



A  
LITTLE  
DUTCH  
GIRL

EMMERICH  
KALMAN.

CHAPPELL

PAUL GIESNEY

LYRIC THEATRE.

Messrs. SEYMOUR HICKS and J. L. SACKS' Production.

# “A Little Dutch Girl”

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**A Musical Play**

IN THREE ACTS.

BOOK BY

**HARRY GRAHAM & SEYMOUR HICKS**

LYRICS BY

**HARRY GRAHAM**

MUSIC BY

**EMMERICH KALMAN**

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Vocal Score - - Price 8/- net cash.

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The Play produced by Mr. SEYMOUR HICKS.

# "A LITTLE DUTCH GIRL."

## CHARACTERS.

*(In the order of their appearance.)*

|  |   |                      |                   |
|--|---|----------------------|-------------------|
| Princess Julia ( <i>Grand Duchess of Sylvania</i> )                  | ...   | ...                  | Miss MAGGIE TEYTE |
| Countess Eloise de Goussy ( <i>Lady-in-Waiting to the Princess</i> ) | ...   | Miss CICELY DEBENHAM |                   |
| Sabrina ( <i>Duchess of Knumph, Mistress of the Robes</i> )          | ...   | Miss MOLLY RAMSDEN   |                   |
| Countess Valerie Pavanne ( <i>Mistress of the Bedchamber</i> )       | ...   | Miss CYLLENE MOXON   |                   |
| Ninon Darjavin ( <i>Maid-in-Waiting</i> )                            | ...   | Miss RENEE MORRELL   |                   |
| Prince Palladi   | ...   | Mr. A. C. TORR       |                   |
| Count Arago ( <i>Master of the Ceremonies</i> )                      | ...   | Mr. WILL KINGS       |                   |
| Baron Bomba ( <i>Lord Chamberlain</i> )                              | ...   | Mr. LAURI DE FRECE   |                   |
| Captain Constantine Posch  | { ( <i>Equerry and Private Secretary to Prince Paul of Sarragon</i> ) | { Mr. JACK HULBERT   |                   |
| Count Negruzzo   | { ( <i>Members of the Sarragonian Government</i> )                    | { Mr. JAMES DAVIS    |                   |
| General Kisseleff  |   | { Mr. WILFRED TEMPLE |                   |
| Prince Paul ( <i>Crown Prince of Sarragon</i> )                      | ...   | Mr. MARTIN IREDALE   |                   |
| Klaas ( <i>an Inn Keeper</i> )                                       | ...   | Mr. LAWRENCE CAIRD   |                   |
| Hans ( <i>A Cabman</i> )   | ...   | Mr. MILLS KING       |                   |

Sylvanian Ministers, Ladies and Gentlemen of the Court, Bridesmaids, Members of the Yacht Club, Servants, Peasants, Dancers, &c.

—□—□—□—

## Synopsis of Scenery.

**ACT I.** *The Throne Room in Princess Julia's Palace at Mirador, Capital of Sylvania.*

*The Bridal Morning.*

**ACT II.** *Outside the Yacht Club at Florendaal, in Holland.*

*The same afternoon.*

**ACT III.** *The Gardens of the Princess Julia's Palace.*

*The same night.*

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Orchestra under the direction of Mr. JACQUES HEUVEL.

# A LITTLE DUTCH GIRL.

## CONTENTS.

| ACT I.   |   | PAGE |
|----------|---|------|
| No.      |   |      |
| 1        | OPENING CHORUS... .. (Hail! royal bride) ... ..   | 1    |
| 1A       | EXIT... ..  |      |
| 2        | SONG ( <i>Julia</i> ) ... .. "The Dreamland Lover"... (In that fairyland of fancies) ...                                    | 9    |
| 3        | DUET ( <i>Eloise and Posch</i> )... "In the Spring" ... .. (In the Spring, in the Spring) ...                               | 17   |
| 4        | SONG ( <i>Julia</i> ) and Chorus of <i>Brides</i> "The Bridal Hour" ... (Gay is the bridegroom and shy is the bride) ... .. | 24   |
| 5        | FINALE ... .. (This day our dear Princess we loyally greet) ... ..  | 30   |
| ACT II.  |   |      |
| 6        | OPENING CHORUS AND DANCE ... .. (On the Sea, bright with sunshine) ...  | 79   |
| 7        | SONG ( <i>Paul</i> ) AND CHORUS.. "By the Silver Sea" ... (By the silver sea, behold me basking)                            | 87   |
| 7A       | SCENE & SONG ( <i>Julia</i> ) ... "Prince of my maiden fancies" (By the edge of the deep blue water)                        | 93   |
| 8        | DUET ( <i>Julia and Paul</i> ) ... "Little Dutch Girls" ... (Don't run away! be a little darling)                           | 96   |
| 9        | DUET ( <i>Eloise and Bomba</i> ) . "Women always get their way" ... .. (As a maid I'll masquerade) ... ..                   | 103  |
| 10       | SONG ( <i>Posch</i> ) ... .. "Tired" ... .. (I've been busy walking) ... ..   | 109  |
| 11       | DUET ( <i>Julia and Paul</i> ) ... "Dance till break of day".. (When the sound of music floats) ...                         | 113  |
| 12       | DUET ( <i>Eloise and Posch</i> )... "Love in a Cottage" ... (I don't long for fame and rank) ...                            | 123  |
| 13       | FINALE ... .. (Now you are mine, dear) ... ..   | 129  |
| ACT III. |   |      |
| 14       | OPENING NUMBER ... ..   | 151  |
| 15       | DUET ( <i>Posch and Bomba</i> ) . "It's a Wonderful Land"... (I'm sick of the worries of my land)...                        | 156  |
| 16       | SCENE ( <i>Julia</i> ) ... .. (For we're Dutch girls) ... ..  | 162  |
| 17       | FINALE ... .. ('Tis devotion, deep as ocean) ... ..   | 167  |

# A LITTLE DUTCH GIRL.

## Act I.

### OPENING CHORUS.

(Eloise, Sabrina, Lord Steward, Master of Ceremonies & Chorus.)

**Nº 1.**

Lyrics by  
**HARRY GRAHAM.**

Music by  
**EMMERICH KALMÁN.**

*Allegretto moderato.*

Piano

The first system of the piano accompaniment consists of two staves. The right hand (treble clef) begins with a whole rest, followed by a series of eighth and sixteenth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *f* (forte).

The second system continues the piano accompaniment. The right hand features more complex rhythmic patterns. The left hand maintains the eighth-note accompaniment. A *rit.* (ritardando) marking is present in the middle of the system.

*a tempo*

The third system of the piano accompaniment. The right hand has a more active melodic line. The left hand accompaniment continues. A *cresc.* (crescendo) marking is present.

*Allargando*

*più allargando*

The fourth system of the piano accompaniment. The tempo slows down significantly. The right hand has a more melodic and sustained character. The left hand accompaniment is also slower. The *Allargando* and *più allargando* markings are clearly visible.

*Allargando quasi*

The fifth and final system of the piano accompaniment. The tempo is very slow. The right hand has a melodic line with some trills. The left hand accompaniment is sparse. Dynamics include *ff* (fortissimo), *poco rit.* (poco ritardando), and *molto rit.* (molto ritardando).

2 Marcia maestoso (*marcato*).

The first system of musical notation for the Marcia maestoso section. It consists of two staves, treble and bass clef. The music is in 2/4 time and features a strong, rhythmic march character. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line. The piece begins with a forte (*f*) dynamic.

The second system of musical notation for the Marcia maestoso section. It continues the march with similar rhythmic patterns. The right hand features a prominent melodic line with some grace notes. The left hand maintains a consistent accompaniment. A dynamic marking of *f* is present. The system concludes with a measure containing a fermata and a measure with a ten-measure repeat sign.

The third system of musical notation for the Marcia maestoso section. The rhythmic drive continues with consistent chordal accompaniment in the left hand and a melodic line in the right hand. The piece maintains its *f* dynamic throughout this system.

The fourth system of musical notation for the Marcia maestoso section. The music remains in the same key and time signature. The right hand has a more active melodic role, while the left hand provides harmonic support. The system ends with a final chord and a fermata.

The fifth system of musical notation for the Marcia maestoso section. This system marks the beginning of a new section titled "Tranquillo." The tempo and mood change significantly. The music is now in a 3/4 time signature and begins with a piano (*p*) dynamic. The right hand features a more lyrical, flowing melody, and the left hand plays a simple, steady accompaniment.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various articulations and slurs.

*Allargando.*

Second system of musical notation, starting with the tempo marking *Allargando.* and a dynamic marking *f*. It includes slurs and accents over the notes.

Third system of musical notation, featuring triplets in both the treble and bass staves. Dynamic markings *f* and *sf* are present.

*Maestoso.*

Fourth system of musical notation, marked *Maestoso.* and *fff*. It includes a *rit.* (ritardando) marking and continues with triplet patterns.

*molto rit.*

(Curtain.)

Fifth system of musical notation, marked *molto rit.* and ending with the instruction *(Curtain.)*. The system concludes with a final chord and a fermata.



*f* ELOISE.

Hail, roy - al bride! 'Tis your sub-jects' pri-vi-lege and du - ty

*f* SABRINA.

Hail, roy - al bride! 'Tis your sub-jects' pri-vi-lege and du - ty

*f* LORD STEWARD.

Hail, roy - al bride! 'Tis your sub-jects' pri-vi-lege and du - ty

*f* MASTER OF CEREMONIES.

Hail, roy - al bride! 'Tis your sub-jects' pri-vi-lege and du - ty

*f* SOPRANOS.

Hail, roy - al bride! 'Tis your sub-jects' pri-vi-lege and du - ty

*f* CONTRALTOS.

Hail, roy - al bride! 'Tis your sub-jects' pri-vi-lege and du - ty

*f* TENORS.

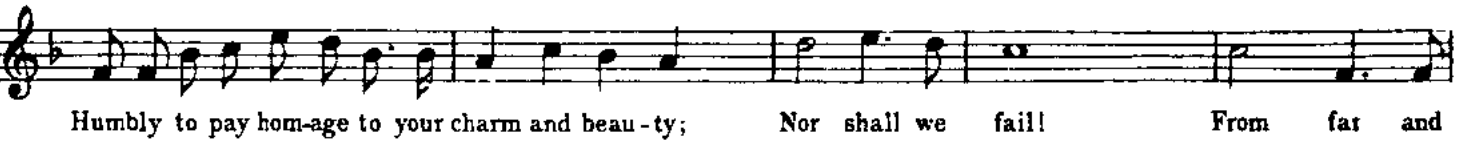
Hail, roy - al bride! 'Tis your sub-jects' pri-vi-lege and du - ty

*f* BASSES.

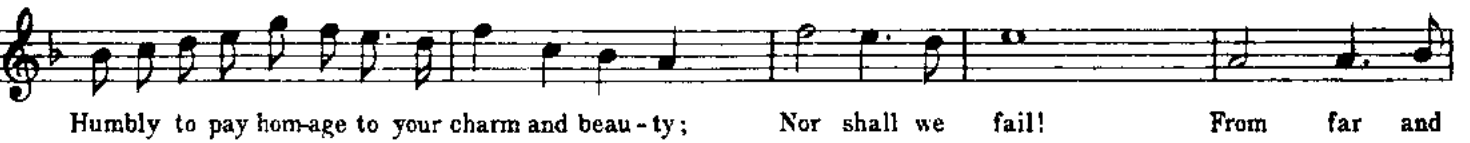
Hail, roy - al, roy - al bride! 'Tis your sub-jects' pri-vi-lege and du - ty

CHO.

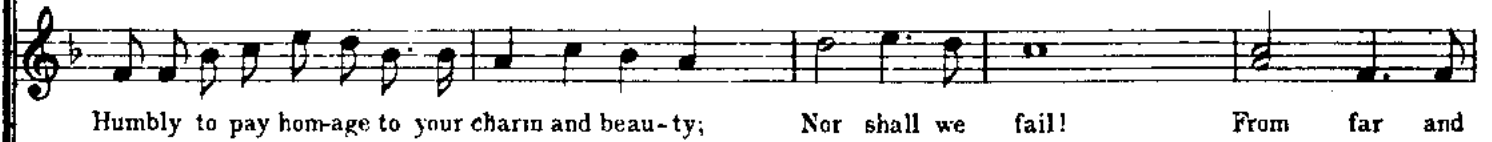
EL.  Humbly to pay hom-age to your charm and beau-ty; Nor shall we fail! From far and


SAB.  Humbly to pay hom-age to your charm and beau-ty; Nor shall we fail! From far and

Lord S.  Humbly to pay hom-age to your charm and beau-ty; Nor shall we fail! From far and

M.C.  Humbly to pay hom-age to your charm and beau-ty; Nor shall we fail! From far and

 Humbly to pay hom-age to your charm and beau-ty; Nor shall we fail! From far and

 Humbly to pay hom-age to your charm and beau-ty; Nor shall we fail! From far and

CHO.  Humbly to pay hom-age to your charm and beau-ty; Nor shall we fail! From far and

 Humbly to pay hom-age to your charm and beau-ty; Nor shall we fail! From far and



EL. *p*

SAB. *p*

Lord S. *p*

M.C. *p*

*p*

CHO. *p*

*p*

*p*

*p subito*

Adagio con molto espressione.

EL.

troth is plight - ed, By the mar-riage bonds u - ni - ted! — May the skies be bright a -

SAB.

troth is plight - ed, By the mar-riage bonds u - ni - ted! —

Lord S.

troth is plight - ed, By the mar-riage bonds u - ni - ted! — May the skies be bright a -

M. C.

troth is plight - ed, By the mar-riage bonds u - ni - ted! — May the skies be bright a -

troth is plight - ed, By the mar-riage bonds u - ni - ted! — May the skies be bright a -

troth is plight - ed, By the mar-riage bonds u - ni - ted! —

CHO.

troth is plight - ed, By the mar-riage bonds u - ni - ted! — May the skies be bright a

troth is plight - ed, By the mar-riage bonds u - ni - ted! —

Adagio con molto espressione.

*molto cresc.* **fff**

EL. -bove them! 'Tis the wish of those who love them! All Hail!

SAB. -bove them! a -bove them! All Hail!

Lord S. -bove them! 'Tis the wish of those who love them! All Hail!

M.C. -bove them! 'Tis the wish of those who love them! All Hail!

*molto cresc.* **fff**

CHO. -bove them! a -bove them! All Hail!

*molto cresc.* **fff**

*molto cresc.* **fff**

**No 1a** **EXIT.**

Tempo di Marcia e tranquillo.

*p*

No. 2.

SONG.—(Julia.)

"THE DREAMLAND LOVER."

(Dialogue)  
Andante.

Piano.

The piano accompaniment consists of four systems of staves. The first system includes a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a piano (*p*) dynamic marking. The second system continues the accompaniment. The third system is marked *Più mosso.* and includes a *rit.* (ritardando) marking. The fourth system concludes the piano part with a *rit.* marking.

Andantino. (molto allargando)

JULIA.

JUL.

In that fai - ry - land of fan - cies,      Where each maid - en weaves ro - man - ces,

The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "In that fai - ry - land of fan - cies,      Where each maid - en weaves ro - man - ces,". The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). It includes a piano (*p*) dynamic marking and is marked *Andantino. (molto allargando)*.

JUL. There's a lov - er wait - ing some - where, To claim her as his ve - ry own!

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features a treble clef with a series of chords and a bass clef with a simple bass line. The key signature has one sharp (F#).

JUL. He shall gen - tly woo and win her, Light the spark of love with - in her,

The second system continues the vocal line and piano accompaniment. The vocal line has eighth notes D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The piano accompaniment continues with chords and a bass line. The key signature remains G major.

JUL. Till her heart is cap - tured And, with soul en - rap - tured, She is his, and his a - lone! Ah!

The third system features a vocal line and piano accompaniment. The vocal line includes a trill on G4 and a fermata on A4. The piano accompaniment includes a *rit.* (ritardando) marking. The key signature is G major.

JUL. Ev - en roy - al hearts are hu - man! Each Princess is still a wo - man!

The fourth system continues the vocal line and piano accompaniment. The vocal line has eighth notes G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The piano accompaniment continues with chords and a bass line. The key signature is G major.

JUL. Eag-er - ly to - day I wait For the mate the gods be - stow! Ah!

JUL. *allargando.* What to me are rank and splen - dour? Glad-ly all will I sur - ren - der,

JUL. *rit.* When I meet my lov - er *pp* And with him dis - cov - er Joys that on - ly lov - ers know!

JUL. *Tranquillo.* Strangers we, by For - tune part - ed, *rit.* Yet for ma - ny a day, me - seems,



*allargando.*

JUL.

He has dwelt within my heart, The per-fect lov-er of my dreams! \_\_\_\_\_

*allargando.*

*pp*

Tempo di Valse.

JUL.

Prince of my maid - en fan - cies, Love of my dream ro -

*ppp*

JUL.

- man - ces, Earth may be wide, Yet For - tune shall guide Your

*molto rit.*

*poco più mosso.*

JUL.

steps to my side Ere day be past! \_\_\_\_\_ Pas-sion - ate, pa - tient and

*molto rit.*

*poco più mosso.*

JUL. *a tempo*  
 ten - der, All at your call I sur - ren - der! Has - ten, my

JUL. *a tempo*  
 heart's de - fen - der, For loveen-dures, And I am yours At last!

JUL. *Tempo 1<sup>o</sup>*  
 Cin - der - el - la, in the sto - ry, Rose from wretched - ness to glo - ry;

JUL.  
 For her fai - ry Prince she wait - ed, As pa - tient - ly I wait for mine!

*allargando.*

JUL. 

When at last he sought and found her, And she felt his arms a - round her,

*allargando.*

JUL. 

Ev'ry sor-row vanished, Care and grief were banished, All was lost in love di - vine!

*ff rit.* *p* *pp*

Tempo di Valse.

JUL. 

Prince of my dream - land fan - cies, He - ro of youth's ro -

*ppp*

JUL. 

- man - ces, Earth may be wide, Yet for - tune shall guide Your

*molto rit.*

*poco più mosso.*

JUL.

steps to my side, This ve - ry day! All at your call I sur -

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo markings are *molto rit.* and *poco più mosso.* The lyrics are: "steps to my side, This ve - ry day! All at your call I sur -".

*molto rit.*

*poco più mosso.*

JUL.

- ren - der! Pas - sion - ate, pa - tient and ten - der! Has - ten, my

The second system continues the musical score. The tempo markings are *molto rit.* and *poco più mosso.* The lyrics are: "- ren - der! Pas - sion - ate, pa - tient and ten - der! Has - ten, my".

*a tempo*

*a tempo*

JUL.

heart's de - fen - der, And love di - vine Shall make you mine For aye!

The third system continues the musical score. The lyrics are: "heart's de - fen - der, And love di - vine Shall make you mine For aye!".

JUL.

*p allarg.*

The fourth system shows the piano accompaniment for the final part of the piece. The tempo marking is *p allarg.*

JUL. *Come to my side and hold me*

JUL. *fast!* *poco animato.* *All at your call I sur - ren - der!*

*p poco animato.*

JUL. *Pas - sion - ate, pa - tient and ten - der! Has - ten, my heart's de -*

*pp*

JUL. *rit.* *molto rit.* *- fen - der, And love di - vine Shall make you mine At last!*

*rit.* *f molto rit.*

No 3

DUET.- (Eloise and Posch.)

"IN THE SPRING"

Tempo di Valse. POSCH.

Posch. In the Spring, in the Spring, When the

Piano. *f* *p*

POS.

year's at its prime, Po-ets seek, ev-'ry week, For a suit - a - ble

ELOISE.

POS. rhyme? To ex - press, more or less, What they feel, ————— Which it's

POSCH.

EL. hard, for a bard To re - veal! ———— And 'tis then that we

POS. men Let our foun - tain - pens loose, For you burst in - to verse On the

ELOISE.

POS. slight - est ex - cuse; And the scheme of the theme That we sing ————

POSCH.

EL. ———— *rit.* Is the dream lov - ers dream In the Spring! ———— For

Tempo di Valse lento.

ELOISE.

POS. *rit.*  
 ev - er since the world be - gan, And wo - man first was wooed by

POSCH.

EL. man, Have po - ets loved to sing ——— The glo - ries of Love in the

ELOISE.

POSCH.

POS. Spring! ——— The bliss com - plete of lips that meet, The rap - ture


BOTH.


*ppp* *lento*


POS. sweet of hearts that beat, When skies are bright a - bove! ——— Ah!



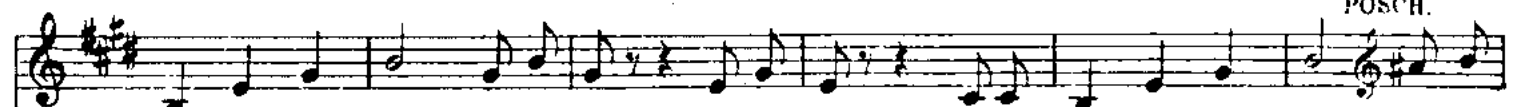
ELOISE. Tempo I.

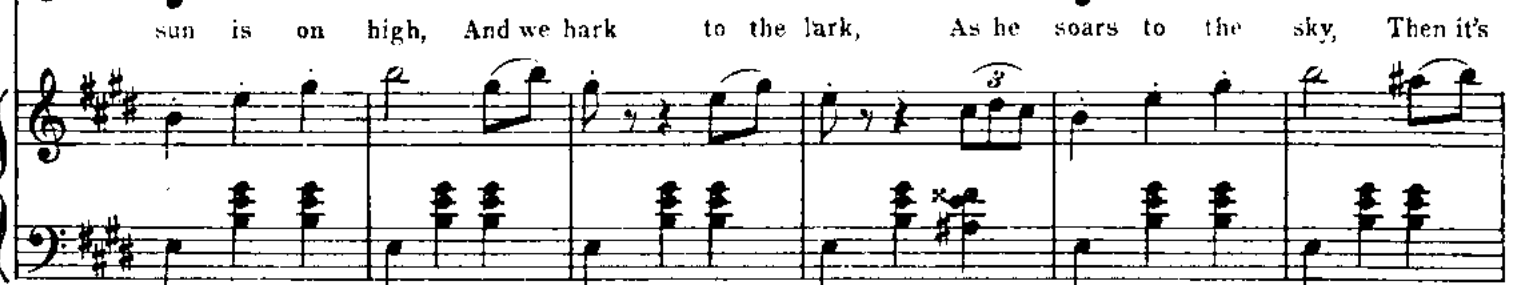
EL.  In the Spring, in the Spring. When the

POS.  that's the time for love! ———— Tempo I.



POSCH.


EL.  sun is on high, And we hark to the lark, As he soars to the sky, Then it's




POS.  love, like a dove In the glade, ———— Builds a nest in the breast Of each



ELOISE.

POS.  maid! ———— Love is there, in the air, When the noon-day's a - flame, And the



POSCH.

EL. breeze in the trees, Seems to e - cho love's name, And 'tis heard by each bird On the

BOTH.

POS. wing, As she waits for her mate In the Spring! For

Tempo di Valse lento.

BOTH. ev - er since the world be - gan, And wo - man first was

BOTH. wooed by man, Have po - ets loved to sing The

BOTH. *rit.*  
 glo - ries of Love in the Spring! ——— The bliss com - plete, of

BOTH. *poco rit.* *ppp* *lento*  
 lips that meet, The rap - ture sweet of hearts that beat, When skies are

BOTH. *ppp* *pp*  
 bright a - bove! ——— Ah! that's the time for love! ——— Hm

**DANCE.**  
 BOTH. hm hm hm hm hm hm hm  
*al tempo*

BOTH. hm hm hm hm hm hm hm

The first system of music shows a vocal line with the lyrics 'hm hm hm hm hm hm hm' and a piano accompaniment. The piano part consists of chords and moving lines in both hands, with some notes marked with an 'x'.

BOTH. hm hm hm The bliss com - plete, of

The second system continues the vocal line with 'hm hm hm' followed by the lyrics 'The bliss complete, of'. The piano accompaniment features more complex chordal textures and some tremolos.

BOTH. lips that meet The rap - ture: sweet of hearts that beat, When skies are

*poco rit.* *pp* *lento*

The third system contains the lyrics 'lips that meet The rap - ture: sweet of hearts that beat, When skies are'. The piano part includes performance markings: 'poco rit.' above the staff and 'pp' and 'lento' below the staff.

BOTH. bright a - bove! Ah! that's the time for love!

*ppp*

The fourth system contains the lyrics 'bright a - bove! Ah! that's the time for love!'. The piano part includes the performance marking 'ppp' above the staff.

## SONG.— (Julia) and CHORUS OF BRIDES.

## "THE BRIDAL HOUR"

Allegretto.

Piano.

The piano introduction is in 4/4 time, key of B-flat major. It begins with a melody in the right hand, marked *mf*, and a bass line in the left hand. The piece concludes with a *rit.* (ritardando) marking.

JUL. *p*

1. Gay is the bridegroom and shy is the bride, When marriage vows are plight - ed!  
 2. Night comes at last, 'tis the true lov-ers' hour, Si - lent and dark all round them!

The piano accompaniment for the first line is in 4/4 time, key of B-flat major, marked *p* (piano). It features a steady bass line and chords in the right hand.

JUL. *p*

One for ev - er, Nought shall sever Those whom love has tied, By such ten - der bonds u - nit - ed!  
 Words are spoken That be - to - ken Love's im - mor - tal pow'r Passion's deathless flow'r has crown'd them!

The piano accompaniment for the second line continues in 4/4 time, key of B-flat major, marked *p*. It maintains the same accompaniment style as the first line.

JUL. *poco rit.*

Fast beats her heart, For the fu - ture's un - known; His light as a fea - ther!  
 Stars shy - ly start From the skies up a - bove; Hark, the night-in-gale calls them!

The piano accompaniment for the third line is in 4/4 time, key of B-flat major, marked *poco rit.* (poco ritardando). It features a more active bass line and chords in the right hand.

*a tempo* *rit.* *pp*

JU. Friends all depart, They are left quite a-lone, Two young lov ers to - geth - er! Ah! what raptures cling  
Heart flies to heart On the pin - ions of love, All love's ma - gic en - thralls them! Hap - py groom and bride,

CHO. Ah! what raptures cling  
Hap - py groom and bride,

*a tempo* *rit.* *pp*


JU. Round a wed - ding ring! Love's a ma - gic thing, a ma - gic thing! Ah! when  
Dream - ing side by side! Fast for ev - er tied, with love as guide! }

CHO. Round a wed - ding ring! Love's a ma - gic thing, a ma - gic thing!  
Dream - ing side by side! Fast for ev - er tied, with love as guide! }

*pp* *p rit.*

## REFRAIN.

Valse lento e molto tranquillo.

JU. 

love first flow'rs in bri - dal bow'rs What bliss - ful hours are they! \_\_\_\_\_

JU. 

Earth is fair, for love is there, To drive dull care a - way! \_\_\_\_\_

JU. 

1. Life's a - bloom for bride and groom, And there's no room for wee! \_\_\_\_\_

JU. 

Sun - light glows, and joy o'er - flows, Where love's own ro - ses grow! \_\_\_\_\_

D. C. 

2.

CHO. Life's a - bloom for bride and groom, And there's no

JULIA. *pp* Sun - light glows and joy o'er -

CHO. room for woe!

JULIA. *poco rit.* - flows Where love's own ro - ses grow!



DANCE.

Allegretto grazioso.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece with two staves. The notation is consistent with the first system, maintaining the 2/4 time signature and two-flat key signature. The melodic line in the upper staff continues with similar rhythmic patterns, and the bass line in the lower staff provides a steady accompaniment.

The third system of musical notation also consists of two staves. The piece continues with the same key signature and time signature. The upper staff shows a continuation of the melodic theme, and the lower staff maintains the accompaniment.

Valse lento.

The first system of the waltz piece consists of two staves. The key signature has two flats, and the time signature is 3/4. The music begins with a pianissimo (*pp*) dynamic. The upper staff features a melodic line with long, flowing phrases, and the lower staff provides a simple harmonic accompaniment.

The second system of the waltz piece continues with two staves. The notation maintains the 3/4 time signature and two-flat key signature. The melodic line in the upper staff continues with its characteristic long, flowing phrases, and the lower staff provides a consistent accompaniment.

JULIA.

JU. Life's a - bloom for

CHO. Life's a - bloom for

*cresc.*

JU. bride and groom, And there's no room for woe! Sun - light

CHO. bride and groom, And there's no room for woe!

*pp*

JU. glows, and joy o'er - flows, Where love's own ro - ses grow!

*poco rit.*

*poco rit.*

*attacca Finale.*

Allegretto moderato.

(Trumpet in the distance)

Piano.

The first system of the piano accompaniment consists of two staves. The right staff (treble clef) begins with a piano (*p*) dynamic and features a melodic line with slurs and accents. The left staff (bass clef) provides a rhythmic accompaniment with eighth notes and rests.

The second system continues the piano accompaniment. It includes dynamic markings for *rit.* (ritardando) and *a tempo*. The right staff has more complex melodic figures, while the left staff maintains the eighth-note accompaniment.

The third system of the piano accompaniment features a *cresc.* (crescendo) marking. The right staff's melody becomes more active, and the left staff continues with the eighth-note accompaniment.

The fourth system of the piano accompaniment includes *allargando* and *quasi 3/8* markings. The right staff has a dense texture of chords and moving lines, while the left staff has a more rhythmic accompaniment. A *ff* (fortissimo) dynamic is also present.

The fifth system of the piano accompaniment is marked *Marcia maestoso (marcato)*. It includes *poco rit.* and *molto rit.* markings. The right staff features a prominent melodic line with slurs, and the left staff has a rhythmic accompaniment with some rests.

Piano accompaniment for the first system of music, featuring treble and bass staves with various musical notations including chords, arpeggios, and dynamic markings.

*Tranquillo.*

Piano accompaniment for the second system of music, marked *Tranquillo*. It includes treble and bass staves with musical notation and dynamic markings.

Piano accompaniment for the third system of music, continuing the piano part with treble and bass staves and musical notation.

ELOISE.

*f Allargando.*

SABRINA.

This day our dear Princess we loy - al - ly greet, And

ARAGO.

This day our dear Princess we loy - al - ly greet, And

BOMBA.

This day our dear Princess we loy - al - ly greet, And

SOPRANOS & CONTRALTOS.

This day our dear Princess we loy - al - ly greet, And

TENORS.

This day our dear Princess we loy - al - ly greet, And

BASSES.

This day our dear Princess we loy - al - ly greet, And

This day our dear Princess we loy - al - ly greet, And

*Allargando.*

Piano accompaniment for the final system of music, marked *Allargando*. It includes treble and bass staves with musical notation and dynamic markings.

EL.  
lay our hom-age at her High-ness-'s feet! May She and her in-tend-ed

SAR.  
lay our hom-age at her High-ness-'s feet! May She and her in-tend-ed

AR.  
lay our hom-age at her High-ness-'s feet! May She and her in-tend-ed

BOM.  
lay our hom-age at her High-ness-'s feet! May She and her in-tend-ed

lay our hom-age at her High-ness-'s feet! May She and her in-tend-ed

CHO.  
lay our hom-age at her High-ness-'s feet! May She and her in-tend-ed

lay our hom-age at her High-ness-'s feet! May She and her in-tend-ed

The musical score consists of six vocal staves (EL., SAR., AR., BOM., and two parts of CHO.) and a piano accompaniment. Each vocal part has the same lyrics: "lay our hom-age at her High-ness-'s feet! May She and her in-tend-ed". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a forte (*ff*) dynamic marking.

SAR. Be by Fate be-friend-ed! Still by luck at-tend-ed! Till their days are end-ed!

AR. He by Fate be-friend-ed! Still by luck at-tend-ed! Till their days are end-ed!

TEN. Be by Fate be-friend-ed! Still by luck at-tend-ed! Till their days are end-ed!

BOM. Be by Fate be-friend-ed! Still by luck at-tend-ed! Till their days are end-ed!

SAR. Be by Fate be-friend-ed! Still by luck at-tend-ed! Till their days are end-ed!

AR. Be by Fate be-friend-ed! Still by luck at-tend-ed! Till their days are end-ed!

TEN. Be by Fate be-friend-ed! Still by luck at-tend-ed! Till their days are end-ed!

BOM. Be by Fate be-friend-ed! Still by luck at-tend-ed! Till their days are end-ed!

SAR. Be by Fate be-friend-ed! Still by luck at-tend-ed! Till their days are end-ed!

AR. Be by Fate be-friend-ed! Still by luck at-tend-ed! Till their days are end-ed!

TEN. Be by Fate be-friend-ed! Still by luck at-tend-ed! Till their days are end-ed!

BOM. Be by Fate be-friend-ed! Still by luck at-tend-ed! Till their days are end-ed!

CHO. Be by Fate be-friend-ed! Still by luck at-tend-ed! Till their days are end-ed!

CHO. Be by Fate be-friend-ed! Still by luck at-tend-ed! Till their days are end-ed!

CHO. Be by Fate be-friend-ed! Still by luck at-tend-ed! Till their days are end-ed!

*rit.*

Maestoso.

*fff.*

*molto rit.*

EL.

Ev - 'ry bless-ing pos - sess-ing, May our Prin-cess to-day Be as gay — As the

SAB.

Ev - 'ry bless - ing! May our Prin - cess to-day Be as gay — As the

AR.

Ev - 'ry bless-ing pos - sess-ing, May our Prin-cess to-day Be as gay — As the

BOM.

Ev - 'ry bless-ing pos - sess-ing, May our Prin-cess to-day Be as gay — As the

Ev - 'ry bless-ing pos - sess-ing, May our Prin-cess to-day Be as gay — As the

CHO.

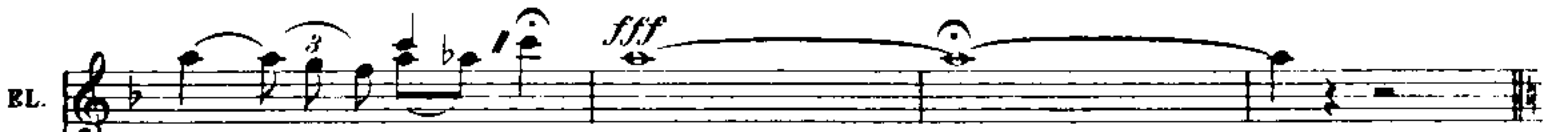
Ev - 'ry bless - ing! May our Prin - cess to-day Be as gay — As the

Ev - 'ry bless-ing pos - sess-ing, May our Prin-cess to-day Be as gay — As the

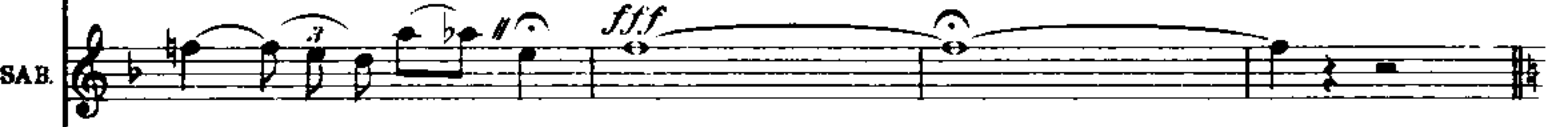
Ev - 'ry bless - ing! May our Prin - cess to-day Be as gay — As the

Maestoso.

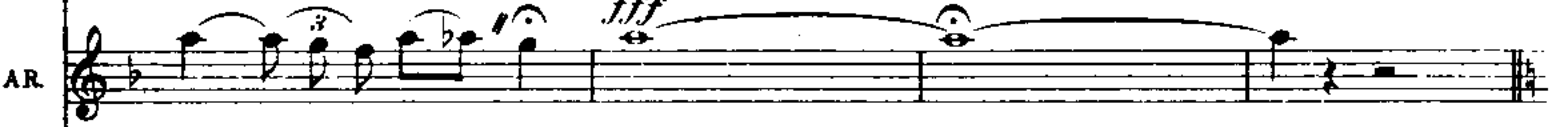
*molto rit.*

EL. 

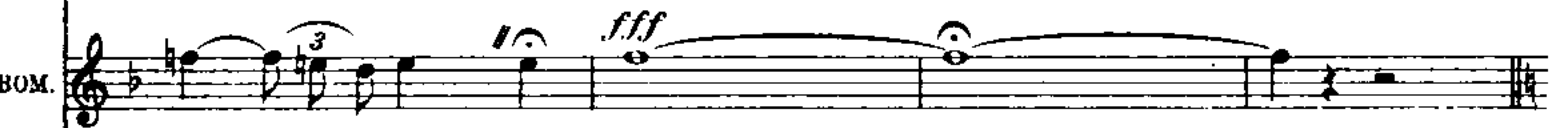
blos - som in May.— We pray!

SAB. 

blos - som in May,— We pray!

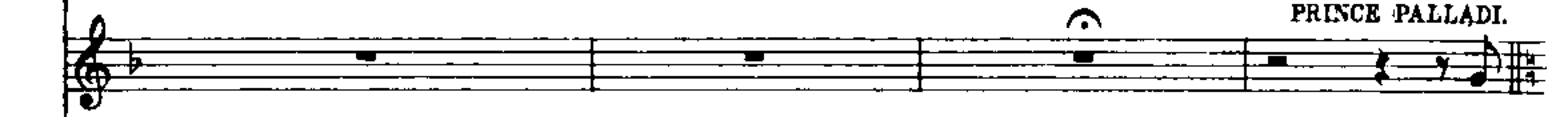
AR. 

blos - som in May,— We pray!

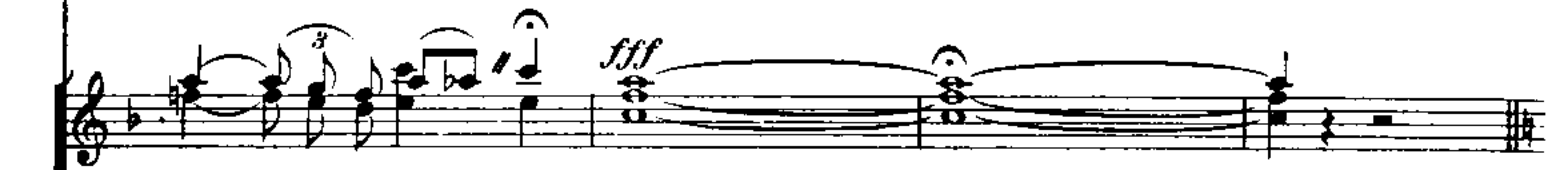
BOM. 

blos - som in May,— We pray!

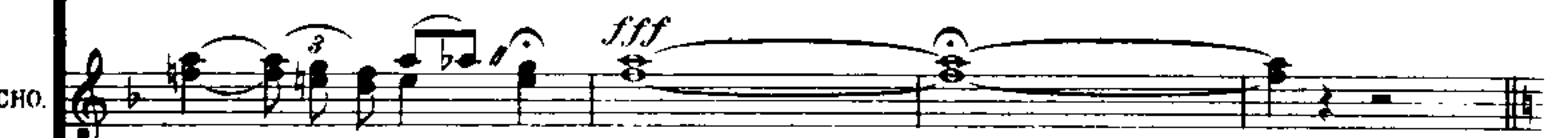
PRINCE PALLADI.



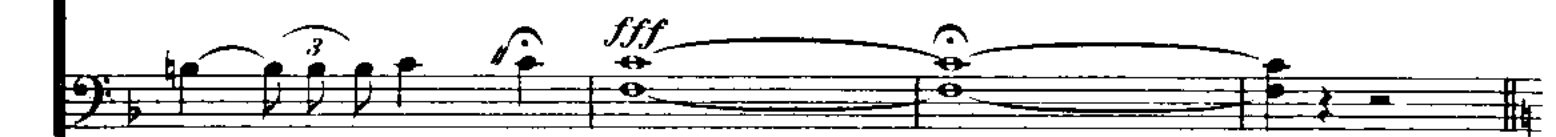
As



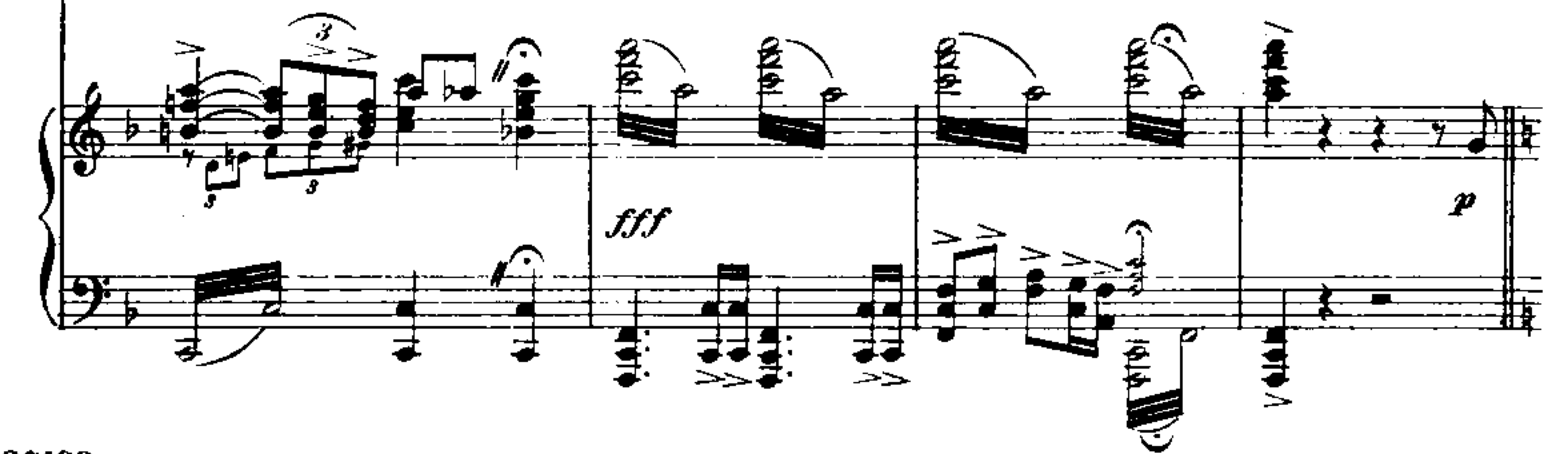
blos - som in May,— We pray!

CHO. 

blos - som in May,— We pray!



blos - som in May, We pray!

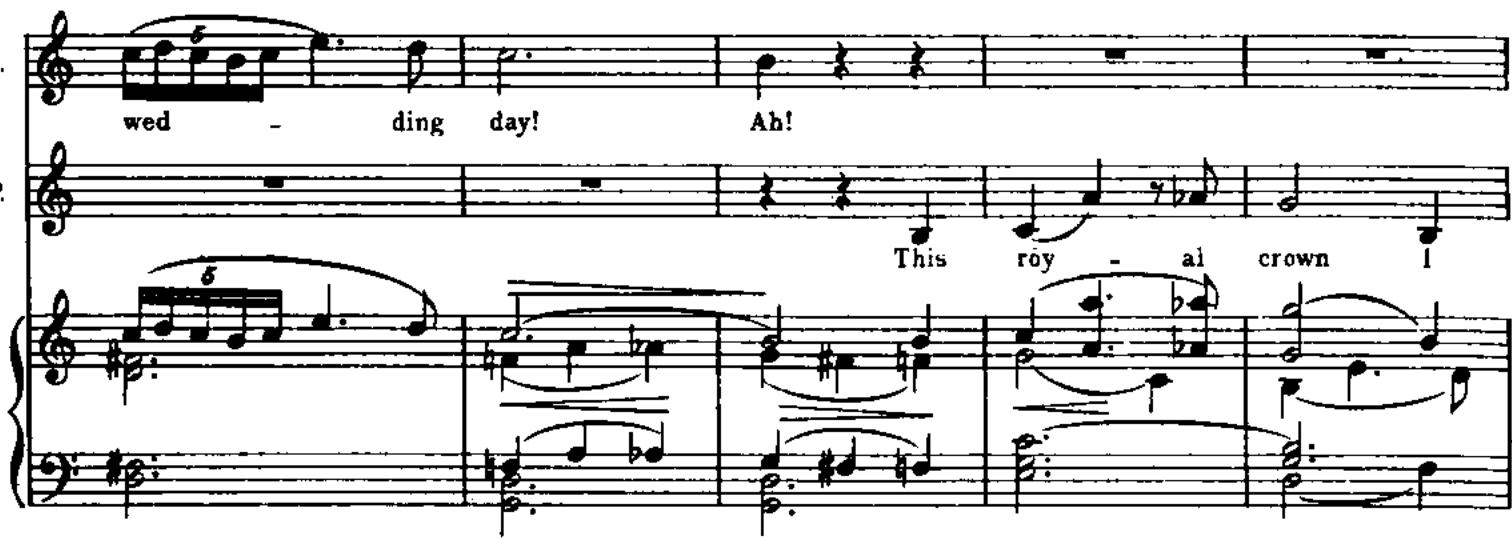




Adagio.

P.P.  *pp* head of the Roy - al House I wish you well, — child! An

JULIA. *delicato*  Up - on my old — man's bless - ing on your wed - ding - day!

JU.  wed - ding day! Ah! This roy - al crown I

P.P.  place on — your — brow! Your fu - ture may fate with all good gifts en -

ELOISE.

*p delicato*

And may all your days be with hap-pi-ness crown'd,

Sun-shine a - bove you and

SABRINA.

*p delicato*

And may all your days be with hap-pi-ness crown'd,

Sun-shine a - bove you and

ARAGO.

*pp*

With hap-pi-ness!

Sun-shine a - bove you and

BOMBA.

*pp*

With hap-pi-ness!

Sun-shine a - bove you and

P. P.

- dow!

*p delicato*

And may all your days be with hap-pi-ness crown'd,

Sun-shine a - bove you and

CHO.

*pp*

With hap-pi-ness!

Sun-shine a - bove you and

*pp*

With hap-pi-ness!

Sun-shine a - bove you and

Molto allargando

JULIA. *p*

Ah!

EL. friends all a - round, And good friends all a - round you!

SAB. friends all a - round, And good friends all a - round you!

AR. friends all a - round, And good friends all a - round you!

BOM. friends all a - round, And good friends all a - round you!

friends all a - round, And good friends all a - round you!

CHO. friends all a - round, And good friends all a - round you!

friends all a - round, And good friends all a - round you.

Molto allargando

rit.

cresc. molto

ff

p

## Con moto.

JU. I can nev-er hope to tell you All the thoughts your words in - spire,

JU. On this day when I know well That I shall have my heart's de - sire!

*accel.*

## Agitato.

JU. He for whom so long I've wait - ed Comes at last, by Heav - en fat - ed,

*mf*

JU. And to him I shall be mat - ed, For ev - er - more, come weal or

*rit.*

## Più allargando.

JUL. *f* woe! Ah! jour-neys end in lov-ers' meet - ing! Soon with heart so wild - ly

BL. *f* Ah! jour-neys end in lov-ers' meet - ing! Soon with heart so wild - ly

SAB. *f* Ah! jour-neys end in lov-ers' meet - ing! Soon with heart so wild - ly

AR. *f* Ah! jour - - neys, jour-neys end in lov-ers' meet - ing!

BOM. *f* Ah! jour - - neys, jour-neys end in lov-ers' meet - ing!

*f* Ah! jour-neys end in lov-ers' meet - ing! Soon with heart so wild - ly

CHO. *f* Ah! jour - - neys, jour-neys end in lov-ers' meet - ing!

## Più allargando.

JUL. beat - ing, I shall greet my lov - er, And with him dis - cov - er

BL. beat - ing, She will greet her lov - er, And with him dis - cov - er

SAB. beat - ing, She will greet her lov - er, And with him dis - cov - er

AL. Heart so wild - ly beat - ing! She will greet her lov - er, And with him dis - cov - er

BOM. Heart so wild - ly beat - ing! She will greet her lov - er, And with him dis - cov - er

beat - ing, She will greet her lov - er, And with him dis - cov - er

CHO. Heart so wild - ly beat - ing! She will greet her lov - er, And with him dis - cov - er

Molto allargando.

Passionato.

JUL. Joys that on - ly lov - ers know!

EL. Joys that on - ly lov - ers know!

SAB. Joys that on - ly lov - ers know!

AL. Joys that on - ly lov - ers know!

BOM. Joys that on - ly lov - ers know!

CHO. Joys that on - ly lov - ers know!

Passionato.

*ff*

(spoken):

*fff* *rit.*

Moderato.

(POSCH) (with a deep bow) Captain Constantine Posch, Equerry to His Highness Prince Paul of Sarragon.

Allegretto.

JULIA.

JUL.

I am de-light-ed, sir, to wel-come you! — Please in-form His

dolce

(POSCH) Your Highness!

JUL.

High - ness I a-wait him here!

Lento.

poco rit.

espress.



JUL. Well, sir, am I at last to see the Prince, or not, or

POSCH. not? I'm a-fraid it's a case of "or not, or not!"

JULIA. What do you mean?

ELOISE. The Prince is ill! Just a touch of

SABRINA. Yes, the Prince is ill!

ARAGO. Yes, the Prince is ill!

SOPRANO & ALTO. The Prince is ill! The Prince is ill!

TENOR. The Prince is ill! The Prince is ill!

BASS. The Prince is ill! The Prince is ill!

SABRINA.

EL. chill ————— Nothing much-but still!

AR. ————— Nothing much-but still!

TENORS. ————— Nothing much-but still!

CHORUS OF MINISTERS. Just a fev-'rish touch,

BASSES. Just a fev-'rish touch,

CHO. *pp* A touch of chill, *pp* A touch of chill, *pp* It's no-thing

*pp* A touch of chill, *pp* A touch of chill, *pp* It's no-thing

POSCH.

POSCH. Just a chill, a ti - ny touch ————— But it's no-thing

It's no-thing much!

It's no-thing much!

much, *ppp* It's no-thing much, *ppp* It's no-thing much!

much, *ppp* It's no-thing much, *ppp* It's no-thing much!

Allegro.

POS.

much.

CHO.

What! He stays a - way On his wed - ding day?

What! He stays a - way On his wed - ding day?

Allegro.

Passionato.

POS.

*rit.*

*a tempo*

*accel.*

— Have we come in vain? — Will you please ex - plain? —

*rit.*

*a tempo*

*accel.*

CHO.

— Have we come in vain? — Will you please ex - plain? —

*rit.*

*a tempo*

*accel.*

Passionato.

*rit.*

*a tempo*

*accel.*

JULIA.

JUL. Yes, how is it pos - si - ble? I can't un - der-stand! Now at the e -

CHO.

JUL. - lev - enth hour, With all my peo - ple as - sem - bled wait - ing,

JUL. And I - and I - and my wed - ding -

JUL. What of that? *lunga* *lento.* (Spoken) And my wedding? What of that?

*Moderato (lento).*

BL. ELOISE. The wed-ding now must be post-poned!

SAB. SABRINA. The wed-ding now must be post-poned!

CHO. The wed-ding now must be post-poned!

*Moderato (lento)* The wed-ding now must be post-poned!

JUL. What do you mean?

BOM. No, it must take place! *giocoso.* I mean the wed-ding can take place at

*giocoso.*

**Giocoso.**

BOM.

once! And here and now— And now!

CHO.

He says the wed-ding can take place at once, but how?

He says the wed-ding can take place at once, but how?

**Lento  
pálitico.**

BOMBA.

Quite simply! Lis-ten! "Court Man - u - al, Chap - ter four, Par - a - graph eigh - ty - nine, "Roy - al

*Lento.*

Marriages." Ahem! "Should un-fore-seen circumstances arise to pre-vent a roy - al bridegroom from being present

at his own wed - ding, his place can be ta-ken by an ap-prov'd and suit-a-ble re-pre-sen-ta-

*pp* *allarg.*

-tive The representative is here! "BOMBA" The marriage thus per - formed by pro - xy, shall be  
(POSCH) Excuse me, I am not here!

held to be le - gal." That's what the Court Man - u - al says, pa - ra - graph

*molto rit.*

nine - ty, — chap - ter four!

Allegro molto.

CHO.

Hip hip Hur-rah! We real - ly feel quite de-light - ed!

Hip hip Hur-rah! We real - ly feel quite de-light - ed!

Detailed description: This block contains the vocal score for the Chorus. It consists of three staves: a soprano line, an alto line, and a bass line. The tempo is marked 'Allegro molto'. The lyrics are 'Hip hip Hur-rah! We real - ly feel quite de-light - ed!'. The music features a rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the second measure of each line.

Allegro molto.

Detailed description: This block shows the piano accompaniment for the Chorus section. It consists of two staves, treble and bass clef. The tempo is 'Allegro molto'. The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the treble, featuring several triplet markings.

CHOR.

He's found a way to have the cou - ple u - ni - ted!

He's found a way to have the cou - ple u - ni - ted!

Detailed description: This block contains the vocal score for the Chorus (CHOR.). It consists of three staves: a soprano line, an alto line, and a bass line. The tempo is 'Allegro molto'. The lyrics are 'He's found a way to have the cou - ple u - ni - ted!'. The music features a rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the second measure of each line.

Detailed description: This block shows the piano accompaniment for the Chorus (CHOR.) section. It consists of two staves, treble and bass clef. The tempo is 'Allegro molto'. The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the treble, featuring several triplet markings.

BOM.

This gen - tle - man will lead your High-ness to the Cha - pel Roy - al and

Detailed description: This block contains the musical score for the Bombardier (BOM.). It consists of three staves: a vocal line and two piano accompaniment staves (treble and bass clef). The tempo is 'Allegro molto'. The lyrics are 'This gen - tle - man will lead your High-ness to the Cha - pel Roy - al and'. The music features a rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the second measure of the vocal line.



BOM. re - pre - sent the Prince un - til his High - ness him - self ap

Musical score for BOM. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "re - pre - sent the Prince un - til his High - ness him - self ap". The piano accompaniment consists of two staves (treble and bass clefs) with various chords and melodic lines. A dynamic marking of *p* is present in the piano part.

BOM. *Andante.* JULIA. -pears. Ah! must I at the al - tar stand, A stran - ger by my

Musical score for BOM. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "-pears. Ah! must I at the al - tar stand, A stran - ger by my". The piano accompaniment consists of two staves (treble and bass clefs) with various chords and melodic lines. A dynamic marking of *p dolce* is present in the piano part.

JUL. side! Cru - el - ly now has For - tune planned To flout a poor young bride!— I

Musical score for JUL. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "side! Cru - el - ly now has For - tune planned To flout a poor young bride!— I". The piano accompaniment consists of two staves (treble and bass clefs) with various chords and melodic lines. Dynamic markings include *poco accel.* and *p dolce*.

JUL. nev - er dreamed, I rev - er schemed, That fate should treat me so; — Ah,

Musical score for JUL. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "nev - er dreamed, I rev - er schemed, That fate should treat me so; — Ah,". The piano accompaniment consists of two staves (treble and bass clefs) with various chords and melodic lines.

JUL. *accel.*  
 woe is me! For where is he, My love of long a - go? Ah!

JUL. *con passione*  
 Prince of my dream - land fan - cies, Knight of my heart's ro -

JUL.  
 - man - ces, Lone - ly am I, how lone - ly,

JUL.  
 Long - ing for you and you on - - - ly! You're the mate that a -

JUL.

- lone I know! With you a-lone to the al - tar I'll go!

*molto rit.*

JL.

R.

HO.

No,

Sad-ly we grieve o-ver your plight, Yet we be-lieve all will come right!

Sad-ly we grieve o-ver your plight, Yet we be-lieve all will come right!

Sad-ly we grieve o-ver your plight, Yet we be-lieve all will come right!

*ff a tempo*

*poco accel.*

JUL. no, it can't, it can't be so! I will not go!

The first system of the score consists of a vocal line for JUL. and a piano accompaniment. The vocal line is in G major and 2/4 time, with lyrics: "no, it can't, it can't be so! I will not go!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with triplets and slurs. The tempo is marked "poco accel.".

*Con moto.*

JUL. No! No! No!

EL. Hear us as we plead be-fore you! Won't you do as we im-

SAB. Hear us as we plead be-fore you! Won't you do as we im-

AR. Hear us as we plead be-fore you! Won't you do as we im-

BOM. Hear us as we plead be-fore you! Won't you do as we im-

CHO. Hear us as we plead be-fore you! Won't you do as we im-

The second system of the score features vocal lines for JUL., EL., SAB., AR., BOM., and CHO., and a piano accompaniment. The tempo is marked "Con moto.". The vocal lines are in G major and 2/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with triplets and slurs. The lyrics for the vocal lines are: "No! No! No!" for JUL., and "Hear us as we plead be-fore you! Won't you do as we im-" for the other parts.

*Con moto.*

*ff* *rubato*

The third system of the score features a piano accompaniment. The tempo is marked "Con moto.". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with triplets and slurs. The dynamics are marked "ff" and "rubato".

JUL.

EL.  
-plore you? Fair Prin-cess whom we a - dore, Don't say No!

SAB.  
-plore you? Fair Prin-cess whom we a - dore, Don't say No!

AR.  
-plore you? Fair Prin-cess whom we a - dore, Don't say No!

BOM.  
-plore you? Fair Prin-cess whom we a - dore, Don't say No!

-plore you? Fair Prin-cess whom we a - dore, Don't say No!

CHO.  
-plore you? Fair Prin-cess whom we a - dore, Don't say No!

*dim. e rit.* *p*

Andantino. (ma non troppo lento.)

SIX BRIDES.

(JULIA)  
I can't! I won't!

CHO. Six lit-tle brides come to beg on bend-ed knee! Six lit-tle brides! Won't you

Andantino.

(JULIA.) I can't! I won't!

The Organ peals out. (JULIA). (after a struggle, Adagio.

CHO. lis - ten to our plea?

(Organ behind the Scene.)

Adagio.

to Arago) "Give the signal!"

POSCH. (*aside*) I can't do it! BOMBA. The marriage contract! Sign your name here: "Constantine Posch, Proxy, representing Prince Paul!"

POSCH. I can't! I'll lose my job!

The first system of music consists of two systems of staves. The top system has a vocal line for Posch and a piano accompaniment. The bottom system has a vocal line for Bomba and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ELOISE. (*aside*) What! Will you let her heart be broken? POSCH. No-yes-no-no-! ELOISE: Do you want to kiss me again?

The second system of music consists of two systems of staves. The top system has a vocal line for Eloise and a piano accompaniment. The bottom system has a vocal line for Posch and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A *cresc.* marking is present in the middle of the system.

POSCH: Yes, Rather! ELOISE: Then do it, or you shan't! POSCH: Are you sure it's all right? ELOISE: If you want me to love you, it's the only thing you can do! POSCH. Oh, Helly! ELOISE: Do it! (*Posch signs the document.*)

*Andante.*

The third system of music consists of two systems of staves. The top system has a vocal line for Posch and a piano accompaniment. The bottom system has a vocal line for Eloise and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A *Andante.* marking is present in the middle of the system.

POSCH. Oh Lord! I've sold my Prince! ELOISE. But you've got me! POSCH. Oh Lord!

ARAGO. (To Julia) Your Highness! All is prepared! JULIA. (To Posch) Your arm! (aside to Eloise) I shall try to imagine

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The piano part features a rhythmic accompaniment with eighth notes and chords. The vocal lines contain lyrics from the previous block.

that it's Paul. POSCH. (aside) And Paul sailing about the North Sea, and doesn't even know he's being married! JULIA. Your arm!

The second system continues the musical score with four staves. It includes vocal lines and piano accompaniment. The piano part has a more active texture with sixteenth notes and chords. Dynamic markings like 'ff rit.' and 'rit.' are present. The system concludes with a double bar line and a 3/4 time signature change.

Moderato.

The third system of the musical score consists of four staves. The top two staves are for the Organ, marked 'Organ.' and 'fff'. The bottom two staves are for the piano, marked 'Moderato.' and 'mf'. The organ part consists of sustained chords. The piano part features a rhythmic accompaniment with eighth notes and chords. The system concludes with a double bar line.



Grandioso.

The first system of the Grandioso section consists of two staves. The right staff features a melodic line with a fermata over the first measure, followed by a *rit.* marking. The left staff provides a harmonic accompaniment with chords and moving lines.

Grandioso.

The second system continues the Grandioso section. It includes a *rit.* marking in the right staff, followed by a *ff* dynamic marking in the left staff, and a *fff* dynamic marking in the right staff. The music is characterized by dense chordal textures and a powerful, dramatic sound.

The third system of the Grandioso section features a *fff* dynamic marking in the left staff, followed by a *molto rit.* marking in the right staff. The right staff contains a melodic line with a fermata, while the left staff continues with a complex accompaniment.

Moderato molto allarg.

The first system of the Moderato molto allarg. section consists of two staves. The right staff begins with a *p* dynamic marking and features a melodic line with a fermata. The left staff provides a simple harmonic accompaniment.

The second system of the Moderato molto allarg. section continues the melodic and harmonic development. It includes a *p* dynamic marking in the right staff and a *rit.* marking in the left staff. The music is slower and more expansive than the previous section.

Moderato.

The first system of music shows a piano accompaniment. The right hand features a melodic line with several triplet markings and a fermata at the end of the phrase. The left hand provides a steady bass line with some harmonic support.

con passione

The second system is marked "con passione". It features more complex piano textures, including a prominent fortissimo (f) dynamic marking in the right hand. The music is characterized by dense chords and active melodic lines.

The third system continues the piano accompaniment with various articulations and phrasing. The right hand has several slurs and accents, while the left hand maintains a consistent harmonic accompaniment.

agitato (presto)

The fourth system is marked "agitato (presto)". It features a long, sweeping melodic line in the right hand that spans across the system, with a corresponding active bass line in the left hand.

PAUL.

'Tis

rit.

The fifth system includes vocal lines. The top staff shows the vocal part for "PAUL." with the lyrics "'Tis". The piano accompaniment below is marked "rit." (ritardando) and features a slower, more sustained melodic line in the right hand and a steady bass line in the left hand.

Allegretto.

PAUL. ten o'clock! By rights now I should be at the Church, But those who'd tie me

PAUL. tight I have left in the lurch! They thought they'd caught Prince Paul! But he

PAUL. won't give up his free-dom, And a fine old dance I'll lead 'em! Yes, a

*rit.*

Moderato, comodo.

PAUL. fine old dance I'll lead — 'em!

L.H. R.H.

PAUL.

By the sil-ver sea, Be - hold me bask-ing, Hap-py to be free, And naught else ask - ing,

PAUL.

Leaving far be-hind me, Those who seek to bind me To some sen-ti-ment-al young Prin-cess!

PAUL.

All my life on her To dance at - ten - dance! Frank-ly I pre-fer my in - de - pen - dence!

PAUL.

*poco rit.*

Why should I be wed - ded To some emp - ty - head - ed Girl? Its what I've al - ways dread - ed!

*poco rit.*

PAUL.

If of sin-gle life Per - chance I wea - ry, And I need a wife to keep me cheer - y,

PAUL.

I can choose my own one, Not a quite un-known one Whom I have no long-ing to pos - sess!

PAUL.

*allargando*

Lib - er - ty is sweet, Though ra - ther lone - ly, Some - day I may meet The one and on - ly!

*allargando*

PAUL.

On that hap - py day I may per - chance say "Yes!" On the

*rit.* *p*

*rit.* *p dolce*

Moderato.

(♩=♩)

PAUL. sea, bright with sun - shine and splen - dour, Where I gai - ly go

PAUL. sail - ing a - lone, There's a free - dom I ne'er would sur -

PAUL. - ren - der. For the glor - ies of pa - lace and throne!

PAUL. Though en - slaved by the waves' ma - gic beau - ty And the

PAUL. hue of the blue skies a - bove, I for - get ev - 'ry

PAUL. care, ev - 'ry du - ty, And I'm free as the sea that I

*p poco rit.*

*pp poco rit.*

PAUL. love!

*ppp*

PAUL.

The first system of music consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with several slurs and ties, while the bass staff provides a harmonic accompaniment with chords and moving lines.

PAUL.

Though en -

The second system features a vocal line on a single treble staff and piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics "Though en -". The piano accompaniment continues with a similar harmonic structure to the first system.

PAUL.

- slaved by the waves' ma - gic beau - ty And the

The third system shows the vocal line continuing with the lyrics "- slaved by the waves' ma - gic beau - ty And the". The piano accompaniment features more complex chordal textures and some slurs.

PAUL.

hue of the blue skies a - bove. I for - get ev - 'ry

The fourth system concludes the vocal phrase with the lyrics "hue of the blue skies a - bove. I for - get ev - 'ry". The piano accompaniment provides a steady harmonic support throughout.



PAUL.

care, ev - 'ry du - ty, ——— And I'm free as the sea that

*p* *rit.*

Organ. *rit.*

**Maestoso molto tranquillo.**

PAUL.

love!

*dim.*

**Maestoso molto tranquillo.**

**Tempo di Marcia.**

**Tempo di Marcia.**

SOPRANOS.

CONTRALTOS.

TENORS.

BASSES.

Hark! the crowds on ev - 'ry side;

Hark! the crowds on ev - 'ry side;

Cheer with noise of thun - der! Fast at last the knot is tied, Knot that none can

Cheer with noise of thun - der! Fast at last the knot is tied, Knot that none can

CHO.

sun - der! Now the bride so young and sweet We with ac - cla - ma - tions greet!

sun - der! Now the bride so young and sweet We with ac - cla - ma - tions greet!

The first system of the musical score consists of three staves. The top two staves are for the choir, with lyrics written below each line. The bottom staff is for the piano accompaniment, showing chords and melodic lines for both the right and left hands.

CHO.

Con - gra - tu - la - tions! Fe - li - ci - ta - tions! Who' so lov'd and re - spect - ed?

Con - gra - tu - la - tions! Fe - li - ci - ta - tions! Who so lov'd and re - spect - ed?

The second system of the musical score consists of three staves. The top two staves are for the choir, with lyrics written below each line. The bottom staff is for the piano accompaniment, showing chords and melodic lines for both the right and left hands.

CHO.

Health to her High-ness! Wealth to her High-ness! And the spouse She's se - lect - ed!

Health to her High-ness! Wealth to her High-ness! And the spouse She's se - lect - ed!

The third system of the musical score consists of three staves. The top two staves are for the choir, with lyrics written below each line. The bottom staff is for the piano accompaniment, showing chords and melodic lines for both the right and left hands.

## ELOISE.

EL. *p* Con-gra-tu-la-tions! Fe-li-ci-ta-tions! Now each sub-ject re-joic-es!

SAB. *p* SABRINA. Con-gra-tu-la-tions! Fe-li-ci-ta-tions! Now each sub-ject re-joic-es!

CHO. *p* SOPRANOS. BRIDES. Con-gra-tu-la-tions! Fe-li-ci-ta-tions! Now each sub-ject re-joic-es!

CHO. *p* CONTRALTOS. Hail! Hail! Hail! All Hail!

CHO. *p* TENORS. Hail! Hail! Hail! Hail!

CHO. *p* BASSES. MINISTERS. Hail! Hail! Hail! Hail!

EL. *pp* Hail! Hail! Hail! All Hail! *rit.*

SAB. *pp* Hail! Hail! Hail! All Hail!

CHO. *pp* BRIDES. Hail! Hail! Hail! All Hail!

CHO. *pp* MIN. Con-gra-tu-la-tions! Fe-li-ci-ta-tions! Now each sub-ject re-joic-es!

## Andantino.

JULIA.

*poco rit.*

JUL. I thank you all \_\_\_\_\_ I thank you warm-ly! I am a wife \_\_\_\_\_

JUL. \_\_\_\_\_ Though happiness de-nied, I hum-bly pray \_\_\_\_\_ That Heav'n a - bove \_\_\_\_\_

JUL. \_\_\_\_\_ will bring me soon \_\_\_\_\_ my own true love! \_\_\_\_\_ (to Posch) My friend, come nearer!

Tell me, I want to hear...tell me about your Prince..my Prince. Oh, I can't bear to think he's so ill!

JULIA. Is he very ill?

POSCH. Yes!

JULIA. Then I must go to him.

POSCH. No, no, your Highness!

JULIA. Why not?

POSCH. Your Highness..I..I must tell you the truth.

ELOISE

SABRINA. } It's too late now!

BOMBA. }

POSCH. Your Highness! Prince Paul..he..isn't ill at all!  
He's —

BOMBA. Silence!

JULIA. (to Posch) Yes! yes! Go on!

POSCH. He's...as a matter of fact..he's run away!

JULIA. Run away? From me?

POSCH. He refuses to be forced to marry!

JULIA. Forced? But...but he loves me! He told me so in every letter.

POSCH. Those letters were not his!

JULIA. Not his! Whose then?

POSCH. Mine...I wrote them at His Majesty's command!

JULIA. Can this be true? What! You have been deceiving me all this time, lying to me, pretending?

POSCH. We hoped, your Highness, that when the Prince saw your portrait —

JULIA. Well?

POSCH. He wouldn't even look at it.

Molto lento.

*pp*

JULIA. He.. he wouldn't even look at it! Where is the Prince?  
 POSCH. Off the coast of Holland, at Florendaal! Yachting.  
 JULIA. Yachting! Thank you. You may retire!  
 POSCH. Your Highness!

JULIA. (to herself)

(Sings.)

JUL.

*pp*

So ends my dream, And now for-sooth I know the truth — Ah!

*pp*

Allegro moderato.

JUL.

thus is faith-ful love re-qui-ted! His trust he light-ly would be-tray, And I am scorned, in-sul-ted, slight-ed, While

*fp*

*cantabile*

Allargando.

JUL. he goes laugh-ing on his way! But he shall come and sue for par - don, And

*poco rit.*

JUL. then my heart I'll sure-ly hard - en! I will not rest an hour at ease. Till

EL. She will nev-er rest at

SAB. She will nev-er rest at

AR. She will nev-er rest at

BOM. She will nev-er rest at

CHO. She will nev-er rest at

*p* *accel.*

*p* *accel.*

JUL. I have brought him to his knees! Then, when I see him at my

EL. ease, Till she brings him to his knees!

SAB. ease, Till she brings him to his knees!

AR. ease, Till she brings him to his knees!

BOM. ease, Till she brings him to his knees!

CHO. ease, Till she brings him to his knees!

The musical score consists of seven vocal staves and a piano accompaniment. The vocal parts are for Soprano (SAB.), Alto (AR.), Tenor (BOM.), and Chorus (CHO.), with a separate staff for the Soprano Soloist (SAB.) and Alto Soloist (AR.). The lyrics are: 'I have brought him to his knees! Then, when I see him at my ease, Till she brings him to his knees!'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with dynamic markings such as *p* and *f*.



Più moto.

Allargando.

JUL.

feet, \_\_\_\_\_ 'Twill be my turn to laugh, Ha! ha! 'Twill be my turn to

EL.

brings him to his knees! \_\_\_\_\_

SAB.

brings him to his knees! \_\_\_\_\_

AL.

brings him to his knees! \_\_\_\_\_

BOM.

brings him to his knees! \_\_\_\_\_

brings him to his knees! \_\_\_\_\_

CHO.

brings him to his knees! \_\_\_\_\_

brings him to his knees! \_\_\_\_\_

Più moto.

Allargando.

Adagio maestoso.

*molto rit.*

JUL laugh! Ha! ha! Re venge is sweet! (speaks) How can I be revenged?

(Arago enters and whispers to Eloise) ELOISE: Your Highness!

JULIA. Well?

ELOISE. The people want you to speak to them.

JULIA. I can't! I can't!

*Moderato tranquillo.*

ELOISE. I beg of you to show yourself for a moment on the balcony.

JULIA. No— no— I can't! ELOISE. You must, Your Highness! Your subjects are longing

*Andante.*

for a sight of you! If your Highness's would show yourself.

Musical score for the first system, featuring piano accompaniment for the lyrics "for a sight of you! If your Highness's would show yourself." The score is written in G major and 4/4 time, with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The music is characterized by a steady, rhythmic accompaniment with some melodic flourishes.

JULIA. My cloak! ELOISE. Your Highness! JULIA. It's all right. Leave me, please

Musical score for the second system, featuring piano accompaniment for the lyrics "JULIA. My cloak! ELOISE. Your Highness! JULIA. It's all right. Leave me, please". The score continues with the same piano accompaniment style, with the treble clef carrying the vocal line and the bass clef providing the harmonic support.

BOMBA. If your Highness would deign to say a few words.

Musical score for the third system, featuring piano accompaniment for the lyrics "BOMBA. If your Highness would deign to say a few words." The piano accompaniment continues with a consistent rhythmic pattern, supporting the vocal line in the treble clef.

JULIA. I thank you! I am very, very happy!

Musical score for the fourth system, featuring piano accompaniment for the lyrics "JULIA. I thank you! I am very, very happy!". The score includes dynamic markings such as *ppp* (pianissimo) and *pp* (piano) in the bass line, indicating a soft and delicate accompaniment.

(CURTAIN.)  
Maestoso. molto allargando quasi

Musical score for the fifth system, featuring piano accompaniment for the curtain scene. The score includes dynamic markings such as *ff* (fortissimo), *p rit.* (piano ritardando), *p* (piano), and *sf* (sforzando). The music is marked "Maestoso. molto allargando quasi" (Majestic, much slowing down almost), indicating a grand and slow conclusion to the act.

END OF ACT I

# Act II.

## OPENING CHORUS and DANCE.

**Nº 6.**

Maestoso molto allargando

Piano.

*f* *sf* *sf* *sf*

*ff* *sf* *sf* *sf*

*ff* *sf* *sf* *rit.* (Curtain.)

PAUL.

On the sea bright with sun - shine and

The first system of music features a vocal line for Paul and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. A piano dynamic marking 'p' is present in the second measure.

PAUL.

splen - dour, ——— Where I gai - ly go sail - ing a -

The second system continues the vocal line with a half note G4, a half note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The piano accompaniment continues with similar harmonic support.

PAUL.

- lone, ——— There's a free - dom I ne'er would sur -

The third system continues the vocal line with a half note G3, a half note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The piano accompaniment continues with similar harmonic support.

PAUL.

- ren - der ——— For the glo - ries of pa - lace and

The fourth system continues the vocal line with a half note G2, a half note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The piano accompaniment continues with similar harmonic support.

PAUL.

throne! ————— Though en - slaved by the waves ma - gic

PAUL.

beau - ty ————— And the hue of the blue skies a -

PAUL.

-bove ————— I for - get ev - 'ry care, ev - 'ry du - ty —

PAUL.

*p poco rit.*

— And I'm free as the sea that I love! —————

*pp poco rit.*

Tempo di Valse. (con fuoco)

The image displays a musical score for piano, consisting of six systems of two staves each (treble and bass clef). The music is in 3/4 time and features a variety of dynamics and articulations. The first system begins with a forte (*ff*) dynamic and includes slurs and accents. The second system continues with similar dynamics and includes a piano (*p*) dynamic. The third system features a forte (*ff*) dynamic and includes slurs and accents. The fourth system includes a piano (*p*) dynamic and a *schorzando* marking. The fifth system features a piano (*p*) dynamic and includes slurs and accents. The sixth system concludes with a piano (*p*) dynamic and includes slurs and accents.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamics include *sf*, *ff*, and *pp*. There are also markings for *rit.* and *rit. to  $\text{♩}$* . The piece concludes with a double bar line and repeat dots.



CHO. Sing hey - ho! As light - ly we dance in a

Sing hey - ho! As light - ly we dance in a

CHO. row! Hol hey! ho! So gai - ly we

row! Hol hey! ho! So gai - ly we

CHO. sway To and fro! Ho! hey! ho! We

sway To and fro! To and fro! To and fro! Hey! ho! We

To and fro! To and fro! Hey! ho!

CHO. Hol - land - ers all do it so! Our wood - en shoes clat - ter, But

Hol - land - ers all do it so! Our wood - en shoes clat - ter, But

*schers.*

CHO. what does it mat - ter? Sing hey! hol Hey! hol In sweet lit - tle

what does it mat - ter? Sing hey! hol Hey! hol In sweet lit - tle

CHO. Hol - land, In neat lit - tle Hol - land, We all dance so!

Hol - land, In neat lit - tle Hol - land, We all dance so!

*pp*

Dialogue.

The musical score consists of six systems of piano accompaniment, each with a treble and bass clef staff. The notation includes various dynamics such as *pp*, *sf*, and *schers.*, along with articulation marks like accents and slurs. The piece is in a minor key, indicated by the presence of a flat in the key signature.

System 1: Treble clef starts with an *Accio* marking. The bass clef provides a steady accompaniment.

System 2: Treble clef features a *pp* dynamic marking. The bass clef continues with a similar accompaniment.

System 3: Treble clef has an *Accio* marking. The bass clef includes a *sf* dynamic marking.

System 4: Treble clef has an *Accio* marking. The bass clef includes a *schers.* marking.

System 5: Treble clef has an *sf* dynamic marking. The bass clef includes an *sf* dynamic marking.

System 6: Treble clef has an *Accio* marking. The bass clef includes an *Accio* marking.

## SONG.— (Paul) and CHORUS.

## "BY THE SILVER SEA"

Allegretto grazioso.

Piano.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto grazioso' and the dynamics are 'pp'.

PAUL.

1. By the sil-ver sea, Be - hold me bask-ing! Hap-py to be free, And naught else ask - ing!  
 2. Some folks stay at home, But I'm a ro - ver; Free-ly would I roam The wide world o - ver!

The piano accompaniment for the first verse consists of two staves. The right hand has a simple harmonic accompaniment, and the left hand has a bass line with chords. The dynamics are marked 'p'.

PAUL.

Leav-ing far be-hind me Those who seek to bind me To some sen-ti-men-tal young Prin-cess!  
 Where-so-e'er I wan-der, Sun-ny hours I squan-der, Bask-ing in the light of wo-man's eyes;

The piano accompaniment for the second verse consists of two staves. The right hand has a simple harmonic accompaniment, and the left hand has a bass line with chords. The dynamics are marked 'p'.

PAUL.

All my life on her, To dance at - ten-dance? Frank-ly, I pre-fer My in - de - pen-dence!  
 Yet those i - dle days Aren't whol - ly wast - ed, Love in ma - ny ways, I've tried and tast - ed!

The piano accompaniment for the third verse consists of two staves. The right hand has a simple harmonic accompaniment, and the left hand has a bass line with chords. The dynamics are marked 'p'.

PAUL. *poco rit.*

Why should I be wed - ded To some emp - ty head - ed Girl? It's what I've al - ways dread - ed!  
 Fol - lies I've com - mit - ted, Mar - ried men I've pi - tied, As from flow'r to flow'r I've flit - ted!

PAUL.

If of sin - gle life, Per - chance, I wea - ry, And I need a wife, To keep me cheer - y,  
 Some day, soon or late, My tra - vels end - ed, I shall find the mate That Fate in - tend - ed!

PAUL.

I can choose my own one, Not a quite un - known one Whom I have no long - ing to pos - sess!  
 She shall have, no tru - er, More im - pas - sioned woo - er, Seek - ing for the boon that lov - ers prize!

PAUL. *Allargando*

Lib - er - ty is sweet, Though ra - ther lone - ly! Some day I may meet The one and on - ly!  
 Jour - neys end, they say, In lov - ers' meet - ing, I shall hear, some day, My own heart beat - ing,

PAUL. *rit.* **REFRAIN.**

On that hap-py day, per - chance, I may say "Yes!" When I  
 When at last I've won the sun-shine from the skies!

PAUL. **Tempo di Marcia. (♩ = ♩)**

meet with that sweet lit - tle mai - den, 'Tis no roy - al Prin-

PAUL. -cess she shall be, For with true love her heart must be

PAUL. la - den, And her smile shall grow ten - der for me! I shall

PAUL. feel that I can't live with - out her, And no more shall I

PAUL. dwell all a - lone; With my arms close en - fold - ed a -

PAUL. -bout her, I shall make her for ev - er my own!

*poco rit. 1.*

*pp poco rit.*

PAUL. make her for ev - er my own!

|| 2. 2nd Verse

CHO. CHORUS OF SIX GENTLEMEN. When you

*Allargando.*

Tempo di Marcia con vivo.

CHO. meet with that sweet lit - tle mai - den, 'Tis no roy - al Prin -

Tempo di Marcia con vivo.

CHO. -cess that will do! For with true love her heart must be la - den.

PAUL. *Più lento.* I shall

CHO. And her smile shall grow ten - der for you!

*Più lento.*  
*pp*



PAUL. feel that I can't live with - out her, ——— And no more shall I

PAUL. dwell all a - lone; ——— With my arms close en - fold - ed a -

CHO. With your arms close en - fold - ed a -

PAUL. -bout her, ——— I shall make her for ev - er my own! ———

CHO. -bout her. ———


No 7a

SCENE and SONG- (Julia).

"PRINCE OF MY MAIDEN FANCIES."

Andantino.

(Julia singing to herself)

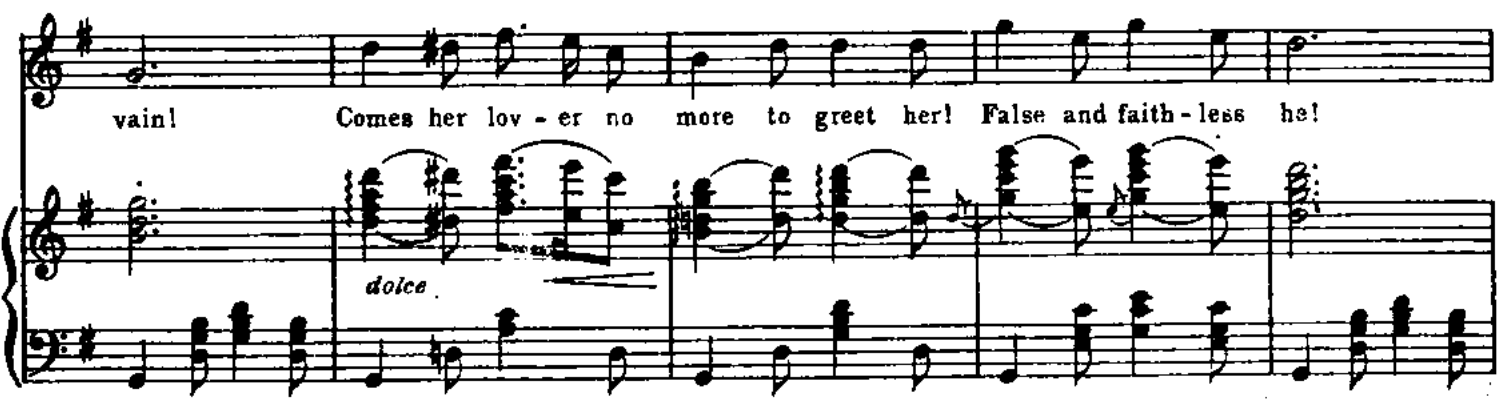
Julia. 

By the edge of the deep blue wa - ter, Gaz - ing ov - er the

Piano. *p*

JUL. 

main, See, the fish - er-man's love - ly daugh - ter, Waits and watch - es in

JUL. 

vain! Comes her lov - er no more to greet her! False and faith - less he!

*dolce*

JUL. 

Yes, a - las! he has found a sweet - er Si - ren ov - er the sea!

*allarg.*

*(Dialogue.)*

JUL.

*pp**rit.*

Yes, a - las! he has found a sweet - er Si - ren ov - er the sea! Ah mel\_\_\_\_\_

*(Dialogue.)**Listesso tempo.*
*(singing within)*

JUL.

Strangers we, by For - tune part - ed, Yet for many a day, me - seems,

JUL.

He has dwelt with - in my heart, The per - fect lov - er of my dreams! \_\_\_\_\_

Valse lento.

JUL. *ppp*

Prince of my maid - en fan - cies, Love of my dream's ro - man - ces,

*ppp*

JUL.

Earth may be wide, Yet for-tune shall guide, Your steps to my side, Ere day be past!

JUL. *poco animato*

Pas-sion-ate, pa-tient and ten - der, All at your call I sur - ren - der!

*poco animato*

JUL. *pp rit.* *molto rit.*

Has - ten, my heart's de - fen - der, For love en-dures, And I am yours at last! —

*pp* *pp rit.* *molto rit.*

## No 8.

## DUET.- (Julia and Paul.)

## "LITTLE DUTCH GIRLS"

Tempo di Valse.

Paul. PAUL.

Don't run a -

Piano. *pp*

PAUL.

- way! Be a lit - tle dar - ling and stay! What though I know you but

PAUL.

slight - ly! One lit - tle kiss Is a thing you sure - ly won't

PAUL.

miss! Why should you fly from me, pray?

*Meno mosso.*

JULIA.

Here in this land, I would have you please un - der - stand, We don't take

JUL.

love af - fairs light - ly! We treat our pas - sion, In

JUL.

se - ri - ous fash - ion, As you may dis - cov - er some - day! For we're

*dolce*

*rit.*

JUL. *a tempo*

Dutch girls! — Lit - tle Dutch girls! — Oh, be - ware, take care of such girls! —

*a tempo* *accel.*

JUL. *molto lento*

— For we're not tak-en in by their bluff! Smiles and kisses aren't e-nough! Love is made of stern-er

*schers. molto lento*

JUL. *a tempo*

stuff! 'Tis de - vo - tion, — Deep as o - cean, — That con-trols the

*a tempo*

JUL.

soul's e - mo - tion, — With de - sire like the fire of the sun.

Lento.

Tempo I.  
PAUL.

JUL. Thus a-lone are maid-ens wooed and won! Ah do not

PAUL. go, For I real-ly wor-ship you so! Love like a bea-con is burn - ing

PAUL. Here in my heart! Nev-er-nev-er more must we part! Ah! must I sue all in

Meno mosso.  
JULIA.

PAUL. vain? No! let me be! Sim-pie lit-tle maid-ens, like me,



*poco allarg.*

JUL.

Sad - ly their les - sons are learn - ing! Flames that we kin - die Must

JUL.

*rit.*

**BOTH**

*rit.*

lan - guish and dwin - die, And on - ly cold ash - es re - main! For were

*a tempo*

**BOTH.**

Dutch girls! Lit - tle Dutch girls! Oh, be - ware, take care of

*accel.*

**BOTH.**

such girls! For were not tak - en in by your bluff!

Molto Lento.

Tempo I.

BOTH.

Smiles and kiss-es aren't e-nough! Love is made of stern-er stuff! 'Tis de-vo-tion, Deep as

*schers.*

BOTH.

o-cean, That con-trols the soul's e-mo-tion, With de-sire like the

BOTH.

fire of the sun- Thus a-lone are maidens wooed and won!

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

DANCE.

*p.* *p.* *p.* *p.* *p.*

*schers.*

JULIA  
 'Tis de - vo - tion, — Deep as o - cean, — That con-trols the soul's e - mo-tion, — 'Tis de -  
 PAUL  
 'Tis de - vo - tion, — Deep as o - cean, — That con-trols the soul's e - mo-tion, — 'Tis de -

*accel.*

JUL.  
 -sire, like the fire of the sun, Fierce as the sun, Ere noon-day be done, Sets the heart  
 PAUL  
 -sire, like the fire of the sun, Fierce as the sun, Ere noon-day be done, That sets the heart

*ff* *poco animato* *ff*

JUL.  
 burn-ing With pas-sion-ate yearn-ing! Thus a-lone are maid-ens wooed and won! —  
 PAUL  
 burn-ing With pas-sion-ate yearn-ing! Thus a-lone are maid-ens wooed and won! —

*p* *Molto Lento.* *pp rit.*

No. 9.

## DUET.- (Eloise and Bomba).

"WOMEN ALWAYS GET THEIR WAY!"

Allegretto grazioso.

Piano.



EL.

ELOISE.

As a maid I'll mas-quer-ade, And



EL.

BOMBA.

you shall act as "boots"! No! such a call-ing's too ap-pall-



BOM.

ELOISE.

-ing! You're the page whom folks en-gage And dress in but-toned suits!



**BOMBA.** (*looking at his trousers.*) **ELOISE.** *rit.*

**BOM.** I've failed to but-ton mine at all! We've got a plan to pun-ish

The first system of music shows Bomba's vocal line starting with a treble clef and a key signature of one sharp (F#). He sings "I've failed to but-ton mine at all!" followed by a long note. Eloise's vocal line starts with a treble clef and the same key signature, singing "We've got a plan to pun-ish". The piano accompaniment is in a grand staff with treble and bass clefs, featuring chords and moving lines.

**BOMBA.** **ELOISE.** *rit.*

**EL.** that young man! Make him suf-fer all we can! Yes, if his pride we hum-ble,

The second system continues the musical scene. Bomba's vocal line starts with a treble clef and the key signature of one sharp, singing "that young man! Make him suf-fer all we can!". Eloise's vocal line starts with a treble clef and the key signature of one sharp, singing "Yes, if his pride we hum-ble,". The piano accompaniment continues with chords and moving lines.

**BOMBA.**

**EL.** He can't grum-ble! But if he should go too far— And you know what

The third system continues the musical scene. Bomba's vocal line starts with a treble clef and the key signature of one sharp, singing "He can't grum-ble! But if he should go too far—". Eloise's vocal line starts with a treble clef and the key signature of one sharp, singing "And you know what". The piano accompaniment continues with chords and moving lines.

**ELOISE.**

**BOM.** young men are! That's when we'll make him feel small.

The fourth system concludes the musical scene. Bomba's vocal line starts with a treble clef and the key signature of one sharp, singing "young men are! That's when we'll make him feel small.". Eloise's vocal line starts with a treble clef and the key signature of one sharp, singing "small.". The piano accompaniment continues with chords and moving lines.

## REFRAIN.

Lento.

BL. **BOMBA.** **ELOISE.** *f*

I shall be the sla - vey! Spill the greensand gra - vy! You shall kneel and deft - ly peel Po -

BL. **BOMBA.** **ELOISE.**

-ta - loes all the day! Man pro - pos - es, so 'tis said! By the nose he's of - ten led!

**BOTH.** *rit.* **ELOISE.** *a tempo*

Wo - man - kind, so you'll find, Al - ways gets her way! I can bake a love - ly cake, And

BL. **BOMBA.**

poach e - lec - tion eggs! I trust you won't ask me to eat them!

EL. *BOMBA. (looking at his trousers.)*

I can wait, and clear the plate, And dust the ta-ble legs! I'll dust that land-lord's, when we

BOM. *ELOISE. rit.* *BOMBA.*

meet! ——— It's un-der-stood you'll have to chop the wood! Hon-est toil will do me good!

EL. *ELOISE. rit.* *BOMBA.*

Yes, some - thing new you'll find it; You won't mind it! If I must, I'll groom the sows,

BOM. *ELOISE. (Interrupting.)*

But I can-not wear these trous- That's all right! You look quite sweet! ———

REFRAIN  
Lento e dolce

ELOISE.

BOMBA.

BOM.

You shall milk the cow - wows! You shall feed the bow - wows! You shall scrub the

ELOISE.

BOM.

floors, and rub The base - ment down each day! Man may be the strong - er sex!

BOMBA.

BOTH.

*rit.*

*a tempo*

*rit.*

BOM.

When it comes to writ - ing cheques! That's the joke! Wo - man-folk Al - ways get their way!

DANCE.



This page of musical notation is for piano and consists of six systems of staves. Each system contains a treble clef staff and a bass clef staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' and 'accel.'. The music is written in a key with one sharp (F#) and a 2/4 time signature.

N<sup>o</sup> 10

## SONG - (Posch).

"TIRED."

Moderato.

Posch.

Piano.

Musical score for the first system, featuring a vocal line for Posch and piano accompaniment for Piano. The tempo is Moderato. The piano part includes a dynamic marking of *mf*.

Musical score for the second system, including lyrics and piano accompaniment. The piano part includes a dynamic marking of *p*.

I've been bu - sy walk - ing for a hun - dred miles or more,  
I've been torn to tat - ters, climb - ing o - ver coun - try stiles;

Musical score for the third system, including lyrics and piano accompaniment. The piano part includes dynamic markings of *v*.

Search - ing round to find this spot here! Nev - er walked so ma - ny miles in  
All my toes are blis - tered sad - ly! I've got rocks in - side my socks, as

all my life be - fore, But at last I've some - how  
sharp as ir - on files, And I've punc - tured one boot

*stacc. sempre*

got here! Hob - bling o - ver cob - bles on the hard high road,  
bad - ly! I've be - come all stiff and numb; my spine's been sprained!

Skid - ding on mac - a - dam, new - ly tarred! I'm ab - so - lute - ly done!  
Both my knees are per - man - ent - ly jarred! I'm sim - ply "down and out!"

I've got a touch of sun! I could - n't go a - no - ther yard!  
There's not the slight - est doubt! I could - n't go a - no - ther yard!

REFRAIN.

*lento e dolce*

I'm tired! I'm so tired I'm sim - ply dot - ty! I  
 I'm tired! And my brain's com - plete - ly pog - gle! I

feel that I'd like to die!  
 just want to sit and cry!

*My* way's been ev - 'ry by - way, A doos - id  
*My* word! I'll be a by - word! When I start

dry way, A - long the hard, hard high - way!  
 walk - ing, It sets the neigh - bours talk - ing!

I'm tired! I shall go com - plete - ly pot - ty, \_\_\_\_\_ It's  
 I'm tired! My in - side's all wig - gle - wog - gle! \_\_\_\_\_ A

high time \_\_\_\_\_ that I ex - pired!  
 long drink \_\_\_\_\_ is what's re - quired!

I feel ab - so - lute - ly "fed up!" I can scarce - ly hold my head up!  
 Give me some - thing cool and fiz - zy! I shall keep the bar - maids bu - sy!

I'm so dev'l - ish, dashed, dog tired!  
 I'm so dev'l - ish, dashed, dog tired!

D.C. %

N<sup>o</sup> 11.

## DUET.- (Julia and Paul.)

"DANCE TILL BREAK OF DAY."

Allegro moderato.

Piano.

*mf* *p* *dim. e rit.* *pp*

Allegretto.

JULIA.

When the sound of mu-sic floats O'er the moon-lit bay, And the pi-per's ma-gic notes

*p*

Call us out to play, Then my feet I can't keep still, Ech-oes sweet my sen-ses thrill:

*poco lento* *poco rit.*

*sf* *poco lento* *sf* *poco rit.*

"Come," they say, "Dance a-way, Till the break of day!" Off I whirl with Carl or Hans—

*rit.* *rit.* *accel.*

JU. Does-nt mat-ter who! Jan or Wil-lem, Dirck or Franz— An-y-one will do!

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "Does-nt mat-ter who! Jan or Wil-lem, Dirck or Franz— An-y-one will do!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

JU. *poco lento* Round a - bout we gai - ly go, *poco rit.* In and out, and to and fro! Hap - py band,

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "Round a - bout we gai - ly go, In and out, and to and fro! Hap - py band,". The piano accompaniment includes dynamic markings: *f* *poco lento* and *sf* *poco rit.*. The piano part features a rhythmic pattern with triplets and accents.

JU. *a tempo* Hand in hand, *accel.* All the long night through! *Più mosso.* Hey! Hey! Hey! If I

The third system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "Hand in hand, All the long night through! Hey! Hey! Hey! If I". The piano accompaniment includes dynamic markings: *a tempo*, *accel.*, and *f*. The piano part features a rhythmic pattern with accents and a change in tempo to *Più mosso.*

JU. on - ly had my way, I'd dance both night and day!

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line includes the lyrics: "on - ly had my way, I'd dance both night and day!". The piano accompaniment continues with a rhythmic pattern and a final cadence.

*poco allargando*

JU.

On - ly thus, per - chance, Would my sad heart cease from fret - ting, All its mis - er - y for -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The tempo is marked *poco allargando*. The vocal line begins with a series of eighth notes, followed by a half note. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

*rit.*

*rit*

*a tempo*

JU.

- get - ting in the dance! So I dance a - way so bright - ly, Both

The second system continues the musical score. The tempo markings *rit.*, *ff*, *rit*, and *a tempo* are placed above and below the staves. The vocal line has a melodic line with some rests. The piano accompaniment features a rhythmic pattern in the bass and chords in the treble.

JU.

dai - ly and night - ly! And I show' my fa - vours light - ly On Pe - ter or on

The third system of the score shows the vocal line continuing with a series of eighth notes. The piano accompaniment maintains a consistent rhythmic accompaniment with chords in the treble.

JU.

Paul; Till the ve - ry shy - est dan - cer Must an - swer my call, And the

The fourth system concludes the page. The vocal line ends with a few notes. The piano accompaniment features a final chord in the treble and a bass line.



JU. men can't live with - out me! They're sim - ply mad a - bout me! My

Meno mosso.

JU. danc - ing, En - tranc - ing, It cap - tures them all!

DANCE.

poco mosso.

marcato

ff

ff

accel.

PAUL. (*Spoken*) I won't have you dancing with these men!

cresc.

ff

(*she laughs*) PAUL. D'you understand? It mustn't be! For you shall only dance with me.

f allarg.

accel.

rit.

Valse grandioso.

ff

ff

ff

allarg.

First system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and a few notes. Dynamics include *p* and *rit. molto cresc. a tempo*.

Second system of musical notation. The upper staff continues the melodic line with slurs and ornaments. The lower staff continues the bass line with chords.

Third system of musical notation. The upper staff features a melodic line with a prominent slur and ornament. The lower staff continues the bass line. Dynamics include *p*.

Fourth system of musical notation. The upper staff has a melodic line with slurs and ornaments. The lower staff continues the bass line. Dynamics include *pp*.

Lento.  
PAUL.

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves. Dynamics include *p*.

You must be mine, dear! Mine, and no oth - er's, Now and for ev - er and aye!

Valse lento.  
*molto rit.*

PAUL.

Ah! lift your eyes and gaze in mine! There let me see Love's spark di - vine!

*molto rit.*

PAUL.

Lit with the flam - ing fire Of love's de - sire, How ten - der - ly they shine!

PAUL.

*rit.*

Long have I searched the world in vain, Seek - ing the goal I ne'er could gain!

*rit.*

PAUL.

Now all those wea - ry days are past, For I have found my love at last!

*rit.*

Lento.

Musical score for the first system, marked *Lento.* It consists of two staves: a treble staff with a key signature of one sharp (F#) and a common time signature, and a bass staff. The music features a slow, flowing melody in the treble with a steady accompaniment in the bass. Dynamics include piano (*p*) and piano-piano (*pp*).

*(Dialogue.)*

Tempo di Valse.

Musical score for the second system, marked *(Dialogue.)* *Tempo di Valse.* It consists of two staves: a treble staff with a key signature of one sharp (F#) and a common time signature, and a bass staff. The music is in a waltz tempo and features a more rhythmic melody in the treble with a steady accompaniment in the bass. Dynamics include piano-piano-piano (*ppp*) and piano-ritardando (*p rit.*).

Lento.

JULIA.

JU. Ah! can I trust you? Can I be - lieve you? Can it be true, what you

Valse lento.

*molto rit.*

JU. say? Ah! lift your eyes and gaze in mine! There let me see love's

*accel.*

JU. spark di - vine! Lit with the flam - ing fire Of love's de - sire, How

*accel.*

*rit.*

JU. ten - der - ly they shine!

PAUL. Long did I roam the world in vain,

BOTH.

PAUL.

Seek - ing the goal I ne'er could gain! Now all those wea - ry days are

BOTH.

past, For we have found true love at last! —————

*rit.*

**DANCE.**  
*Più lento.*

BOTH.

BOTH.

Nº 13.

FINALE - ACT II.

Tempo di Valse. (Dialogue.)

Piano. *pp stacc.*

PAUL.

Now you are mine; dear, Mine and no oth - ers! Mine now for ev - er and ay!



*rit.*  
 PAUL.  
 Ah! lift your eyes and gaze in mine! See there the spark of love di-vine!

The first system of music features a vocal line for Paul and a piano accompaniment. The tempo is marked 'rit.' (ritardando). The key signature has one sharp (F#). The piano accompaniment includes a 'p.' (piano) dynamic marking.

PAUL.  
 Lit with the flam-ing fire Of love's de-sire, For you a-lone they shine!

The second system continues Paul's part. The piano accompaniment features a 'p.' (piano) dynamic marking.

**Vivo.**  
**BOTH.**  
 Is this the hour I longed to see? Is this love's flow'r that blooms for me?

The third system is marked 'Vivo.' and 'BOTH.'. The tempo is significantly faster. The piano accompaniment includes a 'p.' (piano) dynamic marking.

**BOTH.**  
 Two lov-ing hearts are beat-ing fast! Love in these arms is found at

The fourth system continues the 'BOTH.' part. The piano accompaniment includes a 'p.' (piano) dynamic marking.

Moderato.

(Enter Peasant.)

BOTH

last!

The first system of the score shows the vocal entry for both parts. The vocal line begins with a whole note rest, followed by a half note. The piano accompaniment starts with a series of eighth notes in the right hand and a bass line in the left hand. The tempo is marked 'Moderato' and the mood is '(Enter Peasant.)'. The word 'last!' is written below the vocal line.

The second system continues the musical piece. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The tempo remains 'Moderato'. The dynamic marking 'ff marcato' is present in the right hand.

The third system concludes the piece. The piano accompaniment continues with the same rhythmic pattern. The tempo remains 'Moderato'. The piece ends with a final chord in the piano.

### The Tulip Dance.

CHO.

The score for 'The Tulip Dance' features four vocal parts: Soprano (SOP.), Contralto (CON.), Tenor (TEN.), and Bass (BASS.). The vocal lines consist of a series of 'la' notes. The piano accompaniment is in the right hand, featuring a rhythmic pattern of eighth notes. The dynamic marking 'f' is present in the piano part. The tempo is not explicitly marked for this section.



Tempo di Valse. (Grandioso)

la. \_\_\_\_\_  
la. \_\_\_\_\_

This section shows the vocal line for the first part of the piece. It consists of three staves: two treble clefs and one bass clef. The melody is simple, with the lyrics 'la.' written below the notes. The tempo is marked 'Tempo di Valse. (Grandioso)'.

Tempo di Valse. (Grandioso) Dance.

*ff* *marcatissimo*

This system shows the beginning of the piano accompaniment. It features a grand staff with treble and bass clefs. The music is marked with a forte dynamic (*ff*) and the instruction *marcatissimo*. The tempo remains 'Tempo di Valse. (Grandioso)'. The right hand plays chords and arpeggios, while the left hand plays a steady bass line.

*p*

This system continues the piano accompaniment. The right hand features more complex chordal textures and melodic lines. A piano dynamic (*p*) is indicated in the middle of the system. The tempo is still 'Tempo di Valse. (Grandioso)'.

*ff*

This system continues the piano accompaniment. The right hand has a prominent melodic line with many beamed notes. A forte dynamic (*ff*) is indicated. The tempo is still 'Tempo di Valse. (Grandioso)'.

This system continues the piano accompaniment. The right hand has a melodic line with many beamed notes. The tempo is still 'Tempo di Valse. (Grandioso)'.

This system continues the piano accompaniment. The right hand has a melodic line with many beamed notes. The tempo is still 'Tempo di Valse. (Grandioso)'.

CHO. SOP. con. Sing hey ho! As light - ly we dance in a

CHO. TEN. Sing hey ho! As light - ly we dance in a

CHO. BASS. Sing hey ho! As light - ly we dance in a

CHO. row! Ho! Hey! ho! So gai - ly we

CHO. row! Ho! hey! ho! So gai - ly we

CHO. sway, To and fro! Hey! hey! ho! We

CHO. sway, To and fro! To and fro! To and fro! Hey! ho! We

and fro! Hey! hey! ho!

CHO. Ho! - land - ers all do it so! Our wood - en shoes clat - ter, But

Ho! - land - ers all do it so! Our wood - en shoes clat - ter, But

CHO. what does it mat - ter? Sing hey! ho! hey! ho! In

what does it mat - ter? Sing hey! ho! hey! ho! In

CHO. sweet lit - tle Hol - land, In neat lit - tle Hol - land, we all dance -

sweet lit - tle Hol - land, In neat lit - tle Hol - land, we all dance -

(A cannon shot is heard)

Moderato.

PAUL. (to Fusch)

(Trumpets sound on the ship.)

They're

Molto agitato.

JULIA (to Bomba)

And

here, you see!

They've come for me!

POSCH. (aside)

Oh! what shall I do?

They've come for you!

SOPRANOS.

CONTRALTOS.

How bright a light she shows!

And how she gleams and

TENORS.

How bright a light she shows!

And how she gleams and

BASSES.

Molto agitato.

JU. hark! That march that I so oft was wont to hear! Now my re-venge draws  
glows! A Roy-al yacht, at the least, Comes here to grace our

CHO. glows! A Roy-al yacht, at the least, Comes here to grace our

Ah!

*Allargando.*

JU. near!

PAUL. PAUL. The world may fall to bits for all I care! Those  
feast! We wel - come you! — Yes, who —

feast, feast, feast! We greet the stran-gers from a far dis - tant land Who  
We wel - come you! — Yes, who —

CHO. feast, feast, feast! We greet the stran-gers from a far dis - tant land Who  
We wel - come you! — Yes, who —

*Allargando.*



PAUL  
 trum - pets sound too late, I swear!

pay this vis - it to our dear na - tive land! Each na - tive here sa - lutes them,  
 pay this vis - it to our na - tive land!

CHO.  
 wel - come you to this land! To - day, each na - tive here sa - lutes them,  
 To - day, each na - tive here sa - lutes them,

CHO.  
 Hopes the cli - mate suits them! May their vi - si - ta - tion Be of long dur - a - tion!  
 Hopes the cli - mate suits them! May their vi - si - ta - tion Be of long dur - a - tion!

Hopes the cli - mate suits them! May their vi - si - ta - tion Be of long dur - a - tion!

*allarg.*

Maestoso.

May their stay here be gay here, In ev-'ry way, we pray! Night and day! Hip-hoo-

CHO.

May their stay here be gay, That is what we pray! Night and day!— Hip-hoo-

May their stay here be gay here, In ev-'ry way we pray! Night and day!— Hip-hoo-

May their stay here be gay, That is what we pray! Night and day!— Hip-hoo-  
Maestoso.

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including triplets and dynamic markings like 'fff'.

CHO.

-ray! — Hip-hoo - ray! — Hoo - ray!

-ray! — Hip-hoo - ray! — Hoo - ray!

Piano accompaniment for the second system, continuing the musical notation with triplets and dynamic markings.

Piano accompaniment for the third system, concluding the piece with a 'rit' marking and a final cadence.

ARAGO. Your Royal Highness!  
 PAUL. Well?  
 ARAGO. I have the honour to inform your Highness that his Majesty, your father, commands your immediate return, and that the Royal

Yacht has been sent to bring your Highness back to Sarragon.  
 PAUL. You can tell my father that I refuse.  
 ARAGO. You cannot, sir. Your Highness must do his duty.  
 PAUL. I shall do nothing of the sort. I shall not marry a foreign Princess to please anyone.

(Dialogue.)

PAUL. A Prince has to work devilish hard for his country nowadays, and should have the right to choose a wife from among his own people.

ARAGO. But your Highness, do you realise—?  
 PAUL. I realise that this is the year

PAUL. 1920, that a Prince is a man, and if he isn't a man he's no good as a Prince.

I refuse to marry to order. Go and tell the Princess that!

ARAGO. Your Highness, I cannot!

PAUL.

PAUL.

Well, then,

PAUL.

lis - ten to me now! By my prince - ly oath I vow - Most

PAUL. sol - emn - ly de - clare, And on my word of hon - our swear, That

The first system of music features a vocal line for Paul and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "sol - emn - ly de - clare, And on my word of hon - our swear, That". The piano accompaniment consists of a right hand with chords and moving lines, and a left hand with a steady eighth-note bass line. There are several triplet markings in the piano part.

PAUL. *accel.* nev - er will I mar - ry this Prin - cess of yours!

The second system continues Paul's vocal line. The lyrics are "nev - er will I mar - ry this Prin - cess of yours!". The tempo is marked "accel.". The piano accompaniment features a more active right hand with chords and a left hand with a steady eighth-note bass line. There are triplet markings in the piano part.

PAUL. My de - cis - ion now you know! You can re - turn and tell her so! Well,

ARAGO. Impossible!

The third system shows Paul's third line of music and the beginning of Arago's response. Paul's lyrics are "My de - cis - ion now you know! You can re - turn and tell her so! Well,". Arago's response is "Impossible!". The piano accompaniment continues with a steady eighth-note bass line and active right hand.

PAUL. then, since you are fright - en'd Her High - ness to en - light - en - If

The fourth system shows Paul's fourth line of music. The lyrics are "then, since you are fright - en'd Her High - ness to en - light - en - If". The piano accompaniment features a steady eighth-note bass line and active right hand. There is an "accel." marking in the piano part.

PAUL.

you're a - fraid to lose your place, Then I will tell her to her face!

*accel.*

PAUL.

Yes, I will tell her — to her face!

*molto rit.*

JULIA. *Molto lento.*

Then tell her now, She is here!

*tranquillo* *ff* *f* *molto rit.* *p* *pp rit.*

*Molto lento.*

PAUL.

Ro - sal Ro - sal

*pp*

Allegro.

JULIA.

*accel.*

JU. Rosa no more, but Princess Ju - li - a, Whom you in - sult - ed and scorn'd! And

*agitato*

JU. as you stand be - fore me here, And shame - faced turn your head a -

JU. - way, So did I stand, with no one near me! Up -

Molto allargando.

JU. - on my fate - ful wed - ding day! Yes, 'neath the di - a - dem that crown'd me,

*p rit.* *mf*

JUL. With my bri-dal veil a-round me, There, in mis-er-y pro-found, I wait-ed for the

*p rit.* *acc.*

*f Allargando*

JUL. mate who nev-er came! Lone-ly, friend-less and for-sak-en,

CHO. All friend-less and for-

All friend-less and for-

*Allargando*

*senza allargando* *ff*

JUL. All my faith in man was shak-en! Thus my heart you strove to

- sak - - en! Her faith in man was shak - - en!

CHO. - sak - - en! Her faith in man was shak - - en!

*senza allargando* *ff*

Allegro molto.

JUL. break, And put my maid-en's love to shame! PAUL.

PAUL. Oh!

pp Till her maid - en's heart was break - ing!

OH. pp Till her maid - en's heart was break - ing!

Allegro molto.

JUL. No need to trou - ble more! The

PAUL. lis - ten, please, Oh! hear me, pray! Oh! Ro - sa, do!

JUL. fi - nal word has now been spo - ken, The dream is o - ver for us both! You



JUL.

made a vow; it can't be bro - ken! A Prince must keep his sa - cred oath!

**Furioso.**

*ff*

CHO.

See, your lov - er stands be - fore you! Ah, for - give him, we im - plore you!

See, your lov - er stands be - fore you! Ah, for - give him, we im - plore you!

**Furioso.**

*ff*

*rubato*

(JULIA.) It cannot be!

CHO.

Fair Prin - cess, whom we a - dore, Don't say "No!"

Fair Prin - cess, whom we a - dore, Don't say "No!"

*f* *pp*

*mf.*

Moderato.

*rit.*

JUL. It can-not be! It can-not be!

PAUL. Prin-cess, lis-ten pray! won't you stay? Stay with me!

*espress.* *rit.*

Molto allargando.

CHO. O'er the o - cean her ship goes sail - ing, Sail - ing home once a - gain! While her lov - er, his

While her lov - er, his

*ppp* *p*

Molto allargando.

*ppp*

Agitato.

PAUL.

PAUL. Lit - tle

loss be-wail - ing, Calls and calls her in vain!

CHO. loss be-wail - ing, Calls and calls her in vain!

*Agitato.*

PAUL. Dutch girl — Hear me su - ing! — Would you plan a

PAUL. man's un - do - ing? — Won't you par - don the wrong that he's done?

*f* Allargando.

JUL. Wrongs that are done Can't be un - done! Deep as the o - cean Must

PAUL. Wrongs that are done Can't be un - done! Deep as the o - cean Must

CHO. Wrongs that are done — Can't be un - done! — Deep as the o - cean Must

Allargando.

Molto lento.

JUL. *molto rit.* *pp*  
 be man's de - vo - tion! Thus a - lone are maid - ens wooed and

PAUL. *pp*  
 be man's de - vo - tion! Thus a - lone are maid - ens wooed and

CHO. *pp*  
 be man's de - vo - tion!

Molto lento.

*molto rit.* *pp*

Celesta

Adagio.

*ppp*

JUL. *ppp*  
 won! You will meet with some sweet lit - tle maid - en,

PAUL. *ppp*  
 won!

JUL. *ppp*  
 No Prin - cess, but a girl all un - known!

JUL. *pp*  
 And with joy all your heart will be la - den, — For her love will be

CHO. *pp*  
 And with joy all your heart will be la - den, — For her love will be

JUL. *ff* **Maestoso.**  
 yours, yours a - lone!

CHO. *ff*  
 yours, yours a - lone!

**Maestoso.** (Curtain)

END OF ACT II.

## Act III.

No 14.

## OPENING NUMBER.

TANGO.  
Allegro moderato.

Piano.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piece with two staves. The right hand melody continues with eighth and sixteenth notes, and the left hand accompaniment remains consistent with the first system.

The third system of music features a change in dynamics to staccato (*stacc.*) in the right hand. The right hand melody is characterized by short, detached notes, while the left hand accompaniment continues with eighth notes.

The fourth system concludes the piece with two staves. The right hand melody features a series of eighth notes leading to a final chord. The left hand accompaniment continues with eighth notes, ending with a final chord marked with a *v* (accents).

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with two flats and a 3/4 time signature. It features a melodic line in the treble with slurs and a bass line with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with a slur and a fermata. The bass staff has chords and single notes.

Third system of musical notation. The treble staff has a melodic line with a slur and a fermata. The bass staff has chords and single notes.

Fourth system of musical notation. The treble staff has a melodic line with a slur and a fermata. The bass staff has chords and single notes.

Fifth system of musical notation. The treble staff has a melodic line with a slur and a fermata. The bass staff has chords and single notes. The system includes the tempo markings *molto rit.* and *a tempo*.

Sixth system of musical notation. The treble staff has a melodic line with a slur and a fermata. The bass staff has chords and single notes.

The image displays a page of piano sheet music, numbered 158 in the top right corner. The music is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The tempo and dynamics are marked as follows:

- System 1: *allargando*, *f*, *ff*
- System 2: *ff*
- System 3: *ff*
- System 4: *allargando*, *ff*, *molto allarg.*
- System 5: *ff*
- System 6: First ending (1.) and second ending (2.)

The notation includes various musical symbols such as slurs, accents, and dynamic hairpins. The piece concludes with a repeat sign and two endings.



VALSE.  
Tempo di Valse.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music begins with a piano introduction. The first measure contains a whole note chord in the bass and a half note chord in the treble. The second measure continues with similar chords. The third measure features a melodic line in the treble starting with a quarter note, followed by eighth notes. The fourth measure continues the melodic line. The fifth measure has a melodic line in the treble and a bass line with eighth notes. The sixth measure concludes the system with a final chord in both staves. A dynamic marking *ppp* is placed above the bass staff in the third measure.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music continues from the first system. The first measure has a melodic line in the treble and a bass line with eighth notes. The second measure continues the melodic line. The third measure has a melodic line in the treble and a bass line with eighth notes. The fourth measure continues the melodic line. The fifth measure has a melodic line in the treble and a bass line with eighth notes. The sixth measure concludes the system with a final chord in both staves.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music continues from the second system. The first measure has a melodic line in the treble and a bass line with eighth notes. The second measure continues the melodic line. The third measure has a melodic line in the treble and a bass line with eighth notes. The fourth measure continues the melodic line. The fifth measure has a melodic line in the treble and a bass line with eighth notes. The sixth measure concludes the system with a final chord in both staves. A dynamic marking *molto rit.* is placed above the treble staff in the first measure.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music continues from the third system. The first measure has a melodic line in the treble and a bass line with eighth notes. The second measure continues the melodic line. The third measure has a melodic line in the treble and a bass line with eighth notes. The fourth measure continues the melodic line. The fifth measure has a melodic line in the treble and a bass line with eighth notes. The sixth measure concludes the system with a final chord in both staves.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music continues from the fourth system. The first measure has a melodic line in the treble and a bass line with eighth notes. The second measure continues the melodic line. The third measure has a melodic line in the treble and a bass line with eighth notes. The fourth measure continues the melodic line. The fifth measure has a melodic line in the treble and a bass line with eighth notes. The sixth measure concludes the system with a final chord in both staves. A dynamic marking *molto rit.* is placed above the bass staff in the sixth measure.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a long slur over the first two measures. The bass staff contains a rhythmic accompaniment with a long slur over the first two measures. The key signature has one sharp (F#).

Second system of musical notation. The treble staff features a series of chords with a slur. The bass staff has a melodic line with a slur and a *p.* dynamic marking. An *accel.* marking is present above the bass staff.

Third system of musical notation. The treble staff has a melodic line with a slur. The bass staff has a melodic line with a slur and a *p.* dynamic marking. A *rit.* marking is present above the bass staff.

Fourth system of musical notation. The treble staff features a series of chords with a slur. The bass staff has a melodic line with a slur.

Fifth system of musical notation. The treble staff has a melodic line with a slur. The bass staff has a melodic line with a slur and a *rit.* marking. The system concludes with a double bar line.

## DUET.—(Posch and Bomba.)

"IT'S A WONDERFUL LAND!"

Allegretto.

Piano.

*mf* *p più lento*

BOTH.  $\left\{ \begin{array}{l} 1. \text{ I'm} \\ 2. \text{ In} \end{array} \right.$

Allegretto.

sick of the war - ries of my land! I long for some des - o - late  
Lon - don, if ev - er I get there, I'll pur - chase a small mai - son ..

is - land; A place I can go to when things get too hot!  
-ette there! A nice ser - vice flat I won't light - ly re - fuse!

I know the spot! Eng - land— eh,— what? The life's so ex - cess - ive - ly  
 That's what I'd choose! Nev - er mind whose! The price you can get a cheap

cheap house there, And ser - vants are ea - sy to keep there!  
 at Is no - thing for ten - ants to grouse at!

Cooks of - ten stay for a week, so they say! While a char - wo - man on - ly costs  
 Land-lords are kind, and they don't pro - fi - teer; For they nev - er ask more than two

*poco meno mosso*

ten bob a day, And a tween - y's quite eas - i - ly got!  
 thou - sand a year For a cou - ple of rooms in a mew!

*poco meno mosso* *rit.*

REFRAIN.

(BOTH) 1. Oh, it's a won - der - ful land! Do -  
 (BOTH) 2. Oh, it's a won - der - ful land! The

- mes - tics are al - ways on hand! So that poor Mis - sis  
 Hous - ing Scheme's now be - ing planned! And mean - while you'll for -

Hunt has to try a new stunt, And ba - na - nas she sells in the  
 - give If there's no - where to live! In this house - less but won - der - ful

|                                 |                               |
|---------------------------------|-------------------------------|
| <p>1.<br/>Strand!<br/>land!</p> | <p>2.<br/>land!<br/>land!</p> |
|---------------------------------|-------------------------------|

*ff*

*p più lento*

*Allegretto.*

(both) { 3. The la - dies of fash - ion, they  
4. I'm told there are no Un - em -

*p*

say, there Wear skirts that grow high - er each day  
- ployed there, And work is a thing that's en - joyed

there! While necks are cut low - er, to make things com - plete!  
there! The build - ers lay bricks in a fe - ver - ish way!

Some day they'll meet! Oh, what a treat! The head-dress that ev - 'ry man  
Six in a day! That's what they lay! The fel - low who works in a

sighs for Is one that they of - fered a prize for!  
mine there Can al ways af - ford to drink wine there!

Quite the most pic - tur - esque thing that I've struck; But I fan - cy that no one has  
Why should he both - er with out - put or strikes If he works when he wants to, and

*poco meno mosso*

yet had the pluck To be seen with it on in the street! \_\_\_\_\_  
loafs when he likes, On a Cab - in - et Min - is - ters pay! \_\_\_\_\_

*poco meno mosso* *rit.*

REFRAIN.

(BOTH) 1. Oh, it's a won - der - ful hat! It  
 (BOTH) 2. Oh, it's a won - der - ful land! The

makes a nice nest for the cat! But the mak - er de -  
 min - ers once got out of hand! If they do it a -

-clares That it suits Ow - en Nares! So it must be a won - der - ful  
 -gain We shall stop their cham - pagne! Oh, it's real - ly a won - der - ful

|       |       |
|-------|-------|
| 1.    | 2.    |
| hat!  | hat!  |
| land! | land! |



No 16.

SCENE.—(Julia)

JULIA. I wish to be left alone!

*Lento. (molto allargando)*

PIANO. *pp*

*(Exit Eloisa.)*

*Molto allargando e cantabile.*

*p*

JULIA. Alone! All the other happy young brides are dancing with their lovers! But mine,

*dim.*

mine is far away! But I have had my revenge! Ah! what a fool I made of him!

*pp*

Tempo di Valse.

JULIA. (sings)

JUL. For we're Dutch girls, — lit - tle Dutch girls, — Ah, take care, be -

JUL. -ware of such girls! — For we're not ta - ken in by your bluff! Smiles and kiss - es aren't e -

Lento.

JUL. -nough! Love is made of stern - er stuff! —

Allegro. (speaks, laughing) Ah, what fun it was,

in that little Inn, with Elly and the Baron! And my dance - my first dance with him! How jealous he

*sempre accel.* *p*

became! How close he held me in his arms! (she dances wildly)

*accel.* *p*

Presto.

8 (suddenly stops dancing)  
Lento.

JULIA. Then, that first

kiss! How could I let him? Oh, well, one little kiss, it doesn't count: it means nothing!  
Andantino.

JULIA. (sings)

La la la la la la la la la la

JUL. *la — la — la — la — la — la — la — la —*

JUL. *la — la — la —* *rit.* JULIA. Ah, well, it's all

over now—finished, ended for ever! I must try and forget it— and him!

Tempo di Valse lento.

Tempo di Valse lento.

JULIA. (sings)

JUL. *rit.* Ah, lift your eyes, and gaze in mine! See there the spark of

JUL. love di - vine! Lit with the sa - cred fire of Love's de - sire, how ten - der -

JUL. -ly they shine! Hm — hm — hm — hm — hm — hm —

**DANCE.**

JUL. hm — hm — hm — hm — hm — hm — hm — hm —

JUL. Presto.

hm — hm

## No 17.

## FINALE.— ACT III.

Valse lento.

PIANO.

*pp*

*poco rall.*

PAUL.

PAUL.

'Tis de - vo - tion ——— Deep as o - cean ———

JULIA &amp; PAUL.

PAUL.

—— That con - trols the soul's e - mo - tion! —— 'Tis de - sire, like the fire of the sun,

*accol.*

JUL. & EL. Fierce as the sun, Ere noon-day be done, That sets the heart burn-ing, With pas-sion - ate yearn - ing!

SAR. Fierce as the sun, — Ere noon-day be done, — That sets the heart burn-ing, With pas-sion - ate yearn - ing!

PAUL & POS. Fierce as the sun, Ere noon-day be done, That sets the heart burn-ing, With pas-sion - ate yearn - ing!

BOM. & AR. Fierce as the sun, — Ere noon-day be done, — That sets the heart burn-ing, With pas-sion - ate yearn - ing!

MIN. Fierce as the sun, — Ere noon-day be done, — That sets the heart burn-ing, With pas-sion - ate yearn - ing!

Fierce as the sun, — Ere noon-day be done, — That sets the heart burn-ing, With pas-sion - ate yearn - ing!

OHO. Fierce as the sun, — Ere noon-day be done, — That sets the heart burn-ing, With pas-sion - ate yearn - ing!

Fierce as the sun, Ere noon-day be done, That sets the heart burn-ing, With pas-sion - ate yearn - ing!

Lento.

Maestoso.

JUL. Thus a-lone are maid-ens wooed and won!

EL. and won!

SAB. and won!

PAUL. Thus a-lone are maid-ens wooed and won!

POS. and won!

BOM. and won!

AR. and won!

MIN. and won!

CHO. and won!

and won!

Lento.

Maestoso.

(CURTAIN)

*p* *rit.* *ff*

*can.*