



CHAS. DILLINGHAM
presents

APPLE BLOSSOMS

AN OPERETTA

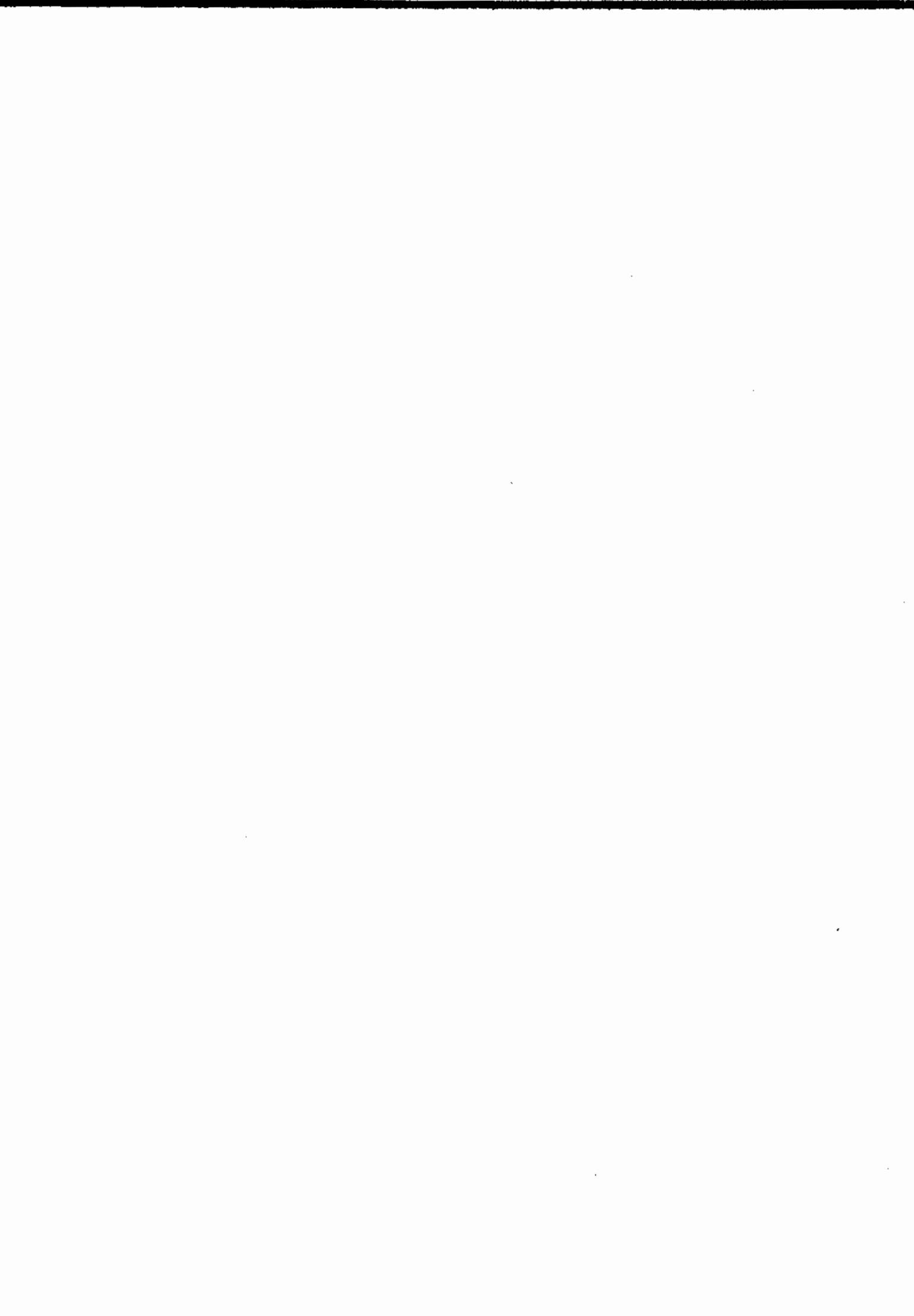
BOOK & LYRICS BY

Wm. LeBARON

MUSIC BY

FRITZ KREISLER AND VICTOR JACOBI

T. B. HARMS
AND
FRANCIS DAY & HUNTER
NEW YORK



CHARLES DILLINGHAM

Presents

APPLE BLOSSOMS

An Operetta, in Three Acts

Music by

FRITZ KREISLER and VICTOR JACOBI

Book and Lyrics by

WILLIAM LeBARON

Staged by

FRED G. LATHAM and EDWARD ROYCE

PRICE, THREE DOLLARS

New York

T. B. HARMS & FRANCIS, DAY & HUNTER

62 West 45th Street

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CAST OF CHARACTERS

(In the order of their appearance)

JULIE.....MISS RENA PARKER
POLLY.....MISS JUANITA FLETCHER
MOLLY.....ADELE ASTAIRE
JOHNNY.....FRED ASTAIRE
NANCY.....MISS WILDA BENNETT
LUCY FIELDING.....MISS RUTH LEE
ANABEL MASON.....MISS HILAH REEDER
RICHARD (DICKIE) STEWART..MR. PERCIVAL KNIGHT
CHAUFFEUR.....MR. GEORGE FORDYCE
GEORGE WINTHROP GORDON,
MR. HARRISON BROCKBANK
HARVEY.....MR. ROY ATWELL
PHILIP CAMPBELL.....MR. JOHN CHARLES THOMAS
MRS. ANNE MERTON.....MISS FLORENCE SHIRLEY

School Girls, Bridesmaids, Ushers, etc., by Misses Helen Arlington, Helen Allen, Genevieve Willament, Lillian White, Gladys White, Ruth White, Grace O'Connor, Hilah Reeder, Mary Phillips, Marie Ayres, Kathleen Conway, Lucile Darling, Edna Wheaton, Marie Walsh, Kathleen Errol, Veronique Banner, Loraine Nelson, Peggy Williams, Dorothy Harrigan, Eleanor Mathison, Esther Worth, Brenza Dugro. Messrs. Frank Snyder, H. Cornell, Edward Smith, C. Townsend, W. D. Smith, W. Dennis, I. Carter, L. Kristel, E. Barlab, B. Sheldon, H. Starrett.

SYNOPSIS OF SCENES

ACT I—Garden of Castle Hall School, Clifton-on-Hudson.

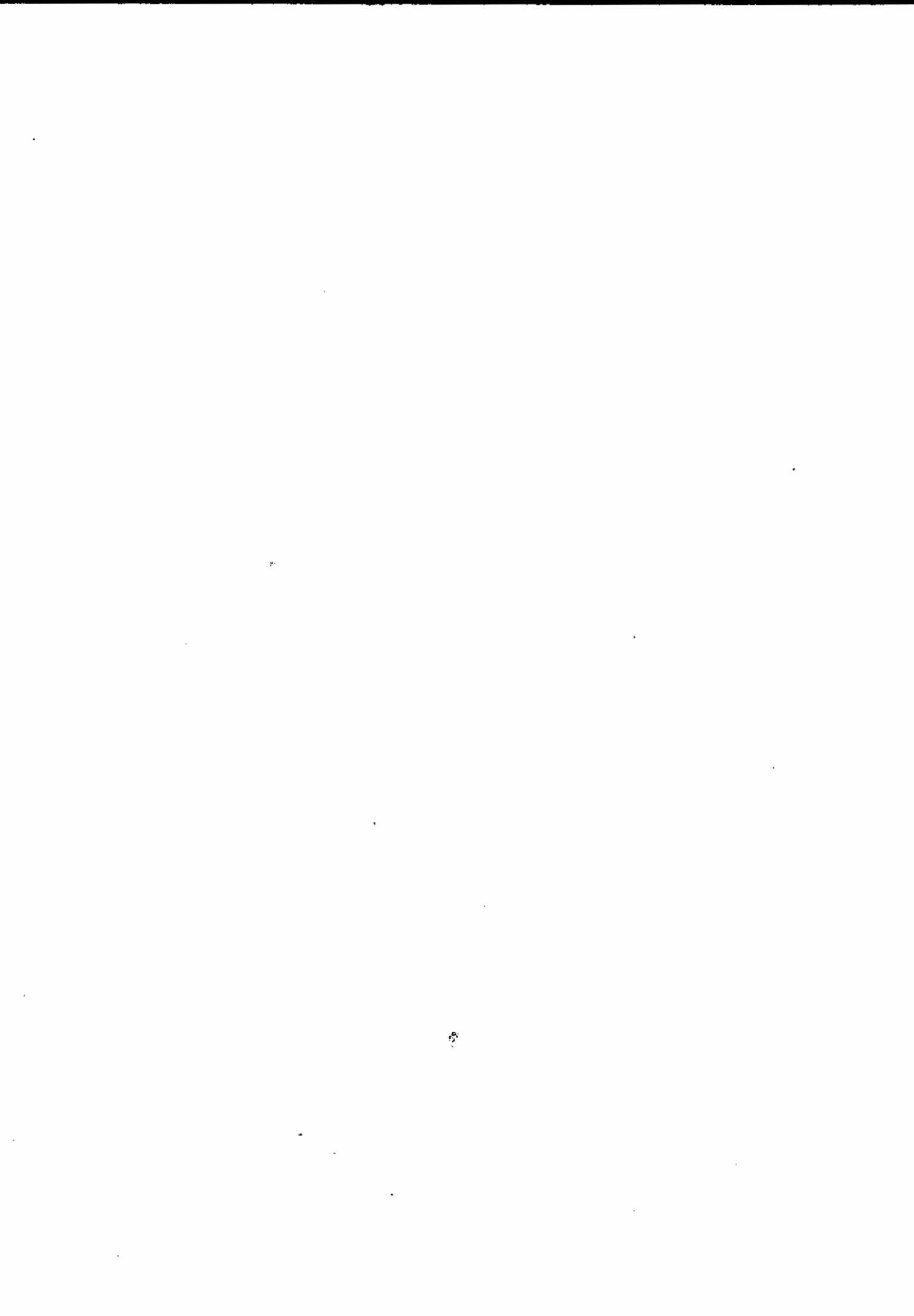
ACT II—At Phillip Campbell's House, near Fifth Avenue.

ACT III—The Ball Room.

Scenery by Joseph Urban.

TIME—The Present.

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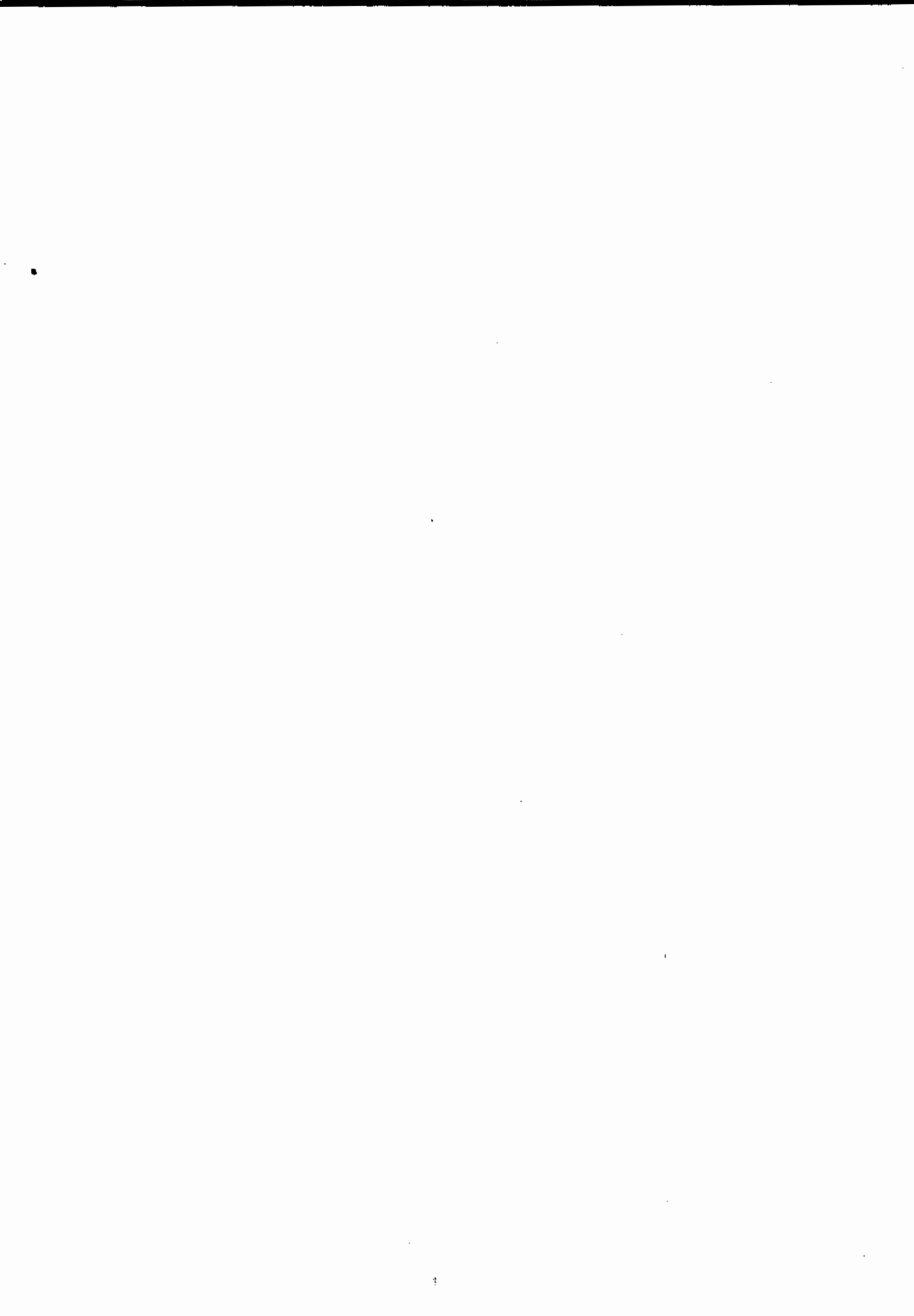
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MUSICAL DIRECTOR

Mr. William Daly



ACT I
OPENING CHORUS (Girls)

FRITZ KREISLER

Moderato quasi marcia

CHORUS

The musical score is arranged in four systems. Each system includes a vocal line (labeled 'CHORUS' or 'CHO.') and a piano accompaniment. The tempo is 'Moderato quasi marcia'. The piano part features a steady bass line with chords and a more active treble part. Dynamics include *pp* and *cresc.*. The vocal parts enter in the second measure of the first system and continue through the fourth system.

CHO.

CHO.

CHO.

CHO. Come a -

CHO. -long we are through for the day All our work in ge-o - lo-gy is o - ver, Though we

CHO. laugh and we play More than half of the day And we're al-ways skip-ping, dan-cing, turn-ing

CHO. When we should be learn-ing, Come a - long, we are through for the day And we'll

CHO. Throw all our books far a - way Let's for - get we're at school, Let us

CHO. break ev - 'ry rule, Bal - my spring is in the air, Joy and

CHO. love is ev-'ry where, Let us dance, let us shout, let us play while we sing, let's en-

CHO. -Joy — A day in the Spring. —

tranquillo e poco rit.

Three Girls Alone

p

Don't you see that we three on - ly Can-not help it if we feel lone - ly

a tempo e molto leggiero

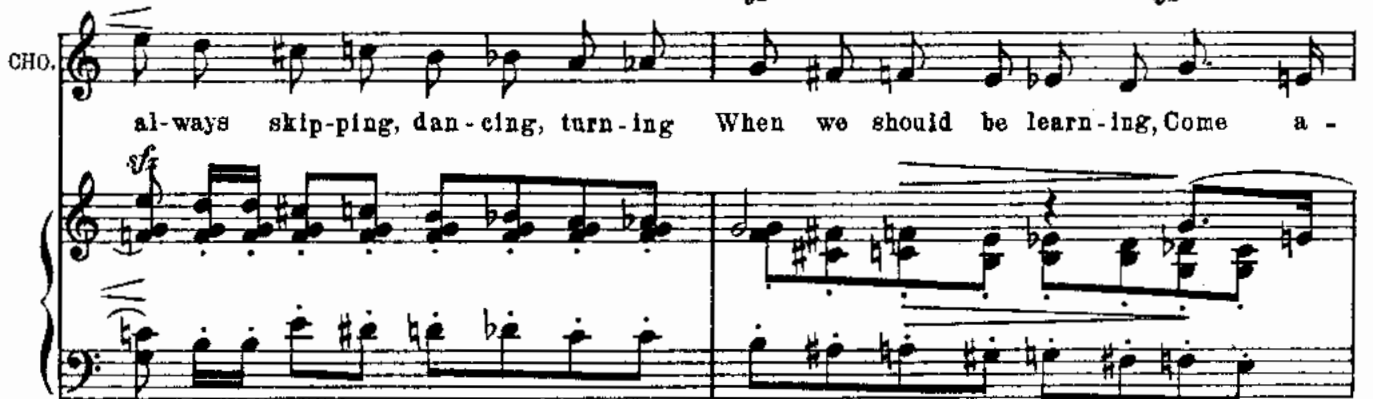
For our days fly and pass (ver - y quick - ly we'll go) a - way

Sure - ly we ought to be keep - ing From our school notes thoughts that start weep - ing

Soon we will leave, but there's time to play Let's be hap - py while we all may. Come a -

CHO.  - long we are through for the day All our work in ge-o - lo-gy is

CHO.  o - ver, Though we laugh and we play More than half of the day And we're

CHO.  al-ways skip-ping, dan-cing, turn-ing When we should be learn-ing, Come a -

CHO.  -long, we are through for the day And we'll throw all our books far a -

CHO. *- way* Let's for - get we're at school, Let us break ev - 'ry rule, Bal - my

CHO. spring is in the air, Joy and love is ev - 'ry where, Let us

CHO. dance, let us shout, let us play while we sing, let's en -

CHO. - joy — the — day in the spring. —

SONG (Julie, Polly and Girls)

"BROTHERS"

VICTOR JACOBI

Allegretto grazioso JULIE

1. When your moth-er says that you can't go out with
want to dine with a cer-tain man, but

mp *poco rall.* *p* *stacc.*

Ed. *

J. an - y cer - tain man Do you o - bey when
fa - ther says: "Oh nol" Do you de - cline or

POLLY

J. love al-ways finds a way. Why of course I think till I
do you go on and dine. Why of course I think till I

poco rit. *a tempo*

P. hit up - on an - y sim - ple lit - tle plan Then down the
hit up - on some ex - cuse that lets me go Then home I

grazioso

poco rit. *a tempo*

JULIE

P. street a - way from home we meet. Then sad, but
run and tell them what I've done. Oh yes, you

tranquillo

poco rubato *Poco meno, quasi Valse*

J. true You say, your broth - er met you.
dol! You say, your broth - er took you.

cedendo

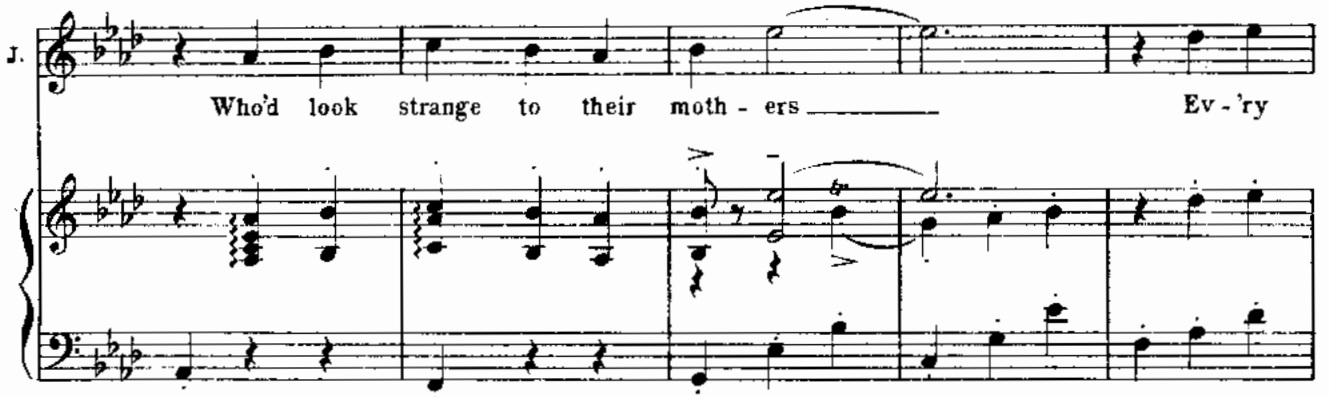
a tempo

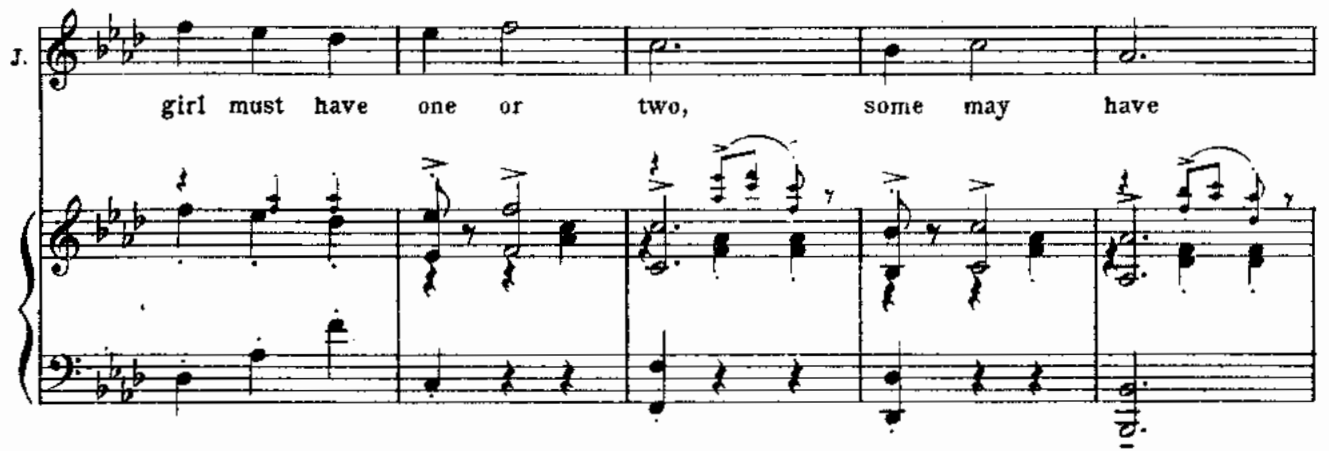
Tempo di Valse tranquillo

J. There are hun - dreds of broth - ers

elegante e ritmato

senza rit. *mp*

J.  Who'd look strange to their moth - ers _____ Ev - 'ry

J.  girl must have one or two, some may have

J.  three. _____ For there's man - y a sis - ter _____

J.  Says 'twas broth - er who kissed her _____

J. *un poco meno*
 But no such bliss as that kiss be - longs in the fa - -
dolce

J. *Tempo I*
 mi - - ly. When you ly!
rall. *stacc.* *mf* *in tempo* *sf*

GIRLS
 There are hun - dreds of broth - ers,
mf

GIRLS
 Who'd look strange to their moth - ers.
mf

Girls

Ev - 'ry girl must have one or two, some may

rall. *

Girls

have three For there's man - y a

sonore

Girls

sis - ter Says 'twas broth - er who kiss'd her.

JULIE

But no such bliss as that kiss be - longs to a broth - er

poco meno

mp *grazioso* *rall.*

I. In the fa - - mi - - ly. —

tranquillo *in tempo*

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are "In the fa - - mi - - ly. —". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The tempo is marked "tranquillo" and then changes to "in tempo". The piano part includes dynamic markings such as *mf* and *sf*, and features a triplet in the right hand.

DANCE

f ben ritmato

The second system of music is labeled "DANCE" and features piano accompaniment in a grand staff. The key signature remains three flats and the time signature is 4/4. The tempo is marked "ben ritmato" (very ritardando). The piano part includes dynamic markings such as *f* and *sf*, and features a triplet in the right hand.

The third system of music continues the piano accompaniment in a grand staff. It features a melodic line in the right hand with a triplet and a dynamic marking of *sf*. The bass line consists of chords and single notes.

The fourth system of music continues the piano accompaniment in a grand staff. It features a melodic line in the right hand with a triplet and a dynamic marking of *sf*. The bass line consists of chords and single notes.

The fifth system of music continues the piano accompaniment in a grand staff. It features a melodic line in the right hand with a triplet and a dynamic marking of *sf*. The bass line consists of chords and single notes.

First system of a piano score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features chords and melodic lines in both hands. There are fingerings indicated by numbers 1-5 and 7-8. A dashed line with the number '8' above it spans across the first two measures of the treble staff.

Second system of the piano score. It continues the grand staff notation. The music includes chords and melodic lines. A dynamic marking *mf* (mezzo-forte) is present. The word *grazioso* (graceful) is written in the right-hand staff. A dashed line with the number '8' above it spans across the first two measures of the treble staff.

Cl. & Bsn.

A short musical line for Clarinet and Bassoon. It is written on a single staff with a bass clef. The line consists of a few notes with a slur over them.

Third system of the piano score. It continues the grand staff notation. The music includes chords and melodic lines. A dynamic marking *mf* is present. The instruction *senza rallentare ma molto tranquillo* (without slowing down but very tranquil) is written in the right-hand staff.

Fourth system of the piano score. It continues the grand staff notation. The music includes chords and melodic lines. A dynamic marking *rall.* (rallentando) is present. The system ends with a double bar line and a fermata over the final notes. There are some markings at the bottom of the page, including a circled '20' and a star symbol.

Who Can Tell

(Nancy and Girls).

Words by
WM LE BARON

Music by
FRITZ KREISLER

Andante con moto

Piano

p molto espress L.H.

(NANCY)

p espress

I've al - ways won - dered
I can't help won - d'ring

poco rit *p a tempo*

how a girl can tell when she's in
what you mean and just why it should

love, And just ex - act - ly
be, That I feel quite the

how it feels to have this new sen-
 way I did ex - cept it's more ex -

-sa - - tion. It must be some - thing
 -cit - - ing. If that is love it's

far a - way like all the stars a -
 ver - y nice I'm glad it came to

molto cresc.

-bove, I'm sure the near - est
 me, And all the more be -

poco a poco rit. e dim.

I have come is just a mild flir -
-cause I'm sure it came with - out in -

poco a poco rit. e dim.

poco rit.

- ta - - - tion. Am I in
- vit - - - ing.

poco rit.

Refrain
Slow waltz time

p-f

love — can it be so Ev - 'ry

sentimentally, but with a certain swing

p-f

day I'm long - ing to know — For I

poco accel

still _____ feel a thrill, _____ When I

poco accel

hear the name of one fel - low So _____ am I in

a tempo

poco rit

a tempo

love? How should I feel How can

I be sure when it's real _____ All the world _____

Who Can Tell

— knows so well Yet there's none — who can

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 vocal line begins with a long note on 'knows' followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands.

tell. Am I in tell. — tell. All the

poco rit. *2 dim.* $\% 3$ *pp*

The second system continues the vocal and piano parts. It includes performance markings such as 'poco rit.', '2 dim.', a 3-measure rest symbol, and 'pp'. The piano accompaniment features a prominent triplet of chords in the right hand.

world — knows so well — Yet there's none —

ppp

The third system shows the vocal line with a long note on 'world' and another on 'well'. The piano accompaniment is marked 'ppp' and features a complex texture with many notes in both hands.

who can tell. *ppp* *morendo* *gva* *gva*

ppp *ped.* *

The fourth system concludes the piece. The vocal line ends with 'who can tell.' The piano accompaniment is marked 'ppp' and 'morendo', with 'gva' (glissando) markings in the right hand. The system ends with a 'ped.' (pedal) marking and an asterisk.

"THREE IS A BORE"

VICTOR JACOBI

Tempo di Marcia

NANCY & POLLY

ben ritmato
sff *l.h. mp* *pf_s* *molto* *l.h. mf*
marcato

We can-
 We are

N. & P. DICKIE

not a - gree that a - mong us three An - y se - crets should ob - tain But the
 such good friends that he just pre - tends That he is an - noyed by this But I
grazioso

p

D. NANCY & POLLY

world all knows that you can't pro - pose With a crowd to en - ter - tain If you're
 can't em - brace with a sis - ter's face In the way of ev - ry kiss You're a
marcato

l.h. mf

N. & P. DICKIE

real - ly loath to con - fide in both We are much sur - prised in you But I
 bash - ful boy but it gives us joy As per - haps you may per - ceive (to Polly) Can't you

p

POLLY

ALL

D. think I'll stay And I'll go a - way It's the on - ly thing to do
 take a tip? Ver - y well, - I'll skip, It is time for you to go

NANCY

not too fast

ALL

For an - y - - one can see - - That two is com - pa - ny - -
un pochissimo meno e con ritmo

p senza rit.

DICKIE

N. - And three is just a beast - ly bore! - Why an - y

NANCY

D. lone - ly pair - - Can have a love af - fair - - There must be two and nev - er

DICKIE

N. more _____ When you find you're the third in the par - ty _____

mf *pf*

NANCY & DICKIE

D. — There's a rule that you can - not de - fy _____ It means that

espr. *p*

ALL

N. & D. you're *de trop* _____ It's up to you to go _____ So run a - long don't
POLLY: I do not care to

f

Tempo I

ALL wait, - good - bye!
stay, - good - bye! _____ - bye!

1 2
sfz *sfz* *sfz* *p*

DANCE

Picc. 8
Ob. Hrp.
& Viola

well pointed, with piquancy

strings
pizz.

Fl. Picc. & Cl.

Picc. Tr.

Hrp. & Cl.

strings
pizz.

cresc.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, some with slurs and accents. The lower staff is in bass clef and contains a bass line with chords and single notes. There are several 'V' markings above the notes in both staves.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, some with slurs and accents. The lower staff is in bass clef and contains a bass line with chords and single notes. There are several 'V' markings above the notes in both staves.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, some with slurs and accents. The lower staff is in bass clef and contains a bass line with chords and single notes. There are several 'V' markings above the notes in both staves. A dynamic marking 'p' is present in the first measure of the upper staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, some with slurs and accents. The lower staff is in bass clef and contains a bass line with chords and single notes. There are several 'V' markings above the notes in both staves.

SONG (Nancy and Chorus)
LETTER - SONG

FRITZ KREISLER

Moderato

lunga

lunga

sfz

pp

lunga

espress

Light Waltz rhythm, not too fast
Allegretto grazioso

Nancy
(reading)

Dear Nan - cy I've — at last made up my mind to tell you

N.

what I've planned — for you to do. The time has come —

N. *poco cresc.*

- when you must look a - head, For now you're old e - nough to think of

N. *poco cresc.*

life and what — is best for you Oh! Nan - cy, The

poco rit. *a tempo*

N.

days of youth — are all too short, I know, — But we can - not pre - tend —

N.

— to change the rule, So don't be dis - a - point - ed

N. when I say, The time has come for you to leave the school

The first system of music consists of a vocal line (N.) and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are "when I say, The time has come for you to leave the school". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the bass and chords in the treble.

(to the girls)
N. Oh what a ver-y sad sur - prise, I hard-ly can be - lieve my eyes,

The second system of music features a vocal line (N.) and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The lyrics are "Oh what a ver-y sad sur - prise, I hard-ly can be - lieve my eyes,". The piano accompaniment is in a grand staff with a key signature of one flat. It includes a piano (*p*) dynamic marking at the start and *sfz* (sforzando) markings in the bass line.

N. Oh why does life de - mand so much — we hate to do

The third system of music features a vocal line (N.) and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The lyrics are "Oh why does life de - mand so much — we hate to do". The piano accompaniment is in a grand staff with a key signature of one flat. It includes *sfz* markings in the bass line.

N. Why should my du - ty in - ter - fere Just when I am so hap - py here

The fourth system of music features a vocal line (N.) and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The lyrics are "Why should my du - ty in - ter - fere Just when I am so hap - py here". The piano accompaniment is in a grand staff with a key signature of one flat. It includes *sfz* markings in the bass line.

N. and when I want to stay, I have — to say "A - dieu"

sfz *sfz* *sfz*

N. So here's an end to all my fun The man-y joys of youth are done

sfz *sfz*

N. and what the fu-ture hold for me — no one can tell,

sfz *sfz* *sfz*

N. *cresc.* But though we go our diff'-rent ways I'll not for-get the dear old days,

cresc. *sfz*

N. You'll nev - er know how sad I feel — to say "Fare - well"

N. *cresc.* But though we go our diff - 'rent ways I'll not for - get the dear old days

N. You'll nev - er know how sad I feel — to say "Fare - well" Dear

Nancy. Aht

Chorus. Oh! what a ver - y sad sur - prise, We hard - ly can be - lieve our eyes

N. Oh! why does life de - mand so much_ we hate to do

Ch. Oh! why does life de - mand so much_ we hate to do Why should your du - ty

sfz sfz sfz

N. Ah! And when I want to stay I have_

Ch. in - ter - fere just when you were so hap - py here And when I want to stay I have_

sfz sfz sfz

N. - to say "A - dieu" Ah

Ch. - to say "A - dieu" So here's an end to all your fun, The man - y joys of

sfz sfz sfz

N.  And what the fu-ture holds for me — No one can tell

Ch.  youth are done. And what the fu-ture holds for us — No one can tell

 *sfz*

N.  Ah! Ah!

Ch.  But though we go our diff'-rent ways Well not for-get the dear old days

 *cresc.* *sfz* *sfz*

N.  'Tis so sad to say "Fare - well"

Ch.  You'll nev-er know how sad we feel to say "Fare - well" But though we go our

 *cresc.* *cresc.*

cresc.

N. Ah! Ah! 'Tis so sad.

Ch. diff'-rent ways, We'll not for-get the dear old days You'll nev-er know how sad we feel.

cresc.

p

poco a poco dim e perdendosi

N. to say "Fare - well" Ah! Fare - well

Ch. to say "Fare - well" to say Fare - well

p

pp

piu vivo

N. Ah! "Fare - well"

Ch. to say "Fare - well"

pp

pp

piu vivo

pp

DUET. (Julie and Dickie)
ON THE BANKS OF THE BRONX

VICTOR JACOBI

JULIE

Allegretto molto grazioso

1. I know a place where we can
2. We'll have a com - fy Mor - ris

Julie

dwell — Way up be - yond the nois - y "El" There are no wealthy so - cial lead - ers
chair — And you can read your pa - per there There'll be a lit - tle table with a

DICKIE

Julie

there — A tax - i si - ren nev - er honks — Where we will
lamp — But ev - 'ry night I'd rath - er go — A round the

JULIE

Dickie

set - tle in the Bronx The la - dies do not smoke or drink or swear — Then
cor - ner to a show I love to see the mov - ie la - dies vamp — Then

grazioso p

Julie

when we want a spe - cial lark — There's lots of bench - es in the
com - ing home well al - ways stop — And have a so - da in the

psfz grazioso

Julie

park shop Where we can sit and al - most
That deals in drugs and books and

p

Julie

see — the — moon — The neigh - bors
scraps and — string — But dear, our

DICKIE

Dickie

all live sim - ple lives — And hus - bands ner - er beat their
house is in the block — And don't for - get my lit - tle

Dickie

wives ——— Ex - cept per - haps on Sun - day af - ter -
 stock ——— Of gin and rye and scotch and ev - 'ry

strictly in time (senza rit.)

Dickie

noon ——— JULIE
 thing ——— There's a
 Più mosso There's a
 Meno
 quasi a

mp un poco cresc. *poco rit. e dim.* *rit. . . .*

Julie

lit - tle flat a wait - ing On the Bronx - 's banks for you Where the
 lit - tle flat a wait - ing On the Bronx - 's banks for you (Dickie) Where a

piacere *a tempo* *rit.* *mp dolce*

Julie

jan - i - tor is hon - est And the ice man's word is true ——— Where the
 charm - ing chap named Gold - stein Calls when e'er the rent is due ——— (Julie) Where you

DICKIE

JULIE

Dickie

neigh-bors all are mor - al And the cops don't need to roam Where a room and bath and
sit on your front porch-es And the girls and fel - lows roam

poco a poco

Julie

rit. slowly

kit - chen-ette are home sweet home. home. home.

deliberato

dolce *slowly* **Tempo I**

rit. p rall. rit. pp rit. mp

DANCE - PANTOMIME
Allegro giusto

f *sfz* *stacc.* *sfz* *sfz* *sfz* *meno f*

p e legg. *pp* *poco a poco -*

cresc. - *tr* *cedendo poco* *9* *tr* *grazioso*

tr *tr* *tr*

tranquillo *p* *sfz* *tr*

espr. *cedendo* *sempre cresc.* *a tempo*

- cen - do - *8* *sffz* *sffz* *Fine*

No 7

FINALE - ACT I

a) ENSEMBLE and SONG (Nancy) "I'LL BE TRUE TO YOU"

VICTOR JACOBI

Allegretto, quasi Andantino
sensibile
p *dim.*

GIRLS
Why

GIRLS
Julie
Miss

Julie
Nancy

arioso
cedendo
corta
a tempo
ten
colla voce
rall.

Jul - ie what's the mat - ter? What is it makes you cry? —
Nan - cy is leav - ing She's go - ing a - way from us to -

Julie
 day.

Girls
Allegro moderato Nan - cy is leav - ing? What does it mean? —

Girls
 (to Nancy)
 Your
Meno e

Girls
 un - cle is cruel that's plain to be seen But Nan - cy don't leave us, We
marcato

Girls
 can't see you go O please, please — won't you tell us this
Moderato e poco pesante

(to Uncle George)

Girls

news — is — n't so — O please, please — won't you tell us this

rall.

Girls

news — is not so — It's true, it's

UNCLE GEORGE

Allegretto moderato

quasi a tempo poco rit.

Unc. Geo.

true Nan - cy is leav - ing I have plans for her —

tranquillo

rall. - - - a tempo

colla voce.

a tempo

p

pp

misterioso

Unc. Geo.

But I want no tears or sor - row

poco ritenuto

mf

creso.

DICKIE (to Nancy)

Unc. Geo. Come, say good-bye to your friends Must I say good bye to

NANCY

Do not feel brok - en heart-ed — you? —

Allegretto, poco andantino

dolce

a tempo

p

Nancy Just be - cause we are part - ed — I will nev - er for -

Ob.

dolce

Nancy - get your love all my life through

Fl. & Ob.

rall.

Nancy *And in one way or oth - er*

POLLY
Don't say that he may be your

Nancy *You'll be more than a broth - er*

Polly
broth - er *With - out you he can nev - er*

Nancy *If it should be they force me to mar - ry an - oth - er I'll be*

Polly *live*

Solo Violin

Nancy

true to you

a tempo

dim e rit.

più f

poco rit.

Nancy

Do not feel brok - en

GIRLS (to Dickie)

Do not feel brok - en heart - ed

a tempo

mf dolcemente e grazioso

Nancy

heart - - ed Just be - cause we are

Girls

Just be - cause you are part - ed

Nancy part - - ed I will nev - er for - get your

Girls She will nev - er for - get your love all her life

*Red. **

Nancy love Some way You are

Girls through And in some way or oth - er

sf

Nancy more than a broth - - er to me

Girls You'll be more than her broth-er

cedendo

Nancy

If it should be they force me to mar - ry an - oth - - er

Solo Violin

poco rit. p

Nancy

I'll be true to you ——— Dick - ie

POLLY

Nan - cy dar - ling -

L'istesso tempo

allargando

p *dolcissimo* *rall. rit.*

Nancy

dear ———

pp

pp *a tempo*

rit.

pp *lunga*

lunga

b) Nancy's Farewell

(Nancy and Girls)

Andante con moto
molto espress.

FRITZ KREISLER

Ob. *p* *poco rit.*
Cl.
Cello
l.h.
poco rit.

Slow Waltz time

Sentimentally but with a certain swing

NANCY

p poco rit.
Dear friends, good - - - bye now I must go
poco rit. *a tempo*

Nancy

Though my heart is heav - y, I know _____ So when you _____
poco string.

Nancy

_____ say a - dieu don't be sad or I'll _____ be weep - ing,
poco rit.
espress.

Nancy *a tempo*

I hate to leave but must o - bey, Don't for - get

a tempo

Nancy

— what I say What may come none can

Nancy

tell, Think of me, say fare - well

Nancy *poco rit.* *a tempo*

Dear friends, good-bye, now I must go Though my heart is

Girls *poco rit.* *a tempo*

Dear friends, good-bye, now you must go Though your heart is

poco rit. *a tempo*

Nancy *cresc.*
 heav-y, I know, So when you say a - dieu

Girls *cresc.*
 heav-y, We know, But when you say a - dieu

poco string.
cresc.

Nancy *poco rit.* *a tempo*
 Don't be sad or I'll be weep - ing, I hate to leave

Girls *poco rit.* *a tempo*
 Don't be sad or we'll be weep - ing, You hate to leave

a tempo
poco rit.

Nancy
 but must o - bey Don't for - get what I say,

Girls
 but must o - bey Don't for - get what we say,

Nancy

What may come ——— none can tell, Think of me

Girls

What may come ——— none can tell, Think of me

Nancy

say fare-well What may come ——— none can tell Think of

Girls

say fare-well Think of

pp

Nancy

me say fare - well.

Girls

me say fare - well.

ppp

8.....

ACT II

57

No 8

(DUET Julie and Harvey)
"THE MARRIAGE KNOT"

FRITZ KREISLER

Andante grazioso, quasi allegretto

Julie

Harvey

Andante grazioso, quasi allegretto

p

When an Think of

Julie

Harvey

They Old

up-to-date young Dar-by needs a mod-ern sort of Joan
Ro-me-o the lov-er and his dar-ling Ju-li-et

cresc.

Julie

Harvey

don't be-lieve in liv-ing Just to-geth-er all a-lone
Ro-mie would not leave her, in a room a-lone you bet

To-The

cresc.

sfz

Julie For
But

Harv. - day there are temp - ta - tions That to them did not oc - cur,
bal - co - ny she stood on, Kept him from her for a time,

sfs

Julie *poco rit.*

Harv. *poco rit.*

Julie Dar - by had no ty - pist And his Joan had no chaf - feur Oh! the
Rom - le had a lad - der, And I'll bet the boy could climb

Harv. Oh! the

poco rit.

Allegretto giusto e molto ritmico

Julie mar - riage knot is not the kind of knot that it used to

Harv. mar - riage knot is not the kind of knot that it used to

Allegretto giusto e molto ritmico

p *sfs*

Julie
 be More oft - en it sets them free, And
 There is - nt a bal - co - ny, On

Harv.
 be More oft - en it sets them free, And
 There is - nt a bal - co - ny, On

Julie
 gives them lib - er - ty When brides and grooms have
 that you will a - gree When mar - ried folks throw

Harv.
 gives them lib - er - ty When brides and grooms have
 that you will a - gree When mar - ried folks throw

Julie
 sep - 'rate rooms Then no - bod - y can de - ny, That there
 off their yokes

Harv.
 sep - 'rate rooms Then no - bod - y can de - ny, That there
 off their yokes

Julie
is - n't a knot that's knot - ted to - day like the

Harv.
is - n't a knot that's knot - ted to - day like the

Julie
knot that they used to tie tie

Harv.
knot that they used to tie tie

1. 2.

Poco più vivo
2. DANCE

First system of musical notation, featuring a treble and bass clef. The key signature has two flats. The music includes dynamic markings *sfz* and *cresc.* (crescendo). The system contains four measures of music.

Second system of musical notation, featuring a treble and bass clef. The key signature has two flats. The system contains four measures of music.

Third system of musical notation, featuring a treble and bass clef. The key signature has two flats. The music includes dynamic markings *sfz* and a triplet marking *3*. The system contains four measures of music.

Fourth system of musical notation, featuring a treble and bass clef. The key signature has two flats. The music includes dynamic markings *sfz*. The system contains four measures of music.

Fifth system of musical notation, featuring a treble and bass clef. The key signature has two flats. The music includes dynamic markings *sfz*. The system contains four measures of music.

First system of a piano score. The right hand features a complex, chromatic melodic line with many accidentals, while the left hand plays a more rhythmic accompaniment. A *sfz* (sforzando) dynamic marking is present in both staves.

Second system of the piano score. The right hand continues with its intricate melodic pattern, and the left hand provides a steady accompaniment. Dynamics include *p* (piano) in the right hand and *sfz* in the left hand.

Third system of the piano score. The right hand has a *sfz* marking. The left hand features a *trium* (triumph) marking over a melodic phrase.

Fourth system of the piano score. The right hand begins with a *sfz* marking. The left hand continues with its accompaniment.

Fifth system of the piano score, concluding the page. The right hand has a *sfz* marking. The left hand continues with its accompaniment.

SCENE AND SONG (Nancy and Girls)
"WHEN THE WEDDING BELLS ARE RINGING"

VICTOR JACOBI

Picc. Hrp.
Gl. Viol. pizz.
and Bells

Molto moderato e sostenuto

simile

simile

espr. *poco allarg.* *grazioso* *Grazioso*

p *rit. . . a tempo*

(*p*)

DIALOGUE

poco a poco rall.

molto rit. e dim. *a piacere* *lunga*

Nancy

Girls

1. Your words are shock-ing if sin-cere, when we hear you speak of
 2. Oh what a no-tion, what a chance for ro-mance, If ev'-ry

Allegretto moderato
con ritmo

ff *sfz* *meno f*

Nancy

Girls

dan-cing Nan-cy dear
 wed-ding were a dance

I've
 It's

3 *p*

nancy al-ways known that Men-dels-sohn was played when folks are wed _____
 real-ly so where -'er you go they fox-trot ev -'ry - where _____

Girls _____ *(spoken)*
 Of course it
 You can't re-

Nancy _____
 They use those tunes in count-less Junes and
 Then if they do at wed-dings, too, the

Girls _____
 must be ei-ther that or Loh-en-grin
 sist the rhythm makes your feet o - bey

Nancy _____
 walk with sol - emn tread _____ That is
 same why should you care _____ When you

Girls _____
 You sure-ly would-n't have them all come dan-cing in _____
 It all de-pends up-on the mu-sic that they play _____

legg.

Nancy
 just what I would like to do And so would each of you who dared to take a
 all come march-ing up the aisle If each of you would smile and lift your shoul-ders

Girls

Nancy
 chance so For you see it al-ways seems to me That life real-ly
 Right a - way you'd gen-tly start to sway And in - to a

Girls
 We would take a chance
 We would lift them so

Nancy
 is just like a dance _____ When the wed-ding bells are ring - ing
 fox-trot you would go _____

Girls

cresc.

Nancy

There's a feel-ing they are bring - ing An-y mu-sic now-a - days if it plays Just a

Nancy

phrase Seems to set your feet a swing - ing When you hear the or - gan

Nancy

peal - ing If you get a fun-ny feel - ing It's just a mod - ern way,

Nancy

1 2

— The dan-cing wed - ding day — day

Girls

When the wed-ding bells are

Girls

ring - ing There's a feel - ing they are bring - ing An - y mu - sic now - a -

Girls

days If it plays Just a phrase Seems to set your feet a swing - ing

Girls

— When you hear the or - gan peal - ing If you get a fun - ny feel - ing

Girls

It's just the mod - ern way — The dan - cing wed - ding day. —

Allegro moderato

Girls

When the wed-ding bells are ring - ing There's a feel-ing they are bring - ing

ff *f*

Girls

An - y mu - sic now - a - days If it plays Just a phrase Seems to set your feet a

Girls

swing - ing When you hear the or - gan peal - ing If you get a fun - ny

Girls

feel - ing It's just the mod - ern way The dan-cing wed - ding day. —

sf *sf* *sfz*

Fine

SONG (Phil and Men)
"LITTLE GIRLS, GOOD BYE!"

VICTOR JACOBI

Tempo di Marcia

pp *sempre stacc.*

sempre cres *cen* *do*

p *mp*

MEN

Ten. I. & II.

Basses

We have

We have

mf *f* *f* *ff* *marcato*

CHO.

seen that the mar-riage knot has been tied, tied, tied, And we

seen that the mar-riage knot has been tied, tied, tied, And we

sfz *sfz* *sfz*

Ten I.
all ver - y much ap - prove of the bride, bride, bride, So be

Ten II.
all ver - y much ap - prove of the bride, bride, bride!

Bass
all ver - y much ap - prove of the bride, bride, bride!

CHO.

ffz

CHO.
gay ————— for you know you can, There is a

Yes you know you can Have a wife on a mod - ern

Yes you know you can Have a wife on a mod - ern

sfz

PHIL.
Ten. I. & II. How I hate to be - lieve that I'm a mar - ried man

plan.
Bass

plan.

semplice
mp *p* *f*

CHO.

Phil. *Why glad-ly when I know I'm*

CHO. *Come on brace up and take it glad-ly, not sad-ly.*

marcato

f marcato

L'istesso tempo

ten

Sostenuto

espr.

sfz maro

sfz mf cresc.

Phil. *mar-ried now And must be true to one girl*

poco rall.

cedendo

p dolce

tranquillo

grazioso

rall.

Phil. *Lit-tle girls, good - bye*

quasi a piacere

colla voce

Allegretto

p legg.

poco rit.

Phil.

1. Where is the man — who is glad to bow to the plan — That he give up
 2. Now must I part — from the girls who, deep in my heart — I have thought I'd
a tempo (not too fast)

Phil.

all of his life — to his wife — From his wed - ding day
 love all my life — for my wife — Nev - er would a - gree

eres - - cen - - do - - sfz sfz sfz

Phil.

Why should he try — When he can't for - get with a sigh — All his old loves
 Man - y a man — Has de - clared he knows that he can — Give his past up

Phil.

Ask an - y man for the truth and he will say — I love the
 That may be fine for the rest but not for me —

Poco meno poco ritenendo

Phil. girls, girls, girls, just the same — And be-ing wed can - not kill the

Tempo di Marcia moderato
marcato

mf

Phil. flame — There is the same old charm in flir - ta - tion With a

rit. *a tempo* *sfz*

cresc. *sost.* *ten.* *a tempo*

f *rit.* *sfz* *sfz*

Phil. maid half a - fraid — And when she

sfz *rit.*

sfz *poco rit.* *rit.*

Phil. looks at me with a smile — I know it's girls make life worth the

a tempo *a tempo*

rall.

Phil. *allarg.* while — Now I must leave them for-get them, but love them *rall.* A hus-band

Phil. *quasi a piacere* I lit-tle girls, good - bye!

Ten. *(lightly)* He can-not for-get them

MEN Bass *(lightly)* He can-not for-get them

graziosamente *colla voce* *Allegretto tranquillo*

Phil. love them So dear-est girls, good - - bye!

CHO. So dear-est girls good - - bye!

2. *Stentato* *Grave*

EXIT

MEN

Ten. He loves the girls, girls, girls, just the

Bass He loves the girls, girls, girls, just the



Tempo di Marcia *mf* *cresc.* *marcato* *f*



CHO. same And be - ing wed can - not kill the

same And be - ing wed can - not kill the



CHO. flame There is the same old charm in flir - ta - tion with a *sfz*

flame There is the same old charm in flir - ta - tion with a *sfz*



cresc. *sf* *sfz* *sf*



CHO. maid half a - fraid And when she
maid half a - fraid And when she

sfz

sfz

Ped.

CHO. looks at him with a smile He knows it's girls make life worth the
looks at him with a smile He knows it's girls make life worth the

sfz

CHO. while Now he must leave them for - get them, but
while Now he must leave them for - get them, but

l.h.

CHO. love them So dear-est girls good - -

love them So dear-est girls good - -

CHO. bye

bye

a tempo (tranquillo)

The men have gone. Phil stands undecided for a moment, then goes to the door of Nancy's room and gently

tries the handle. Just then Harvey enters with a note in his hand. Phil suddenly stops.

smorz - - - *lunga*

rall. dim. *pfz*

DUET (Nancy and Phil.)
"YOU ARE FREE"

VICTOR JACOBI

PHIL.

My wifel That's so but I have no claim on you

Allegretto moderato

mf

rall.

Phil.

For of course you are just as free As if you had nev-er

arioso

PHIL.

mar-ried me How kind I'm glad that the

a tempo

mf

Nancy

com-pli-ment I can re-turn But ah, I nev-er hoped for this

rit.

a tempo

poco allargando

ten.

cresc.

rit.

f ten. a tempo

Nancy PHIL.
 I nev-er knew such wed - ded bliss My on - ly thought is for your

cresc.

Nancy *rit.*
 My hap - pi - ness _____ And mine's for

Phil.
 hap - pi - ness _____

rit. *dim.* *espr.* *rit.*

Nancy
 you _____

Phil.
 Free as the

Tempo di Valse

mp

Phil. birds in the air ——— Fly - ing with nev - er a

Phil. care ——— Wand -'ring a - bout like the

poco rit.

crese. *poco rit.*

Phil. eve - ning breeze Through the trees where we please

a tempo

Fl.

a tempo
grazioso

Psfz *Psfz* *Psfz*

NANCY

Fol - low our whims while we may ——— 'Tis the

poco allarg.

somewhat hesitating *quasi in tempo*

Nancy

hap - pi - est way _____ For - tune has smiled from the

cresc. *poco meno*

Red. *

Nancy

sky a - bove _____ For nei - ther of us is in

poco rubato

Psfz *poco rit.* *poco rit.*

Red. *

Nancy

love _____

Phil.

Love is just a game that two are play - -

Meno molto espr.

rit. *mf*

Phil.

ing Love is noth - ing but a game of chance _____

ten.

dolce.

Phil *dolce* For the one who choos - es Ver - y oft-en los - es, Love is nev-er

Nancy Dan - ger al - ways

Phil sure to be ro - mance

Nancy lurks in cu-pids ar - - rows But he has-n't aimed at you and

Nancy me If you are think-ing of some oth - er girl to

allargando

f stentato

rall. p rit. pp

Nancy

love You may al-ways know that you are free

tratt. *tranquillo* *ten*

p

Phil.

Nev-er have I seen, it's true such a wife as you They are ver - y

Allegretto moderato e grazioso

p *poco rit.*

And. *

Nancy

I don't mind say - ing My

Phil.

few

a tempo *dolce*

And. *

Nancy

fears you are quite al - lay - ing For I nev - er in my

Nancy

life Thought I could set - tle down and be a hap - py wife —

sfz *ten*

PHIL.

My wife! But you nev - er need to think of me —

Tempo I.

mf *rall.*

Nancy

Oh, no, I nev - er have in - tend - ed to — For me I'm sure that that would

Phil.

Nancy

nev - er nev - er do — I'll nev - er think of you! —

Tempo di Valse

rf *tranquillo*

Ed. *

Phil. *Some day of course you will find* *Love has left*

This system features a vocal line for Phil. with lyrics "Some day of course you will find" and "Love has left". The piano accompaniment consists of two staves with various chords and melodic lines.

Phil. *friend-ship be - hind* *Just how it hap-pens no*

poco rit.

cresc. *poco rit.*

This system continues the vocal line for Phil. with lyrics "friend-ship be - hind" and "Just how it hap-pens no". It includes performance directions like "poco rit.", "cresc.", and "poco rit.".

Phil. *a tempo* *one can say But some day there's a way*

Fl.

a tempo grazioso

psfz *psfz* *psfz*

This system includes a vocal line for Phil. with lyrics "one can say But some day there's a way". It also features a flute part labeled "Fl." and piano accompaniment with dynamics like "psfz" and "a tempo grazioso".

Nancy *Love is a ty - rant I know* *And I'm*

somewhat hesitating *poco allarg.* *quasi in tempo*

This system features a vocal line for Nancy with lyrics "Love is a ty - rant I know" and "And I'm". The piano accompaniment includes performance directions like "somewhat hesitating", "poco allarg.", and "quasi in tempo".

Nancy

glad it is so ————— When you are cap - tured your

cresc. *poco meno*

red. *

Nancy

free - dom ends — So let us go on be - ing

psfz *poco rit.* *poco rubato* *poco rit.*

red. *

Nancy

friends ————— Love is just a game that two are play -

PHIL.

Meno molto espr. *rit.* *mf*

Phil.

-ing Love is noth-ing but a game of chance —————

ten. *dolce*

Phil *dolce* For the one who choos - es Ve - ry oft-en los - es, Love is nev - er

Phil **NANCY** Dan - ger al - ways
sure to be ro - mance

Nancy lurks in cu - pid's ar - rows But he has - n't aimed at you and

Nancy *allargando* me — If you are think - ing of some oth - er girl to

Nancy
love You may al-ways know that you are free

tranquillo
rall. *p* *ten.* *appassionato*
crese. *f*

a tempo
espr. (Business)
poco rall. *mf*

Red. * *Red.*

Nancy
If you are think-ing of some

Phil.
If you are think-ing of some

Grandioso

allargando
crese. *ff* *rit.* *l.h.* *p*

Nancy
oth - er girl to love You may al-ways know that you are free

Phil.
oth - er one to love You may al-ways know that you are free

lunga

tranquillo
dolce *rit.* *p* *ff*
Maestoso
lunga

SONG (Anne and Chorus)
"A WIDOW"

FRITZ KREISLER

Allegretto grazioso

espress.

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line. The tempo is marked 'Allegretto grazioso' and the dynamics are 'espress.'.

ANNE

Wom-en all are most a - fraid of A wid - ow,

p *sfz*

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The piano part includes dynamic markings of *p* and *sfz*.

a wid - ow Won - d'ring why so much is made of

sfz

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a dynamic marking of *sfz*.

A wid-ow, a wid-ow, For she does not de-

very rhythmically

-mand it And wom-en, can-not un-der-stand it, There

must be se-crets they don't know.

When a man is in - tro - duced to A wid - ow,

Fl. & Ob.
p

fz

Detailed description: This system contains the first three measures of the piece. The vocal line is in a soprano register, starting on a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The woodwind part for Flute and Oboe is marked piano (p) and consists of a few chords.

a wid - ow, E - ven though he is - n't used to

fz

Detailed description: This system contains measures 4-6. The vocal line continues with a half note G4, followed by a quarter note A4, and a half note G4. The piano accompaniment maintains the same rhythmic pattern. The woodwind part continues with chords.

A wid - ow, a wid - ow, He finds her not a -

Detailed description: This system contains measures 7-9. The vocal line has a half note G4, a quarter note A4, a half note G4, and a quarter note F4. The piano accompaniment continues with the same rhythmic pattern. The woodwind part continues with chords.

-larm - ing And e - ven de - clares she is charm - ing, He's

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics '-larm - ing' and continues with 'And e - ven de - clares she is charm - ing, He's'. The piano accompaniment consists of chords and arpeggiated figures in both hands.

soon a string up - on her bow.

The second system continues the musical score. The vocal line has the lyrics 'soon a string up - on her bow.'. The piano accompaniment includes a prominent triplet figure in the right hand.

very rhythmically

It's the wid - ow, that cap - tures the men. — On her

very rhythmically

p

sf

The third system of the musical score features a vocal line and piano accompaniment. The vocal line has the lyrics 'It's the wid - ow, that cap - tures the men. — On her'. The piano accompaniment is marked with 'p' (piano) and 'sf' (sforzando) and includes a triplet figure in the right hand.

list she can have nine or ten, — She's an ar-tist at keep-ing them

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics "list she can have nine or ten, — She's an ar-tist at keep-ing them". The piano accompaniment features a complex, rhythmic pattern with many beamed notes and rests.

guess - ing Wheth-er once a - gain she'll be a wife, — She ac -

The second system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics "guess - ing Wheth-er once a - gain she'll be a wife, — She ac -". The piano accompaniment continues with a similar complex, rhythmic pattern. A "cresc." marking is present in the piano part.

-cepts their dia-monds and their rings, — All their mo-tor-cars and va - rious

The third system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics "-cepts their dia-monds and their rings, — All their mo-tor-cars and va - rious". The piano accompaniment continues with a similar complex, rhythmic pattern.

things — With an air of com-plete con - des - cen - - sion.

The fourth system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics "things — With an air of com-plete con - des - cen - - sion.". The piano accompaniment continues with a similar complex, rhythmic pattern.

1 2 CHORUS

Happy is the widow's life. life. It's the wid-ow, that cap-tures the

cresc.
L.H.

Cho. men — On her list she can have nine or ten, — She's an

Cho. ar-tist at keep-ing them guess-ing Whether once a-gain she'll

Cho. be a wife, — She ac-cepts their dia-monds and their rings, — All their

cresc.

Cho. mo - tor - cars and va - rious things — With an air of com - plete con - des -

This system contains the first two staves of music. The top staff is a vocal line for the Chorus, and the bottom two staves are the piano accompaniment. The lyrics are: "mo - tor - cars and va - rious things — With an air of com - plete con - des -".

Cho. - cen - - sion. Hap - py is the wid - ow's life. Ah! ANNE

This system contains the second two staves of music. The top staff is a vocal line for the Chorus, and the bottom two staves are the piano accompaniment. The lyrics are: "- cen - - sion. Hap - py is the wid - ow's life. Ah!". The name "ANNE" is written above the vocal line at the end of the system.

A. why — try to be a

This system contains the third two staves of music. The top staff is a vocal line for Anne, and the bottom two staves are the piano accompaniment. The lyrics are: "why — try to be a".

ANNE & CHORUS wife? Hap - py is a wid - ow's life.

This system contains the final two staves of music. The top staff is a vocal line for Anne and the Chorus, and the bottom two staves are the piano accompaniment. The lyrics are: "wife? Hap - py is a wid - ow's life.".

"THE HAPPY WEDDING DAY"

VICTOR JACOBI

Allegretto moderato e grazioso

PHIL. ANNE.

Ev'-ry bod - y should be gay So they say — on a wed-ding day
 Let us act the oth - er way Let's be gay — on your wed-ding day

un poco marcato *poco sfz*

DICK ANNE

Wed - dings seem so sad to me That must be — who could dis - a - gree
 Treat each oth - er like a friend And pre - tend — this is not the end

pfz *poco sfz*

NANCY

I'll con - fide now that I've tried I do not feel like a blush - ing bride
 I a - gree now that you see I do not want you to weep for me

dolce *stacc.*

Nancy

So I'll say — just for to-day I will for-get that I'm
 Let's be gay — just as you say Joy is the one thing that

p *cedendo*

Nancy

mar-ried On the wings of ex-cite-ment I'm
 we're for And ex-cite-ment is all that we're

poco rit. *colla voce*

Nancy

car-ried here for Why, oh,

PHIL. & DICK (to each other)

She should quite have her way on her wed-ding day.
 She should feel just that way on her wed-ding day.

grazioso *poco sfz p* *a tempo* *rall.* *poco rit.*

a tempo (not too fast)

Anne

why should peo-ple sigh Why at a wed-ding do they al-ways cry! Why,

NANCY

a tempo (not too fast)

mf fz stacc. fz

Nancy

why I can't de - cide, And why should they al-ways kiss the bride?

PHIL. & DICK

Why should

NANCY & ANNE

Why

Ph.&D.

gloom sur-round the groom No-bod-y ev-er knows he's in the room

marcato fz

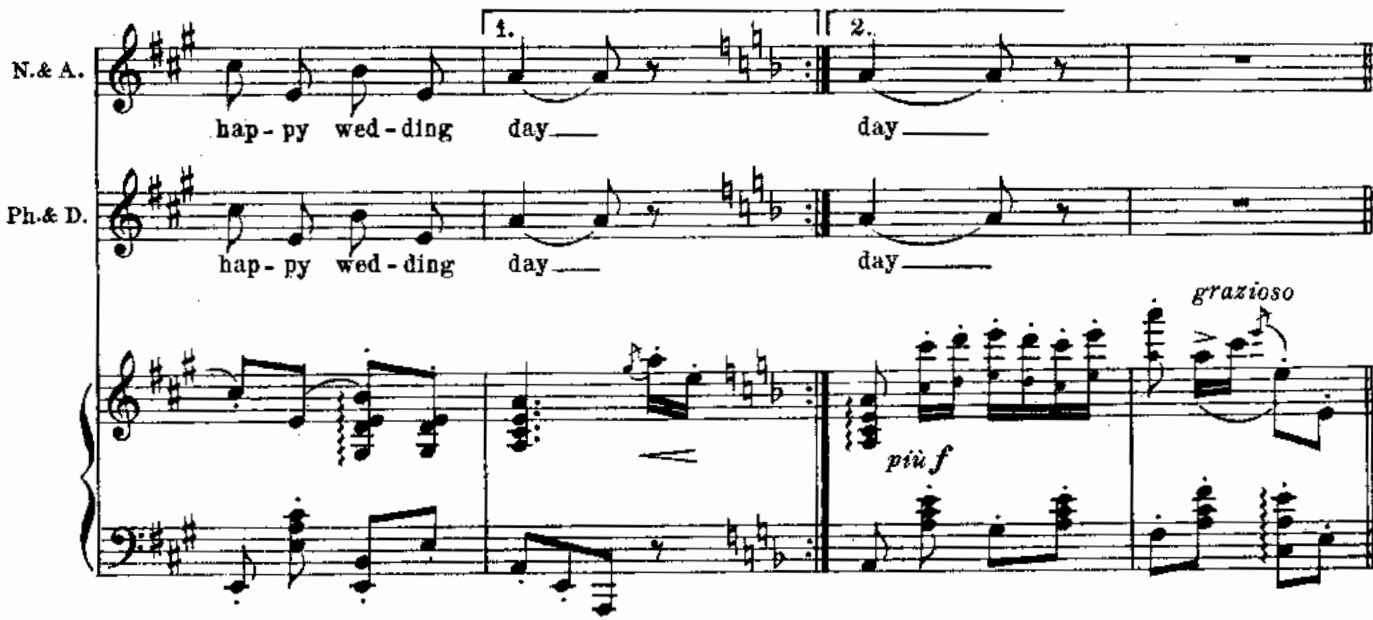
N. & A. should we have to lie In a prom-ise to o - bey, right a way On a
Ph. & D. In a prom-ise to o - bey, right a way On a

sfz *comodo* *strictly in time*
meno f (*senza string*)



N. & A. hap- py wed- ding day — day —
Ph. & D. hap- py wed- ding day — day —

grazioso
piu f



DANCE

f *fz stacc.*



N. & A. *f* Why

Ph. & D.

fz stacc. *deciso* *f*

N. & A. *sf* should we have to lie In a prom - ise to o -

Ph. & D. *sf* In a prom - ise to o -

sfz *meno f*

N. & A. bey, right a - way on a hap - py wed - ding day —

Ph. & D. bey, right a - way on a hap - py wed - ding day —

strictly in time *(senza string)* *sfz* *Fine.*

FINALE - ACT II

a) QUINTETTE

No. 14

(Nancy, Anne, Phil., Dickie, Uncle and Chorus)

FRITZ KREISLER

Music notation for vocal parts: Nancy, Anne, Phil., Dickie, Uncle, Girls, and Men. Each part consists of a single staff with a treble or bass clef, a key signature of two flats, and a common time signature. The notes are mostly whole rests, indicating that the vocalists are silent for this section.

Very rythmically (March tempo)

Piano accompaniment for the Quintette. The score is written for piano in a key signature of two flats and common time. It features a rhythmic melody in the right hand and a bass line in the left hand. Dynamics include *f*, *sfz*, and *p*. The piece concludes with a double bar line.

Nancy
Well I went to lunch the oth-er day with a friend of mine

Anne

Phil.
sharply
Put that down

Dick

Uncle

CHORUS

Nancy

Anne

Phil.
lightly, with precision
I oft - entake a girl to tea or once a-while to

Dick

Uncle
sharp and tersly
Yes, I'll put that down

CHORUS

rhythmically

Nancy I mo - tored out just

Anne *sharply* Put that down

Phil. dine

Dick

Uncle Yes, I'll put it down

CHORUS

sfz

Nancy yes - ter-day, with such a charm - ing nice young chap

Anne

Phil.

Dick

Uncle

CHORUS Shame, Put that

sfz *cresc.*

Nancy

Anne *sharply*
Put that down, put that down

Phil. *sharply*
Put that down, put that down

Dick

Uncle *with emphasis*
Yes I sure-ly will put it down put it

CHORUS
down down *Basses alone p*
Put that

Nancy

Anne

Phil. *carelessly*
While in the Bus the oth - er day a pret - ty

Dick

Uncle
down

CHORUS
down

Nancy

Anne *sharply*
Put that down put that

Phil.
girl fell in my lap

Dick *sharply*
Put that down put that

Uncle

CHORUS *sharply*
Shame, Put it down
Shame, Put it down

cresc. *p*

Nancy

Anne
down

Phil.

Dick
down *with emphasis*

Uncle
Yes I sure - ly will put it down, put it down

CHORUS *pp*
Put it down, down, down, down,
pp Put it down, down, down, down,

sfx

1. 2.

Nancy I sure - ly have done

Anno

Phil.

Dick

Uncle

CHORUS
down, down, down down, down, down
down, down, down down, down, down

Nancy noth - ing wrong


Anne Put it down

Phil. My mor - als have been

Dick

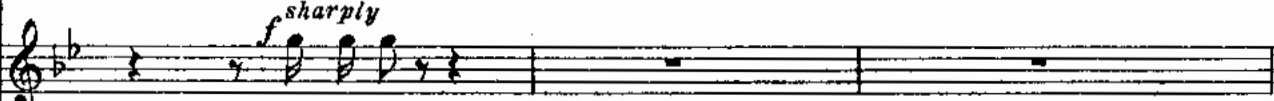
Uncle

CHORUS
interrupting Nancy
Put it down Put it down

Nancy  I've done ex - act - ly what I should

Anne  Put it down, *p*


Phil.  go - ing strong I

Dick  Put it down, *sharply*

Uncle 

CHORUS  Put it down, *sharply dim.* Put it down, *p'*

CHORUS  Put it down, *sharply dim.* Put it down, *p*

 *sfz* *f* *p* *mf* *p*

Nancy *pp*
Put it down, put it down, Put it down, put it

Anne *pp*
Put it down, put it down, Put it down, put it

Phil. *sfz* *pp*
must say I've been ver - y good, Put it down, put it down, Put it down, put it

Dick *pp*
Put it down, put it down, Put it down, put it

Uncle *pp*
Put it down, put it down, Put it down, put it

CHORES *pp* *sfz* *sfz* *sfz*
Put it down, put it down, Put it down, put it

pp *sfz* *sfz* *sfz*
Put it down, put it down, Put it down, put it

The piano accompaniment consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, often with accents and dynamic markings like *sfz*. The left hand provides a steady accompaniment with chords and moving lines.

Nancy *molto cresc. e string* *ff*
 down, down, down, down, down, down, down, down, down.

Anne *molto cresc. e string* *ff*
 down, down, down, down, down, down, down, down, down.

Phil. *molto cresc. e string* *ff*
 down, down, down, down, down, down, down, down, down.

Dick *molto cresc. e string* *ff*
 down, down, down, down, down, down, down, down, down.

Uncle *molto cresc. e string* *ff*
 down, down, down, down, down, down, down, down, down.

CHORUS *molto cresc. e string* *sfz sfz sfz sfz sfz sfz sfz ff sfz sfz*
 down, down, down, down, down, down, down, down, down.

sfz sfz sfz sfz sfz sfz sfz sfz sfz
 down, down, down, down, down, down, down, down, down.

molto cresc. e string *sfz sfz sfz sfz sfz sfz sfz sfz sfz*
molto cresc. e string *fff*

b) Recitative and Philip's story

FRITZ KREISLER

Quasi Recitativo

UNCLE

Nan - cy is an in - no - cent school girl, What -

Moderato

-ev - er has hap - pened, her mis - take is small, But you,

*sternly**resc.*

Phil - ip are a man of the world and there - fore you are to blame for it

with warmth

all, But I'll not stand by and see you break - ing Nan - cy's

with pathos

PHIL: Wait!

Light and swinging Waltz rhythm

PHIL.

heart. I'll tell you a

Light and swinging Waltz rhythm

Phil. sto - ry I chance to know, Of an in - no - cent girl at

Phil. school _____ Who fell quite in love and be - came en -

Phil. - gaged, To a man, who was not such a fool, Just

Phil. then the un-cle ar-rived, and said, No, no, no, You'll

Phil. wed an-oth-er man, She did, but the lov-er came back that

poco rit. *p* *a tempo*

Phil. day, He knew the groom, what a plan! But neith-er one

p poco rit. *poco rit.* *p*

Phil. knew that the hus-band saw through their scheme, but he did and he

Vivace *f* *p rit.* *Vivace* *p rit.*

Allegro
a tempo

Harvey enters with

knew.

Nancy. Are you sure that he did? Phil. Oh quite sure. N. And what did the husband do?

Allegro
f a tempo

colla parti

Cl. 6

f

Philips coat and hat!

PHIL. *sarcastically*
a tempo

Why be - ing a

ad libitum e quasi Cadenza

7

preci pitato

rit. . . .

a tempo

Phil.

cresc.

man of the world you see, The hus-band, I wish you to

3

cresc.

Phil.

p

note. . . . Was high - ly a - mused by his wife's a -

p

Phil. *-larm, And he care-less-ly put on his coat.*

Phil. *Then*

Phil. *a tempo ma un poco sostenuto*
when it was but-toned he took his hat, his cane, and of course his

Phil. *Più lento*
gloves, Then off-ring the arm to a ver-y dear friend, He

Phil.  left them a - lone with their loves

Più vivo



Anne *Allegretto grazioso*  Wom-en all are most a - fraid of a wid-ow, a wid-ow,

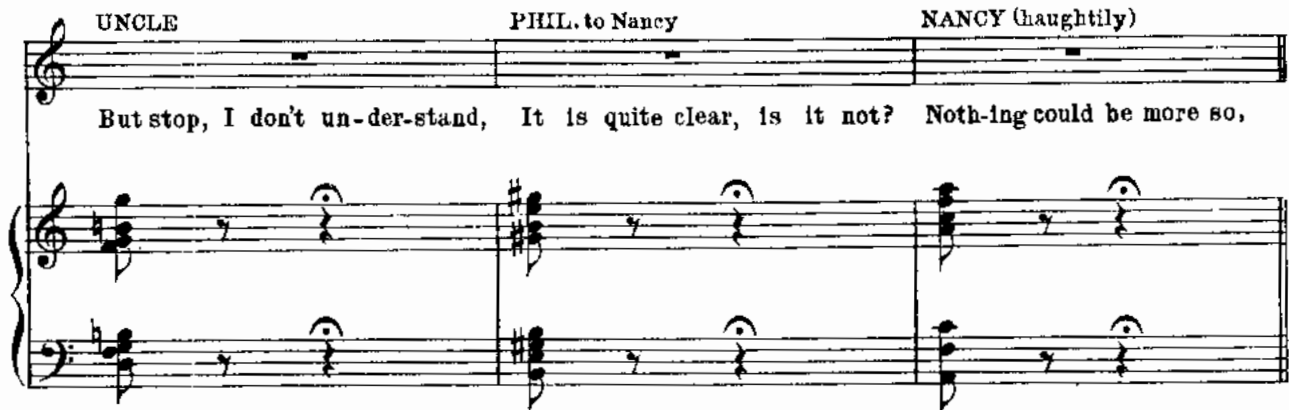
Allegretto grazioso



p sfz sfz

Anne  Won-d'ring why so much is made of a wid-ow, a wid-ow,



UNCLE	PHIL. to Nancy	NANCY (haughtily)
But stop, I don't un-der-stand, It is quite clear, is it not? Noth-ing could be more so,		
		

c) ENSEMBLE

PHIL.

Tempo di Marcia

I love the girls, girls, girls just the same — And be- ing

sfz *poco rit.* *mf* *marcato*

Phil.

wed did not kill the flame — There is the same old charm in flir-

poco rit. *sost.* *f* *poco rit.* *ten.*

Phil.

-ta - tion With a maid half a - fraid — And when she

a tempo *poco rit.* *rit.*

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

ritidamente *sfz* *sfz* *v*

Phil.

looks at you with a smile — I know it's

quasi a tempo

Phil. girls make life worth the while I can-not leave them, for-get them I

poco sfz *cresc.* *f*

Phil. love them a hus-band I dear-est wife, good-

(sarcastically) *a piacere*

elegante *colla voce*

mp

Red. * *Red.*

Phil. bye!

Moderato, con passione

sf cresc. *ff* *rit.* *stentato* *a tempo* *subito p*

Red. * *Red.* * *Red.* *

molto dim e rall. *a tempo* *dolcissimo pp* *dim e rit.*

Red. * *Red.* * *Red.* *

NANCY

Love is just a game that two are play - - ing

Tempo di Valse moderato

espr.

mp

Nancy

Love is noth - ing but a game of chance

dolce

dolce

Nancy

We may be re - gret - ting Should we be for - get - ting

espr.

Red. *

Nancy

Love is nev - er sure to be ro - mance

PHIL.

Dan - ger al-ways lurks in Cu-pid's ar - - rows Love is on-ly

Nancy

It's just the way of the

Phil.

luck you take a chance _____ It's just the way of the

in strict Waltz time
rythmically

rall. ff

ff

Nancy

world you see for we said that we longed to be free _____

Phil.

world you see for we said that we longed to be free _____

Più lento

Nancy *f*
It's just the way of the world, you see, At

Anne *f*
It's just the way of the world, you see, At

Phil. *f*
It's just the way of the world, you see, At

Dick *f*
It's just the way of the world, you see, At

Uncle *f*
It's just the way of the world, you see, At

Harvey *f*
It's just the way of the world, you see, At

Julie *f*
It's just the way of the world, you see, At

CHORUS

Più lento heavily f
It's just the way of the world, you see, At

f
It's just the way of the world, you see, At

Più lento heavily ff
ff

poco rit. - - - - - **ff** **Presto**

Nancy
last we both are free!

Anne
last you both are free!

Phil.
last you both are free! (d.) Phil runs out with Anne

Dick
last you both are free!

Uncle
last you both are free!

Harvey
last you both are free!

Julie
last you both are free!

CHORUS
poco rit. - - - - - **ff** **Presto**
last you both are free!

poco rit. - - - - - **ff** **Presto**
last you both are free!

sfz *sfz* *sfz*

Nancy
Anne
Phil.
Dick
Uncle
Harvey
Julie
CHORUS

sva
ff — *molto cresc.* *fff*
Andante dolce
p

sfz

Detailed description: This is a page of a musical score, page 123. It features eight vocal staves for individual characters (Nancy, Anne, Phil., Dick, Uncle, Harvey, Julie) and a Chorus, all in treble clef. The piano accompaniment is shown in two staves at the bottom, with a grand staff bracket. The score includes dynamic markings such as *sfz*, *ff*, *molto cresc.*, *fff*, and *p*. Performance directions include *sva* (sustained vocal), *Andante dolce*, and *p* (piano). The music is in a key with three sharps (F#, C#, G#) and a common time signature.

Nancy

Anne

Phil.

Dick

Uncle

Harvey

Julie

CHORUS

Is this

Is this

Sopranos alone

Is this

Tenors alone

Is this

f

cresc.

ff

Nancy

Anne

Phil

Dick

love _____ at its dawn, _____ does she love _____ now he's

Uncle

_____ does she love _____ now he's

Harvey

_____ does she love _____ now he's

Julie

love _____ at its dawn, _____ does she love _____ now he's

CHORUS

love _____ at its dawn, _____ Contraltos does she love _____ now he's

love _____ at its dawn, _____ Basses does she love _____ now he's

Nancy

Anne

Phil

Dick

gone? _____

Uncle

gone? _____

Harvey

gone? _____

Julie

gone? _____

CHORUS

gone? _____

Presto

ACT III OPENING CHORUS

FRITZ KREISLER and VICTOR JACOBI

Soprano I & II

Cho. (Full Chorus) What joy to live and love, and

Tenor & Bass

Tempo di Valse alla viennese
with a smashing rhythm (Curtain)

Cho. dance to - night, All is bright — sheer de - light What

Cho. joy to live for just the waltz to - night Let us be young and

Cho dance while we may Let's live, love, laugh, dance, Oh,

Cho — what a time to sing, to fling, to swing, to - night,

Cho Eyes in - vite, all is right Oh, what a chance to let the

Cho. dance ex-cite And in our joy u-nite, For-get the world to-night,

Cho. For-get the world to - night.

with a swinging gait
One Soprano & One Contralto

Life is ro - mance Laugh while we dance
Solo Tenor

Meno mosso

with a swinging gait

(laughing)

Ahl— Ahl— ahl ahl ahl ahl ahl ahl ————— No fear or

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with the instruction '(laughing)'. It contains the lyrics 'Ahl— Ahl— ahl ahl ahl ahl ahl ahl ————— No fear or'. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The music is in a key with one sharp (F#) and a 2/4 time signature.

(laughing)

care, free as the air ————— Ahl — Ahl — ahl ahl ahl ahl ahl

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with the instruction '(laughing)'. It contains the lyrics 'care, free as the air ————— Ahl — Ahl — ahl ahl ahl ahl ahl'. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The music continues in the same key and time signature as the first system.

ahl ————— If you but smile All is worth while ———

The third system of the musical score consists of three staves. The top staff is the vocal line, containing the lyrics 'ahl ————— If you but smile All is worth while ———'. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The music concludes in the same key and time signature.

(laughing) *poco rit. - a tempo* *very rhythmically*

Ahl— ahl ahl ahl ahl ahl ahl ahl Let us laugh while we

cresc. *sfz* *f* *sfz*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a melodic phrase of eighth notes, followed by a long note, and ending with a rhythmic pattern. The bottom staff is a piano accompaniment with chords and moving lines in both hands. Performance markings include 'poco rit. - a tempo' and 'very rhythmically' above the vocal line, and 'cresc.', 'sfz', 'f', and 'sfz' below the piano accompaniment.

sfz *with a swing*

may Till the night turns to day, Let us whirl in the dance While we

sfz *with a swing* *p*

sfz *with a swing* *p*

sfz *sfz*

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'may Till the night turns to day, Let us whirl in the dance While we'. The piano accompaniment features a steady rhythmic accompaniment. Performance markings include 'with a swing' and 'p' above the vocal line, and 'sfz' and 'p' below the piano accompaniment.

very energetically and rhythmically

still have the chance Let our joy be as free As the ships on the

sfz *sfz* *sfz*

very rhythmically again *sfz* *sfz* *sfz*

Detailed description: This system contains the final two staves of music. The vocal line concludes with the lyrics 'still have the chance Let our joy be as free As the ships on the'. The piano accompaniment continues with a rhythmic accompaniment. Performance markings include 'very energetically and rhythmically' above the vocal line, and 'sfz', 'sfz', and 'sfz' below the piano accompaniment.

sea Let's turn — the night time to day

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "sea Let's turn — the night time to day". The music is in a key with two sharps (D major) and a 4/4 time signature.

All the Girls (laughing)

Life is ro - mance Laugh while we dance Ah! — ah! —

All the Tenors

The second system of the score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in grand staff. The lyrics are: "Life is ro - mance Laugh while we dance Ah! — ah! —". Above the first vocal staff, it says "All the Girls" and "(laughing)". Above the second vocal staff, it says "All the Tenors". The music continues in the same key and time signature.

— ah! ah! ah! ah! ah! ah! — No fear or care

The third system of the score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in grand staff. The lyrics are: "— ah! ah! ah! ah! ah! ah! — No fear or care". The music concludes in the same key and time signature.

(laughing)

free as the air _____ Ah! _____ ah! _____ ah! ah! ah! ah! ah!

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with 'free as the air' followed by a long note, then 'Ah!' followed by another long note, and then a series of 'ah!' notes. The piano accompaniment consists of chords and moving lines in both hands.

ah! _____ If you but smile All is worth

The second system continues the vocal line with 'ah!' followed by 'If you but smile All is worth'. The piano accompaniment continues with chords and moving lines.

(laughing)

while _____ Ah! _____ ah! _____ ah! ah! ah! ah! ah! _____ Let us

2 Sopranos & 2 Contraltos
poco rit.

2 Tenors

cresc.

poco rit.

The third system features a vocal line with lyrics and a piano accompaniment. The vocal line starts with 'while' followed by a long note, then 'Ah!' followed by another long note, and then a series of 'ah!' notes. The piano accompaniment includes a 'cresc.' marking and a 'poco rit.' marking.

a tempo
very rhythmically *sfz* *sfz* *sfz* *with a swing*

laugh while we may Till the night turns to day Let us whirl in the

a tempo
very rhythmically *sfz* *sfz* *sfz* *with a swing*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one flat (B-flat). The tempo is 'a tempo' and the style is 'very rhythmically' with 'sfz' (sforzando) markings. The phrase 'with a swing' is written above the second measure of the vocal line. The lyrics are 'laugh while we may Till the night turns to day Let us whirl in the'.

very energetically and rhythmically *sfz* *sfz*

dance While we still have the chance Let our joy be as free As the

very rhythmically again *sfz* *sfz*

Detailed description: This system contains the next two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The tempo is 'a tempo' and the style is 'very energetically and rhythmically' with 'sfz' markings. The phrase 'very rhythmically again' is written above the second measure of the vocal line. The lyrics are 'dance While we still have the chance Let our joy be as free As the'.

sfz *sfz*

ships on the sea Let's turn the night time to day 0

Detailed description: This system contains the final two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The tempo is 'a tempo' and the style is 'very rhythmically' with 'sfz' markings. The lyrics are 'ships on the sea Let's turn the night time to day 0'. The piano accompaniment features a double bar line and a repeat sign in the middle of the system.

Cho. joy! to live and love, and dance to - night, All is bright

The first system of music features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "joy! to live and love, and dance to - night, All is bright". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Dynamic markings include *sfz* and *ff*.

The piano accompaniment for the first system, showing the right and left hand parts. The right hand features chords and melodic lines, while the left hand provides a steady bass line. Dynamic markings include *ff*.

Cho. sheer de - light What joy to live, for just the waltz to - night

The second system of music features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "sheer de - light What joy to live, for just the waltz to - night". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Dynamic markings include *sfz* and *ff*.

The piano accompaniment for the second system, showing the right and left hand parts. The right hand features chords and melodic lines, while the left hand provides a steady bass line. Dynamic markings include *ff*.

Cho. Let us be young and dance while we may Let's live, love, — laugh,

The third system of music features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "Let us be young and dance while we may Let's live, love, — laugh,". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Dynamic markings include *sfz* and *ff*.

The piano accompaniment for the third system, showing the right and left hand parts. The right hand features chords and melodic lines, while the left hand provides a steady bass line. Dynamic markings include *sfz*.

Cho. dance, Oh, what a time to sing, to fling, to swing to -

The first system of music features a vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics: "dance, Oh, what a time to sing, to fling, to swing to -". The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. Dynamics include *sfz* and *sf*.

Cho. -night Eyes in - vite, all is right, Oh, what a chance

The second system of music features a vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics: "-night Eyes in - vite, all is right, Oh, what a chance". The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. Dynamics include *sf*.

Cho. to let the dance ex-cite And in our joy u - nite For-get the

The third system of music features a vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics: "to let the dance ex-cite And in our joy u - nite For-get the". The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. Dynamics include *sf*.

Cho. world to-night For-get the world, *ff* the world to -

The first system of music includes a vocal line and a piano accompaniment. The vocal line consists of two staves (treble and bass clef) with lyrics: "world to-night For-get the world, *ff* the world to -". The piano accompaniment is written for a grand piano with treble and bass clefs. It features a complex texture with many beamed notes and dynamic markings including *ff*, *sfz*, and *fff*. There are also some markings like *b2.* above the piano staff.

Cho. night

Più mosso

The second system of music includes a vocal line and a piano accompaniment. The vocal line consists of two staves (treble and bass clef) with the lyric "night". The piano accompaniment is written for a grand piano with treble and bass clefs. It features a complex texture with many beamed notes and dynamic markings including *ff*, *sfz*, and *fff*. The tempo marking "Più mosso" is placed above the piano staff.

Cho.

The third system of music includes a vocal line and a piano accompaniment. The vocal line consists of two staves (treble and bass clef) which are mostly empty. The piano accompaniment is written for a grand piano with treble and bass clefs. It features a complex texture with many beamed notes and dynamic markings including *ff*, *sfz*, and *fff*.

Star Of Love

Words by
Wm LE BARON

Music by
FRITZ KREISLER

Piano

The piano introduction consists of two staves. The right hand plays a series of chords with a wavy line indicating a tremolo effect. The left hand plays a simple bass line with eighth notes.

Man - y years a - go at a mas - quer - ade

The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is on two staves, continuing the tremolo chords from the introduction.

Sang a Span-ish lov - er a ser - e - nade

The vocal line continues on a single staff. The piano accompaniment remains consistent with the tremolo chords.

When I heard him sing, I knew I loved him true But

The vocal line concludes on a single staff. The piano accompaniment continues with the tremolo chords.

quick - ly I for - got as all fair maid - ens do, ——— For

how should I have known, that lov - er of mine ———

Dressed as trou - ba - dour of a gay de - sign ———

Would one day be he that I would love for aye And yet now I re -

poco rit.

-call the song he sang that day — A song to his maid, his

love to be, And this the song he sang to me. Oh,

Love Star, — shine down on a beau-ti-ful maid —

Hark to — the strains of my glad ser-e-nade —

Star Of Love

Bring her — man - y lov - ers to woo her You know that your

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The lyrics are "Bring her — man - y lov - ers to woo her You know that your". The piano accompaniment is written in two staves (treble and bass clefs) and features a prominent triplet pattern in the right hand, with the number '3' above the notes. The left hand provides a steady harmonic accompaniment.

mag - ic com - mands are the kind that must be o - beyed — For

The second system continues the musical score. The vocal line lyrics are "mag - ic com - mands are the kind that must be o - beyed — For". The piano accompaniment maintains the triplet pattern in the right hand and the harmonic accompaniment in the left hand.

rubato
lov - ers — who'd be hap - py are un - der your care —

The third system includes the tempo marking *rubato* above the vocal line. The lyrics are "lov - ers — who'd be hap - py are un - der your care —". The piano accompaniment continues with the triplet pattern and harmonic accompaniment.

Smile down — keep them ev - er a - way from des - pair —

The fourth system concludes the musical score. The lyrics are "Smile down — keep them ev - er a - way from des - pair —". The piano accompaniment continues with the triplet pattern and harmonic accompaniment.

If you do — they will al-ways re - main true As all the

world, we've been told, loves a lov - er, they all love — you.

Refrain

poco rit. Oh, star of love way up in the sky *a tempo* Ban - ish all

poco rit. sad - ness *a tempo* Make that mer - ry twin - kle in your eye

Star Of Love

dolce

Fill us with glad - ness Up in the heav - ens a - bove

pp poco rit. *con passione cresc.*

Send out your mes - sage of love For all our hap - pi - est days,

a tempo

We owe to you Oh! - star Ah! Ah! Ah!

Ah!

Star Of Love

SONG (Anne and Chorus)

"A GIRL, A MAN, A NIGHT, A DANCE"

FRITZ KREISLER

Allegretto grazioso

ANNE

There always have been many the-o-ries Of

mf

how a girl may win a man A night in June, a

gold - en moon Have helped a lot since time be - gan, A

stroll a - long a leaf - y, lone - ly path May oft - en start a lov - ing
cresc.

sigh — But that is old and far too sim - ple

now that There's some-thing new to try A girl, a *poco rit.*

REFRAIN

man, a night, a dance — And mu-sic that is live - ly, what a chance
à tempo, con ritmo

— For Cu-pid When the daz-zing lights are shin-ing in their eyes And they are

swept a - way From cares of day. A girl, a man, a night, a dance,

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- No won - der when com - bined they do - en - trance - completely Now the

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest at the beginning, followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

girls are in sight And you men are all right, So let's all of us dance to -

The third system continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth and quarter notes. The piano accompaniment continues with the same rhythmic pattern.

CHORUS
 night. A girl, a man, a night, a dance, - And music that is live - ly, what a chance

poco rit *a tempo*

The chorus section begins with the word "CHORUS" in all caps. The vocal line starts with a quarter rest, followed by eighth and quarter notes. The piano accompaniment features a more active eighth-note bass line and chords in the right hand. The tempo markings "poco rit" and "a tempo" are placed below the piano part.

Cho. — For Cu-pid When the daz - ling lights are shining in their eyes And they are

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "For Cu-pid When the daz - ling lights are shining in their eyes And they are". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

Cho. swept a - way From cares of day. A girl, a man, a night, a dance, —

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "swept a - way From cares of day. A girl, a man, a night, a dance, —". The piano accompaniment maintains the same rhythmic pattern as the first system.

Cho. — No wonder when com-bined they do — entrance — completely. Now the girls are in sight And you

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "No wonder when com-bined they do — entrance — completely. Now the girls are in sight And you". The piano accompaniment continues with the same rhythmic pattern.

Cho. men are all right So let's all of us dance to - night. night.

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "men are all right So let's all of us dance to - night. night.". The piano accompaniment includes dynamic markings such as *mf* and *fz*. The system ends with a double bar line and repeat signs.

I'm In Love

(Phil)

Words by
Wm LE BARON

Music by
FRITZ KREISLER

Andante

Voice

p

She speaks to me of love, With

espress

Piano

words I prize all else a - bove Yet

hard - ly I be - lieve my sen - ses now, Or

that the past she may re - deem -

poco rit.
I stand as in a dream I'm in

poco rit.

Refrain
Slow waltz time

love with the one girl for me

p-f

I'm as hap - py as man e'er can be,

She's di - vine she is mine,

All the world is gay all is

bright. There is noth - ing can keep us a -

-part For I know she's the girl of my

heart Now I'll quick - ly for - get all the

oth - ers I've known For the girl that I love a -

- lone For the girl that I love for my

molto rit.

cresc. *ff molto rit.*

1

own. I'm in love for my own.

2

ACT III

№ 19

DUET (Anne and Dickie) "THE SECOND VIOLIN"

FRITZ KREISLER

Allegro moderato

Anne

Dickie

If we be - longed to a

ff *f* *p*

Anne

Dickie

band Not all could ex-pect to play the

f *sfz* *sfz* *sfz* *p* *p*

Anne

Dickie

So - los In man - y arts the

sfz *sfz* *sfz* *sfz*

Anne

Dickie

sec - ond parts Are played by the stars, you'll a -

sfz

Anne

Dickie

-gree, And you are a star to

sfz

Anne

Dickie

The best of tune would be me

molto cresc.

ff *sfz*

Anne *thin* With just a first Vi - o -

Dickie

sfz sfz sfz p

Anne -lin The oth - er parts you're

Dickie

sfz sfz

Anne sure to need, The first do not al - ways

Dickie

poco rit. poco rit.

*sharply and with concise rythm
a tempo*

Anne
lead, So dear, Don't for - - get that a se - cond vi - o -

REFRAIN

a tempo

Dickie
Don't for - - get that a se - cond vi - o -

*sharply and with concise rythm
a tempo
con ritmo*

Anne
- lin May be worth twice as much as the

Dickie
- lin May be worth twice as much as the

Anne
rest It's a rule that is true the wide world o - - ver That the

Dickie
rest It's a rule that is true the wide world o - - ver That the

Anne first is not al - ways the best An - y time when the

Dickie first is not al - ways the best An - y time when the

Anne Or-ches-tra is play - - ing, You will note when the mu - sic be-

Dickie Or-ches-tra is play - - ing, You will note when the mu - sic be-

Anne -gins, That the se - cret is in the com - bi - na -

Dickie -gins, That the se - cret is in the com - bi - na -

cresc. molto *sfz*

cresc. molto *sfz*

cresc. molto *sfz*

Anne
-tion And we can't all be first Vi - o - lins

Dickie
-tion And we can't all be first Vi - o - lins

Anne

Dickie

sfz **Giocoso**

Anne

Dickie

sfz *L.H.* *f* *ff*

⊕ After repetition jump to Coda ⊕ for Chorus and Dance

CODA

ad libitum

Anne
 Girls
 CHORUS
 Men (Tenors)

Don't for - get that a sec - ond vi - o - lin _____ May be

Don't for - get that a sec - ond vi - o - lin _____ May be

CODA

Anne
 Cho.

worth twice as much as the rest. _____ It's a

worth twice as much as the rest _____ It's a

Anne

rule that is true the wide world o - - ver that the

Cho.

rule that is true the wide world o - - ver that the

The first system of the musical score consists of four staves. The top staff is for Anne, the second for the Chorus, and the bottom two for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for both Anne and the Chorus are 'rule that is true the wide world o - - ver that the'. The piano accompaniment features a steady bass line and chords in the right hand.

Anne

first is not al - ways the best _____ An - y

Cho.

first is not al - ways the best An - y

The second system of the musical score continues with four staves. The top staff is for Anne, the second for the Chorus, and the bottom two for piano accompaniment. The lyrics for Anne are 'first is not al - ways the best _____ An - y' and for the Chorus are 'first is not al - ways the best An - y'. The piano accompaniment continues with similar harmonic support.

Anne

time when the Or-ches-tra is play - ing, You will

Cho.

time when the Or-ches-tra is play - ing, You will

ad libitum

Anne

note when the mu - sic be - gins ————— That the

Cho.

note when the mu - sic be - gins ————— That the

Anne
se - cret is in the com - bi - na - tion And we

Cho.
se - cret is in the com - bi - na - tion And we

molto creso.

cresc. molto

sfz

Anne
can't all be first Vi - o - lins

Cho.
can't all be first Vi - o - lins

DANSE

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The system contains four measures of music with various chordal textures and melodic lines.

Second system of musical notation, continuing the piece with four measures. It includes a prominent melodic line in the treble clef and a supporting bass line.

Third system of musical notation, featuring four measures. The music continues with complex chordal structures and melodic movement.

Fourth system of musical notation, containing four measures. The notation shows a mix of chords and moving lines in both staves.

Fifth system of musical notation, the final system on the page, consisting of four measures. It concludes the musical phrase with sustained chords and melodic fragments.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes various notes, rests, and dynamic markings such as *v* (accents) and *f* (forte).

Second system of musical notation, continuing the piece with similar notation and dynamic markings.

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

Fourth system of musical notation, marked with *cresc. molto* (crescendo molto) above the first measure. It includes dynamic markings *sfz* (sforzando) and *f* (forte).

Fifth system of musical notation, concluding the page with a final *sfz* (sforzando) marking.