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# THE LOVE-CURE

AN OPERETTA

BY

OLIVER HERFORD

AND

EDMUND EYSLER

PRICE \$2.50 NET

NEW YORK : G. SCHIRMER  
BOSTON : BOSTON MUSIC CO.

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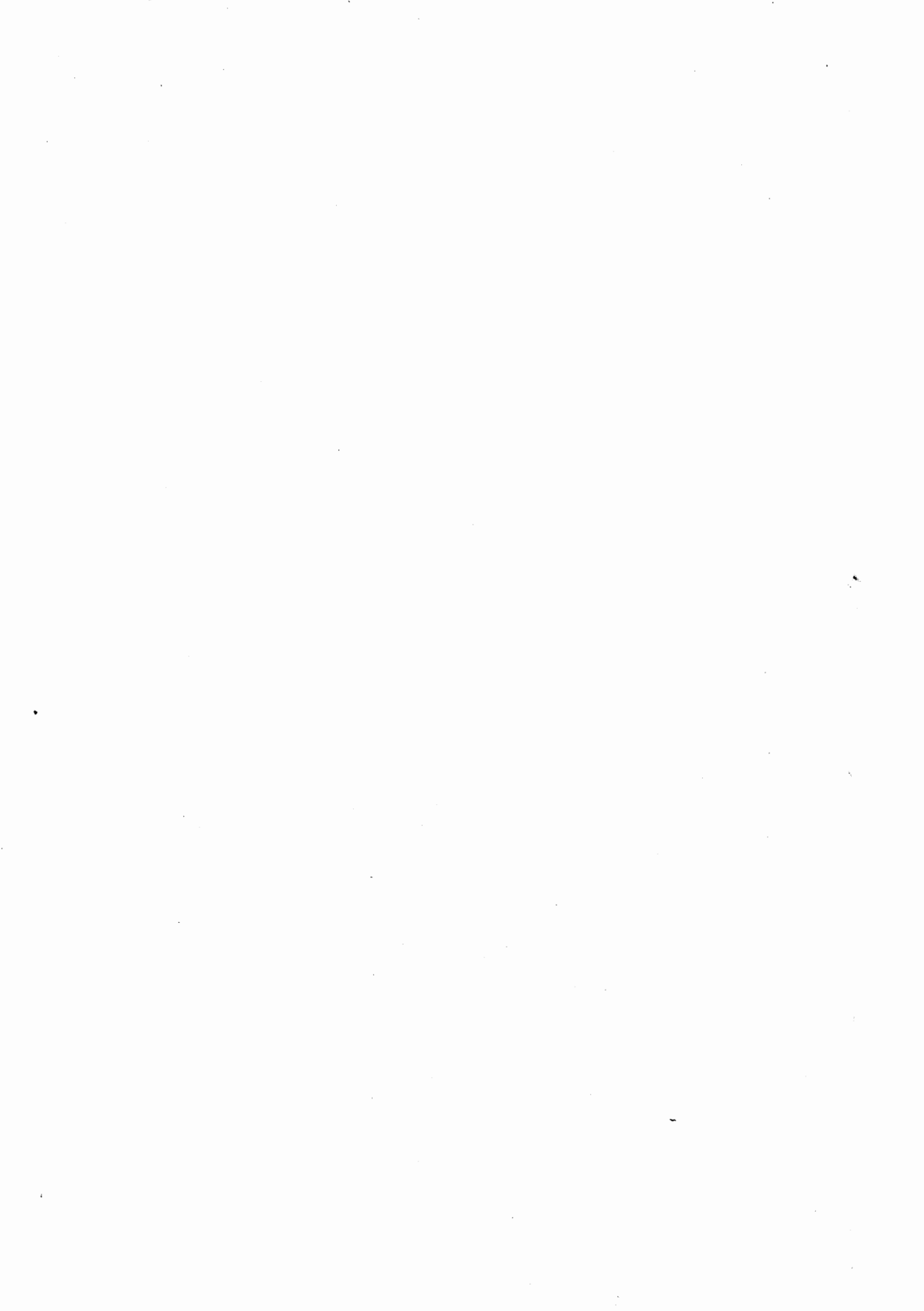
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# THE LOVE-CURE

An Operetta in Three Acts

MUSIC BY

EDMUND EYSLER

Arranged by M. SCHÖNIGER

English Version and Adaptation for the American Stage  
after the Book by LEO STEIN and CARL LINDAU

BY

OLIVER HERFORD

Vocal Score

\$2.50 net

NEW YORK : G. SCHIRMER

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# THE LOVE-CURE

## Cast for the First Performance at New York

Signor Torelli	CHARLES J. ROSS
Benjamin Blake, <i>manufacturer</i>	FRED FREAR
Alfred, <i>his son</i>	NEAL MCCAY
W. S. Silliman, <i>Blake's rich partner</i>	THOMAS H. WALSH
Major Vaughn, <i>Nelly's father</i>	F. J. MCCARTHY
Clarence Chauncy, <i>3d District Atty.</i>	HARRY HYDE
James, <i>the butler (in Act I)</i>	ARDA LACROIX
Leading Old Man <i>(in Act III)</i>	
Nelly Vaughn	ELGIE BOWEN
Mildred Silliman	WINIFRED MARSHALL
Julia Silliman	ALICE HOSMER
Leading Old Woman <i>(in Act III)</i>	BLANCHE RICE
Musical Director	LOUIS F. GOTTSCHALK
Stage Director	GEORGE MARION

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# The Love-Cure

## Act I

### No 1. Introduction, Melodrama and Trio

Edmund Eysler  
Arr. by M. Schöniger

Molto vivace

Piano

*ff* Tutti

*ff*

L'istesso tempo

*f* Tutti

*f*

*più f* *cresc. molto*

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ff Tutti

First system of musical notation, featuring piano and bass staves with chords and melodic lines.

ff

Second system of musical notation, continuing the piano and bass parts.

Cl.  
fp Str. Horn mf

Third system of musical notation, including woodwind and string parts.

VI. I  
Tpt. Tromb.  
Fl. Ob.

Fourth system of musical notation, including violin, trumpet, trombone, flute, and oboe parts.

ff Tutti  
B. Dr.

Fifth system of musical notation, including piano, bass, and bass drum parts.

Vla. Cl.  
p Horns  
Ob.  
Tutti  
Bass Besn.

Sixth system of musical notation, including viola, clarinet, horns, oboe, bass, and bassoon parts.

# Melodrama

(Scene outside a theatre.- At extreme right of stage, and as near the footlights as possible, is the entrance to a café. The play is over, and the audience is pouring out of the theatre. The curtain rises on a combination of all the familiar street-noises heard around a theatre at night when the audience is leaving - the murmur of voices, rumble of cars, clang of car-gongs, auto-horns, clatter of cabs, boys calling "Words and music of the opera!" calling of carriage-numbers, newsboys' cries, whistling, piano-organ (muffled), an elevated train heard twice only and for a moment almost drowning the rest.- The last of the audience is passing off to the left.)

*Allegro moderato*

The musical score is arranged in a grand staff format with multiple systems. The piano accompaniment is written in G major and 12/8 time. The first system includes parts for Str. Wood, f Horns, and Harp. A central section is marked (CURTAIN). The second system includes parts for Ob. Cl. and Vla. Cello. The third system includes parts for Ob. Cl. and Vla. Horn. The fourth system includes parts for Fl., Ob., Cl., Bsn., and Horn. The fifth system includes parts for Str. Harp. The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The tempo is marked *Allegro moderato*.

A Lady (to her escort)  
Isn't she perfectly lovely?

Her Escort  
Charming, charming!

Another Gentleman  
She has a great voice;

*animato*

Lady  
she ought to be  
in grand opera.

Young Lady  
Is Nelly Vaughn her real name, I wonder?

Young Lady  
I think Torelli is

Wood Str.  
Horn Harp

perfectly sweet.

Elderly Lady

I believe they are really in love, they do it so well!

Young Lady

What! Nelly Gordon in love with Torelli? How absurd! (laughs)

(Family Group)

Child

Papa, does Miss Vaughn really  
marry Torelli in the end?

The Father

No, dear, she loves an  
other man.

The Mother (to Father)  
Be careful!

Curious groups of people gather about stage entrance - actors,  
actresses, and chorus-girls and men come out singly or in groups.  
Eight Johnnies in evening clothes, with large buttonhole bouquets  
of forget-me-nots, fancy waistcoats, light overcoats and opera  
hats, enter together, singing:

*Più animato*

Ob. Cl.  
*fp* Str.

Basn., Horn

1st Dude (kisses his hand in the air)

Lovely creature! I've lost my heart to her... What eyes! What a figah!

Picc. Fl. Ob. Fl. Cl.

*p.*

(One stops to light a cigarette; all stop)

How does her song go?

1st Dude

2d Dude

*sf* Tpt. Vl. II Vla. pizz.

1st Dude

2d Dude

Vl. I pizz. *morendo*

Tempo lento di marcia

Both Dudes

Cl. Fl., Ob. *p* Str. arco *p* Tutti Bsn.

*p* as before



3 D. While you're young, fill up your cup with plea - - shaw! Drink it down, and

2 D. do not stop to mea - - shaw! Oh, be jol-ly! soon, old fel-low,

2 D. We'll be in the sere and yel-low, We'll be old be - fore we know it, Let's be jol-ly,

2 D. gay; While you're young's the time to blow it, Go it while you may!

Vivace

Ob. Fl. Fl. Ob. VI. I

Horn Str. Bssn.

Fl. Ob. Ob. Fl. Cl. Str. Horn Str. Bssn. Cello, Vla. *fp* *p rit.*

**Trio**  
Moderato Alfred

A1. Billy Let me, I  
B. Don't go so fast!  
F. Freddy One moment, pray!

*mf* Bssn. Ob.

A1. have to stay, I want a chance, For one more glance Of her, and then I'll go away.  
B. Have

Fl. *rit.* Cl. Bssn. Str.

A1. Poco sostenuto, con calore We are not plighted, an - y - way! One  
B. you for-got your fi - an - cée?  
Poco sostenuto, con calore

Horn Tpt. Fl. Ob.

Al. can't be forced to love a maiden.

B. Right e-nough. Freddy Good Lord, we've been in love be-

F. That's very true!

Cl. Fl. Ob. Bssn. Tpt.

Al. But you've not loved as I do\_ nev-er.

B. fore!

F. One day a joy, the next a bore!

Fl. Cl. Horn animando f Str.

B. never was as bad as you!

F. My case was quite a mild one, too. But you have got the worst case

Ob. Vl. I Cl. I rit. p rit.

Valse scherzando

B. I fear your case is chron - ic! (jocularly)

F. ev- er! \_\_\_\_\_ You

*Valse scherzando*

Ob. as before

Bssn. Str.

Harp Horn

Alfred

Al. I wish you would not

F. ought to take a ton - ic!

Lento

*con brio*

Al. task me! You have no right to ask me. **Billy**

B. Your

*Lento*

*f pizz.*

B. head is hot, your hand is dry, I fear your tem - pra -

Tpt.

Sn.-Dr.



B. ture is high; Your col - or certainly is queer, Sir! And how a-

Cl. Fl. Ob.

Tpt. Bsns. Str. Tpt. Sn-Dr. Harp

*p dolce*

F. bout your ap - pe - tite? You're real - ly in an awful plight! Your

F. sighs are ter - rible to hear, Sir!

(Billy and Freddy sigh comically)

Cl. Horn Bsns. Picc. Fl. Str. as before rit.

B. Billy Now lis - ten to your friends' ad - vice!

Drums Brass Bsns.

Alfred Tempo lento di marcia

B. Billy Laugh a - way, while yet you may,

F. Freddy Oh, be jol - ly, awfully jol - ly, Hip hoo - ray! Oh, be happy,

Oh, be jol - ly, awfully jol - ly, Hip hoo - ray! Oh, be happy,

Tempo lento di marcia

rit. p

A1. Some day you'll be blue, ——— You will fall in  
 B. dear old chappie, Come what may! While you're young, fill up your cup with  
 F. dear old chappie, Come what may! While you're young, fill up your cup with

A1. love some day, ——— Then I'll laugh at  
 B. plea - - shaw, Drink it down, and do not stop to mea - -  
 F. plea - - shaw, Drink it down, and do not stop to mea - -

A1. you! There will come a time! You will fall in  
 B. shaw! Oh, be jol - ly! soon, old fel - low, We'll be in the sere and yel - low,  
 F. shaw! Oh, be jol - ly! soon, old fel - low, We'll be in the sere and yel - low,

Al. love, Then I'll laugh at both— of you!—

B. We'll be old be-fore we know it, Let's be jol-ly, gay! While you're young's the

F. We'll be old be-fore we know it, Let's be jol-ly, gay! While you're young's the

Allegro

Al. Then I'll laugh at both— of you!

B. time to blow it, Go it while you may! (Exeunt Billy and Freddy)

F. time to blow it, Go it while you may!

Fl. Ob.

Horn Bssn. Str.

Tpt.

Picc.

Tromb. Kdr. Sn. Dr.

Caloroso assai

Alfred (alone)

Al. How fair the world,— with mu - sic thrill - ing, The

Ob.

Vl. II. Vla.

Horn Cl.

Harp

Bssn. Cello

Str.

Al. *Fl.*  
 Air with li - lac fragrance fill - ing, Because I love her!

*Tutti*  
*f*  
 Tromb.

Al. The spring - time wears - a sweet - er smile, -

*Kdr.*

Al. Birds with en-tranc - ing songs be - guile, Because I love

*Fl.*  
*Tutti without Drs.*

Al. her, be - cause I love her!

*Harp*

Al. *dolce p*  
 The moon, from heav-en's can - o - py, Looks down and

*Cl. I.*  
*Cl. II*  
*Harp*  
*Fl.*  
*Picc.*  
*Ob.*

Bssn.  
Horn



*animando sempre*

Al. *seems to en-vy me; — And now it all seems clear to me*

Wood Str. Horn *animando sempre*

Al. *Why all the world is dear — to me: Because I love her,*

*rit.*

Tutti to the end

Al. *because I love her, be - cause I*

*p*

Al. *love — her!* (exit)

*rit.*

*ff rit.*

*a tempo*

*fff*

# No 2. Ensemble and Song

"I am an actor, all the rage"

**Allegretto**

**All the Girls**

He comes! he comes! To-rel-li

*f* Vla. Cello *f* Tutti Wood Str. Horn

Horn

---

**Torelli**

As u - su - al, put all the wreaths and flow'rs to-gether!

comes!

*p* Tutti *mf* Wood Horn Str. VI. I Fl. I

---

**T.**

And have them sent at once to Nel-ly's fa-ther! Well, good evening!

Cl. Fl. I Picc. Fl. Ob.

Tpt. Tromb. Bsn. Cl. Str.

as before

---

**T.**

She will be here a lit-tle lat-er: I'll a-wait her.

*f* *p*

The musical score is written for voice and piano. It consists of four systems. The first system is for 'All the Girls' and includes vocal lines for 'All the Girls' and 'Torelli', and piano accompaniment with parts for Violin and Cello, Tutti, Wood Str., and Horn. The second system continues the 'Torelli' part with piano accompaniment including Violin I, Flute I, Wood Horn Str., and Horn. The third system features a vocal line for 'Torelli' and piano accompaniment with parts for Clarinet, Flute I, Piccolo Flute/Oboe, Trumpet/Trombone, Bassoon, and Clarinet/String. The fourth system continues the 'Torelli' part with piano accompaniment. Dynamics include *f*, *p*, and *mf*. The tempo is marked 'Allegretto'.

(♩ = ♩)

Note: Ada: (. . . is standing aloof, looking sad, and does not sing)

Rose *p*  
 You speak to him; I'm in a fright!

Mary  
 I'm not a-fraid; why, he can't

Ob. Cl.  
 Fl. I.  
 Horn Bsn. *p*  
 Str.  
 Ob.  
 Bsn.

M.  
 bite! Good evening, Sir! All the Girls  
 What can I  
 Good evening, Sir!

Fl. Ob.

Lily  
 Your pic - ture -

T.  
 do for you, my lit - tle girls, pray tell me?

Harp

Bertha  
 Lily Yes, we want your picture! Torelli  
 Yes, we want your picture! Your compliment outweighs my sal - ary!

All the Girls  
 Yes, we want your picture! ob.

Fl. Ob. Picc. Fl. Ob.  
 Tpt.

T. But I'm a-fraid I'm not a trav'ling picture-gal-le-ry. My latest pho-tographs are

*ff* Tutti

T. simply rotten, My good points all, the art-ist seems to have for-got-ten.

St- Wood Horn *dolce* Str. Harp Tpt. *f* Tutti

Tromb.

*Allegretto grazioso*

K. Karla And won't you write a verse or two?

Rose Oh well, your au-to-graph will do!

Bells

T. Torelli If on-ly I could write, wouldn't that be fun! Then I should write my own plays,

Cl. ob. Fl. p Bssn. Horn Str. Tpt.

T. ev - 'ry one! And you, my dear, what is it? What

*p*

*più vivo*

T. ails the lit-tle dove? All the Girls In love? Dear me! So

She is in love!

*più vivo*  
Horn Wood Str.

*Lento*

T. young, how can it be? In love? who can the fel-low be? What! me— You do not say it's

*f* Tutti *p* Fl. Ob. Str. *mf*

*rit.*

(♩ = ♩)

T. me! I warn you, pret-ty lit-tle stranger, Don't love an act-or— it is full of

*p* *rit.* *dolce* Str.

*con affetto*

T. dan - ger! When he makes love to others, in a

*dolce*

T. play, 'Twill give you cause for jeal-ous-y each day!

Non allegro      Grazioso

T. I am an act - or, all the rage; And when you see me

Wood without Bssn.      Wood

Horn      *mf* Horn

Tpt. Sn.D. Trgl.

Str.

T. on the stage With love and pas - sion all a - glow, It's all a show, it's all a

T. show! To - day you see me, at the play, Make love to Ro - sa - lie or May, To -

Harp

as before

T. morrow kneeling to Ma - dam:      *rit.*      *molto lento*  
It's all a sham, it's all a sham! One day I

*rit.*      *molto lento*

Cl. I

T. give my heart to Maud, Next day to Rose; it's all a fraud! An - oth - er day I kiss Hor -

*p* Str. Wood, Horn

*sf* Tutti

*ancor più lento* *a tempo*

T. tense, It's all pre - tense! it's all pre - tense! In ev - ry play I have to woo Some Lu - cy,

*ancor più lento* *a tempo*

T. Lil - li - an, or Loo; No mat - ter what I say or do, It is not true, it

*mf* Tutti

T. is not true, it is not true, not true!

*ff* Tutti

*Slow Waltz intimissimo*

T. And so that is the way of the play, I woo a new

Cl. Fl. Ob.  
Horn Harp.  
Str. Bssn.

T. maid - en each day, Wear my heart on my sleeve, It is all make - be -



T. lieve At the play, at the play! But the

Fl.

*dolce*

T. mo - ment will come when I'll say I'm in love, and 'twill

Bssn I  
Cello

*cresc.*

T. not be in play; Then the maid-en will laugh, And will

Fl. Ob.

*mf* *f* *rit.*

Molto lento

T. think it all chaff, Just a play, just a play.

*p*

T. All the Girls The way of the play,

*p dolce*

And so that is the way of the play, He\_

Wood Str.

*mf* Harp Horn

Bells

T.  a new one each day,  
woos a new maid - en each day, Wears his

T.  heart on his sleeve, It is all make - be - lieve, At the

T.  at the play, at the play! But the  
play, at the play!

T.  mo - ment will come when I'll say I'm in

T. love, and 'twill not be in play; Then the

T. maid - en will laugh, And will think it all chaff: Just a play,

T. *molto dolce possibile*  
just a play! Good - bye!

P. Lit - tle girls, when you leave me, Do not for - get,

T. I speak the truth, be - lieve me!

# No 3. Song

"I wonder what the audience would say"

Nelly (enters from stage-door; looks up and down street)

Lento. Con grazia

Fl. I. II. (spoken) The coast is clear\_ my ruse succeeded.

*p* Wood without Bsn. Bsn. VI. I.

I can go home now unimpeded.

Nelly

1. I won - der  
2. Yet there is

Fl. I. Cl. II. *p*

Str. pizz. Horn

N. what the au - di - ence would say, If they could on - ly see me dressed this  
one, a youth who comes each day, And gaz - es fond - ly at me thro' the

Str. arco Harp Bsn.

N. way!  
play;

If they should see me in this guise, I'm sure they  
There in a box he sits a - lone, His name to

VI. I. Fl. I. Ob. I. Cl. I. *stacc. dolce* *p*

N. would not re - cog - nize The fa - mous pri - ma don - na of the  
me is quite un - known; If he should see me, thus, what would he

N. day! An hour a - go in there I reigned se -  
say! His ten - der glanc - es thro' and thro' me

Bssn. I.  
'Cello

N. rene, Up - on a gold - en throne a splen - did queen, I wore a  
thrill, My eyes will not be - have, do what I will; And when he

Trgl.

N. robe of gold - en gauze And 'mid tu - mul - tu - ous ap - plause I wed a  
looks at me, oh dear! I have a strange sen - sa - tion here: I real - ly

*stacc. dolce*  
*p*

N. charming prince of no - ble mien. The play dance is  
can - not make my heart keep still. I dance and

*mf* Wood. Str.  
Horn

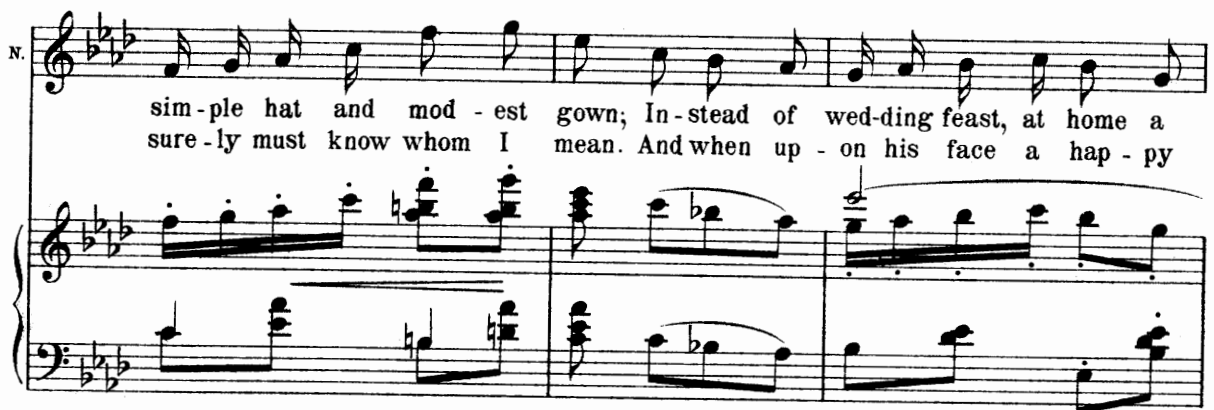
## Non allegro

N. 

o - ver now, no more I reign, I am a maid se - date and  
sing for him, for him a - lone, For him I keep my sweet - est

N. 

plain, And now, in - stead of gold - en robe and crown, This  
tone, And when I soft - ly sigh in my love - scene, He

N. 

sim - ple hat and mod - est gown; In - stead of wed - ding feast, at home a  
sure - ly must know whom I mean. And when up - on his face a hap - py

N. 

fru - gal tea, Where Dad - dy waits for me.  
smile I see, That is re - ward for me. 1-2. And

N. so my days go by, For art I'll live and die; I

This system contains a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a melodic phrase. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with block chords and moving bass lines. A fermata is placed over the vocal line at the end of the first measure.

N. would -n't be a queen, not I! I!

This system continues the vocal line and piano accompaniment. It features a first ending and a second ending for the vocal line. The piano accompaniment continues with similar textures. A fermata is present over the vocal line at the end of the first ending. The instruction "Tutti to close" is written in the piano part.

This system shows the piano accompaniment for the third system, continuing the right and left hand parts with various musical notations such as slurs and accents.

This system shows the piano accompaniment for the fourth system, concluding with a forte (*ff*) dynamic marking. The piano part features a final cadence with a fermata over the final chord.



# No 4. Finaletto

"A pretty part for me to play!"

Allegretto

Nelly

N.

Ob. Cl. Picc. Fl.

*f* Bssn. Cl. Str. *ff* Tutti

Kdr.

A

N.

pret-ty part for me to play! I think the rôle will fit me

Trgl. *p* *ff* Tutti Trgl.

N.  
T.

Torelli

nice - ly! I'll be stage-man-a - ger, my dear; You

*f* Bells

N.

Nelly

In such a cause as this to ask For

T.

fol - low what I say, pre-cise - ly.

Wood Str. Horn *f* Pico. Fl. Tromb.

N. pay would be a shame.

T. That's just the one thing I don't like A -

Wood Str. Horn

N. My part is fine; I must con-fess, I

T. bout this lit - tle game.

Cl. Str. Ob.

*mf* Horn Bsn.

N. think I'll be a great success! But there's one rid - dle I can't read -

T. Why

N. Oh, why, in-deed! (looks at her fondly)

T. you are loved? When peo - ple see you in the play, So

Picc. Fl. Bells, Tpt. Kdr.

T. sweet, so charm-ing and so gay, No mat-ter what you do or say, You

N. *Nelly*  
You know to whom all this I owe, You

T. steal their hearts a - way.

Tutti without Tromb. & Harp

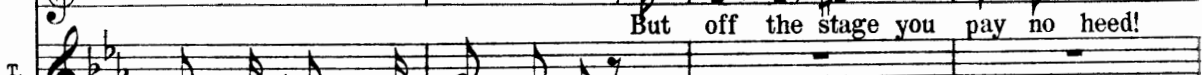
N. know who taught me all I know, You know who helped me to succeed—


T. *Torelli*  
What!

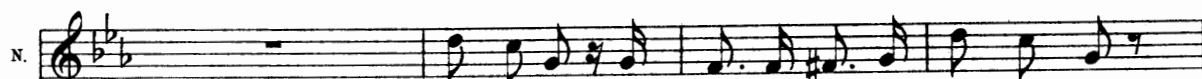
N. I do, in-deed!


T. you mean me? I look up-on you as a queen, Up-

Tutti as before

N.    
 T.    
 But off the stage you pay no heed!  
 on the stage, of course, I mean—

 *Tutti*

N.    
 T.    
 Yes, indeed! Your man-ners' ver - y stiff and cold!  
 You mean that? A -



T.    
 las, - I'm grow - ing old! If I were young, my dear, I

*L'istesso tempo*

 *f* *p*  
 Ob. Cl.  
 Str. *f* Tpt. Horn Sn. Dr. Trgl.  
 Bsn.

T.    
 jol - ly well know what I'd do, 'f I were young, You may be

 *f* *p*  
 Picc. Fl. *f* as before

T. *f* sure, I'd soon be af-ter you, 'fI were young, *p* No one would

T. down me then, no mat-ter who! *f* But old Time has cooled my flame, *p*

*f* Tutti without Tromb. Harp. & Drums *Trgl.*

T. I'm no more in the game; I'm an old boy, I must yield

N. *f* Nelly 'fHe were young, *p* I know full

T. Young - er men the field.

*f* *p*

N. well What he'd be sure to do; 'f He were young! The pret-ty

T. 'f I were young!

N. girls he would be sure to woo. But old Time has cooled his flame,

T. 'f I were young! 'f I were young!

N. He's no more in the game, He's an old boy, he must yield —

T. 'f I were young!

Moderato

N. Young-er men the field.

T. 'I were young! Confess! Does

Moderato

Cl.

f Str. Harp.

p Fl. Cl.

Bsn. Horn

T. some young man your heart pos-sess?

Ob. Cl.

Fl.

p

Str. pizz.

(urgently)

T. Ah, you are blush-ing, you are caught, You are in

sfz

Nelly (feelingly; aside)

N. The young man in the box, can

T. love, 'tis as I thought!

Horn

Str. arco

Harp.

Horn Vla. Cello



N. he\_ No, no! that se - cret's safe with me. **Torelli (calls wildly)**  
Wood Str.

*f* *p* Horn

N. Oh, my hand you're hurting! **Torelli** Be-  
T. "Nelly!" Nel-ly, confess with whom you're flirting!

Tpt. Tromb. *f*

Vla. 'Cello Bass trem.

N. lieve me, then, strange tho' it be, My heart's my own, I'm fan - cy - free\_ The

Ob. Cl. Cl. Fl. Ob.

Basn. Horn Str.

N. right one I have yet to see! **Torelli**  
T. I was a - fraid\_

Cl. I *p*

'Cello Horn I

(aside)

N. Heav - ens, it's he!

T. It's chil - ly here!

You're shiv - er - ing!

Fl. I Fl. I Wood Str. Fl. II Horn

*a tempo*

N. *rit.* No, no! it's cold; oh, — won't\_ you\_

T. Chilly? I find it hot, my dear. Fl. Cl.

Wood Brass *p rit.* *p a tempo* as before

Kdr.

N. please Fetch my fur col - lar, dear, before I freeze? I shall be

*f* *p*

N. much o - bliged, I need it, really! (aside) (exit into theatre)

T. Of course\_ She's act - ing ver - y queer - ly!

Allegro

Lento

Nelly (aside)

N. Will he speak? oh, will he speak?

*f* Tutti without Drums *mf* Harp *p*

Molto lento ed espressivo

Alfred (aside)  
con affetto

Al. I'll pluck up cour - age and speak to her, It seems a

Cl. Ob. *rit.* *mf dolce* Harp Str. Bssn.

Al. crime, e'en to gaze on one so fair. How my heart goes! Perhaps\_ who

Fl.Ob. as before Kdr.

Al. knows\_ In her heart, too, a flame of love there glows.

Horn Solo I. II *p* Bssn. Cello

N. Nelly For what?

Al. Par-don! Dear la - dy, please Re-fuse not

Fl. Ob. Cl. Fl.Ob. Str. without Bass Bssn.

*con slancio*

A1. these! Small off'ring tho' they be, Let them plead for me.

*f* Tutti, without Tromb.

Harp

A1. Hear them, they cry, Oh pit - y my Sad lot; For - get

*f* Tromb. *ff* *rit.*

N. Nelly *p*

They seem to say, You come each day

*dolce*

A1. me not. Dear la - dy, please Re - fuse not

*dolce* *p* as before *p*

N. *con fuoco*

A - lone to see me playing, no mat - ter what This flow - er blue

A1. these, re - - fuse not these! Hear them, they cry,

*f* *f con fuoco*

N. Shall answer you, And say for - get me not.

A1. Oh pit - y my Sad lot, For - get me not.

Moderato

*mf*

VI. I pizz.

Slow March tempo  
Torelli & Others

T. Pray be jol-ly, awf'ly jol-ly! Hip hoo - ray!

Ob.

*rit. molto*

*p* Str. arco

Tutti

T. Oh, be hap-py, dear old chappie, Come what may! While you're young, fill

as before

*f*

T. up your cup with plea - - shaw! Drink it down and do not stop to

as before

T. mea - - shaw! Oh, be jol-ly! soon, old fel-low, We'll be in the

pizz.

T. sere and yel-low: We'll be old be - fore we know it, Let's be jol-ly,

T. gay; While you're young's the time to blow it, Go it while you

T. may! And yet! and

*Allegro* *rit.*

T. yet! But the mo-ment will come when I'll say,

T. I'm in love, and 'twill not be in play; Then the

T. maid-en will laugh, And will think it all chaff, Just a play,

*rit. molto*

*f* *p* *rit. molto*

T. just a play.

*dolce possibile*

Fl.  
Cl.  
Bssn. Str.  
Horn  
Harp

Fl., Cl. Wood, without Bssn.

**CURTAIN** Horn Harp *pp rit.* *ff* Tutti

Cello Str. with-out Bass



## Nº4a. Entr'acte

Lento, con grazia

Fl. I  
 p  
 Wood without Bsn.  
 Bsn.  
 VI. I  
 Str. pizz.  
 Horn  
 p  
 Str. arco  
 Harp  
 VI. I  
 Ob. I  
 Fl. I  
 Cl. I  
 Fl. I  
 Cl. I  
 VI. I  
 Ob. I  
 mf  
 Wood, Str., Horn

This musical score is for the Entr'acte N°4a, marked "Lento, con grazia". It is written in 2/4 time and the key of D major. The score is divided into six systems, each with a grand staff (treble and bass clefs). The instruments and parts are as follows:

- System 1:** Flute I (Fl. I) and Violin I (VI. I) play a melodic line. The woodwinds (Wood without Bassoon) and Bassoon (Bsn.) provide harmonic support. The dynamic is *p*.
- System 2:** The strings play a pizzicato (Str. pizz.) accompaniment. The Horn enters with a melodic line. The dynamic is *p*.
- System 3:** The strings play arco (Str. arco). The Harp and Oboe I (Ob. I) are introduced. The dynamic is *p*.
- System 4:** Flute I (Fl. I) and Clarinet I (Cl. I) play melodic lines. The dynamic is *p*.
- System 5:** Flute I (Fl. I) and Clarinet I (Cl. I) continue their melodic lines. The dynamic is *p*.
- System 6:** Flute I (Fl. I) and Clarinet I (Cl. I) play melodic lines. The woodwinds, strings, and horns (Wood, Str., Horn) play a melodic line. The dynamic is *mf*.

The musical score is arranged in seven systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time. The notation includes eighth and sixteenth notes, chords, and slurs. Dynamic markings include *f* (forte) and *ff* (fortissimo). The final system concludes with a double bar line and a fermata.

Tutti to the end

# Act II

## No 5. Flower Dance

Mildred with Girl Chorus

Vivace

Picc. Fl. *f* Ob. Cl. Trgl. Vl..Vla. Bssn. Cello *p* Kdr.

M. Mildred *f*  
 Ga - ther ye rose - buds while ye may, Old Time is still a -  
 Wood without Flutes

Str. Horn *f* Kdr.

M. fly - ing And the flow'r that blooms to-day To - mor - row will be

Fl. Trgl.

M. *p dolce*  
 dy - ing. The glo - rious lamp of heav'n, the sun, The high - er he's a -  
 Cl. Str. Fl. Ob.

Bssn. *p*

M. *rit.*  
 get - ting, The soon - er will his race be run, And near - er he's to set - -

*p* *rit.* Tromb.

*a tempo*

M. *ting.*  
Girl Chorus  
Soprano. Alto.

Gather ye ros - es while ye may, Old Time is a - fly - -

*a tempo* *f* *p* Tpt. *p* *dolce* *rit.*

M. *dolce* *p* Kdr.

That age is best that is the first, When youth and blood are

*mf dolce* Cl. Vl. pizz. Ob. Trgl. Horn Bsns. Cello|Bass

M. warm - er, fl. But be - ing spent, the worse and worst Times still succeed the

M. *p amoro*so, *più lento*

for - mer. Then be, not coy, but use your time, And while you may, go

*più lento* *p* Str. Harp Cl. Fl.

M. *rit.* *meno mosso*

mar - ry; For hav - ing lost but once your prime, You may for ev - er

Fl. Ob. *rit.* *p* Horn I

M. tar - ry.

Sopr. I. II

Alto **Girl Chorus** Then be not coy, but use\_ your time, And

Horn I *p* Cl. Str. Bells Bsns.

M. Mildred

For hav - ing lost\_ but\_ while ye may, go mar - - ry.

Fl.

M. once your prime, Ye may\_ for ev - er tar - - ry.

*rit.*

*rit.*

Tromb. *pp* Kdr.

Mildred *f*

M. *f* Ga-ther ye rose-buds while ye may,

Sopr. I *f* Ga-ther ye rose - buds while ye may, Old Time is still a -

Sopr. II *f* Ga-ther ye rose - buds while ye may, Old Time is still a -

Alto *f* Ga-ther ye rose - buds while ye may, Old Time is still a -

M. Old Time is a - fly - ing, To - mor-row will be

fly - ing, And the flow'r that blooms to-day, To - mor - row will be

fly - ing, And the flow'r that blooms to-day, To - mor - row will be

M. *p* dy - ing. The glo-rious lamp of Heav'n, the sun,

*p* dy - ing. *p* The glo-rious lamp of Heav'n, the sun, The high - er he's a -

*p* dy - ing. *p* The glo-rious lamp of Heav'n, the sun, The high - er he's a -

M. *f* *rit.*  
 The near-er he's to  
 get - ting, The soon - er will his race be run, The near-er he's to  
*cresc.* *f* *rit.*  
 get - ting, The soon - er will his race be run, The near-er he's to  
*cresc.* *f* *rit.*  
 get - ting, The soon - er will his race be run, The near-er he's to  
*cresc.* *f* *rit.*

M. *a tempo*  
 set - - - ting.  
*a tempo*  
 set - ting. Ga - ther ye rose - buds while ye may,  
*a tempo*  
 set - ting. Ga - ther ye rose - buds while ye may, Old  
*a tempo*  
 Old  
*a tempo* *p* *bs.* *b.* *tr.*

M. *p*  
 Time is a - fly - - - ing!  
*p*  
 Time is a - fly - - - ing!  
*p*  
 Time is a - fly - - - ing!



Cl. VI. I & II pizz.

Trgl. Horn

'Cello, Bass

Ob.

Mildred *Più lento*  
*p amoroso*

La la la la

Fl. *p* Str. Harp.

la\_ la\_ la, la la la la la\_ la! La la la la

Fl. I & II Fl. Ob.

*meno mosso*

la\_ la\_ la, la la la la la!

*p* Horn *p*

Sopr. I Girl Chorus

*p*

Sopr. II *p* La la la la la la la la la la la, la

Alto *p* La la la la la la la la la la la, la

Cl.

Str.

Bells

Bssn.

Mildred

M. La la la la la la,

la la la la!

la la la la!

M. *rit.* la la la la la la la!

*rit.* la la la la la la la la la la!

*rit.* la la la la la la la la la la!

*rit.* la la la la la la la la la la!

*rit.*

Kdr.

Graceful Waltz  
Cl. Fl.

Picc.

The musical score is arranged in seven systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The score includes various performance instructions and dynamic markings:

- System 1:** *p* Str. pizz. Trgl. Vl. I. arco Harp. as before
- System 2:** *schierzando* Horn
- System 3:** *p* Ob.
- System 4:** as before Cello pizz.
- System 5:** *schierzando*
- System 6:** *p* rit.
- System 7:** *a tempo* Str. Harp. Wood Str. Horn *mf*

# No 6. Song

"Oh, pray make no mistake in me"

(Nelly, Torelli)

Tempo moderato di Marcia

Nelly

Oh, pray make no mis -

*ff* Tutti

Wood, Sn. Dr.  
Brass.

*f* Tutti

take in me! The thing you call so - ci - e - ty For me has no tempta - tion.

*f* Tutti

I am too full of tem - pra - ment And joy of life, to

*mf*

as before

be con - tent With sham and im - i - ta - tion!

*f* Tutti

Fl. Cf.

N. hate the sil - ly New-port set, I have not come to din - ng, yet, With

*p* *leggero* Str. pizz. Picc. Tpt. Bssn.

N. Chim-pan-zees or mon-keys. When the As-tors ask me out to dine, I

Picc. Ob. *f*

N. say: "No thank you, not for mine!" I hate your fuss and flun-keys, Your

*rit.* *f* *rit.*

N. vul-gar os-ten-ta-tion, For for-ign im-i-ta-tion; A

Moderato Wood only Str. dolce Str.

N. bot-tle of wine And a bird for mine, That's good e-nough for me. I am an

*rit. molto* Ob. Cl. *p* Str. pizz. *rit. molto* *f* Tpt. Sn. Dr. Fl. I Cl. I Str. Bssn. Horn. Bssn. I

*ff a tempo* *p* *ff*

N. In - di - an, A reg-lar shout - er, kick up a shin - dy 'un

*a tempo* *Picc. Fl. Ob.*

*sfz Tutti* *p* as before *sfz*

*p*

N. An out-and - out - er; I set the pac - es, Diamonds, lac-es, Wine by

*p* *sfz Tutti* *p*

*f*

N. cas - es, O-ver trac-es, Off to rac - es, I'm four ac - es! Whoop-ta - ra!

*sfz Tutti* *p* *ffz*

**Evolution**  
Wood without Fl.  
Brass without Tromb.

*p* *Drums etc.* **F. I.**

*ff* **Tutti to close**

*ff*

Torelli

T. *ff* Tutti

Wood

Brass Sn. Dr.

*f* Tutti

If there be an - y

T. la-dies here, Who find their so-cial at-mosphere Un-com-for-ta-bly sti-ling,

*f* Tutti

T. I shall be ver-y glad to teach Ar-tis-tic temp-ra-

as before *mf*

T. ment to each For com-pen-sa-tion tri-ling. I'll

*f* Tutti



T. teach you not to care a rap For the Four Hun-dred, and to snap Your

Fl. I Cl. I

*p* *leggero* Str. pizz. *Picc.*

Tpt. Bssn.

T. fin-gers at so - ci - e - ty; I am pre-pared to gua - ran - tee, That

*Picc.* *Ob.* *f*

T. in a - bout three weeks you'll be Mo - dels of im - pro - pri - e - ty! You'll

*rit.* *rit.* *rit.* *dim. e rit.*

**Moderato**

T. feel ex - hil - a - ra - tion And cry with ex - ul - ta - tion; The

Wood *only Str.* *dolce* *Str.* *Wood*

T. so - cial gang may all go hang, Bo - he - mi - a for mel Oh! I'm an

*rit. molto* *rit. molto* *f*

Ob. Cl. I *p* Str. pizz. *Tpts. Sn. Dr.* *Fl. I Cl. I* *Str.*

Bssn. Horn Bssn. I

*ff a tempo*

In - di - an, A reg - 'lar shout - er, kick up a

*p*

Picc. Fl. Ob.

*sfz Tutti*

*p*

as before

*ff*

shin - dy 'un An out - and - out - er! I set the

*p*

*sfz*

*p*

pac - es, Diamonds, lac - es, Wine by cas - es, O - ver trac - es, Off to

*sfz Tutti*

*p*

*sfz Tutti*

*p*

rac - es, Im four ac - es! Hoop - ta - ra!

*f*

*ff*

# Evolution

Wood without Fl.

Brass without Tromb.

Drums etc.

*p*

This system shows the beginning of the piece. The right hand plays a series of chords and moving lines, while the left hand provides a rhythmic accompaniment with eighth notes. The dynamic is marked *p*.

Fl. I

*ff* Tutti to close

This system continues the musical development. The right hand features more complex rhythmic patterns. The dynamic increases to *ff* and includes the instruction "Tutti to close".

*ff*

This system concludes the first section of the piece. The right hand has a dense texture of chords and moving lines. The dynamic is marked *ff*.

## No 6a. Exit

Listesso tempo

*pp*

Str.

This system begins the second section. The right hand plays a series of chords and moving lines. The left hand has a simple accompaniment. The dynamic is marked *pp* and includes the instruction "Str.".

*ff* Tutti to close

This system continues the musical development. The right hand features more complex rhythmic patterns. The dynamic increases to *ff* and includes the instruction "Tutti to close".

*ff*

This system concludes the second section of the piece. The right hand has a dense texture of chords and moving lines. The dynamic is marked *ff*.

No. 7. Duettino

"Peek-a-boo!"

Moderato Julia (fondly)

J. Peek - a - boo! That's

T. Torelli (with a side-glance)

Moderato Ob. cl. scherz. Fl. I

Str. *sfz* Harp. Vl. pizz. Horn Kdr.

J. how we used to woo; In the spring-time of life's weath-er,

T. how we used to woo; When we

J. Peek - a - boo! That's the

T. used to flock to - geth-er. Peek - a - boo! That's the

J. way I'd bill and coo, When I'd nothing else to do! Peek-a - (sighing)

T. way I'd bill and coo, When I'd nothing else to do!

*p* Picc. Ob. VI. I

*mf* as before

*f*

J. boo! (sighing) Then I was a charm-ing maid,

T. Peek-a - boo!

Ob. Str.

*f* *p*

J. That you must al - low. *espress.*

T. But no - bod - y, Im a - fraid, Would be -

Harp

Cl.

*f*

J. Our love was all in vain,

T. lieve it now!

*p* as before

J. For one dole - ful day -

T. A - naugh-ty choo-choo train Took her

J. *rit.* Ah me! ah me!

T. far a - way! *rit.* Oh my! oh

Wood, Str.

Horn

Slow Waltz Julia Torelli

J. my! When he left me on the train, When I put her

Cl. Fl.

Str. *p dolce* Horn Harp Tpt.

J. on the train, Oh, I feared Oh, I prayed We should

Julia Torelli Both

Trgl. Sn. Dr. Tpt.

J. nev - er meet a - gain! As he van - ished from my

Julia

*dolce*

J. sight I cried with all my might: Oh, I

Ob. Bssn.

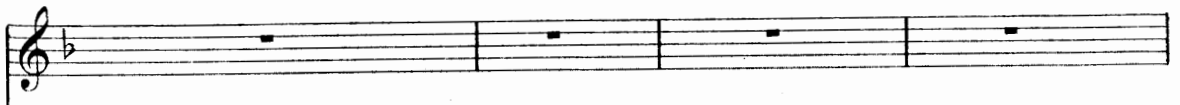
J. *Torelli* *Both*  
 T. fear Oh, I pray We may nev - er meet a - gain!


Moderato  
 J. En - tre nous, Oh, how  
 T. En - tre nous, Oh, how  
 Moderato  
 Ob. cl. Fl. I.  
 Str. *sf* Harp. Vl. pizz. *mf*  
 Horn Kdr.

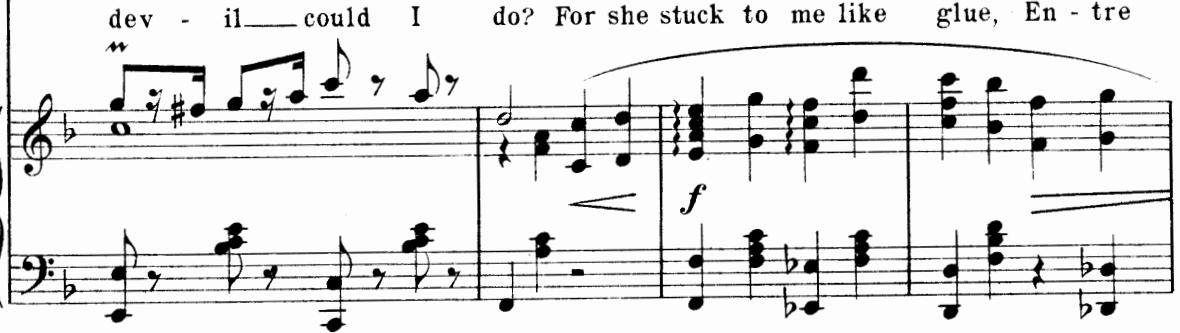
J. we would bill and coo! Then you called me heart's de - sire!  
 T. we would bill and coo! Yes, I  
 Picc. Vl. I. Ob.

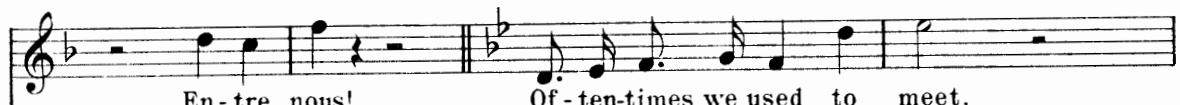
J. En - tre nous,  
 T. al - ways was a li - ar! En - tre nous, What the  
*mf*  
 as before

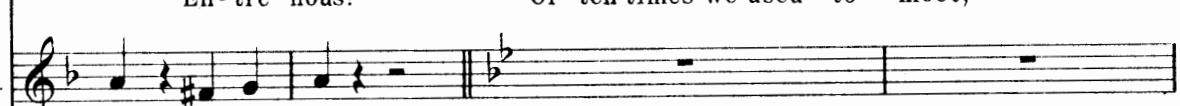



J. 

T.  dev - il — could I do? For she stuck to me like glue, En - tre

 *f*

J.  En - tre nous! Of - ten-times we used to meet,

T.  nous! En - tre nous!

 *f* Ob. Str. Horn *p* Bssn.

J.  And to sup - per go.

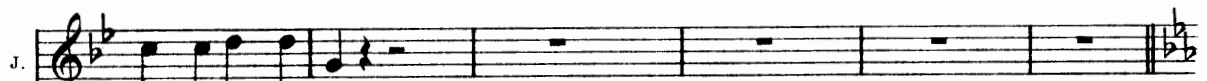
T.  It was ver-y in - dis - creet, And I

 Harp Cl.


J.  Once I wore a bath-ing - dress

T.  told her so!

 *p* as before


J.  At a fan-cy ball.

T.  And it was, I must con-fess, No dis-guise at all!



Slow Waltz

J.  Ah-me! ah me! When he

T.  Oh my! oh my!

 *rit.* Wood, Str. Horn *p dolce* Cl. Str.

J. left me at the train,

T. When I put her on the

Horn

Harp. Tpt.

J. Oh, I feared— We should

T. train, Oh, I prayed We should

Trgl.

Sn. Dr.

Tpt.

J. nev - er meet a - gain! As he van - ished from my

T. nev - er meet a - gain!—

*dolce*

J. sight, I\_ cried with all my might; Oh, I

T. She\_ cried with all her might; Oh, I

Ob. Bsn.

J. fear, Oh, I fear We may nev - er meet a - gain!

T. pray, — Oh, I pray — We may nev - er meet a - gain!

*p*

Tempo lento di Valzer

Ob. Cl.

*p*rit. Str.

Horn

Tutti without Harp & Kdr. to close

No 8. Duet  
"He comes, he is alone!"  
(Nelly, Alfred)

Allegretto

Nelly

N. He comes, he is a - lone! I must as -

Ob. Cl. Fl. I

f Str.

Horn. Bssn.

Adagio  
(dancing)

N. sume my cold - est tone! La, la, la, la, la, la, la, la, la!

Wood without Picc.

Str. Horn Trgl.

N. La, la, la, la, la, la, la, la, la! Alfred

Al. Picc. Par-don, dear la-dy!

4 Horns or 2 Horns  
Bssn. I, Cl. II

*sfz*

Nelly. *f* Oh! I thought that I was quite a-lone. Alfred

Al. Oh, please go on! A dance so

*p* *stacc.*

Lento

Al. grace - ful would please a ver-y stone! You seem so hap-py:

The first system contains vocal lines for Alto (Al.) and Soprano (N.) and piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff with treble and bass clefs. The tempo is marked 'Lento'. The lyrics are: 'grace - ful would please a ver-y stone! You seem so hap-py:'. The piano part includes a dynamic marking 'p'.

N. Tempo I Nelly  
What rea-son have I for be-ing blue?

Al. how I en-vy you!

Tempo I

The second system continues the vocal lines and piano accompaniment. The Soprano (N.) line has a tempo change to 'Tempo I' and a dynamic marking 'p'. The Alto (Al.) line has a dynamic marking 'mf'. The piano accompaniment includes a dynamic marking 'mf' and the instruction 'Picc. Cl. I. Horn Bssn.'. The lyrics are: 'What rea-son have I for be-ing blue?' and 'how I en-vy you!'. The tempo is marked 'Tempo I'.

N. rit. espress.  
It would be trea-son! When

Al. No rea-son?

The third system continues the vocal lines and piano accompaniment. The Soprano (N.) line has a tempo change to 'rit. espress.'. The piano accompaniment includes dynamic markings 'p' and 'mf', and the instruction 'as before'. The lyrics are: 'It would be trea-son! When' and 'No rea-son?'. The tempo is marked 'rit. espress.'.

N. Doppio movimento (vivo)  
skies are bright and clouds are fly-ing, Pray, why should I be

The fourth system continues the vocal lines and piano accompaniment. The Soprano (N.) line has a tempo change to 'Doppio movimento (vivo)'. The piano accompaniment includes dynamic markings 'mf' and 'p', and the instruction 'Str.'. The lyrics are: 'skies are bright and clouds are fly-ing, Pray, why should I be'. The tempo is marked 'Doppio movimento (vivo)'.

N. sad and sigh - ing? I'm young and fair and fan - cy - free, And

N. all the world be - longs to me; Each day brings love - notes

*scherzando*

Fl. I

*scherzando*

N. with - out num - ber, Each night to ser - e - nades I slum - ber; I'm

Harp.

N. loved a - like by young and old, And yet, with all of

*dolce*

N. this, I'm cold, I'm real - ly, tru - ly - cold! I'm

Wood Str.



Lento (*grazioso molto*)

(laughs)

N. laughing, ha, ha, ha, I'm laughing! Excuse me, but in-deed I can't help

Wood Str. Horn Trgl.

(laughs) *accel.*

N. laughing, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! mon cher Mon-

*accel.*

*rit.* *a tempo*

N. sieur, vous compre - nez? I'm laughing, ha, ha, ha! I'm laughing, ha, ha,

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

(laughs) (*vivo*)

N. ha! mon cher Mon-sieur! vous comprenez?

Ob. (without Drums & Harp)

Tpt., Vl. I & II (without Drums & Harp) Tutti

Bssn. I Horn II

N. *La, la, la, la, la, la, la, la.* *I'm*

only Wood & Horn II

*Doppio movimento (vivo)*

N. *not the sort to mar - ry, — real - ly, I love my free - dom*

Ob. Cl. Fl. Str. Bssn. Horn

N. *far too dear - ly, Who thinks a charm - ing wife I'd make, Would*

N. *soon dis - cov - er his mis - take! In two weeks he would*

*scherzando*

Fl. *scherzando*

N. *be so fran - tic He'd take a steam - er trans - at - lan - tic And*

Harp

N. ca - ble\_ me from Par - is, France, My\_ al - i - mon - y

N. in ad - vance! in ad - vance! I'm

Wood, Str.

*mf rit.* Horn

*Lento (grazioso molto)*

N. laughing, ha, ha, ha! I'm laughing, Ex-cuse me, but in-deed I can't help

Wood Str. Horn

Trgl.

N. laughing, ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha! mon cher Mon-

*accel.*

*accel.*

N. *rit.* *a tempo* sieur, vous com-pre - nez? I'm laughing, ha, ha, ha! I'm

*rit.* *a tempo* Tpt.

(gesture)

N. laughing, ha, ha, ha! Not so much!

(aside) (laughs)

N. 'Tis too much! Alfred (aside)

Al. I see the mor - al that's in -

*con anima*

N. I wish this aw-ful job were end-ed!

Al. tend-ed!

*meno mosso* *a tempo*

*meno mosso* *a tempo*

Ob. I  
Str.

*p*

Horn Bsan.

N. Ah, please do!

Al. An-oth-er kind of song I'll sing to you.

F1.II. F1.I.

*dol.*

# Slow Waltz Alfred

Al. *rit. molto*

Life by love un - light - ed Must be

Wood, Harp.

Str.

Horns

Al. *mf*

dark in - deed! Than a rose that's blight -

*mf*

Al. *più lento, dolciss.* *f largam.*

ed, Bet - ter far a weed. What are red

Tpt. *p*

*f* Tutti without Picc.

Al. *p dolce*

lips for, if not for to kiss? Sweet-er than hon - ey are

*p dolce*

Al. *accel.* *rit.*

they! Kiss them and kiss them! each one that you miss

Cl. *p. accel.* *p.* *rit.* *f*

Basn. Horn Str.

Harp.

*p rit. molto*

Al. You will re - gret some day!

*rit. molto*  
*p dolce*

*p Tutti (without Drums)*

*rit.*

*f*

Tempo I

Nelly

And do you practise what you sing?

Al. You will re - gret some day!

Tempo I

*p* Wood, Str. Horn

Alfred

(bowing) (exit)

I thrive up-on it! Good e-ven-ing!

Wood

only Str. & Harp.

*p*

Nelly *animato*

He has out-played me! His game I un-der-stand!

Tutti without Picc. Kdr., B. Dr.

N. *I've lost the trick, but what care I: I've made him show his hand!*

(exultingly) *Tempo I (vivo)*  
 N. *He loves me! He loves me! Tra-la, la, la, la, la, la, la,*

Fl.  
Ob.I.  
Vi.I.  
Cl.  
Horn Str.  
Horn  
Cello

*Lento (riten. subito)*  
 N. *la, la! But no, I see, It must not be!*

*fp* Horn IV  
*mf* Cl. Str.  
Horn I  
only Str. Bssn.

*Slow Waltz*  
 N. *Life by love un - light -*

Harp  
Cl.  
Horn  
Instr. as before

N. *ed Must be dark in - deed, Than a*

*mf*



*lento, dolciss.*

N. rose that's blight - ed, Bet - ter far - a weed!

N. *f largam.* What are red lips for, if not for to kiss? *p dolce* Sweet - er than hon - ey are

N. they! *accel.* Kiss them and kiss them! *rit.* each one that you miss

N. *rit. molto* You will re - gret some day!

N. *Lento* You will re - gret some day!

Wood Str. *f*

Harp. Horn *pp* *ff* Tutti

# No 9. Drinking-Scene

Torelli  
(spoken) They

Allegretto moderato

*p*  
Horn  
B. Vla. Harp. Kdr.  
Bssn. Cello  
Cl.

won't leave me alone to drink in peace, and I really pine for a nice quiet little jag of my

VI. Ob.  
Fl.  
VI. pizz.  
*p*  
*sfz p*

own. I'm just in the mood - so tender I could take the whole world in my arms -

*sfz*  
*p*  
arco

with a few exceptions! (sits down) (fills glass) "Here's to

Fl.  
Ob. Tpt.  
Sn. Dr.

her!" (sits musingly for a few moments) Yes!

*sfz*

ob. She's all to the good!

(quickly fills a second glass and drinks it down) Ah! that's fine!

Slow Waltz  
pp Torelli

T. Love, love, love, love,  
cantabile

Cl.  
Bssn.  
pp Str. arco con sordini  
Harp. *legatissimo*

p

T. makes the world go round, Wine, wine, wine,—

Bass pizz.  
Bssn.

*meno mosso a tempo*

T. wine, that makes the puls - es bound! First a small glass and a

*meno mosso mf a tempo*  
Tutti (p)

T. cold kiss, Then a tall glass and a bold kiss, Then an - oth - er

T. and an - oth - er: So the world goes round.

Fl. Cl. Horn

Leggero (spoken) When I think of my

Harp. p Str. senza sord. pizz.

'Cello

first love - affair: It began with

(fills a glass with wine; empties it, and laughs)

mf

naughty, and ended with naught!

Fl. Ob.

Cl. Bssn., Horn, Harp.

Horn, 'Cello

'Cello

Slow Polka Torelli

T. It hap-pened something in this way, The sto-ry of my fol-ly, I

Wood

mf *grazioso*

Trgl.

T. met her at a ball one day, Her name, I think, was Pol-ly. She

Bells

Tpt. Horn

T. was a fas-ci-nat-ing dame, So bux-om and so bon-ny, I

T. can't re-call her hus-bands name, 'Twas ei-ther James or John-ny. It

p

mf

mf

T. happened that I chanced to stray in the con-ser-va-to-ry; There

Sn-Dr.

Tpt.

T. *doz - ing on a couch she lay, Like beau - ty in the sto - ry! I*

*Picc.*

*Tpt.*

T. *came be - hind her just like this, And gazed in ad - mi - ra - tion, Then*

*Fl. Cl.*

*Horn*

*Cello*

*sfz*

*p*

*Lento*

T. *on her lips im - pressed a kiss Of some - what long du - ra - tion. She*

*rit.*

*Wood. Str. Horn*

*rit.*

T. *looked up with a ten - der glance, Her hand in mine con - fid - ing, And*

*legato*

*dolce*

T. *in the maz - es of the dance - Next mo - ment we were glid - ing.*

Molto adagio (amoroso)

T. (spoken) You love me? Fl.Ob. They all do!

Cl.

*p* Bsn. Horn

*pp*

Kdr. Bass

Slow Waltz

T. *pp* So the world goes all the time a - round!

*cantabile*

Fl. Cl.

Str. arco con sord. *pp*

Harp *legatiss.*

Bass pizz. Bsn.

*meno mosso*

T. First a

*p*

*a tempo*

T. small glass and a cold kiss, Then a tall glass and a bold kiss.

*mf* *a tempo* Tutti (*p*)

*f*



So — the world goes round! —

(spoken) Where can I see you?

F.I.  
CL.I

Horn I

Leggero

(goes on dancing)

Harp  
*p* Str. senza sord. pizz.

Cello

*mf*

Wood. Str. Horn

*mf* Sn.-Dr.

(spoken) To-morrow at five?

*f*

I will be there! (dances off)

Harp

*ff* Tutti

Kdr.

attaca  
Finale

Allegretto moderato

Nelly (laughing). Well, you have got one:— where did you get it?

The first system of music consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The piano part begins with a piano (*p*) dynamic and features a steady eighth-note accompaniment. The vocal line starts with a whole rest followed by a melodic phrase. Dynamics include *p* and *sfz*.

Torell' (laughing). Oh, just a little one, nothing to boast of. Nelly. It's very becoming, my dear boy;

The second system continues the musical dialogue. The piano accompaniment features a consistent eighth-note pattern. The vocal line has a melodic line with some chromaticism. Dynamics include *sfz* and *p*.

why, you look ten years younger! Torelli. I'll be careful, then; a few more

The third system shows the continuation of the piano accompaniment and the vocal line. The piano part maintains its rhythmic accompaniment. The vocal line has a melodic phrase. Dynamics include *sfz* and *p*.

drinks and I'll be back on Mellon's Food. But joking aside, my dear, your efforts to cure that

The fourth system continues the musical dialogue. The piano accompaniment features a consistent eighth-note pattern. The vocal line has a melodic line. Dynamics include *sfz*.

love-sick youth seem to have had the very opposite effect. How would it be to acquire a

The fifth system continues the musical dialogue. The piano accompaniment features a consistent eighth-note pattern. The vocal line has a melodic line. Dynamics include *sfz*.

nice little jag? Nothing disgusts a man so much as a lady with a bun!

The sixth system concludes the musical dialogue. The piano accompaniment features a consistent eighth-note pattern. The vocal line has a melodic line. Dynamics include *sfz*.

Nelly. You mean for me to get intoxicated? (horrified) Why, he would never look at me again!  
 Torelli. Well, that's the idea, isn't it? slowly) Yes, yes, that's the idea!

Cl. I. Str.  
 Horn  
 Bsn.  
 Horn

*sfz*

(Servant crosses stage with champagne cooler and tray with several glasses)  
 Torelli. Hi! waiter! (takes cooler and two glasses from tray)

Slow Waltz-tempo

*mf*

(to waiter) You needn't wait! (exit waiter, astonished)

(fills glasses) (to Nelly) Well, here's to the love-cure!

Nelly (slowly, with effort). Here's to the love-cure! (drains glass; her manner changes to one of forced gaiety) Hurray for the love cure! Another! (laughs unnaturally)

(aside) Yes I have given my word; I must, I will cure him  
 of his infatuation! (to Torelli) Here's to his speedy recovery! (Puts hand on his heart) My case is incurable!

Nelly. You old humbug!

N. Nelly

(wildly) Tra-la la la la la la la la la, tra-la la la la la la la!

Tutti

(spoken) Whoop tra la! (throws down glass, breaking it)

T. Torelli

Oh, — you dear lit-tle dev - il! Con anima

trem. Str. *ff* Horn. Tutti (without wood) Wood *mf* Tutti *p*

M. G. P. Mildred. Julia

J. What can this clat-ter be? What can the mat-ter be?

G. P. Soprano

Girl Chorus What can this clat-ter be? What can the mat-ter be?

Alto

G. P. What's hap - pend here?

Cl. I Viol. pizz. *mf* Bssn. Horn, Str.

N. Nelly  
We're feel-ing fine, ha ha! Thanks to your

T. Torelly  
We're feel-ing fine, ha ha! Thanks to your

Chauncy, Blake, Silliman  
What is the mean-ing of all this to - do?

**Chorus of Men**  
Tenor  
What is the mean ing of all this to - do?  
Bass  
What is the mat-ter?

Ob. Fl. *p*

N. wine, ha ha! Come now, be pal-ly and drink with us too!

M. Mildred & Julia Ha ha ha  
J. How rep-re - hen-si - ble,

T. wine, ha ha! Come now, be pal-ly and drink with us too!

**Chorus**  
Soprano & Alto Ha ha ha!  
Tenor Ha, ha,  
Bass How rep-re - hen-si - ble,  
Look!

Wood Str. Horn Tpts.

N. ha, ha, ha! Yes, they think we're drunk!

M. J. Quite in - de - fen - si - ble! They are so drunk they can't stand on their feet!

T. Ha, they think we are drunk! Ha, ha, ha, ha, ha, ha!

These two are drunk! To - tal - ly drunk!

ha! These two are drunk! Ha, ha, ha! they're drunk, ha, ha!

Quite in - de - fen - si - ble! They are so drunk they can't stand on their feet!

They are to - tal - ly drunk! to - tal - ly drunk!

Tromb.  
Kdr.

Torelli

T. I've but one trou-ble, Sir, I see you dou-ble, Sir, That, I as - sure you, is

*p* as before

Nelly

N. I love cham-pagne and rev-el - ry,

T. not such a treat!

Ob.  
Cl. II  
Str. *f*  
Bssn. Horn

N. *All without Alfred* I'll go it while I can; I'm full of dash and  
 Rev-el - ry! Will go it while she can!

Kdr. *cl.*

N. *(looks fixedly at Alfred)*  
 -dev-il - try, I don't love an - y man!

Al. *(aside)*  
 She's act - ing,  
 Dev-il - try! Don't love an - y man!

Al. that is plain to see, I've seen her act be - fore; By  
 Bells

Al. Jove! it suits her won - der - ful - ly, I love her more and more!



Nelly

Mildred. Julia An - oth - er drink! Ha, ha! let's have an -

How rep - re - hen - si - ble, Quite in - de - fen - si - ble! They are so drunk, they can't

Torelli

Chauncy. Blake. Silliman Ha, ha, ha! they are drunk! Ha, ha,

Ha, ha, ha, ha! they are drunk! Ha, ha, ha,

Ha, ha, ha! ha! they are drunk! Ha, ha,

Chorus

How re - pre - hen - si - ble Quite in - de - fen - si - ble! They are so drunk, they can't

Look, look how drunk they are, look,

Instr. as before

oth - er drink! Let's drink one more glass of wine, Here's to the pur - ple vine,

stand on their feet!

ha, ha, ha, ha!

ha! they are drunk!

ha! they're drunk! ha, ha!

stand on their feet!

they are drunk!

N. Long live the spark-ling, the love-ly cham-pagne! Let's drink one more glass of wine,  
T. *Torelli* Let's

N. Here's to the pur-ple vine, Long live the sparkling, the love-ly cham-pagne! Here's may you be  
T. drink an - oth - er glass of wine!  
*rit.* *a tempo*

N. hap - py! Kiss me, dear old chap - pie!

Julia  
J. The minx! I could have smacked her! She takes him for an

J. act-or!  
T. Torelli

As Ro - me - o, he'd not make a hit, But she's not fright - ened,

Wood Str. Horn

T. Torelli

no, not a bit.

B. Blake (aside to Nelly)

Well done, well done! You play your rôle so well, I

Vivace

mf Str. without Bass

Bells

Bssn. Horn.

B. (to Alfred)

think the game is won! Just hear her, don't you

Wood

Tpt.

B. Alfred

Al.

think her frightful? Oh no, in-deed, I think her most de-lightful!

**Blake** (to Nelly)

De-light! \_ You must be quite in-sane! I fearyou'llhaveto try a -

*Tutti*

*p* Str.

*sfz* Horn

**Nelly**

He is not cured! he loves me still! Cham -

gain! Your promised word you must ful-fill.

*rit.*

Horn

*p*

*rit.*

**Con brio** (laughs) **Lento**

pagne! Champagne! more wine, more wine! Our trou-bles, let's for-get them, The

Ob. Cl.

*f*

Str. Triangle

Str.

Harp

Bssn.

**Più animato**

flowers of hap-pi-ness droop and pine, When there's no rain to wet

*f*

*mf* Str.

*f*

*f* Tutti

Bssn.

Moderato Torelli (spoken: sadly). It's incredible! It's really strange! It's astonishing how human

N. them!

*f p*

Cello Bssn.

cl.

T. nature differs!

Slow Waltz  
Torelli

Wine, wine, wine, wine! it makes the

*cantabile*

Horn

*p pp*

T. heart re-bound, And wine, wine, it fills the heart with grief and

*p*

T. gloom profound. For while your heart glows with glad-ness, My heart o - ver-

*meno moto a tempo* (tearfully)

*meno moto mf a tempo* *f*

T. flows with sad - ness; Things de-press me And dis-tress me: So the

Nelly

Poco più vivo

N. Oh To - rel - li, cheer up, don't  
 T. world goes round.  
 Cl. *Poco più vivo dolce*  
 Str. without Bass

N. cry! You once were such a But - ter-fly, O, such a  
 Fl. Ob.  
 Tpt.

N. naugh - ty, naugh - ty But - ter - fly! Torelli  
 T. A But - ter - fly?  
 Cl. Horn  
 Picc.  
 f sfz

T. It once was But - ter - flies: To - day 'tis Time that flies;  
 Wood without Picc.  
 p Horn  
 Cl.  
 Str.

T. The But - ter is all gone, A - las! the flies re - main!  
 mf

# Graceful Waltz-Song

Fl. I Cl. I

*f* Str. pizz.  
Ob. Harp.

Bssn.

*rit.*

T. *rit.* *a tempo*

There once was a but - ter - fly, Oh fie, oh fie!

Cl. I Str. con sord.

*p a tempo* Horn

T. Such a naugh-ty fly! Oh, he was gay and pert,

Ob.

Harp.

T. Such a bold but-ter-flirt! One day he chanced to

Fl.  
Ob.

Cl. > Triangle

Str. Horn

T. get In-to a net, This but-ter-flet; Soon



T. he was fast in it, That sil-ly lit-tle But-ter-

T. flit. "Oh dear me!" he hollered, "Oh, where am I at!" This foolish lit-tle

*mf* *dolce scherzando* Str. Bells

Bssn. Horn

T. But-ter-flat. He screamed and he swore and he

Fl. Ob.

T. roared, "Let me out!" This aw-f'ly pro-fane But-ter-flout. As soon as

*f* Tpt., Sn.-Dr. Bells Instr. as before

T. he was free, Oh good-ness me! This But-ter-flee Tried

T. all the flow'rs to mash, Did this rash But-ter - flash;

The first system of the musical score consists of a vocal line (marked 'T.') and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are: "all the flow'rs to mash, Did this rash But-ter - flash;". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand.

T. 'Mid flow'rs of ev- -ry hue This naughty, naugh - ty But-ter -

The second system continues the musical score. The vocal line (marked 'T.') has the lyrics: "'Mid flow'rs of ev- -ry hue This naughty, naugh - ty But-ter -". The piano accompaniment continues with the same rhythmic pattern as the first system.

T. flew! So man- -y col - ors on his mind, It drove him

The third system of the musical score. The vocal line (marked 'T.') has the lyrics: "flew! So man- -y col - ors on his mind, It drove him". The piano accompaniment continues with the same rhythmic pattern.

T. col - or - blind! The But-ter-fly then—oh be warned by his plight—

*mf* *dolce scherzando*

The fourth system of the musical score. The vocal line (marked 'T.') has the lyrics: "col - or - blind! The But-ter-fly then—oh be warned by his plight—". The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *mf* (mezzo-forte) and the tempo marking *dolce scherzando* are indicated below the piano part.

T. Fell in love with all his might With a - rain - bow bright, A

The fifth and final system of the musical score. The vocal line (marked 'T.') has the lyrics: "Fell in love with all his might With a - rain - bow bright, A". The piano accompaniment continues with the same rhythmic pattern.

T. rain-bow that danced in a foun-tain's bright spurt: And it drowned that bad But-ter-

T. flirt. Humming Chorus

(closed mouth) Summ

Summ

Wood Str. Horn Bells Tpt. Sn.-Dr.

T. A rain-bow that danced in a fountain's bright spurt: And it drowned that

rit.

f

Wood, Str. Horn, Bells

Tutti

rit.

mf

T. bad But-ter-flirt.

rit. a tempo

a tempo

rit.

Tutti

sfz Horn

Allegro

Nelly

N. Whoop-lal whoop-lal Come on now, here's your chance! The wine has gone in-

Ob. Fl.

Trgl. Str.

Bssn. Horn

N. to my head, I'll show you how to dance! La, la, la, — ta, ra, la,

*rit.* (very boldly)

*rit. Tutti*

N. la, la, la, la, la, — ta, ra, la, la, la, la, la, la, la, la, la, la, la,

N. tra, la, la, la, la!

T. Torelli (boldly)

La, la, la, ta, ra, la, la, la, la, la, ta, ra, la,

*ff*


N.  la, la, la, la, la, la! What is there in gay

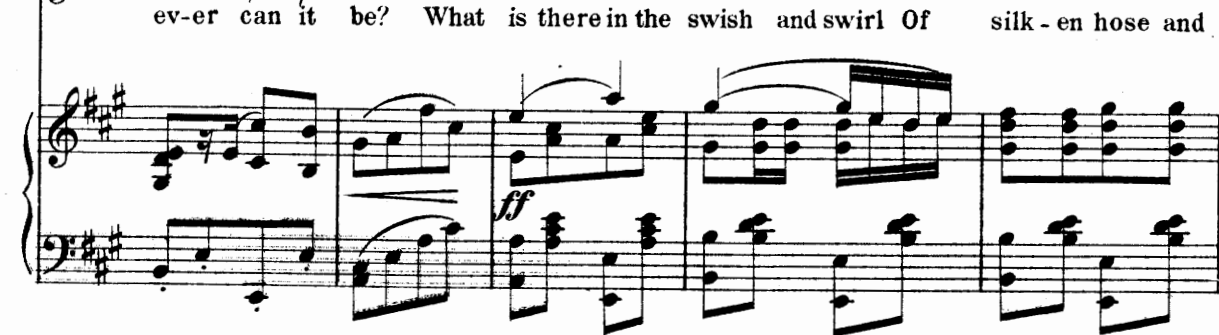
T.  la, la, la, la, la, tra, la, la!

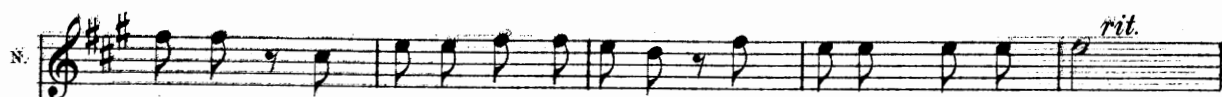


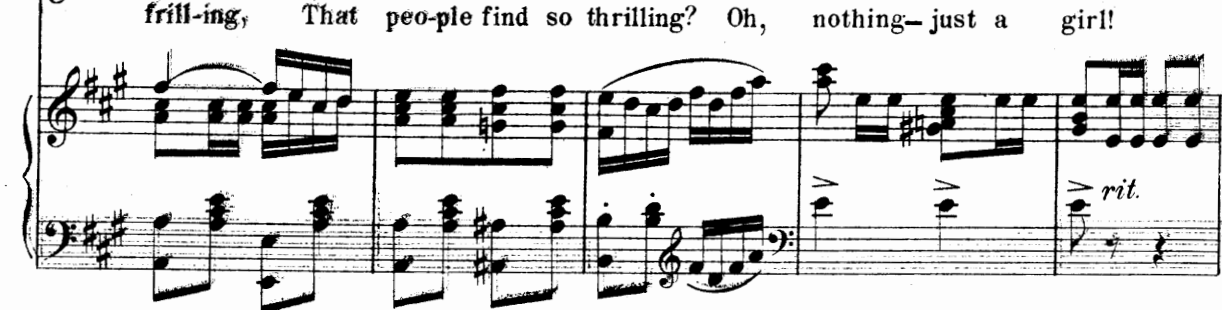
N.  lin - ge - rie So ve - ry fas - ci - nating, And so in - tox - i - cat - ing? What -



N.  ev - er can it be? What is there in the swish and swirl Of silk - en hose and



N.  frill - ing, That peo - ple find so thrilling? Oh, nothing - just a girl!



N. *a tempo*  
I am an In - di-an, Torelli Kick up a shin-dy 'un

T. *a tempo*  
A reg-lar shouter!

N. I set the pac - es, Diamonds, laces, Wine by cas - es O - ver

T. An out-and-out-er! Yes, she sets the paces, Lac-es, wine by

N. trac-es, Off to rac - es, I'm four ac-es! Whoop-ta - ra!

T. cas-es, Off to rac - es, I'm four ac-es! Whoop-ta - ra!

Moderato Alfred  
Blake She's charming she en - tranc - es me! (perplexed)

Dis - gust - ing! Now, my boy, you see - He is en -

Moderato Picc. Fl.

Str. Ob.

Horn

Torelli (to Nelly)

T. This will not do! You see, he's still in love with you!

B. *tranced!*

*tr.* *sfz* *Tutti.* *mf* *Bssn.*

Nelly (aside) Lento (♩ = ♩)

N. My last play now I'll make, No matter tho' my heart should break! I'll

*p dolce*

N. show that I am on the lev - el, I'll keep my word and spite the devil. What

*grazioso*

(aloud)

Allegro furioso

N. is the thing in life we most prize? What makes the earth a par - a - dize? 'Tis

*Tutti (mf)*

N. love! — All 'tis love! — The truth no long - er

'Tis love —

*ff*

N. I'll con-veal, My se - cret now I will re-veal: I love!

Moderato

N. — My heart is tak - en, tell it far and wide: There is the man

N. who asks me for his bride! Torel - li! Torelli

T. — — — — — I?

(covers her hands with kisses) Nelly (aside). How well he plays his part!

T. Nel - ly, dear - est Nel-ly!

Lento, molto espressivo

Torelli

T. But the moment will come when I'll say, I'm in love! and 'twill not be in



T. play; Then the maiden will laugh, And will think it all chaff, Just a play,

T. *molto lento* just a play. *Più mosso* Alfred

Al. *molto lento* But that is a game two can play! He laughs best *Più mosso*

Wood without Fl. *accel.* *p* *mf* Str. Horn Tromb. Fl. Ob.

Al. *rit.* Slow Waltz

who laughs last, they say! Dear la-dy, you have made your choice!

*rit.* *mf* Kdr.

Al. You have good rea-son to re-joice! You've found a kin-dred soul to

Al. *rit.* *a tempo p dolce* mate you, Permit me to—con-gra-tu-late you! I trust you've act-ed *a tempo*

*rit.* *p dolce*

Al. all for the best, And that your love will stand the test! I too have come

N. Nelly (aside)  
Heavens!  
M. Mildred  
Al. (indicating Mildred) This is  
'neath Cu-pid's sway. Let me pre-sent my fi-an-cée!  
Ch. Chauncy  
This is

M. ter-ri-ble!  
T. Torelli  
He's all right!  
Ch. ter-ri-ble!  
B. Blake (clapping his hands)  
Well done! Con-gra-tu - la - - - tions!  
Con-gra-tu - la-tions!

Nelly (with forced gayety)  
*accel.*

With all my heart I am de-light-ed! I hope that I shall

Wood.  
Str.  
Horn  
Tpt.

Allegro

be in-vit-ed! Let each to fill his place en-deav-or;

Tromb.  
*f* Tutti

For me the stage, the stage for-ev-er!

Tutti  
*cresc.*

(madly)

I am an In-di-an, A reg-lar shout-er, Kick up a

Picc. Fl. Ob.  
*ff* Str. Fl. Cl. Bssn. *ff* Tutti *p* as before

shin-dy'un An out-and-out-er! I set the pac-es, Dia-monds, lac-es, Wine by

*f* Tutti *p*

N. cas - es, O-ver trac-es, Off to rac - es, I'm four ac-es! Whoop - ta -

*f* Tutti *p*

N. ra! An

M. Mildred. She is an In - di-an, A reg-'lar shout-er, Kick up a shin-dy 'un

J. Julia She is an In - di-an, A reg-'lar shout-er, Kick up a shin-dy 'un

T. Torelli She is an In - di-an, A reg-'lar shout-er, Kick up a shin-dy 'un

Al. Alfred Chauncy She is an In - di-an, A reg-'lar shout-er, Kick up a shin-dy 'un

Ch. Blake Silliman She is an In - di-an, A reg-'lar shout-er, Kick up a shin-dy 'un

Chorus She is an In - di-an, A reg-'lar shout-er, Kick up a shin-dy 'un

Chorus She is an In - di-an, A reg-'lar shout-er, Kick up a shin-dy 'un

Chorus She is an In - di-an, A reg-'lar shout-er, Kick up a shin-dy 'un

Chorus She is an In - di-an, A reg-'lar shout-er, Kick up a shin-dy 'un

*ff* Tutti to close

N.  
In-dian! An In - - di -

M.  
An out-and-out-er! Ah! Ah!

J.  
An out-and-out-er! Sets the pac - - - es, Is

T.  
An out-and-out-er! Sets the pac-es, Diamonds, lac-es, Wine by cas-es, O-ver

Al.  
Ch.  
An out-and-out-er! Ah! Ah!

B.  
S.  
An out-and-out-er! Sets the pac - - - es, is

An out-and-out-er! Sets the pac-es, Diamonds, lac-es, Wine by cas-es, O-ver

An out-and-out-er! Sets the pac-es, Diamonds, lac-es, Wine by cas-es, O-ver

An out-and-out-er! Sets the pac-es, Diamonds, lac-es, Wine by cas-es, O-ver

An out-and-out-er! Sets the pac-es, Diamonds, lac-es, Wine by cas-és, O-ver

N.  
an! Whoop - - - ta -

M.  
Ah! Whoop - - - ta -

J.  
four ac - - - es! Whoop - - - ta -

T.  
trac-es, Off to rac-es, I'm four ac-es! Whoop - - - ta -

Al.  
Ch.  
Ah! Whoop - - - ta -

B.  
S.  
four ac - - - es! Whoop - - - ta -

trac-es, Off to rac-es, I'm four a-es! Whoop - - - ta -

trac-es, Off to rac-es, I'm four ac-es! Whoop - - - ta -

trac-es, Off to rac-es, I'm four ac-es! Whoop - - - ta -

trac-es, Off to rac-es, I'm four ac-es! Whoop - - - ta -

N.  
- - - - ra!

M.  
- - - - ra!

J.  
- - - - ra!

T.  
(kisses Nelly fondly on the lips)  
- - - - ra!  
- - - - ra!

A.  
- - - - ra!

Ch.  
- - - - ra!

B.  
- - - - ra!

S.  
- - - - ra!

- - - - ra!

- - - - ra!

- - - - ra!

- - - - ra!

8

CURTAIN

End of Act II



# Act III

## Nº 11. Introduction

Tempo di Valse

Fl.  
Cl.

Str. pizz.  
*f* *grazioso*  
Ob. Harp

Basn.

Cl. Str. con sord.

*rit.* *p* *leggero*  
Horn

Ob.

Harp

Fl.  
Ob.

*p* Cl. Trgl.

Str. Horn

Picc.

Bells  
Sn.-Dr.

Detailed description: This is a page of a musical score for Act III, No. 11, titled 'Introduction'. The tempo is marked 'Tempo di Valse'. The score is written for a full orchestra and piano. It consists of six systems of music. The first system shows the Flute and Clarinet playing a melodic line, while the strings play a pizzicato accompaniment. The second system introduces the Clarinet with mutes and Horns, with a 'rit.' (ritardando) and 'p' (piano) marking. The third system features the Harp and Oboe. The fourth system includes Flute, Oboe, Clarinet with Trill, and Horns. The fifth system continues the piano accompaniment. The sixth system introduces Piccolo, Bells, and Snare Drum. The score is in 3/4 time and contains various musical notations such as slurs, accents, and dynamic markings.

Cl.  
mf  
Str.  
Bssn. Horn

This system shows the first two staves of a musical score. The upper staff is for Clarinet (Cl.) and the lower staff is for Bassoon and Horn (Bssn. Horn). The music is in a minor key and features a melody in the upper staff with a dynamic marking of *mf*. The lower staff provides harmonic support with chords and some melodic fragments.

Fl. Ob.  
Bells

This system shows the next two staves. The upper staff is for Flute and Oboe (Fl. Ob.) and the lower staff is for Bells. The upper staff continues the melodic line with various articulations, while the lower staff provides a rhythmic accompaniment with chords.

Tpt. Sn.-Dr. Bells

This system shows the third and fourth staves. The upper staff is for Trumpet, Snare Drum, and Cymbals (Tpt. Sn.-Dr.) and the lower staff is for Bells. The upper staff features a rhythmic pattern with accents, and the lower staff continues with chordal accompaniment.

Str. con sord.  
Horn

This system shows the fifth and sixth staves. The upper staff is for Strings with mutes (Str. con sord.) and the lower staff is for Horn. The upper staff has a melodic line with accents, and the lower staff provides harmonic support with chords.

Harp

This system shows the seventh and eighth staves. The upper staff is for Harp and the lower staff is for Harp. The upper staff features a melodic line with accents, and the lower staff provides harmonic support with chords.

Fl. Ob.  
Cl. Trgl.  
Str. Horn

This system shows the ninth and tenth staves. The upper staff is for Flute and Oboe (Fl. Ob.) and the lower staff is for Clarinet (Cl. Trgl.) and Strings and Horn (Str. Horn). The upper staff continues the melodic line, and the lower staff provides harmonic support.

This system shows the eleventh and twelfth staves. The upper staff continues the melodic line, and the lower staff provides harmonic support with chords.

Picc.  
Bells  
Sn.-Dr.

Cl.  
*mf*  
Str.  
Bells  
Bssn., Horn

Fl., Ob.

*f* Bssn., Sn.-Dr.  
Bells  
*p*  
*f* Wood, Str.

Bells  
Tpt.  
Sn.-Dr.  
*f*

*ff* Tutti  
1  
*mf* Wood, Str.  
Horn, Bells

*f* Tutti

## No 12. "Forget me not"

Song

Valse moderato

Piano introduction in G major, 3/4 time, marked *Valse moderato*. The music features a melody in the right hand and a bass line in the left hand. The first measure is marked *f* and includes a fermata over the bass line.

Nelly *dolce*  
For - get me not, for -

Vocal line (Nelly) and piano accompaniment for the first line of lyrics. The piano part includes a *p* dynamic marking.

get me not, Whis - pered the flow - er my love gave to me; For -

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

get me not, for - get me not, The night - in - gale sang in the

Vocal line and piano accompaniment for the third line of lyrics. The piano part includes *p dolce* and *rit.* markings.

N. *dolce*  
 red rose-tree. For - get me not, for - get me not!

N. *Più lento*  
 Vows are not made to be brok - -en; Be - liev-ing is grieving, And

N.  
 love is de - ceiv-ing, When men say, For - get me not!

N. **Tempo I**  
 (ardently)  
 What is the song in my gar - den fair? What is it makes my heart

*p espress.*

*Più lento* *Andante*

N. glad - ly thrill? Some - thing that tells me, my love is there,

*p* (as if telling a secret) *Tempo I*

N. Tells me, he loves me still! ——— Tells me, his vows are

N. not for - got, My love will come back to me; ———

*cresc.* *cresc.* *f*

*f* *stentato* *p* *Andante* *f*

N. Sweet lit - tle flow - er, Blest was the hour You whispered, "For - get me

*colla voce* *p* *f*

Tempo I

*p*

not!" \_\_\_\_\_ For - get me not, for - get me not,

*rit.* *a tempo*

Whis-per'd the flow-er my love gave to me; For - get me not, for -

*rit.* *a tempo dolce*

*rit.* *a tempo*

get me not, The night-in-gale sang in the red\_ rose-tree. For - get me

*rit.* *a tempo*

not, for - get me not! Vows are not made to be brok - en;



Andante

Cling to me, sing to me, Dear - est, and bring to me On - ly for -

get - me - not! \_\_\_\_\_ *ff* Cling to me, sing to me,

Dear - est, and bring to me On - ly for - get - - me - not! \_\_\_\_\_

*ff* *ff*

## No. 13. Cupid Chorus

Major and Chorus of Ladies

**Marcia**



**Chorus**



We're

soldiers of Love's ar-my and we're fol-lowers of Cu-pid, of Cu-

**Stage Manager**  
Stop! Where is Cupid?

**One of Chorus.** Cupid's gone home.

**Asst.St.M.** She left her wings.


**Major.** What! All these charming ladies, and no Cupid? I'll be Cupid!

**Asst.St.M.** (fixes wings on Major)

**Manager.** All right, Major, go ahead!

**Stage Manager** (waving to orch. off R). All right!

**Marcia**



We're soldiers of Love's ar-my and we're fol-lowers of Cu-pid,

Author: Stop, please! All wrong! This music is cavalry music, not infantry. They're on horseback, not on foot!

Major: That's right!

Author: You want to prance *like this*: Music, please!

Marcia

Author: That's it. Now, once more.

(Segue Chorus)

Marcia

We're sol-diers of Love's ar-my and we're fol-low-ers of

Cu-pid, of Cu-pid, of Cu-pid, We're the pick of Cu-pid's ar-my, A

love-song is our cho-rus, We car-ry all be-fore us, And all our foes a -

dore us, a - dore us, a - dore us.

Major  
(or)  
Our bright eyes are the

*grazioso*

Bat-te - ry! flat-te - ry!

bat-te - ry, Our am - mu - ni - tion flat-te - ry; Our vol - leyswift de -

de - liv - er - ing! We do!

liv - er - ing, We set all hearts a - quiver - ing. Wave, wave Love's banner

glori - ous! vic - to - ri - ous!

glori - ous, March, march to war vic - to - ri - ous! There's no - thing in the

*p*

Nothing! As we go marching,  
 land Our ar-my can with-stand, As we go marching,

marching, marching To the mu-sic of the band. Ah!  
 marching, marching To the mu-sic of the band, As we go marching to the

'Rah, 'rah, 'rah! for Cu-pid, for Cu-pid!  
 mu-sic of the band.

'Rah, 'rah, 'rah! for Cu-pid, for Cu-pid! When he gives the  
 'rah!

word to mash, No-thing can with-stand our clash; Then our eyes be- gin to flash,

M.

flash, flash, flash! 'Rah, 'rah, 'rah! for Cu-pid, for

M.

flash! 'Rah, 'rah,

Cu-pid! 'Rah, 'rah, 'rah! for Cu- pid, for Cu- pid!

M.

'rah! 'Rah, 'rah, 'rah!

When he gives the word to kiss, We are nev-er known to miss, And we make a

M.

When he gives the word to kiss, We are nev-er known to miss, And we make a

March

noise like this - (kisses)

M. noise like this - (kisses)

*ff*

'Rah, 'rah, 'rah!

*ff*

'Rah, 'rah,

'rah!

'rah!

*ff*

'Rah, 'rah,

'rah!

*ff*

'Rah, 'rah,



'rah! for Cu-pid, for Cu-pid! 'Rah, 'rah, 'rah! for

*ff*

'Rah, 'rah, 'rah!

This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "'rah! for Cu-pid, for Cu-pid! 'Rah, 'rah, 'rah! for". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes. A dynamic marking of *ff* is placed above the piano part.

Cu-pid, for Cu-pid! When he gives the word to kiss, We are nev-er

*ff*

'Rah, 'rah, 'rah! When he gives the word to kiss, We are nev-er

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "Cu-pid, for Cu-pid! When he gives the word to kiss, We are nev-er". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *ff* is present. A fermata is placed over the final chord of the piano part.

known to miss, And we make a noise like this- (*kisses*)

*ff*

known to miss, And we make a noise like this- (*kisses*)

This system contains the third vocal line and piano accompaniment. The vocal line concludes with the lyrics "known to miss, And we make a noise like this- (*kisses*)". The piano accompaniment features a fermata over the first measure and then continues with a dynamic marking of *ff* and a final *p* marking. A fermata is also placed over the final chord of the piano part.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The music features a melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece. It shows a continuation of the melodic and accompanimental lines from the first system.

Third system of musical notation. A dynamic marking of *f* (forte) is present in the middle of the system. The music continues with similar melodic and accompanimental patterns.

Fourth system of musical notation. This system includes various musical notations such as slurs, accents, and dynamic markings, indicating a more complex and expressive section of the piece.

Fifth system of musical notation. It features a first ending bracket with a repeat sign and a fermata over a chord in the treble staff. The bass staff continues with its accompaniment.

Sixth system of musical notation, the final system on the page. It begins with a dynamic marking of *ff* (fortissimo) and concludes with a double bar line and repeat signs.

## No 14. Supper and Toast Scene

Song: "For this very kind ovation"

Mildred. I thought you were only a District-Attorney! Oh, I'm so happy!" (embrace)  
 (Music as guests seat themselves)

Allegro vivace

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system begins with a forte (*ff*) dynamic marking. The music is characterized by rhythmic patterns and chordal textures typical of early 20th-century stage music. The score includes various musical notations such as slurs, accents, and dynamic markings.

Manager: "Ladies and gentlemen, I have a toast to propose: Long life and happiness to our leading lady and dear friend, Nelly Vaughn!" (All drink)  
 As Nelly rises to reply: *attacca*

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Allegro vivace

Nelly Allegretto

N. *ff* For this ver-y kind o - va - tion,

N. Gen-tle - men and la - dies dear, Far be - yond my ex - pec - ta - tion,

N. Pray ex - cept my thanks sin - cere! Your good health, let me pro - pose it,

N. Long may we to - geth - er be! Come then, gen - tle - men and la - dies,

N. E. N. *Everybody* *Nelly* *rit.*  
Pro - sit! Pro - sit! Health to all our Com - pa -

*a tempo* Author (rises)

N.  
A.

ny! Gen-tle-men and la-dies, with your kind permish-

*a tempo*

Everybody Author

R.  
A.

Oh! sit down! From my ver - y heart I thank you, and I wish-

*f* *p*

Everybody Author Terelli

R.  
A.  
T.

Oh, sit down! This ex-pres-sion of de - vo - tion\_ Pray sit down!

*f* *mf*

Everybody Author Everybody

R.  
A.  
E.

Do sit down! Tells me with pro - found e - mo - tion\_ Oh, sit down! sit

*f*

(They all rise, glass in hand) Everybody (except Nelly)

R.

down! sit down! Here's a health to

*ff* *f*

E. *ff* *f molto lento e*

charming Nel - ly, drink it down, drink it down! N - e - l - l

E. *marcato* *a tempo* *ff* *f*

i - e, Nel - lie! Drink it down, drink it down! May she al - ways

E. *ff*

have full mea - sure, Drink it down, drink it down! Health and hap - pi -

E. *ff*

ness and treasure! Drink it down, drink it down, drink it down!

Nº 15. Melodrama

*dolce*  
Str. *pp*

T. *Torelli*  
But the moment will come when I'll say,

T. *rit.*  
I'm in love, and 'twill not be in play; Then the maiden will laugh, and will

T. *rit. molto*  
think it all chaff: Just a play, just a play!

*pp* *molto lento* *p rit.*

Detailed description: The score is for a melodrama in 4/4 time, key of B-flat major. It begins with a piano introduction marked 'dolce' and 'Str. pp'. The piano part features a steady accompaniment with chords and moving lines in both hands. The vocal line enters with the lyrics 'But the moment will come when I'll say,'. The tempo then slows down, marked 'rit.', with the lyrics 'I'm in love, and 'twill not be in play; Then the maiden will laugh, and will'. The tempo slows further to 'rit. molto' with the lyrics 'think it all chaff: Just a play, just a play!'. The piano accompaniment includes dynamic markings 'pp', 'mf', and 'p rit.', and a 'molto lento' section towards the end.

# No 16. Finale

Nelly, Mildred, Julia, Alfred, Torelli, Blake, Silliman

Nelly

Mildred

Julia Oh she's an In - di - an, A reg'lar shouter, Kick up a

Alfred Oh she's an In - di - an, A reg'lar shouter, Kick up a

Torelli Oh she's an In - di - an, A reg'lar shouter, Kick up a

Blake, Silliman Oh she's an In - di - an, A reg'lar shouter, Kick up a  
Oh she's an In - di - an, A reg'lar shouter, Kick up a

*ff*

N. An In - di - an! An

Mi. shin - dy 'un An out - and - out - er! Ah! \_\_\_\_\_

J. shin - dy 'un An out - and - out - er! Sets the pac - - - es,

Al. shin - dy 'un An out - and - out - er! Ah! \_\_\_\_\_

T. shin - dy 'un An out - and - out - er! Sets the pac - es, Diamonds, laces, Wine by

Bl. S. shin - dy 'un An out - and - out - er! Sets the pac - - - es,



N. In - di - an! Whoop - -

Mi. Ah! Ah! Whoop - -

J. Ah! Ah! Whoop - -

Al. Ah! Ah! Whoop - -

T. cas - es, O - ver trac - es, Off to rac - es, I'm four ac - es! Whoop - -

Bl. S. Ah! Ah! Whoop - -

N. ta - - - ra!

Mi. ta - - - ra!

J. ta - - - ra!

Al. ta - - - ra!

T. ta - - - ra!

Bl. S. ta - - - ra!





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