

HENRY W. SAVAGE'S
NEW OPERETTE

SÁRI

(DER ZIGEUNERPRIMAS)



BOOK BY
JULIUS WILHELM
&
FRITZ GRÜNBAUM

ENGLISH ADAPTATION BY
C. C. S. CUSHING
&
E. P. HEATH

MUSIC BY
EMMERICH KÁLMÁN



ALBERT & JOSEPH SINGER AUSTRALIAN AGENTS
JOSEF WEINBERGER - LEIPZIG

SÁRI

(*Der Zigeunerprimas*)

OPERETTE IN TWO ACTS

VICTORIOUS EVER IS YOUTH

By Julius Wilhelm and Max Grünbaum



English Adaptation by

C. C. S. CUSHING and E. P. HEATH

Music by

E. KÁLMÁN

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8/6

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CAST OF CHARACTERS

AS PRODUCED by HENRY W. SAVAGE AT THE
LIBERTY THEATRE, NEW YORK, JANUARY 13, 1914.

PALI RACZ, (The Gypsy Leader).....	Van Rensselaer Wheeler	
LACZI RACZ.....	} His Children {J. Humbird Duffey
SARI RACZ.....	Mizzi Hajos
KLARI RACZ..	Eva Ball
JOSKA FEKETE, (his friend)	Karl Stall	
JULISKA FEKETE (his daughter)	Blanche Duffield	
GASTON, (Count Irini).....	Charles Meakins	
CADEAUX, (his shadow).....	Harry Davenport	
COUNT ESTRAGON, (H. R. H. King of Massilia).....	Wilmuth Merkyl	
COUNT MUSTARI (his Master of Ceremonies).....	Eugene Roder	
PIERRE	Harry Crapo	

Other Children of Racz, Villagers, Guests of Count Irini,
Gypsy Musicians, Postman, Peasant Women, Buds, Guests, etc. etc.

SYNOPSIS OF SCENES

ACT I. Courtyard of Pali Racz's home, Lorinczfalva, Hungary.

ACT II. Paris home of Count Irini.

Staged by GEORGE MARION

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OPERETTE IN 2 ACTS

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English Adaptation

By C. C. S. CUSHING and E. P. HEATH.

Overture

Music by
E. KÁLMÁN.

Maestoso con Pompa.

Piano

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First system of musical notation. Treble clef contains chords and a fermata. Bass clef contains a melodic line. Dynamics include *cresc.*, *f*, and *p*. A fermata is present over the final chord in the treble.

Second system of musical notation. Treble clef contains chords and a melodic line. Bass clef contains a melodic line. Dynamics include *p*. A fermata is present over the first chord in the treble.

Third system of musical notation. Treble clef contains a melodic line. Bass clef contains a melodic line. Dynamics include *p*. A fermata is present over the first chord in the treble.

Fourth system of musical notation. Treble clef contains a melodic line. Bass clef contains a melodic line. Dynamics include *cresc.*. A fermata is present over the first chord in the treble.

Fifth system of musical notation. Treble clef contains chords and a melodic line. Bass clef contains a melodic line. Dynamics include *f*, *sempre cresc.*, and *cresc.*. A fermata is present over the final chord in the treble.

Sixth system of musical notation. Treble clef contains chords and a melodic line. Bass clef contains a melodic line. Dynamics include *ff grandioso.* and *p*. A fermata is present over the first chord in the treble.

ff stringendo

rit. molto rit.

Allegretto.

p

trmw trmw

Tempo di Valse lento

p

broad.

f

pp

broad.

f

pp

mf

quasi cadenza.

mf

trmmmm

2/4

Allegretto.

pp broad.

The first system of music consists of five measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking *pp* is placed below the first measure, and the tempo marking *broad.* is placed above the fifth measure.

a tempo. pp

The second system contains five measures. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The tempo marking *a tempo.* is placed above the sixth measure, and the dynamic marking *pp* is placed above the eighth measure.

cresc.

The third system consists of five measures. The right hand has a more active melodic line with some slurs. The left hand continues with eighth notes. The dynamic marking *cresc.* is placed above the twelfth measure.

f

The fourth system contains five measures. The right hand features a more complex melodic line with slurs and ties. The left hand continues with eighth notes. The dynamic marking *f* is placed above the sixteenth measure.

broad. a tempo.

The fifth system consists of five measures. The right hand has a melodic line with some slurs. The left hand continues with eighth notes. The tempo marking *broad.* is placed above the twenty-first measure, and the tempo marking *a tempo.* is placed above the twenty-third measure.

rit. a tempo. poco rit. a tempo.

The sixth system contains five measures. The right hand has a melodic line with slurs. The left hand continues with eighth notes. The tempo markings *rit.*, *a tempo.*, and *poco rit. a tempo.* are placed above the twenty-sixth, twenty-eighth, and thirtieth measures, respectively.

accel - - - poco - - - a

poco - - - **Presto** *fff*

Maestoso.
molto rit. *fff*

Moderato
ff

very broad. *sfz* *fine.*

11
ACT I.

INTRODUCTION AND CHORUS

Stop It, Stop It!

Lyric by
C.C.S. CUSHING
& E.P. HEATH.

Music by^o
E. KÁLMÁN

Andante

The musical score is written for piano in 4/8 time, featuring a key signature of one flat (B-flat). It is divided into five systems of staves. The first system is marked '(Music off stage) p dolce' and includes a dynamic marking of *p dolce*. The second system is marked *mf*. The third system is marked *Scherzando* and includes a tempo change to 2/4 time, with a sequence of fingerings: 1 3 1 5 2 1 3. The fourth system is marked *sempre staccato* and includes a sequence of fingerings: 2 3 4 2 5 1 3. The fifth system is marked *staccato* and includes a sequence of fingerings: 3 1 3 5 2 4 4 1 3 1 5 2 1 3 2 5 1 2 5 1 3. The score concludes with a final chord in the right hand.

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3
1
1
1
accel
rit

fz *ff* *p*
Tempo I mo Allegretto
1 1
3 2

Racz.
Stop it! Stop it! All this bed-lam! Do you wish to deaf-en me?

Boy.
We are play-ing just what's writ-ten one two, one two, one two three!

scherezando

That's how we were taught to do it: read your notes, was

Racz.
Lac - zi's rule. Lac - zi? What knows he of mu - sic?

Andante
Lac - zi is a sim - ple fool.

very broad.
ff Your art's sweet voice *f* Has no con -

Tempo di Valse.

cern with notes and scrib - bling If mu - sic

p *pp* *R.H.*

you de - sire to learn, Then in your soul pray

look ——— And sing of what you feel and

yearn And close your mu - sic book. ——— What

mat - ters how the notes are planned? Who cares for keys and

bars? 'Tis mi - nor things that you de - mand: the

earth be - neath the stars. 'Tis mi - nor things that

pp

you de - mand, the earth be - neath the stars

Ad. *

Più mosso

Give me your fid - dle, lis - ten to me And I will

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo marking is 'Più mosso'. The lyrics are 'Give me your fid - dle, lis - ten to me And I will'. The piano accompaniment includes a 'pp' (pianissimo) marking.

show you how it should be. At - ten - tion pay!

The second system continues the vocal line and piano accompaniment. The lyrics are 'show you how it should be. At - ten - tion pay!'. The piano accompaniment features various textures, including chords and melodic lines.

Now I will play.

quasi harp

The third system shows the vocal line and piano accompaniment. The lyrics are 'Now I will play.'. The piano accompaniment includes a section marked 'quasi harp' with arpeggiated chords. The tempo remains 'Più mosso'.

Racz plays on violin

broad. *ppm* *ppm* *ppm* *ppm* 8

(strikes false notes) (ends very false)

The fourth system features a violin line in the upper staff and piano accompaniment in the lower staves. The tempo is 'Più mosso'. The violin part is marked 'Racz plays on violin' and includes dynamic markings 'f', 'broad.', and 'ppm'. The piano accompaniment is mostly sustained chords. The system concludes with the note '(strikes false notes) (ends very false)'.

Andante molto

(sadly)

'Tis not to be.

p triste

5

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G3, followed by a series of chords and a five-fingered scale in the right hand. The tempo is marked 'Andante molto' and the mood is '(sadly)'. The dynamic is '*p triste*'.

My art is slave enchained by gout.

5

5

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a five-fingered scale in the right hand and chords in the left hand. The tempo and mood remain the same.

My light is out.

R.H.

5

Detailed description: This system contains the next two measures. The vocal line has a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment includes a five-fingered scale in the right hand and chords in the left hand. The tempo and mood remain the same.

f (resentfully)

Play, and the devil take you! I'm done!

rit.

L.H.

L.H.

Detailed description: This system contains the final two measures. The vocal line begins with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a five-fingered scale in the left hand and chords in the right hand. The dynamic is '*f*' and the mood is '(resentfully)'. The tempo is marked '*rit.*'.

Time, Oh Time.

Lyric by
C.C.S. CUSHING
& E.P. HEATH.

Music by
E. KALMAN.

Lento

The piano introduction is in 3/4 time with a key signature of one flat (B-flat). It begins with a treble clef staff containing a whole rest. The piano part starts with a forte (*f*) dynamic, featuring a melodic line in the right hand and a supporting bass line in the left hand. The music concludes with a piano (*p*) dynamic and a ritardando (*rit.*) marking.

I was Racz the Gyp-sy play-er And my fame went far a -
O the wreaths that once were show-ered, Wild ap - plause like fi - ery

The vocal line is in a single staff with a treble clef. The piano accompaniment is in two staves (treble and bass clefs). The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with a piano (*p*) dynamic marking.

broad,
wine, None was brav - er, none was gay - er.
Moon-light nights that o - ver - pow - ered.

The vocal line continues in a single staff with a treble clef. The piano accompaniment continues in two staves (treble and bass clefs), maintaining the melodic and harmonic structure from the previous section.

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than young Racz, the Gyp - sy lord. Strong my limbs, my laugh how
whis-pered vows of love di - vine. Break-neck rides down moun-tains

marc la melodie
p

mer - ry, White my teeth and bright mine eye.
lone - ly, Hold-ing tight, yet care-less reins.

Those were days, oh, hap - py ve - ry! Those good days have
Breath-ing, think - ing, heed-ing on - ly Youth's hot blood with -

rit.

now gone by, Those good days have now gone by. _____
in my veins, Youth's hot blood with-in my vein. _____

pp

Tempo di Valse lento

Time, O time, you ty - rant king! Stern old age how soon you

p

bring, Rob - bing man of ev' - ry - thing. Time, O time,

Our fare-well we soon must sing. — sing. —

mf *p*

1 2

(Humming)

doce *pp* *quasi harp* *r.h.*

5

dolce
pp

(Sings)

Time, O time,

r.h.

Our fare - well we soon must sing.

f *mp* *ff*
crese molto

Marry Me.

(Racz & Juliska.)

Lyric by
C. C. S. CUSHING
& E. P. HEATH.

Music by
EMMERICH KÁLMÁN.

Piano introduction in G major, 3/4 time. The piece begins with a forte (*f*) dynamic and features a melody in the right hand with accents and a bass line in the left hand. The dynamics transition to *dim.* (diminuendo) towards the end of the introduction.

Racz.

Please do not feel that the hon-or I pay you Ju-
Think of the joy that will so soon be ours when we

Vocal line for the first line of lyrics. The piano accompaniment is in G major, 3/4 time, with a piano (*p*) dynamic. The piano part features a steady bass line and chords that support the vocal melody.

lis-ka is real-ly too great; ———— Though I am fam-ous all
tra-vel a - broad you and I. ———— Ber- lin and Par-is and

Vocal line for the second line of lyrics. The piano accompaniment continues in G major, 3/4 time, with a piano (*p*) dynamic. The piano part features a steady bass line and chords that support the vocal melody.

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Juliska

o - ver the land Hum-bly I ask for your hand. ————— Much do I
 Lon-don and Rome Then when we're tired we'll come home. ————— I on-ly

thank you dear Pa-li I do, don't be cross if I still hes-i - tate. —————
 hope you will nev-er re-gret, and to please you my best I shall try. —————

Racz.

I can't be - lieve that you real-ly want me. My love for you ev' - ry
 Tra-vel of course will be great fun for me; With you a - long will be

Juliska.

bo - dy can see. If you in - sist then of course it must be.
 pure ec - sta - cy. Wait till we've tried it and then we shall see.

rit.

Has - ten now, Name the day,

dolce. *p*

(Racz) you are mine, Mine to stay; Age is
(Juliska) I am yours, Yours to stay;

p

naught Love is strong, (Racz) In my arms there
(Juliska) In your arms there

f

1 2
you be - long. long.
l be - long. long.

D.C.

Pick A Husband

Lyric by
C. C. S. CUSHING
& E. P. HEATH.

Music by
EMMERICH KÁLMÁN

Grave

ff *dim.* *p*

The piano introduction is in 2/4 time, key of B-flat major. It features a series of chords in the right hand and a rhythmic accompaniment in the left hand. The dynamics range from fortissimo (ff) to piano (p), with a decrescendo (dim.) in the middle.

Allegretto grazioso.

King both wise and might - y, Had a daugh-ter
"No more will I tease you, Fath - er just to
Each man he - si - ta - ted, With him-self de -

pdolce.

The first system of the vocal melody is in 2/4 time, key of B-flat major. The piano accompaniment is in the same key and time. The lyrics are written below the vocal line. The piano part includes a decrescendo (dim.) and a piano dolce (pdolce) section.

flight - y, Who tho' she was in her twenties, still re - fused to wed;
please you, Sum - mon them, the princess said, and I my choice will make,"
ba - ted, Then spoke one a but - cher's son, who said, "Its so just so,

The second system of the vocal melody continues the previous line. The piano accompaniment is in the same key and time. The lyrics are written below the vocal line.

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Man - y suit - ors sought her, But this wil - ful daugh - ter,
 When they had drawn near her, So that all could hear her,
 Since that's your con - di - tion, Give us your per - mis - sion,

Sent her lov - ers pack - ing with a shak - ing of her head. At
 Spoke she to them "Know the man I for my hus - band take, Must
 'Til the morn to think this o'er, and then we'll let you know," "Take

Broad.

last her fath - er, pa - tience gone, de - clared in sol - emn
 un - der - stand that with my hand goes no claim to the
 all the time you need" said she, "your an - swer here I'll

voice, A hun-dred lov-ers storm the door, 'tis time you made a
 throne; Who mar-ries me must love but me, and for my - self a -
 wait," Then from her win-dow laughed as they fled through the cas - tle

Refrain.

choice. Sail-or one, tail-or one, and of nobles not a
 lone." gate.

rit. *p*

few, Drummer one, plum-ber one, and of prince's there are two;

Some are lean, some are mean, Some are hand-some, some are not,

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

rit.
Time you waste, please make haste, Pick a hus-band from the lot.

rit.

The second system continues the piece with a vocal line and piano accompaniment. The tempo marking *rit.* (ritardando) is placed above the vocal line and below the piano accompaniment. The vocal line starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

Allegro.
Time you waste, please make haste, Pick a hus-band from the lot.

f *fp* *f*

The third system is marked **Allegro.** and features a vocal line and piano accompaniment. The tempo marking is placed above the vocal line. The vocal line begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment includes dynamic markings *f* (forte), *fp* (fortissimo piano), and *f* (forte) placed below the notes. The system concludes with a double bar line and repeat dots.

Paris.

CADEAU and CHORUS

Lyric by
C. C. S. CUSHING
& E. P. HEATH

Music by
E. KÁLMÁN

Moderato

Piano introduction in 2/4 time, marked Moderato. The music features a melody in the right hand with triplets and a bass line in the left hand. The first measure has a triplet of eighth notes (3), followed by a quarter note (5) and a quarter note (4). The piece begins with a forte (f) dynamic.

Cadeau

Vocal line and piano accompaniment for the 'Cadeau' section. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The lyrics are: Pa - ris light - ed Oh, my yes dear; Pa - ris fa - shion Oh, it's au ful; Yes my dear it is ex - ci ting. The piano accompaniment includes a mezzo-piano (mp) dynamic marking.

Vocal line and piano accompaniment for the Chorus. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The lyrics are: You can read out doors at night; De - cent men it real - ly shock's; You would find it too much so, But at that I; It should be de - Ae - ro - planes a. The piano accompaniment includes a mezzo-piano (mp) dynamic marking.

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must con - fess dear Pa - ris could use still more light.
 clared un - law - ful It's a per - fect pa - ra - dox.
 bove you ki - ting Au - tos chas - ing you be - low.

There is one se - clud - ed by - way With - out light e -
 Pa - ra - dox is what I say dear Of this fa - shion
 You are nev - er free from dan - ger If from crowds you

nough by half; few folks ev - er find that high - way
 so un - chaste, For the tight skirt does dis - play dear
 hold a - loof, Then some mis - di - rec - ted strang - er

Cad:

Chorus:

Pa - ris streets at mid - night are so bright as day,
 What the Pa - ris la - dies have still left to hide,
 Do they rep - ri - mand the dri - ver? they do not,

Bright as day
 Left to hide
 They do not

p *f*

Cad:

Chorus:

And as Pa - ris does so do it's peo - ple do,
 Once an aw - ful puz - zle wo - men were to me,
 You have no more rights than a - ny yel - low pup,

Peo - ple do
 They should be
 Yel - low pup

mf

Cad:

When the town is light-ed up the peo - ple all get lit up to.
 Now through an - y one of them with - out an ef - fort I can see.
 They say you ob - struc - ted traf - fic and they calm - ly lock you up.

v

Love Has Wings.

Lyric by
C. C. S. CUSHING
& E. P. HEATH.

(Laczi)

Music by
EMMERICH KÁLMÁN.

Maestoso con Pompa.

The first system of the score is a piano introduction. It consists of two staves, treble and bass clef, in a 4/4 time signature. The music is marked *ff* (fortissimo) and *Maestoso con Pompa*. The right hand features a series of chords and melodic fragments, while the left hand provides a rhythmic accompaniment with chords and moving lines.

The second system continues the piano introduction. It features a *dim.* (diminuendo) marking. The right hand has a melodic line with a *dim.* marking, and the left hand has a rhythmic accompaniment with a *5* (quintuplet) marking.

The third system shows the vocal entry. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "The hills were dark and dead And the". The piano accompaniment is marked *mp* (mezzo-piano) and *rit.* (ritardando).

The fourth system continues the vocal entry. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "winds moaned over head, Hate and black despair Filled the empty air, Nothing". The piano accompaniment continues with a rhythmic accompaniment.

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else was there, Nothing sweet or fair. Then like the dawn came love, The
grac......

cresc. *f* *p*

gold-en sun a - bove, The sul - len hills sur - round ing, With

p

leaps my heart is bound - ing; The World is bright with

laugh - ter And gone are gloom and fears, For

cresc.

shad - ows all must van - ish When once true love ap -

f *sempre.* *cresc.*

pears _____ Like the dawn o'er the

ff grandioso. *p*

hills _____ Whose glow il - lum - in - ates the heart While

rit. *stringendo* *ff* *stringendo*

shad - ows all de - part, all de - part. _____

rit. *molto rit.* *mp*

Valse lento. Juliska.

Love has wings, which it gladly

flings Towards the distant sky, Far above the world of

sad - ness; Love's a bird not a writ - ten word,

mf poco animato. From a lov - er's breast without pause or rest, Fly - ing *pp*

straight and true, To its wait - ing nest.

Ha-za-zaa

Lyric by
C. C. S. CUSHING
& E. P. HEATH.

Music by,
EMMERICH KALMÁN

Moderato

Allegretto

If with me you'd make a hit, you'll have to shake your feet a bit,
I'm a - fraid, though I'd like to, the Ha - za - zaa I'll nev - er do,

I'll give you a chance, Let me see you dance,
I can plain-ly see, It's too much for me,

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Which one, please? I know a lot the tan-go one step tur-key trot,
If you will for - get the rules they taught you in the dancing schools,

p

all the lat - est whirls. That - 'll please the girls.
and just watch me now, You will soon know how.

No, no, no, they will not do, They are all too tame,
If the Ha - za - zaa I learn Will you love me then?

p

My own dance I'll teach to you, Ha - za - zaa is its name.
I'll soon know each hop and turn, Oh please do it a - gain.

rit.

REFRAIN Quasi marcia moderato

ten

Ha - za - zaa! _____ you start and a - way you go _____

p-f

If it should make you diz - zy, Dont notice that, keep bus - y, Ha - za - zaa!

- you kick your feet just so, _____ Jump - ing Bump - ing

heels a - thump - ing thats the Ha - za - zaa, _____ zaa.

1 2

Finale Act I.

ENSEMBLE.

Lyrics by
C.C.S. CUSHING.
& E. P. HEATH.

Music by
E. KÄLMAN.

Allegro Lively.

Piano introduction for the ensemble. The music is in 2/4 time, key of D major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece begins with a piano (*p*) dynamic.

Laczi

Vocal and piano accompaniment for the first vocal line. The vocal line consists of eighth notes with triplets. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics range from piano (*p*) to forte (*f*).

Fa - ther, you are most un-just, for I'm not the fool you

Vocal and piano accompaniment for the second vocal line. The vocal line continues with eighth notes and triplets. The piano accompaniment maintains the rhythmic pattern. Dynamics include piano (*p*).

say; I shall leave her since I must, for I'm not the fool you say.

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Ràcz

As a son I love you dear-ly, As an ar-tist not at all.

Laczi

Great big youth; ar-tist, ve-ry small. I know there's brain in me, your

fire di - vine. Your rep - u - ta - tion shall some day be

Ràcz

mine. To fuss with you I will no long-er stoop

Talk not of art - con - tent your - self with soup.

Laczi

Fa - ther, One word more and I shall go, One word more and I shall

go!

cresc.

Allegro Maestoso

Juliska

8..... Laczi loco stay!

ff broad *f* *dim.*

rit.

It will grieve him if you leave him in this way.

Laczi

rather broadly.

No I must go and fight the doubt he put in me.

f rather broadly *ff rit.* *a tempo*

Fare-well to you! I'll prove that I'm as good as he.

rit. *a tempo*

Forth shall I go. ———— And by my ef-forts I shall sure-ly gain the

prize that most I de - sire. ————

Juliska
f
Like morning sun a - bove the mis - ty hills so dim,
Laczi
Fame beck - ons me ———— like morn - ing sun a - bove the hills

Like knight ———— he sal - lies forth the prize to win.
Like knight of old ———— I sal - ly forth the prize to win.

Both.

Fight - ing his way armed with the strength of youth I shall at-tack with

Laczi

out dis-may the hos-tile force. Tri-um-phand youth will hold tri-um-phand

cresc.

course.

ff con molto

Grandioso

R.H.

fff *dim.*

Juliska

Lac - zi has gone.

God shall pro -

p dolce

ten.

p espressivo

5

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Lac - zi has gone.' and continues with 'God shall pro -'. The piano accompaniment includes dynamic markings such as *p dolce*, *ten.*, and *p espressivo*. A fingering '5' is indicated in the right hand.

Racz

tect him.

Lac - zi my son, my

p

2 3

The second system of music continues the vocal line with 'tect him.' and 'Lac - zi my son, my'. The piano accompaniment features a *p* dynamic marking and includes fingerings '2' and '3' in the left hand.

Moderato

boy, take care

When your poor wings are all burned,

rit.

The third system of music is marked 'Moderato' and includes the lyrics 'boy, take care' and 'When your poor wings are all burned,'. The piano accompaniment includes a *rit.* (ritardando) marking.

Allegro molto

Home you will come with your les - son learned.

p

mf

3

The fourth system of music is marked 'Allegro molto' and includes the lyrics 'Home you will come with your les - son learned.'. The piano accompaniment includes dynamic markings *p* and *mf*, and a triplet marking '3'.

3 4

3

2 3

cresc.

3

ff

3

sempre ff

1 3 4

4 2 1

3

1 3 4

accel.

3

3 4

2

5 2

broad dim.

5 3 1

Sop. Juliska & Gaston

Come now, Pa - li do be cheer-ful, Do not look so glum and tear-ful,

Brightly
mp

When a man is great he nev - er should be sad
Dear old Pa - li such a man as you are nev - er should be

rit. *a tempo*

You should pull your self to - geth - er, Hold your smile in gloomy weath - er.
sad.

Your great heart should al - ways keep you young and glad.
 Your true heart should al - ways keep you young, old Pa - li

cresc. e rit. *a tempo*

Put your fid-dle at your shoul-der, Prove that you're not grow-ing old-er. Play to us that
 Put your fid-dle at your shoul-der, Prove that you're not grow-ing old-er. Play to us that

f

we may hear your tone once more. Let us hear that touch so gold-en, Touch that time can
 we may hear your tone once more. Let us hear that touch so gold-en, Touch that time can

ff. rit. *a tempo*

nev-er old-en We would hear a - gain the mus-ic we a - dore;
 nev-er old-en We would hear a - gain the mus-ic we a - dore;

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

Vi - brant as the art that's in you, Thril-ling as in ev-'ry sin - ew
 Vi - brant as the art that's in you, Thril-ling as in ev-'ry sin - ew

rit.

We im - ploreyou draw your bow and let it soar.
 We im - ploreyou draw your bow and let it soar.

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

Moderato. (Fekete)

Pa - li dear old mas - ter, lead us as you al - ways did till now.

strongly accented

We are bung - lers in dis - or - der with - out you to show us how.

broad *a tempo*

Come throw off your deep de - pres - sion, You are young, like a boy;

broad *still broader* *a tempo*

Be your - self and be our lead - er, Life is meant to give you joy.

Sop. Alt. & Juliska

Come, throw off your deep de-pression, You are young, like a boy,

Come, throw off your deep de-pression, You are young, like a boy,

ff very broad *a tempo*

Be your-self and be our mas-ter, Life is meant to give you joy.

Be your-self and be our mas-ter, Life is meant to give you joy.

still broader *rit.* *ff*

Allegro maestoso

deceso.

p

Adagio.

Play to us, *ten*

p dolce

Don't say no. *loco*

sva

legato

(Tenor & Bass with Fekete) (Sop. & Alto)

As of old. Don't

say no. The *Racz.*

sva *loco*

(Sop. with Racz.)

Old old song my gyp - sy song Once a -

Old old song

Old old song

The first system consists of a soprano line and piano accompaniment. The soprano line has lyrics: "Old old song my gyp - sy song Once a -". The piano accompaniment features a complex melodic line with triplets and a 5-measure rest, and a bass line with chords and single notes.

(Racz alone)

gain I cry "en - core" — just once more. —

The second system features a soprano line with lyrics: "gain I cry 'en - core' — just once more. —". The piano accompaniment continues with a similar melodic and harmonic structure to the first system.

Agitato
Sari

Father I beg you don't go to Pa-ri-s, It is a cra-zy i - dea.

The third system is marked "Agitato" and "Sari". The soprano line has lyrics: "Father I beg you don't go to Pa-ri-s, It is a cra-zy i - dea.". The piano accompaniment is more rhythmic and driving, with a dynamic marking of *p* (piano).

meno

You have been ill and the journey is long. Much harm it will do you, I fear.

meno

Allegretto grazioso. (Children)

Fath-er dear please stay here, Do not go we want you near.

Lento. (Racz)

Shall I stay, or shall I go?

Allegro molto. (Fekete)

Stay! If you be - lieve you're old And no long-er can di-rect us,

cresc.

We will choose your son in- stead He shall straight way be our head.

Sop. & Juliska

ff
Come
Ten. & Gaston
Racz oh, do say yes, you'll

ff
Come
Bass. & Fekete
Racz oh, do say yes, you'll

ff

go, Racz, you will not say no. Racz

go, Racz, you will not say no. Your

Allegro.

faith in me is most af - fect - ing, At last my fick - le mind is set. This

is the end of my ob - ject - ing, With youth and joy I am con - nect - ing. My

Sop. & Alto.

Tenor.

Bass.

Racz.

His vi - o - lin Now quick - ly get.

vi - o - lin, His vi - o - lin Now quick - ly get, Now quick - ly get.

p *ff* *p* *ff* *sva*

Maestoso.

loco

8

ff

f

Racz.

So my child-ren

Moderato.

marcato p

I shall lead you, As I al-ways have till now.

You are bung-lers,

great big ba - bies with out me to show you how.

He's thrown off his
Ten

He's thrown off his
Bass

a tempo.

broad.

a tempo.

ff

deep de-pression. Young a - gain like a boy. *Racz.*
 deep de-pression. Young a - gain like a boy. I'm my-self and I'm your lead-er,

ff very broad *a tempo* *mf*

Racz. rit. *Allegretto.* Juliska, Sop. & Alt.
 Life is meant to give us joy. La la la la la la la la la la

broad *a tempo*
 la la la la la la la la la la la la la la la la la la

cresc.
 la la la la la la la la la la la la la la la la la la

la la la Now he plays his Strad-i - va - ri Racz is young in

Gaston & Ten. *f*

Fekete & Bass. *f*

Now he plays his Strad-i - va - ri Racz is young in

spite of Sa - ri, Age can never, with its sil-ver make him old, Youth shall ev-er

spite of Sa - ri, Age can never, with its sil-ver make him old, Youth shall ev-er

broad *a tempo*

ff *accel.*

hold Young a-gain and bold

hold Young a-gain and bold

e *accel*

Presto

Hey!
Hey!
Hey!

Three vocal staves (Soprano, Alto, Bass) with lyrics "Hey!". The music is in 4/4 time with a key signature of one flat. The notes are held in long, sweeping lines across the staves.

fff

Piano accompaniment for the first system, featuring a treble and bass clef. The bass line consists of block chords, while the treble line has a more active melodic line with accents.

Hey!
Hey!

Second system of vocal staves with lyrics "Hey!". The musical notation continues with long, held notes.

Piano accompaniment for the second system. The bass line continues with block chords, and the treble line features a rhythmic pattern of eighth notes with accents.

Hey!
Hey!

Third system of vocal staves with lyrics "Hey!". The notes are held across the system.

molto rit.

Piano accompaniment for the third system. The treble line has a fast, repetitive eighth-note pattern. The bass line has accented chords. The system concludes with a *molto rit.* marking and a double bar line.

Maestoso

Man should al - ways this re - mem - ber: Love and life are ev - er

Man should al - ways this re - mem - ber: Love and life are ev - er

fff

Detailed description: This section is in 4/4 time with a key signature of one flat (B-flat). It features two vocal staves and a piano accompaniment. The vocal lines are in a homophonic setting, with the lyrics 'Man should always this remember: Love and life are ever' repeated. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The tempo is marked 'Maestoso'.

Moderato

young.

young.

f

Detailed description: This section is in 3/4 time with a key signature of one flat (B-flat). It features two vocal staves and a piano accompaniment. The vocal lines are in a homophonic setting, with the lyrics 'young.' repeated. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The tempo is marked 'Moderato'.

sfz

Detailed description: This is the piano accompaniment for the 'Moderato' section. It features a right hand with a rhythmic pattern of eighth notes and a left hand with a more melodic line. The tempo is marked 'Moderato'.

ACT II.

Entr' Act.

Music by
E. KALMAN

Slow

ff *p*

Allegretto grazioso

p dolce

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piu rit *a tempo*

rit.

1 2 1 3 2

rit.

Allegro
f *fs*

ACT II.

DANCE AND OPENING CHORUS

With Lowered Heads

Lyric by
C. C. S. CUSHING
& E. P. HEATH

(Estragon and Chorus.)

Music by
E. KÁLMÁN

Allegro moderato

p

mf

ff

Tempo di Valse. dolce.

f

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First system of musical notation, featuring a treble and bass clef. The key signature is two sharps (F# and C#). The treble staff contains a melodic line with a dotted quarter note, a quarter rest, and a half note. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble staff continues the melodic line with eighth and sixteenth notes. The bass staff features a steady accompaniment with chords and eighth notes.

Third system of musical notation. The treble staff shows a melodic phrase with a slur over several notes. The bass staff continues with a rhythmic accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with some chromatic movement. The bass staff provides a consistent accompaniment.

Fifth system of musical notation. The treble staff features a melodic line with a slur. The bass staff continues with a rhythmic accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with a slur. The bass staff continues with a rhythmic accompaniment.

Piano introduction for the first system, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of chords and moving lines in both hands, ending with a *p* (piano) dynamic marking.

Chorus *humming*(unis)

First system of the chorus. The vocal line (treble clef) has a melodic line with notes M, m, m, m. The piano accompaniment (treble and bass clefs) features chords and moving lines, starting with a *p* dynamic.

Second system of the chorus. The vocal line continues with notes m, m, m. The piano accompaniment includes a *cresc.* (crescendo) and *f* (forte) dynamic marking.

Third system of the chorus. The vocal line continues with notes m, m, m, m. The piano accompaniment includes a *dim.* (diminuendo) dynamic marking.

Fourth system of the chorus. The vocal line continues with notes m, m, m. The piano accompaniment includes a *p* dynamic marking.

M m m m

M m m m

M m m m

M m m m

p *f*

This system contains four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair has lyrics 'M m m m' and the second pair has 'M m m m'. The piano accompaniment consists of two staves (treble and bass clef) with dynamic markings *p* and *f*.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef) with various chords and melodic lines.

This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef) with various chords and melodic lines.

accel

This system shows the piano accompaniment for the fourth system, consisting of two staves (treble and bass clef) with various chords and melodic lines, ending with a double bar line and repeat sign. The marking *accel* is present.

(Chorus unison)
Tempo di marcia

With low-ered head

f

quasi alla breve.

and bend-ed knee, we wait to greet his ma-jes-ty.

A wel-come warm and loy-al-ty in pro-per

rit. form we give to *a tempo.* Royl-ty.

rit. *a tempo.* *p* Allegretto

Estragon

My dear friends, I thank you for your greeting me to -

pscherzando

night. Be - ing here in Pa - ris is a pleasure and de - light.

rit. *a tempo.* *rit.*

Now in - deed I'd like to stay on a lon - ger hol - i - day,

rit. *a tempo.* *rit.*

a tempo.

But from court I can - not long re - main a - way.

a tempo. *ff*

While I may I shall for-get my scep-tre and my crown And like men of

p

flesh and blood go wan-der-ing'round town. How I long for laugh-ter sweet!

rit.

rit.

a tempo *rit.* *a tempo*

In ca-fes I wish to eat, Then to dance to mu-sic played out in the

a tempo *rit.*

street, Nev-er com-ing home till dawn with wear - y feet.

Tempo di marcia

With low - ered head and bend - ed knee
quasi alla breve.

p

You re - cog - nized my Maj - es - ty;

But for to - night let me for - get

cresc.

My roy - al - ty, my King - ly dig - ni - ty.

Estragon & Chorus

With low-ered head, and bend-ed knee We wait to

The first system of music consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in a 3/4 time signature. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, some with accents.

greet His Maj-es - ty. A wel-come warm

The second system continues the vocal and piano parts. The piano accompaniment includes a prominent eighth-note bass line and chords with accents. The vocal lines continue with the lyrics.

and loy-al - ty In pro-per form we give to Roy - al - ty.

The third system continues the vocal and piano parts. The piano accompaniment includes a prominent eighth-note bass line and chords with accents. The vocal lines continue with the lyrics.

rit. *a tempo.*

The fourth system is primarily piano accompaniment. It includes a prominent eighth-note bass line and chords with accents. The tempo markings *rit.* and *a tempo.* are present. The system concludes with a double bar line.

attaca

Follow Me

Lyric by
C. C. S. CUSHING
& E. P. HEATH.

Music by
EMMERICH KÁLMÁN.

Allegro molto.

The piano introduction is in 2/4 time, marked *Allegro molto*. It features a treble and bass clef with a key signature of one sharp (F#). The music begins with a forte (*f*) dynamic and transitions to mezzo-forte (*mf*) towards the end. The melody is characterized by eighth and sixteenth notes, with some triplet figures.

Tempo di marcia

When the cares of state my mind op - press _____ I pack a bag and then I
Par - is queen of all that's gay and free _____ Now of - fers tempt - ing and a -

The first line of the song is in 2/4 time, marked *Tempo di marcia*. The vocal line is in a treble clef with a key signature of one sharp. The piano accompaniment is in a bass clef. Dynamics include *sf* (sforzando) and *pp* (pianissimo).

catch the night ex - press. _____ A king - ly job is too con - fin - ing
maz - ing gifts to me. _____ En - joy - ing ev - 'ry mo - ment fleet - ing

The second line of the song continues in 2/4 time. The vocal line and piano accompaniment are consistent with the first line. A *fp* (fortissimo) dynamic is used in the piano accompaniment.

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I am al - ways pin - ing, For ex - cuse to be foot - loose,
Hard - ly ev - er sleep - ing, Danc - ing, drink - ing, laugh - ing, eat - ing,

fp

Where the lights are shin - ing. When I'm homethere is no fun for
Pleas - ure ev - er reap - ing. Ca - bar - ets L'ab - bayes, Rat Morts, Max -

stacc.

me, _____ A mon - arch's life de - mands too much of dig - ni -
ims, _____ Mont - martre the Quats Arts Ball in - vade my reck - less

ty _____ To court and crown I am not mat - ed; Form I've al - ways
dreams _____ Where ab - sinthe makes the light heart wan - der, And one's coin to

stacc.

hat - ed, That is why when I can fly From it I am e - lat-ed.
squad-er, Nev-er chance to hes - i - tate, And nev-er time to pon-der.

pp scherz.

Here I can en - joy the nov-el - ty Of act - ing with friv-ol - i -
Quaint ca - fes with ir - on ta - bles, wo - men flash - ing by in sa - bles

ty; There's none to say To me "Nay, Nay" Or "Care-ful Be!"
Like bright fair-ies Out of fab-les. All ap-pear to me.

Bub-ling laugh-ter mixed with bub-ling wine, A thous-and pret - ty girls to
Din - ing in the Lat - in Quar - ter Drink - ing wine for - swear - ing wat - er,

dine, a - mus - ing sights and twink - ling lights All shall be mine.
Nev - er wor - ried Nev - er hur - ried Filled with joie de vie.

rit.

Refrain

Fol - low me I will lead the way. I

Guar - an - tee You'll be led a - stray Drink, dance,

flirt, Fol - low ev' - ry rust - ling skirt; So live love laugh and play, play,

play ————— Fol - low me I will lead the

way ————— I Guar - an - tee You'll be led a -

stray ————— Drink dance flirt Fol-low ev-ry rust - ling

skirt So live, laugh and play, play, play. —————

Simple Little Village Maid.

(Sari.)

Lyric by
C. C. S. CUSHING
& E. P. HEATH.

Music by
E. KÁLMÁN.

Allegretto gracioso

The piano introduction is in 2/4 time, marked *f* (forte). It features a lively, rhythmic melody in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand with quarter and eighth notes. The key signature has one flat (B-flat).

The first two lines of the song are in 2/4 time, marked *mp* (mezzo-piano). The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "When I left home to come to Pa - ris oh how care - ful - ly I / When ev - er I go for a prom - é - nade a - long our vil - lage".

The last two lines of the song are in 2/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "dressed; I put on my Sun - day best Par - ty shoes and all the / street; All the men I chance to meet They con - sid - er it a".

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rest; and I was sure that I would turn the head of ev'-ry man I
treat, to be al - lowed to stop just long e - nough to pass the time of

met Ma - ny com-pli-ments I'd get, In a flut - ter hearts I'd
day; Each one tries to make me stay Or to walk with him a -

set. But the peo-ple here do not ap - pear to know much of the
way. But the ci - ty men are not the same they do not care to

style, What at home my friends would all ad-mire just makes these la-dies
talk And I have-'nt been in - vi - ted yet with one of them to

meno.

smile. The men are worse they are so rude they look at me and then they
walk. It make me feel so strange the way these peo-ple stare me up and

grin; I o-ver heard one of them say Why how on earth did she get in?
down, Just as at home the child-ren do When e'er a cir-cus comes to town.

Allegretto gracioso (not fast)

Sim-ple lit-tle vil-lage maid you'd best be-ware, Things are not the same here as they

staccato.

were back there; In your coun-try home the men may call you queen,

broader.

Here they on-ly no-tice you be- cause you're green. Peo-ple laugh at ev'-ry thing you

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The lyrics are: "Here they on-ly no-tice you be- cause you're green. Peo-ple laugh at ev'-ry thing you". The middle and bottom staves are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

broader.

say or do, You'll be sor-ry that you came be-

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "say or do, You'll be sor-ry that you came be-". The middle and bottom staves are the piano accompaniment. The piano part continues with a similar accompaniment style to the first system.

fore you're through. If good sense you would be show-ing

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "fore you're through. If good sense you would be show-ing". The middle and bottom staves are the piano accompaniment. The piano part continues with a similar accompaniment style to the first system.

To the vil-lage you'd be go-ing There's no place like home for you.

The fourth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "To the vil-lage you'd be go-ing There's no place like home for you.". The middle and bottom staves are the piano accompaniment. The piano part concludes with a final chord and a fermata over the final note.

My Faithful Stradivari

Lyric by
C. C. S. CUSHING
& E. P. HEATH.

Music by
EMMERICH KALMAN.

Tempo di Mazurka

This to you may
What care I if

seem to be var-nish wood and glue-ing, Fai-ry skiff it
storms do rage Winds may blow and shat-ter, What care I for

is to me, mag-ic ev-er do-ing. Wo-men laugh-ter
dull old age, lit-tle does it mat-ter. While I still can

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wine and songs do not last for - ev-er; When a joy like this be-longs
use my oar free I am as ev-er; Sail - ing to that hap-py shore

It will leave one nev - er. If é'er I wish with - out de-lay to
Age o'er - takes me nev - er. A - bove all gloom and sul-len care up-

leave all care and sad-ness I hoist my sail and steal a - way up
on the clouds I'm drift-ing I steer my coursethrough star-lit air my

on this boat of glad-ness; My old fid - dle seems a rid - dle
craft my soul up - lift - ing; My old fid - dle seems a rid - dle

But it's just a boat for sail - ing,
But it's just a boat for sail - ing,

pp

Dear old fid - dle Nev - er fail - ing.
Dear old fid - dle Nev - er fail - ing.

Refrain *Tempo di Valse Lento*

My faith - ful Strad - i - va - ri, on which I sail the

p dolce.

streams — Of love im - pass - ioned mus - ic up to the

Isle of dreams — A - long through silv - ry moon - light, past



stars all glow - ing and bright — I float a - bove the for -



est a - cross the sea of night — for - est a -

D.S. ²

D.S. *ten.*



cross - the sea of night. —

f *animato.*



Softly Thro' The Summer Night

(Juliska & Laczi.)

Lyric by
C. C. S. CUSHING
& E. P. HEATH.Music by
EMMERICH KÁLMÁN.

Allegretto Juliska

Allegro moderato Laczi Juliska

prom-ise light-ly spok-en; A prom-ise must re - main; A word must not be
wish I could be - lieve you. You shall dear heart, you must. To lose me would not

Laczi Juliska Laczi

brok-en, E'en tho' it cau-ses pain. You ran a - way and left me! Am-
grieve you: Have you so lit-tle trust? You nev-er wrote a let-ter To

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Juliska

Laczi

bi - tion made me go! Laczi Of joy you quite be - reft me, Dear
tell me how you were, Laczi Deep si - lence seemed much bet - ter, The

one. I love you so.
thought did not oc - cur.

p rall

Tempo di Valse lento Laczi

Soft - ly through the summer

p dolce.

night Love to its mate now is cal - - ling;

youth comes trembling with de - light. Soon aut - umn

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "youth comes trembling with de - light. Soon aut - umn". The piano accompaniment is in two staves (treble and bass clefs) and features a series of chords and moving lines in both hands.

leaves will be fall ing; Joy flies

The second system continues the musical score. The vocal line has the lyrics "leaves will be fall ing; Joy flies". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and a hairpin crescendo leading to it. The piano part features a mix of chords and melodic fragments.

hold it while you can, Age comes soon to ev - ry

The third system of the score has the lyrics "hold it while you can, Age comes soon to ev - ry". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and continues with harmonic support for the vocal line.

man, Soft - ly sighs the sum - mer night as young

The final system on the page has the lyrics "man, Soft - ly sighs the sum - mer night as young". The piano accompaniment includes dynamic markings of *pp* and *rit.* (ritardando), indicating a gradual deceleration of the music.

Juliska

love takes flight _____ Joy

ff

Detailed description: This system contains the first line of the song. The vocal line starts with a half note 'love', followed by a quarter note 'takes', and then a half note 'flight' which is underlined and has a long horizontal line extending to the right. The piano accompaniment features a steady bass line and chords in the right hand. A dynamic marking of *ff* is placed at the end of the system.

flies hold it while you can, age comes

mp

Detailed description: This system contains the second line of the song. The vocal line has a dotted half note 'flies', followed by a quarter note 'hold it while you can,' with a dashed line above it, and then a half note 'age' and a half note 'comes'. The piano accompaniment continues with chords and a bass line. A dynamic marking of *mp* is placed in the middle of the system.

soon to ev - 'ry man, Soft ly sighs the sum-mer

Detailed description: This system contains the third line of the song. The vocal line has a quarter note 'soon to ev - 'ry man,', followed by a half note 'Soft', a quarter note 'ly', and a half note 'sighs the sum-mer'. The piano accompaniment features a bass line and chords in the right hand.

night as young Love takes flight.

cresc. e rit. *ff*

Detailed description: This system contains the final line of the song. The vocal line has a quarter note 'night as young', a half note 'Love', a quarter note 'takes', and a half note 'flight.' which is underlined. The piano accompaniment features a bass line and chords in the right hand. A dynamic marking of *cresc. e rit.* is placed in the middle of the system, and a *ff* marking is placed at the end.

Long Live The King!

Racz, Sàri, Juliska, Estragon.

Lyric by
C.C.S. CUSHING
& E.P. HEATH.

Music by
E. KALMAN.

Allegro moderato

Piano

The piano introduction is in 2/4 time, marked *Allegro moderato*. The right hand features a melodic line with a *ff* dynamic, including a triplet of eighth notes. The left hand provides a rhythmic accompaniment with chords and single notes.

Estragon

Juliska

Maid-en bright, for to-night Let me be your cav-a-lier. How po-
I am glad, ve-ry glad To have met such a girl as you. Not so

The vocal score for Estragon and Juliska is in 2/4 time. Estragon's part begins with a *f* dynamic, while Juliska's part begins with a *p* dynamic. The piano accompaniment includes a *stacc.* marking.

Racz.

lite, charm-ing quite, As a King he's a per-fect dear. Sure-ly he knows how to
bad, not so bad, Bet-ter far than most men could do. You can tell at once by

The piano accompaniment for Racz's part is in 2/4 time, featuring a steady eighth-note bass line and chords in the right hand.

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win a womans heart, For of ev-'ry King's edu - cation it's a part. Just like me, to a
looking at his eye As a la-dies man he is ve-ry, very fly; Just like me, to a

Sàri

tee As when young I used to be. What a chance, what a chance for a
tee As when young I used to be. There must be some mis - take, things can-

girl from a coun-try town. With a King she shall dance And make all the la-dies
not be just as they seem. Ve - ry soon I shall wake and find this was a pleasant

Estragon

frown. You will please look on me as one of you, I shall do to-night just
dream, If it is a dream I'm sure I'm satisfied, Happi - ness you miss when your

Racz

as I want to do. Just like me, to a tee That's the way I used to be.
 eyes are o - pen wide. Just like me, to a tee That's the way I used to be.

Marcia Estragon

See with what grace a King can bend,
 Here with you I in-tend to stay,

Racz

Juliska & Sari

Soon I shall be his bo-som friend. We thank you
 We must not let him go a - way. Think what an

for this hon-or great,
 hon-or it would be,
 Your kind-ness we ap-pre-ci-
 To have him in the fam-i-

Estragon

ate I nev - er felt so gay be - fore.
ly. I can't re - sist a pret - ty face.

Racz.

Of Kings like this we should have more.
This is for you the prop - er place.

Racz, Juliska & Sári

Who - ev - er thought that we should be
Think what an hon - or it would be

Re - ceived like this by roy - al - ty.
To have him in the fam - i - ly.

Meno mosso
Racz

As a rule Kings are cool, Stiff and rath-er grim,
I pro - test he's the best King I ev - er saw.

mp

Do them good if oth - ers would, Les-son take from him. Ho! ho! ho!
He's the fel - low I should pick, For a son - in - law. Ho! ho! ho!

rall.

rall. *cresc*

March tempo

Long live the King! Long live the King! Mon - arch so

f *p* *f* *p*

dem - o - crat - ic Rules with a smile,

Cares not for style, Though of high state em-blem - at - ic.

Ea - sy and free, Roy'l dig - ni - ty

Racz, Juliska & Sári

He for his court re - serves it Long live the

King! Long live the King! Here is one King who de -

1 2

serves it. it.

f *p*

(Whistle)

Grazioso

p

p

Very broad.

ff

Love's Own Sweet Song

Lyric by
C. C. S. CUSHING
& E. P. HEATH.

Music by
EMMERICH KÁLMÁN.

Tempo di Valse

The piano introduction consists of two systems of music. The first system is in 3/4 time, marked *mf* and *cresc.*, with dynamics increasing to *ff*. The second system continues the accompaniment with similar dynamics.

In the toils of love I'm caught,— Hap - pi - ness I
Love to us has lent his wings,— To the waltz what

The piano accompaniment for this section is marked *sf*.

have been taught,— I knew not the bliss, Of a lover's kiss;
joys he brings,— Here and there we go, Gliding to and fro,

The piano accompaniment for this section is marked *f*.

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I had nev-er dreamed there was a joy like this. Dear one I feel
 Like a bit of this - tle - down when breez - es blow, Al - ways shall we

just the same, — With - out you my life is tame, —
 dance like this, — Al - ways shall we know such bliss, —

All I want is you, No one else will do, Love and love a -
 Down through life I'll glide, Ev - er at your side, You shall be my

REFRAIN

lone is all to blame. — Oh let us come and dance with joy Since
 bride what e'er be - tide. —

love and life are ours, ——— For youth is strong and blood grows

ff *p*

warm Be-neath the scent of flow'rs ——— Mus-ic light and laugh-ter

bright shall car-ry us a-long ——— Sing-ing with our

poco animato.

heartson fire love's own sweet song. ——— Oh song. ———

1 2

Finale Act II.

ENSEMBLE

Lyric by
C.C.S. CUSHING
& E.P. HEATH

Music by
E. KÁLMÁN.

Tempo di Valse.

The musical score is presented in four systems, each with a treble and bass staff. The key signature is two sharps (D major) and the time signature is 3/4. The tempo is marked 'Tempo di Valse'. The first system begins with a piano (p) dynamic. The second system features a forte (f) dynamic. The third system includes a fermata over a measure. The fourth system concludes with a forte (f) dynamic. The bass line consists of chords and single notes, while the treble line contains the main melodic line with various ornaments and phrasing.

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Juliska, Sari, Laczi, Gaston.

O let us come and dance with joy Since love and

p *p cresc.* *e rit.* *ff* *ff*

life are ours, — For youth is strong and blood grows warm Beneath the

p

scent of flower's — Mus - ic light and laugh - ter bright shall car - ry

us a - long — Sing - ing with our hearts on fire Love's own sweet

poco animato.

Presto.

song. _____

Presto

ff

rit. molto.

Chorus. Moderato

Youth is on wings Laugh - ter it brings

Laugh - ter it brings

Moderato Youth is on wings Laugh - ter it

f

Juliska, Sari, Laczi, Gaston, Mustari.

La-la-la-la la-la-la la-la-la la-la-la la-la-la-la-la la-la-la-la-la-la

Float in hap-py joy-ous danc-ing To this mus-ic so en-tranc-ing

Float in hap-py joy-ous danc-ing To this mus-ic so en-tranc-ing

brings

Detailed description: This system contains the first four measures of the song. It features a vocal line with a melody of eighth and quarter notes, and a piano accompaniment with chords and moving lines in both hands. The lyrics are repeated twice, with the second line starting with 'brings'.

Estragon.

la-la-la-la la-la-la la-la-la la-la-la la-la-la la-la-la 'Tis

Here our youth ex - erts its call up - on one and all.

Here our youth ex - erts its call up - on one and all.

Detailed description: This system contains the next four measures. The vocal line continues with a similar melody. The piano accompaniment features a more active bass line. The lyrics are repeated twice, with the second line starting with 'Here our youth...'. The system ends with a double bar line and a key signature change to two flats.

here the fun ad - van - ces most; Did you for-get my

Detailed description: This system contains the final four measures of the page. The vocal line has a more melodic and slower feel. The piano accompaniment is more sparse, focusing on harmonic support. The lyrics are 'here the fun ad - van - ces most; Did you for-get my'. The system ends with a double bar line.

dear Gas-ton that you are still my host? We wait your

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a minor key, with lyrics 'dear Gas-ton that you are still my host? We wait your'. The piano accompaniment features a steady bass line and a more active treble line with some grace notes.

King of vi - o - lin, Your Pa - li Racz, Come

The second system continues the musical score. The vocal line has lyrics 'King of vi - o - lin, Your Pa - li Racz, Come'. The piano accompaniment includes a more complex treble line with some sixteenth-note patterns.

Mustari. Gaston.
bring him in. A brok-en fid-dle string de-lays him brok-en fid-dle

scherzando.

The third system features a vocal line with lyrics 'bring him in. A brok-en fid-dle string de-lays him brok-en fid-dle'. Above the vocal line, the names 'Mustari.' and 'Gaston.' are written. The piano accompaniment includes the instruction '*scherzando.*' and continues with a rhythmic bass line.

Gaston. Chorus.
string de-lays. A slim cause is a string in-deed; 'tis nerve I fear, that he must

A slim cause is a string in-deed; 'tis nerve I fear, that he must

The fourth system contains a chorus. The vocal line has lyrics 'string de-lays. A slim cause is a string in-deed; 'tis nerve I fear, that he must' and 'A slim cause is a string in-deed; 'tis nerve I fear, that he must'. The piano accompaniment includes a dynamic marking '*f*' and concludes with a double bar line and a 3/4 time signature.

Moderato

need. Now don't say no, We wait to hear you, Go wield your bow.

need. Now don't say no, We wait to hear you, Go wield your bow. This your art,

Moderato

f

Laczi. Valse Allegro

show, we wait to hear you that we may know.

What can I

Valse Allegro

p R.H.

do but de - - cline? An art -

ist's am - bi - - tion is no long - er mine. — I'll

The first system features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#). The piano part includes a descending scale in the left hand and chords in the right hand. Fingerings are indicated with numbers 1-5.

get my fath - er he must be near, — If you'll

accel. *p*

The second system continues the vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the left hand, marked with *accel.* (accelerando). The right hand has chords, marked with *p* (piano).

Allegretto.

have pa - tience he soon will be here (Juliska) Don't make them coax you But

p

The third system includes a change in time signature from 4/4 to 2/4. The piano part features a rhythmic pattern of eighth notes in the left hand, marked with *p* (piano). The right hand has chords and eighth notes, with triplets indicated by a '3' over the notes.

do as they say. Come, now is your chance, don't throw it a - way.

The fourth system continues the vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand, with triplets indicated by a '3' over the notes.

3
Play from your heart just as you feel, Music like yours has its appeal.

3
rit.

Valse Allegro

Bra - vo! Bra - vo! Show us your art. Naught's ac - com - plished

Bra - vo! Bra - vo! Show us your art. Naught's ac - com - plished

Valse Allegro

f

3

with a faint heart. You are an art-ist so play the part. The

with a faint heart. You are an art-ist so play the part.

rit. Laczi

3

4

rit. molto.

Meno Juliska

pris'-ner am I, who's brok-en the grat-ing. Oh, Lac-zi do play, His

Meno
espress

Laczi

ma-jes-ty's wait-ing. You think that I can? 'Tis true, what I hear? Your

Allegro maestoso. (A violin is brought to Laczi who examines it)

faith now makes all doubt dis-ap - pear.

ten

f

(Violin on stage)

mp

Laczi

Lento

Since you com-mand me, I'll en-

p poco rall

Lento

Allegretto

deav-or.

p

Laczi plays. Valse lento

Violin Solo.

pp

p dolcissimo

Juliska
(joining in
with Violin)

(Racz enters and stands listening)

Chance

comes, chance that is so rare will-o'-the-wisp that is fleet - ing;

(others join in)

ff Seize it, hold it while you may *ppp* Good luck of-tenslips a - way.

Chorus

(hum) *ff* M — m — *ppp* m — m —

ff M — m — *ppp* m — m —

ff *ppp*

(Juliska with Violin)

True love still can find a way to make for - tune stay. ———

pp *rit.* *pp* *f*

Valse Allegro

Bra - vo! Bra - vo! Bra - vo for you! Bra - vo! Bra - vo!

Bra - vo! Bra - vo! Bra - vo for you! Bra - vo! Bra - vo!

Praise that is due. You are an ar - tist with art that is true.

Praise that is due. You are an ar - tist with art that is true.

Allegretto grazioso Racz.

You think perhaps 'tis just va - ga - ry And I but lis - ten to my

mood. I would not act oh, so con-tra-ry, I would not be so ve-ry

rude. A - - las, I feel all is not right For storm clouds fill the sky to

night. The at-mos-pere might then so af - flict my boat, the Strad-i-va - ri,

rit. Valse lento
that it could not float. I need my Stra-di - va - - ry, That seems to

me to say _____ "Old Pa - li Racz, take warn - ing! To-

night you must not play." _____ 'Tis nev - er safe for

sail - ing When ships have o - pen seams. _____ No

mar - i - ners with fail - - ing, e'er reach the Isle of

lift my bow. To those of you who would have scorned me, True

Chorus

Gyp-sy art I now will show! Bra - vo! Bra - vo! You who are
Bra - vo! Bra - vo! You who are

f

great! Most ex - pec - tant, We all a - wait.
great! Most ex - pec - tant, We all a - wait.

ff rit. molto

Solo Violin on Stage Cadenza (adagio)

f *adagio* *p* *rapido* *rit.* *broad*

p *rapido* *rit.* *adagio*

1 2 *very broad*

dolce *pp gliss.*

Lento *p* *tr* *b#*

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains several measures of music with notes and rests, including some slurs and dynamic markings like *fr*. The bass staff contains corresponding accompaniment.

Second system of musical notation. The treble staff features a long, sweeping melodic line with a slur and the number '12' above it. The bass staff has a dynamic marking of *f*. A vocal line is present with the lyrics: *pp* (His hearers are not in sympathy with his play-

Third system of musical notation. The treble staff has a *gliss* marking over a series of notes. The bass staff continues the accompaniment. A vocal line with lyrics is present: ing, and one by one turn away.)

Fourth system of musical notation. The treble staff has a slur over a melodic line. The bass staff has a dynamic marking of *f*. An *accel.* marking is present at the end of the system.

Fifth system of musical notation. The treble staff has a slur over a melodic line. The bass staff has a dynamic marking of *f*. Tempo markings *poco rall* and *dolciss lento* are present. The system concludes with a double bar line and repeat signs.

Allegretto

(Orchestra)
ff (Racz finds no one attentive to his efforts)

Lento

pp

5 *ten.* 5 *ten.* 3 3

That was the end! It is all over now! Pal-i if you

on-ly but had lis-tened to this faith-ful friend.

rit. **pp** *rit.* **pp dolce.** *Adagio*

5 1 2 3

morendo

Andante Racz Valse lento

My poor old

p

dolce p

RH

(quasi harp)

Strad - i - va - ri! Your work al - so is

p

done. No one shall e'er pro-fane

p

you, Not ev - en my dear son.

p

Juliska, Sari and Laczi.

pp Dear Racz, don't lose your cour - age, Your heart is

still quite young. My poor old

Racz.

pp

Strad - - i - va - ri! Your swan song now is

rit. molto

sung.

Lento *pp (sadly)* *Allegro* *p cresc.* *f*

Tempo di Valse. Chorus

Oh, let us come and dance with joy, Since love and life are

ff *sempre ff*

ours, — For youth is strong and blood grows warm Be-neath the scent of

flow'rs. — Mus-ic light and laugh-ter bright shall car-ry us a - long, —

Sing-ing with our hearts on fire Love's own sweet song. —

rit. *lento* *rit.* *lento* *ffz*