queer .

*f*

*f*

A. see, it was on - ly you!

S  
U  
R  
C  
h  
o  
o  
r  
s

*mf*  
You see, dear, it was just this way - We're

*mf*  
You see, dear, it was just this way - We're

*mf*  
You see, dear, it was just this way - We're

*mf*  
You see, dear, it was just this way - We're

*f*

*mf*

tell-ing you straight and true, He thought he'd sto-len his bride of a day, But 'twas

tell-ing you straight and true, He thought he'd sto-len his bride of a day, But 'twas

tell-ing you straight and true, He thought he'd sto-len his bride of a day, But 'twas

tell-ing you straight and true, He thought he'd sto-len his bride of a day, But 'twas

**Helen** *f*  
What, me?

**Arif**  
Yes, he made me a pres-ent of  
on - ly you!

on - ly you!

on - ly you!

on - ly you!

on - ly you!



Andantino

A. you!

*f* He made him a pres-ent of you! (laughter) *accel.*

*f* He made him a pres-ent of you! (laughter) *accel.*

*f* He made him a pres-ent of you! (laughter) *accel.*

*f* He made him a pres-ent of you! (laughter) *accel.*

He made him a pres-ent of you! (laughter)

Andantino

*fz accel.*

Helen *p a tempo*

Made him a present-why, what do you mean? *p* He

A. *p* Arif

Why, he sold you to me for a ha-remqueen.

*a tempo*

*p*

He. sold me!

A. *p* Or ra-ther, I'll say he bribed me to take you - *mf* for pay;

*fz f*

**Helen** *mf*

So that's what they meant when they kept me there, And

sprayed me with scent and per-fumes rare!

**Arif** *mf*

They were mak-ing you read-y for

**A.** Al - lah!

*mf*

Al - lah! for Al - - lah!

**S** For Al - - lah!

**U** For Al - - lah!

**R**

**O**

**H** Al - - lah!

**G**

Helen  
*p*

He. Thad-deus, how could you dare! \_\_\_\_\_ (Dialogue)

Moderato

*f*

Horns

'Cello

Harp

Harp

Viol.

Harp

'Cello

Cello

*p*

Cello

*cresc.*

## Allegro moderato

He. Helen *mf* For charms are fair

A. Arif *mf* Joy is al-ways sweetest when for - bid - den, Charms are al-ways fair-est when they're

## Allegro moderato

He. — when they are hid - den, It is a

A. hid - den. So when lit-tle Turk-ish girls go walk - ing,

He. sign — men will be flock - ing,

A. That's a sign that men will soon be flock - ing, Wait-ing for some wind that may be

He. And silk-en yash - - mak lift - ing; For -

A. shift - ing, Veil or silk-en yash-mak lift - ing; Joy is sweetest when for -

He. charms are fair when hid - - den!

A. bid - den, Charms are fair-est when they're hid - - den!

Maestoso

*f*

Trombone

He. Helen

Why, the man is in - sane!

He. *ff* All his rea - -

I. *f* But no doubt he'll ex - plain, *ff* All his rea - -

B. *f* Boris But no doubt he'll ex - plain, *ff* All his rea - -

*ff* All his rea - -

*ff* All his rea - -

*ff* All his rea - -

*ff* All his rea - -

*f* *ff*



He. *cresc.* He can - not ex - plain!

I. *cresc.* Come, let him ex - plain!

B. *cresc.* Come, let him ex - plain!

*cresc.* Come, let him ex - plain!

*cresc.* Come, let him ex - plain!

*cresc.* Come, let him ex - plain!

*cresc.* Come, let him ex - plain!

*cresc.* Come, let him ex - plain!

*cresc.*

The musical score consists of seven vocal staves and a piano accompaniment. The vocal parts (He., I., B., and four unnumbered voices) all sing the same lyrics: "He can not explain! Come, let him explain!". Each vocal line begins with a *cresc.* marking. The piano accompaniment features a *cresc.* marking and includes a large melodic flourish in the right hand with sixteenth-note runs and a final eighth-note flourish. The piano part also includes sixteenth-note runs in the left hand.



Helen  
Valse lente

He. Tis the end - so fare - well! Tis the

Valse lente  
*p*

He. end - so good - bye! When we wake

Ivan  
Tis the end; Good - bye! When we

He. from this spell, We'll be strangers at last, you and

I. wake, We'll be strangers at last, you and

*rit.*

He. *mf* I; \_\_\_\_\_ All the joys \_\_\_\_\_ we have known

T. *mf* Tatiana All the joys they have known, all the joys will be

I. *mf* I; \_\_\_\_\_ All the joys \_\_\_\_\_ we have known

B. *mf* Boris All the joys they have known \_\_\_\_\_ Will be

*mf* All the joys they have known \_\_\_\_\_ Will be

*mf* All the joys they have known \_\_\_\_\_ Will be

*mf* All the joys they have known \_\_\_\_\_ Will be

*mf* All the joys they have known \_\_\_\_\_ Will be

*mf*

The musical score is for a vocal quartet and piano. It features four vocal parts: Soprano (He.), Tenor (T.), Alto (I.), and Bass (B.). The lyrics are: "I; \_\_\_\_\_ All the joys \_\_\_\_\_ we have known" for Soprano and Alto; "Tatiana *mf* All the joys they have known, all the joys will be" for Tenor; and "Boris *mf* All the joys they have known \_\_\_\_\_ Will be" for Bass. There are four additional vocal lines, each with the lyrics "All the joys they have known \_\_\_\_\_ Will be". The piano accompaniment is at the bottom, marked *mf*. The key signature has one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

He. Will be with - - - ered like ros - es, Like a *cresc.*

T. with - - - ered and flown Like the ros - es, the ros - - - *cresc.*

I. Will be with - - - ered and flown Like the ros - - - *cresc.*

B. with - - - ered and flown Like the ros - - - *cresc.*

with - - - ered and flown Like the ros - - - *cresc.*

with - - - ered and flown Like the ros - - - *cresc.*

with - - - ered and flown Like a *cresc.*

with - - - ered and flown Like a *cresc.*

*cresc.*

He. *f*  
 rose that dies 'Neath a gray au - tumn

T. *f*  
 es that die 'Neath a gray au - tumn

I. *f*  
 es that die 'Neath a gray au - tumn

B. *f*  
 es that die 'Neath a gray au - tumn

*f*  
 es that die 'Neath an au - tumn

*f*  
 es that die 'Neath an au - tumn

*f*  
 rose that dies 'Neath a gray au - tumn

*f*  
 rose that dies 'Neath a gray au - tumn

The piano accompaniment consists of two staves, treble and bass clef, in the key of D major. It features a steady accompaniment with chords and moving lines, including a prominent eighth-note pattern in the right hand and a bass line with chords and eighth notes. The music is marked with a forte (*f*) dynamic.



He. sky; And tho' spring come a - gain,

T. sky; Tho' spring come, come a -

I. sky; Tho' spring come, come a -

B. sky; Tho' spring come, come a -

sky; Tho' spring come, come a -

sky; Tho' spring come, come a -

sky; Tho' spring come, come a -

sky; Tho' spring come, come a -

sky; Tho' spring come, come a -

sky; Tho' spring come, come a -





ev - er fair; — *a tempo*

ev - er fair; — *a tempo*

ev - er fair; — *a tempo* When they smile their lips un - cov - er pearls the whit - est, —

ev - er fair; — *a tempo* When they smile their lips un - cov - er pearls the whit - est, —

*fz*

And their laugh - ter rings like mu - sic ev - 'ry - where — In Vi -

And their laugh - ter rings like mu - sic ev - 'ry - where — In Vi -

— And their laugh - ter rings like mu - sic ev - 'ry - where — In Vi -

— And their laugh - ter rings like mu - sic ev - 'ry - where — In Vi -



en - na! In Vi - en - na girls are spright - ly, ——— They ca - per

en - na! In Vi - en - na girls are spright - ly, ——— They ca - per

en - na! In Vi - en - na girls are spright - ly, ——— They ca - per

en - na! In Vi - en - na girls are spright - ly, ——— They ca - per

*fz*

night - ly ——— In sweet, se - duc - tive swirls, ——— And they

night - ly ——— In sweet, se - duc - tive swirls, ——— And they

night - ly ——— In sweet, se - duc - tive swirls, ——— And they

night - ly ——— In sweet, se - duc - tive swirls, ——— And they

*rit.*

*fz*

*rit.*

*a tempo*

love it when you dare to hold them slight - ly tight - ly,

*a tempo*

love it when you dare to hold them slight - ly tight - ly,

*a tempo*

love it when you dare to hold them slight - ly tight - ly,

*a tempo*

love it when you dare to hold them slight - ly tight - ly,

*a tempo*

For they are Vi - en - na girls!

For they are Vi - en - na girls!

For they are Vi - en - na girls!

For they are Vi - en - na girls!

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# Ballet Divertissement

Rudolf Friml

Tempo di Valse

The musical score is written for piano and violin. It begins with the tempo marking "Tempo di Valse" in 3/4 time. The piano part starts with a forte (*f*) dynamic, while the violin part has a *fz* marking. The score includes several dynamic markings: *fz*, *rit.*, *p*, *mf*, and *cresc.*. There are also tempo markings: *tr.* (trill), *a tempo*, and *rit.* (ritardando). The score is divided into five systems, each with a grand staff (piano and violin) and a single staff for the violin. The first system shows the initial melodic lines. The second system features a trill in the piano part and a *rit.* marking. The third system includes a *cresc.* marking in the piano part. The fourth system has a *mf* marking in the piano part and a *cresc.* marking in the violin part. The fifth system concludes with an *a tempo* marking and a *p* dynamic in the piano part.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The notation includes various dynamics and articulation marks:

- System 1:** Treble clef starts with a piano (*p.*) dynamic. Bass clef has a piano (*p.*) dynamic. A *cresc.* (crescendo) marking is present in the middle of the system. The system ends with a mezzo-forte (*mf*) dynamic.
- System 2:** Continues the melodic and harmonic development. The bass clef has a piano (*p.*) dynamic.
- System 3:** Features a fortissimo (*ff*) dynamic in the treble clef and a fortissimo (*fz*) dynamic in the bass clef.
- System 4:** Includes a *cresc.* marking and a fortissimo (*fz*) dynamic in the treble clef.
- System 5:** Shows a fortissimo (*fz*) dynamic in the treble clef and a fortissimo (*fz*) dynamic in the bass clef.
- System 6:** Concludes with a fortissimo (*ff*) dynamic in the bass clef.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music begins with a forte fortissimo (*ffz*) dynamic marking. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Second system of musical notation. It continues the grand staff from the first system. The dynamics include piano (*p*) and a crescendo (*cresc.*) marking. The notation features a variety of rhythmic patterns and articulation marks.

Third system of musical notation. It continues the grand staff. The dynamic marking is mezzo-forte (*mf*). The notation includes complex rhythmic structures and phrasing.

Fourth system of musical notation. It continues the grand staff. The dynamics include a crescendo (*cresc.*), a ritardando (*rit.*), and a fortissimo (*ff*) marking. The tempo marking *a tempo* is also present. The notation shows a variety of rhythmic and melodic lines.

Fifth system of musical notation. It continues the grand staff. The dynamic marking is a crescendo (*cresc.*). The notation includes sustained chords and melodic fragments.

Sixth system of musical notation. It continues the grand staff. The dynamics include fortissimo (*ff*) and fortissimo fortissimo (*ffz*). The notation features complex rhythmic patterns and a final fortissimo fortissimo (*ffz*) marking.

# Mignonnette

Rudolf Friml. Op. 26

Allegro scherzando  
Introduction

Piano

pp rf

rf

4 2 5 3 5 4 5 3 1 5 2 5 4

4 1 3 1

Detailed description: This block contains the first system of musical notation for the Introduction. It features a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music begins with a piano (*pp*) dynamic and a *rit.* marking. The first four measures are marked with a *pp* dynamic and a *rit.* marking. The fifth measure is marked with a *rf* dynamic. The notation includes various fingerings and articulations such as accents and slurs.

rf

pp molto rit.

1 2 5

Detailed description: This block contains the second system of musical notation for the Introduction. It continues the grand staff notation. The first measure is marked with a *rf* dynamic. The second measure is marked with a *pp molto rit.* dynamic. The notation includes various fingerings and articulations such as accents and slurs.

Moderato

p

1 2 3 4 5 1 4 2 5 1 4

Detailed description: This block contains the third system of musical notation for the Moderato section. It features a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The notation includes various fingerings and articulations such as accents and slurs.

rit. - f

1 2 3 1 4 2 1 4 2 1 4

Detailed description: This block contains the fourth system of musical notation for the Moderato section. It features a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music begins with a *rit. - f* dynamic. The notation includes various fingerings and articulations such as accents and slurs.

a tempo

f - p

Detailed description: This block contains the fifth system of musical notation for the a tempo section. It features a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music begins with a *f - p* dynamic. The notation includes various fingerings and articulations such as accents and slurs.

3 1

*rit.* - *a tempo*

*sf* *p*

3 2 2 5 4 1 5 4 1 2 5 4 1 3 1 2 5 4 1 4 1

1 2

3 4 3 2 2 3 4 5 1 4 3 2 1 1 4 3 2 1

3 4

*p*

5 1 5 1 5 2

*sf* *sf* *sf*

4 5 3 4

3

*sf* *sf*

1 2 1 2 3 4 2

3 4





The musical score consists of five systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#). The first system begins with a wavy line above the treble staff and the tempo marking *a tempo*. The first measure of the first system is marked *marcato*. The second system continues the piece. The third system features a *cresc. rit.* marking and a dynamic of *mf*. The fourth system is marked *a tempo* and *p*. The fifth system includes fingering numbers (1, 2, 3, 4, 5) above the notes in the treble staff and a dynamic of *p*.

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# I Want to Marry a Male Quartette

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

**Vivo**

**Moderato**

Helen

1. They say a wo-man is a weather-vane, a fic-kle weath - er - vane,  
2. I'd have a ten - or who could en-ter - tain, (Oh, he could en - ter - tain!)

TENOR I

1. Weath - er - vane,  
2. En - ter - tain,

TENOR II

1. Weath - er - vane,  
2. En - ter - tain,

BASS I

1. Weath - er - vane,  
2. En - ter - tain,

BASS II

1. Weath - er - vane,  
2. En - ter - tain,

**Moderato**

H. *p* She's full of fool-ish whims you can't ex-plain, whims that you can - - not ex-  
 A busi-ness bar - i - tone for loss and gain, He'll watch our loss - - es and

*mf* cannot explain,  
 Losses and gain,  
 cannot explain,  
 Losses and gain,  
 cannot explain,  
 Losses and gain,  
 cannot explain,  
 Losses and gain,

*p* *mf*

H. *rit.* *a tempo* *p* plain; She turns from North to South and East to West, North-east to  
 gain; *rit.* A bass can-tan - te just for sym-pa-thy, -(He'll be for

*rit.* cannot explain.  
 loss-es and gain.  
*rit.* cannot explain.  
 loss-es and gain.  
*rit.* cannot explain.  
 loss-es and gain.  
*rit.* cannot explain.  
 loss-es and gain.

*a tempo* *p*

H. *cresc.* *mf*

South and West, To com-fort her in all di-rec-tions  
 sym - pa - thy!) And then a bass pro-fun-do for pro-

*cresc.*  
 North-east to South, South-east to West.  
 Yes, he will be For sym-pa-thy!

*cresc.*  
 North-east to South, South-east to West.  
 Yes, he will be For sym-pa-thy!

*cresc.*  
 North-east to South, South-east to West.  
 Yes, he will be For sym-pa-thy!

*cresc.*  
 North-east to South, South-east to West.  
 Yes, he will be For sym-pa-thy!

*cresc.* *mf*

H. *p rit.* *mf*

it would seem'twere best If she could get A chance to net A male quar - tette! They'd  
 found phi - los - o - phy, Gee! I will bet - It's great to fret A male quar - tette!

*p rit.*  
 A male quar - tette!

*p rit.*  
 A male quar - tette!

*p rit.*  
 A male quar - tette!

*p rit.*  
 A male quar - tette!

*p rit.* *mf*

# Quasi Polka

H. *mf*  
 har-mo-nize! They'd har-mo-nize so sweet - ly and so com - plete - ly,

H. *mf*  
 — In tune and on the key, They'd harmonize, they'd harmonize In

H. *p rit.* *mf*  
 feel - ing to some ap - peal-ing, Sweet mel - o - dy, sweet mel - o - dy. They'd

*p rit.* *mf*  
 Ap - peal-ing, Sweet mel - o - dy. We

*p rit.* *mf*  
 Ap - peal-ing, Sweet mel - o - dy. We

*p rit.* *mf*  
 Ap - peal-ing, Sweet mel - o - dy. We

*p rit.* *mf*  
 Ap - peal-ing, Sweet mel - o - dy. We

H.

har-mo-nize, they'd har-mo-nize In tem-po, in some ex -

har-mo-nize, we har-mo-nize In tem-po, in some ex -

har-mo-nize, we har-mo-nize In tem-po, in some ex -

har-mo-nize, we har-mo-nize In tem-po, in some ex -

har-mo-nize, we har-mo-nize In tem-po, in some ex -

*f*

H.

tem-po, Do-mes-tic min-u-et! They'd har-mo-nize, they'd

tem-po, Do-mes-tic min-u-et! We har-mo-nize, we

tem-po, Do-mes-tic min-u-et! We har-mo-nize, we

tem-po, Do-mes-tic min-u-et! We har-mo-nize, we

tem-po, Do-mes-tic min-u-et! We har-mo-nize, we

*mf*

*fz*

H. *cresc.* har-monize, they'd har - mo - nize! Oh! *pp* I want to mar-ry a

*cresc.* har-monize, we har - mo - nize! Oh! *pp* She wants to mar-ry a

*cresc.* har-monize, we har - mo - nize! Oh! *pp* She wants to mar-ry a

*cresc.* har-monize, we har - mo - nize! Oh! *pp* She wants to mar-ry a

*cresc.* har-monize, we har - mo - nize! Oh! *pp* She wants to mar-ry a

*fz cresc.* *pp* *ffz*

H. 1. male quar - tette! They'd tette! 2. tette!

male quar - tette! tette!

male quar - tette! tette!

male quar - tette! tette!

male quar - tette! tette!

1. *ff* 2. *ffz*

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## Skidikiscatch

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Allegretto scherzando

mf

The piano introduction consists of three measures. The right hand has a treble clef and a key signature of one sharp (F#). The left hand has a bass clef and the same key signature. The tempo is marked 'Allegretto scherzando' and the dynamic is 'mf'. The music features a rhythmic pattern of eighth and sixteenth notes with various accidentals.

Hopper

H.

Pay to the or-der of— How d'ye spell your name?

The first vocal line is for a soprano (H.). The piano accompaniment is in the same key signature and tempo. The piano part features a rhythmic accompaniment with various dynamics and articulations.

Knopf

Hopper

K.  
H.

Make it to cash, With a dash, to a-void a clash! Penned it so of-ten, my

*fz* *pp*

The second vocal line is for a soprano (K.) and alto (H.). The piano accompaniment continues with the same key signature and tempo. The piano part features a rhythmic accompaniment with various dynamics and articulations.



Katinka

H. K. *p*  
 wrist is get-ting lame! You're do-ing good; you're a he - ro, that's un-der stood!

Detailed description: This block contains the first system of music. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "wrist is get-ting lame! You're do-ing good; you're a he - ro, that's un-der stood!". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The music is in 4/4 time and features a melody with eighth and quarter notes, and a bass line with chords and eighth notes. A dynamic marking of *p* (piano) is present at the beginning.

H. I. H. Hopper Ivan Hopper *mf*  
 So, I am a he - ro! That is un - der-stood! Spell it with a ze - ro!

Detailed description: This block contains the second system of music. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "So, I am a he - ro! That is un - der-stood! Spell it with a ze - ro!". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The music is in 4/4 time and features a melody with eighth and quarter notes, and a bass line with chords and eighth notes. Dynamic markings of *mf* (mezzo-forte) are present above the vocal line and below the piano accompaniment.

A. H. Arif All Hopper *mf*  
 That is un-der-stood! Best of liv-ing men! Best of liv-ing men!

Detailed description: This block contains the third system of music. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "That is un-der-stood! Best of liv-ing men! Best of liv-ing men!". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The music is in 4/4 time and features a melody with eighth and quarter notes, and a bass line with chords and eighth notes. Dynamic markings of *mf* (mezzo-forte) and *fz* (forzando) are present.

All *p*  
 You have proved it with your foun - tain pen! Skid - i - ki -

Detailed description: This block contains the fourth system of music. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "You have proved it with your foun - tain pen! Skid - i - ki -". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The music is in 4/4 time and features a melody with eighth and quarter notes, and a bass line with chords and eighth notes. Dynamic markings of *p* (piano) are present.

## REFRAIN

scatch! With his lit - tle pen in hand, Skid - i - ki -

scatch! Pay the bear - er on de - mand. That's the sound they

sure - ly un - der - stand In ev - 'ry clime and

ev - 'ry sin - gle land: Skid - i - ki - scatch! that he

signs his bank-ing name; Skid-i - ki-scatch! Hands it out to gent or dame. Ah, the

*p cresc.* whole world danc - es to the com - po - si - tion, when In the

*p cresc.*

check - book that he totes He puts down his pret - ty notes With his

*mf*

*mf*

lit-tle foun - - tain pen! Skid-i - ki - pen!

*f* *mf* *f*

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# "I can tell by the way that you dance, dear"

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Tempo di Valse

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It begins with a treble clef staff containing a whole rest. The piano accompaniment starts in the second measure with a mezzo-forte (*mf*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with chords and single notes.

Helen *p*

1. If you would know whom to mar - ry,  
2. Part - ners who quar - rel when danc - ing,

The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment starts with a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The right hand has a melodic line with some grace notes, and the left hand has a simple bass line.

Take my ad - vice and be war - ry, If you go blind - ly you'll  
Mak - ing bel - li - ge - rent pranc - ing, Nev - er should wed one an -

The vocal line continues with the lyrics. The piano accompaniment features a *cresc.* (crescendo) marking. The right hand has a melodic line with some grace notes, and the left hand has a simple bass line.

rue it: Ta - boo it! Don't do it!  
 oth - er, They'll smoth - er Each oth - er!

*dim.*

Here is a rule that is sur - est, Saf - est and  
 Feet that get in - to a tan - gle Sig - ni - fy

*p*

san - est and pur - est; Dance to this lay, And  
 hearts that will wran - gle; Best break a - way, Un -

*cresc.*

see if you both can tru - ly say: \_\_\_\_\_ I can  
 less he and she can sing this lay: \_\_\_\_\_

*dim.* *p*

## REFRAIN

tell by the way that you dance, dear,

You have a thrill in your sway,

*cresc.* Love with e - ter - nal ro - mance, dear,

All of your move-ments be - tray; And you

put all my mind in a trance, dear,

*mf*

Sort of a soul - ju - bi - lee! I can

*cresc.* tell by the way that you dance, dear, That you were

*f*

*cresc.* *f*

meant for me! I can me!

*mf*

1 2

Dance  
Alla marcia

The musical score is written for piano and bass. It begins in G major (one sharp) and 2/4 time. The first system starts with a forte (*f*) dynamic in the bass and a mezzo-forte (*mf*) dynamic in the treble. The piece features a steady, rhythmic march-like feel with frequent use of slurs and accents. Dynamics fluctuate throughout, including *mf*, *f*, and *ffz* (fortissimo with accent). The score concludes with a final cadence in 4/4 time, marked with *ffz*.



Fox Trot  
Allegretto grazioso

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 4/4. The tempo and mood are indicated as 'Allegretto grazioso'. The score includes various dynamic markings: *mf* (mezzo-forte), *fz* (forzando), *f* (forte), and *ffz* (fortissimo forzando). There are also articulation marks such as accents and slurs. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The bass line provides a steady accompaniment with chords and single notes.

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## Finale

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

### Tempo di Gavotte

On my heart I am wear - ing your pho - to, — Be - cause my

heart, dear, is your heart in to - to. — And so I hold you

pressed — Up - on my long - - ing breast. — But I'll

*a tempo*

give you this slight in - ti - ma - tion; Al - tho' your

*a tempo*

*cresc.*

pho - to's a fair il - lus - tra - tion - Of ten - der lips I have known, And the

*cresc.*

love that's my own, Still at best it's a chil - ly im - i -

*p*

*fz* *p*

*mf*

ta - - tion: I think you'd bet - ter hur - ry - home.

## Moderato

*p* Ev - 'ry night I hear her sing "Tweet, tweet!" In tones so soft and

true, Then hes - i - tate un - til her mate Says

*rit.* "Rack - e - ty cool! Coo, coo, coo!" Then a - gain she'll an - swer  
*p a tempo*

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

"Tweet, tweet, tweet!" Which means that she'd say I'm all a -

lone, dear, *cresc.* Come on, now, why stay a - way! *rit.* Ah! how I

*p a tempo*  
wish that I need on - ly say "Tweet tweet!" when - ev - er I am  
*a tempo*

*mf*  
blue, And hear an ech - o an - swer: *p* "Rack - e - ty coo, coo,

rack - e - ty coo!" And know that Rack - y coo means you! *molto rit.*