

HENRY W. SAVAGE OFFERS

THE MERRY WIDOW

MUSIC BY

FRANZ LEHAR

ARRANGED FOR
THE PIANO BY

H.M. HIGGS



ARCHIE GUNN

CHAPPELL & Co. Ltd.
37 West Seventeenth St.
LONDON NEW YORK MELBOURNE

45

THE MERRY WIDOW.

New Musical Play.

ADAPTED FROM THE GERMAN OF
VICTOR LÉON AND LEO STEIN.

LYRICS BY
ADRIAN ROSS.

MUSIC BY
FRANZ LEHAR.

ARRANGED FOR THE PIANO
BY
H. M. HIGGS.

VOCAL SCORE \$2.00.

Chappell & Co. Ltd.

CHAPPELL & CO., LTD.,
37 WEST SEVENTEENTH STREET,
LONDON. NEW YORK. MELBOURNE.

All rights reserved under International Copyright Act. Public Performance of this work or any part of it strictly forbidden. Applications for performing rights must be made to Henry W. Savage, 144 W. 43rd St. N.Y.

New Edition Copyright MCMVII by Chappell & Co. Ltd.
Chappell & Co. Ltd. 37 West 17th St., New York, London and Melbourne.

Produced by Mr. HENRY W. SAVAGE.

THE MERRY WIDOW.

Dramatis Personæ.

BARON POPOFF (<i>Marsovian Ambassador</i>)	Mr. ROBERT GRAHAM.
NATALIE (<i>his Wife</i>)	Miss LOIS EWELL.
PRINCE DANILO (<i>Embassy Attaché</i>)	Mr. DONALD BRIAN.
SONIA GLAWARD (<i>A Young Widow</i>)	Miss ETHEL JACKSON.
VICOMTE CAMILLE DE JOLIDON	Mr. WILLIAM C. WEEDON.
MARQUIS DE CASCADE	Mr. WALTER C. WILSON.
M. RAOUL DE ST. BRIOCHE	Mr. CHARLES MEAKINS.
M. KHADJA (<i>Of the Embassy</i>)	Mr. HARRY HYDE.
MALITZA (<i>his Wife</i>)	Miss MARGARET DALRYMPLE.
GENERAL NOVA KOVICH (<i>Of the Embassy</i>)	Mr. F. J. Mc CARTHY.
OLGA (<i>his Wife</i>)	Miss FRANCES CAMERON.
NISCH (<i>Messenger of Embassy</i>)	Mr. FRED FREAR.
PRASKOVIA	Miss BLANCHE RICE.
AN ENGLISHMAN	Mr. HARRY MEYERS.
FIFI	Miss EVA BENNETT.
LOLO	Miss AURORA PIATT.
DODO	Miss PAULINE WINTERS.
JOU-JOU	Miss MARION ARMSTRONG.
FROU-FROU } (<i>Girls at Maxim's</i>)	Miss JEAN WARD.
CLO - CLO	Miss CLARA TICHENOR.
MARGOT	Miss PORTIA BELMA.
ZO - ZO	Miss CUYLER DUVAL.
SAPHO	Miss THERESA VAN BRUNE.

Synopsis of Scenery.

ACT I. THE MARSOVIAN EMBASSY, IN PARIS.

ACT II. GROUNDS OF SONIA'S HOUSE, NEAR PARIS.

ACT III. MAXIM'S RESTAURANT, PARIS.

THE MERRY WIDOW.

Contents.

Act I.

1.	OPENING CHORUS	(Now, ladies and gentlemen)	1
1 ^a	BALL-MUSIC		8
2.	DUET (<i>Natalie and Camille</i>)	"A Dutiful Wife" (We are alone, there's no one here).	9
3.	ENTRANCE SONG (<i>Sonia</i>) AND CHORUS In <i>Marsovia</i> "	(Gentlemen, I pray! We cannot tear ourselves away)	17
3 ^a	BALL-MUSIC		29
4.	SONG (<i>Danilo</i>)	"Maxim's" (My Fatherland, it is for thee)	30
5.	SONG (<i>Camille</i>)	"Home" (If I could go with you beyond the distant blue).	38
6.	FINALE	(Ladies, choice! that's the univer- sal voice).	44

Act II.

7.	OPENING CHORUS AND	(I bid you wait here for a minute)	75
	SONG (<i>Sonia</i>)	"Vilia" (There once was a Vilia)	82
8.	DUET (<i>Sonia and Danilo</i>)	"The Cavalier" (Hallo, maiden! see him ride)	91
9.	MARCH-SEPTET	"Women" (Oh, the women! Oh, the women!)	98
10.	DUET (<i>Sonia and Danilo</i>)		105
11.	DUET (<i>Natalie and Camille</i>) AND	(Oh, say no more!)	112
	ROMANCE (<i>Camille</i>)	"Love in my heart" (Love in my heart awaking)	115
12.	FINALE	(Ha, ha, ha! Well, gentlemen, what is your will?)	123

Act III.

13.	OPENING SCENE.		162
13 ^a	CAKE WALK.		163
14.	SONG (<i>Zoso</i>) SIX GIRLS AND CHORUS	"The Girls at Maxim's" (We are little Paris ladies)	165
15.	DANCE (<i>Fifi</i>) AND CHORUS	"Butterflies" (We are dear little butterflies)	169
16.	SONG (<i>Nisch</i>) AND CHORUS	"Quite Parisian" (I was born, by cruel fate, in a little Balkan State)	174
17.	VALSE DUET (<i>Sonia and Danilo</i>).	"I love you so" (Though I say not what I may not let you hear)	182
18.	FINALE	(You may study her ways as you can)	187

THE MERRY WIDOW.

Act I.

No.1.

OPENING CHORUS

Words by
ADRIAN ROSS

Arr. for Piano by H.M.HIGGS,
On Melodies by Franz Lehár

Prestissimo

Piano

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The score begins with a *Prestissimo* tempo marking. The first system includes a *f* (forte) dynamic marking. The second system includes a *fz* (forzando) dynamic marking. The third system includes a *fz* dynamic marking. The fourth system includes a *rit.* (ritardando) marking. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and various articulation marks such as accents and slurs.

Marcia

The first system of musical notation for 'Marcia' consists of two staves. The upper staff is in treble clef and contains a melody with several accents (v) and slurs. The lower staff is in bass clef and contains a bass line with a steady eighth-note rhythm. The dynamic marking *mf* is placed at the beginning of the first measure.

The second system of musical notation continues the piece. It features two staves with similar melodic and bass line patterns. The upper staff includes several accents (v) and slurs. The lower staff maintains the eighth-note bass line.

The third system of musical notation continues the piece. It features two staves with similar melodic and bass line patterns. The upper staff includes several accents (v) and slurs. The lower staff maintains the eighth-note bass line.

The fourth system of musical notation continues the piece. It features two staves. The upper staff contains several triplet markings (3) and slurs. The lower staff contains several triplet markings (3) and slurs. The dynamic marking *f* is placed at the beginning of the first measure, and *ff* is placed at the beginning of the fourth measure. The system concludes with the dynamic marking *p animato*.

The fifth system of musical notation continues the piece. It features two staves. The upper staff contains several triplet markings (3) and slurs. The lower staff contains several triplet markings (3) and slurs. The dynamic marking *mf* is placed at the beginning of the third measure. The system concludes with the dynamic marking *mf*.

St. Brioche

Now

Allegretto

la - dies and gen - tle-men real - ly I think that the du - ty's mine, To

The first system of the 'Allegretto' section features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are 'la - dies and gen - tle-men real - ly I think that the du - ty's mine, To'. The piano accompaniment starts with a bass clef and a dynamic marking of *p*. The music is in 4/4 time and consists of five measures.

speak our thanks to our host - ess, But speak - ing is not in my line. And so I'll

The second system continues the 'Allegretto' section. The vocal line has a treble clef and a key signature of one sharp. The lyrics are 'speak our thanks to our host - ess, But speak - ing is not in my line. And so I'll'. The piano accompaniment has a bass clef and dynamic markings of *fz* and *mf*. The music is in 4/4 time and consists of five measures.

try but ve-ry brief-ly, To ex-press what I want to chief-ly, To the

The third system continues the 'Allegretto' section. The vocal line has a treble clef and a key signature of one sharp. The lyrics are 'try but ve-ry brief-ly, To ex-press what I want to chief-ly, To the'. The piano accompaniment has a bass clef and dynamic markings of *p* and *rit.*. The music is in 4/4 time and consists of five measures.

Moderato

charm - ing Bar-on - ess... Pop - off, Join in a heart - y toast with

The first system of the 'Moderato' section features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are 'charm - ing Bar-on - ess... Pop - off, Join in a heart - y toast with'. The piano accompaniment starts with a bass clef and a dynamic marking of *p*. The music is in 4/4 time and consists of five measures.

Natalie

me!

I

Three times three to Baroness Popoff, Hail her a - gain with three times three!

Three times three to Baroness Popoff, Hail her a - gain with three times three!

Three times three to Baroness Popoff, Hail her a - gain with three times three!

mf

Allegro

thank you dou - bly for your kind - ness That you so heart - i - ly ex -

p

rit

allargando

press, It makes me proud both as your host - ess And as a

rit

animato

true Am - bas - sa - dress. This par - ty has a dou - ble

mf *p*

rit.

mean - ing, For when your pleasure you e - vince, You hon - or our sovereign, His

p

Tempo di Mazurka

High - ness, Mar - so - via's great....., and no - ble Prince. Your

p

kind ex - pres - sions will con - tent him, For when I bid you come to

mf

dance, Un - worth - i - ly I rep - re - sent him; Im Mar - so - via, here in

p *f*

Nat. France. Your kind expressions will con-tent him, For when I bid you come to dance Un-

Syl. We hope it will not dis-con-tent him, If we should bless the luck-y chance That

Pras. We hope it will not dis-con-tent him, If we should bless the luck-y chance That

Olga. We hope it will not dis-con-tent him, If we should bless the luck-y chance That

Cam. We hope it will not dis-con-tent him, If we should bless the luck-y chance That

Khad. We hope it will not dis-con-tent him, If we should bless the luck-y chance That

St.B. We hope it will not dis-con-tent him, If we should bless the luck-y chance That

Cas. We hope it will not dis-con-tent him, If we should bless the luck-y chance That

Nov. We hope it will not dis-con-tent him, If we should bless the luck-y chance That

Cho. We hope it will not dis-con-tent him, If we should bless the luck-y chance That

We hope it will not dis-con-tent him, If we should bless the luck-y chance That



Nat. worth - i - ly I rep - re - sent him, I'm Mar - so - via here in France.

Syl. sends you now to rep - re - sent him, As Mar - so - via here in France.

Pras. sends you now to rep - re - sent him, As Mar - so - via here in France.

Olga. sends you now to rep - re - sent him, As Mar - so - via here in France.

Cam. sends you now to rep - re - sent him, As Mar - so - via here in France.

Khad. sends you now to rep - re - sent him, As Mar - so - via here in France.

St.B. sends you now to rep - re - sent him, As Mar - so - via here in France.

Cas. sends you now to rep - re - sent him, As Mar - so - via here in France.

Noo. sends you now to rep - re - sent him, As Mar - so - via here in France.

Cho. sends you now to rep - re - sent him, As Mar - so - via here in France.

sends you now to rep - re - sent him, As Mar - so - via here in France.

p *rit.* *f*

Allegro Moderato

BALL - MUSIC

No. 1a

Walzer

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'Walzer' and begins with a dynamic marking of *mf*. The first system includes a *mf* marking. The second system includes a *p* marking. The third system includes a *mf* marking. The fourth system includes a *f* marking. The fifth system includes a *f* marking. The score features various musical notations including slurs, accents, and dynamic markings.

A DUTIFUL WIFE

No 2.

DUET — Natalie and Camille.

Words by
ADRIAN ROSS.Arr. for Piano by H.M.HIGGS,
On Melodies by Franz Lehár.

Allegro moderato

Natalie

We are a - lone, there's no - one

Camille

here! I'd wish to be so al - ways, dear! I've something I must say to

Nat.

you, There's something that I must tell you too! No, please!

Cam.

I can - not list - en to words like these!

rit.

Copyright MCMVII by Chappell & Co.

All rights reserved under International Copyright Act. Public performance of all or any part of this work strictly forbidden.

Application for right of performance must be made to Mr Henry W. Savage, 144 W. 43rd St. N.Y.

a tempo

Nat.

Cam.

That,

Yet you can hear them, tho' I am still,— I long to say them, and I will,— I will!

pp a tempo

dear - est friend, is what I have dreaded. Its time this was end-ed—

Was end-ed?

pp

Its time you were wed - ded!

Allegretto

A wife for me? That can-not be; For

p

a tempo

I beg of you, dear, You will not tell me

you are my love, the love..... for me!

rit.

mf

rit.

pp a tempo

Allegretto moderato

what I must not hear! For I am a du - ti - ful wife, An -

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over the first measure. The piano accompaniment includes a *pp* dynamic marking and a *rit.* marking. The bass line contains several chords marked with a double bass clef and a star symbol.

oth - er is lord of my life. It brings but trou - ble and dan - ger To

The second system continues the musical score. The vocal line and piano accompaniment are shown. The piano accompaniment features a *rit.* marking and a *p* dynamic marking. The bass line includes chords marked with a double bass clef and a star symbol.

list - en to love from a strang - er. My vows I can nev - er re - call, So

The third system of the musical score. The vocal line and piano accompaniment are shown. The piano accompaniment includes a *p* dynamic marking. The bass line contains chords marked with a double bass clef and a star symbol.

what is the end of it all, But sor - row and per - il and strife, When

The fourth and final system of the musical score. The vocal line and piano accompaniment are shown. The piano accompaniment includes a *p* dynamic marking and a *pp* dynamic marking. The bass line contains chords marked with a double bass clef and a star symbol.

rit. *a tempo*

I am a du - ti - ful wife? I lose if I love.... you, and what are you

rit. *mf a tempo* *dim.*

win - ning? Ah, break off this fol - ly while yet it's be - gin - ning! Take

rit. *p* *rit.* *pp*

care, take care! my friend, beware! And do not play With fire to - day! Stamp

mf *pp*

out the brand Ere it is fanned, Or from its sleep The flame may leap! Tho' it

pp *p*

may be but a child - ish game, Yet you may set your house a - flame! The blaze you

mf

start May sear your heart! Play not with fire then, friend, Be - ware! Yes,

p *pp*

Cam.

Allegretto Moderato

you are a du - ti - ful wife; It goes to my heart like a knife! But

spite of the bars that may sev - er, I love you, and love you for ev - er! And

f *p*

tho' we are al - ways a - part, The love will live on in my

heart Un - til I grow old in the strife, While

you are - a du - ti - ful wife! I know there is per - il, but yet I would

dare..... it! To lose you for ev - er, ah! how could I bear.... it! Take

care, take care! My friend, beware! And do not play With fire to -
I mean to dare - I mean to dare, Though

day! Stamp out the brand Ere it is fanned, Or
du - ty bars the way; But du - ty's call, That

from its sleep The flame may leap! Though it may be but a child - ish
is not all - Love has a word to say.

game, Yet you may set your house a -
You will love me yet, Take care, Be - ware,

flame! The blaze you start May sear your
And in your heart The flame will start!

mf *p*

heart! Play not with fire, then, friend, Take care!
For love will bid you dare, And then you will not care!

f

rit * *rit* * *rit* * *rit* *

IN MARSOVIA

ENTRANCE SONG — Sonia and Chorus

No 3.

Allegro

Piano.

fp

pp

con 2da

p

cresc.

mf

f

dim.

Tempo di Mazurka

Sonia
Gentlemen, I pray! How polite you are!

Cascada
We cannot tear our-selves a-way! From our ev'ning

p

What things you say! Stop it, pray! No more now, kindly

St. Brioche
We're dazzled by your beauty's ray, Groping blind - ly!

star!

ca * ca *

Son. Gen-tle-men! Now, don't re-peat it, pray!

St.B. Our heart-felt hom-age let us pay! Be-fore our rul-ing

Cas. Our heart-felt hom-age let us pay! Be-fore our rul-ing

Cho. *Male Chorus* Our heart-felt hom-age let us pay! Be-fore our rul-ing

Son. You real-ly are too good to me, you are! I hav-en't been in

St.B. star, Our fair - - es star!


Cas. star, Our fair - - es star!

Cho. star, Our fair - - es star!

Mazurka

Son.  *pp a tempo*

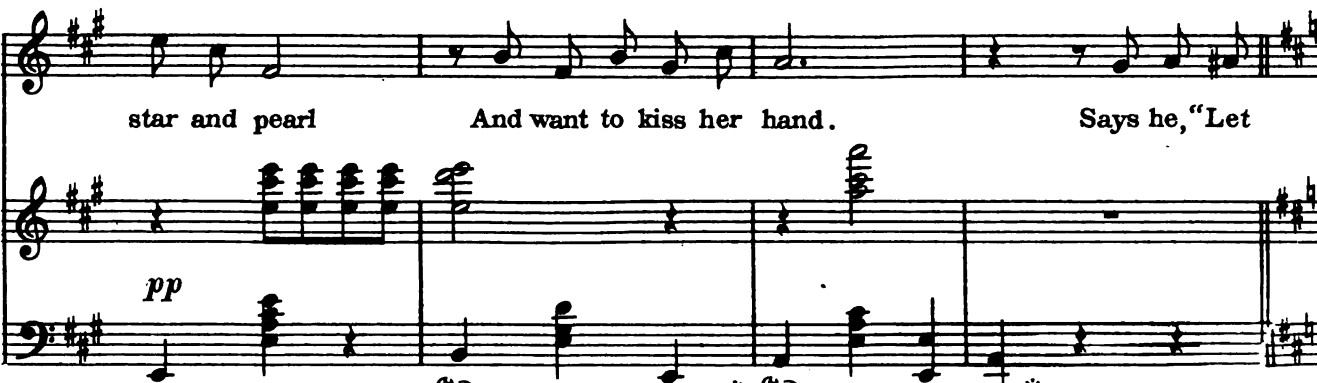
Pa- ris long, And when I meet a man I'm al-ways say- ing

Son.  *pp a tempo*

something wrong, I'm so Mar- so- vi - an! For when a man would

Son.  *mf* *p*

wed a girl In my own na- tive land, He doesn't call her

Son.  *pp*

star and pearl And want to kiss her hand. Says he, "Let

Animato

Son. 

us get married now, We are both growing big, My fa - ther has a cow, And your

mf *cresc.* *f.* *f.*

2. * *rit.*

Son. 

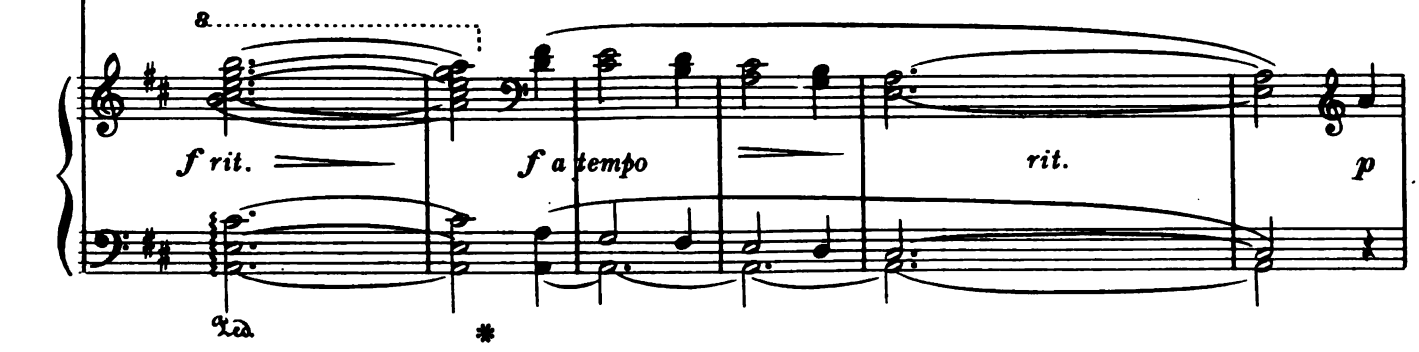
moth - er has a pig." That's how it's done, you know, For

St.B. *Oh!*

Cas. *Oh!*

Cho. *Oh!*

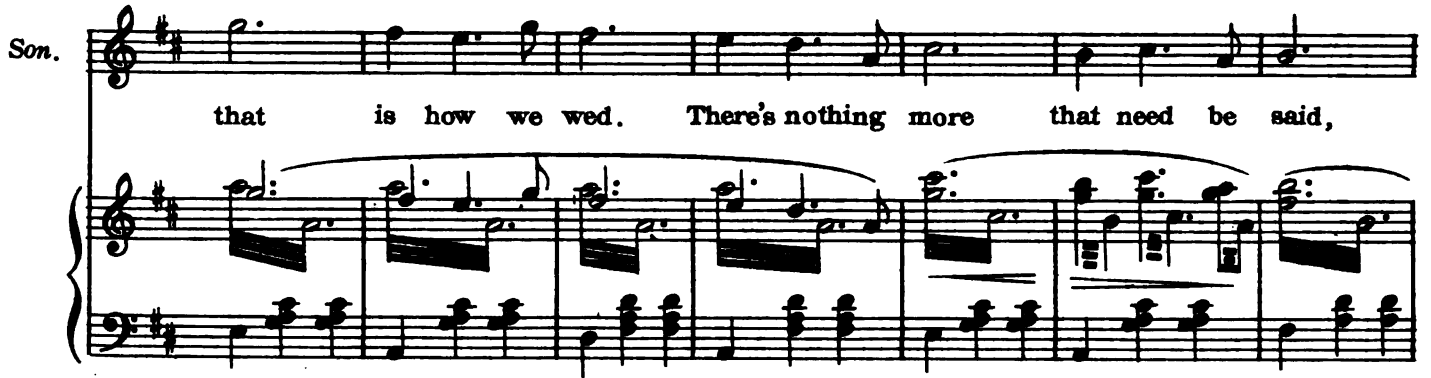
rit.



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

2. * *rit.*

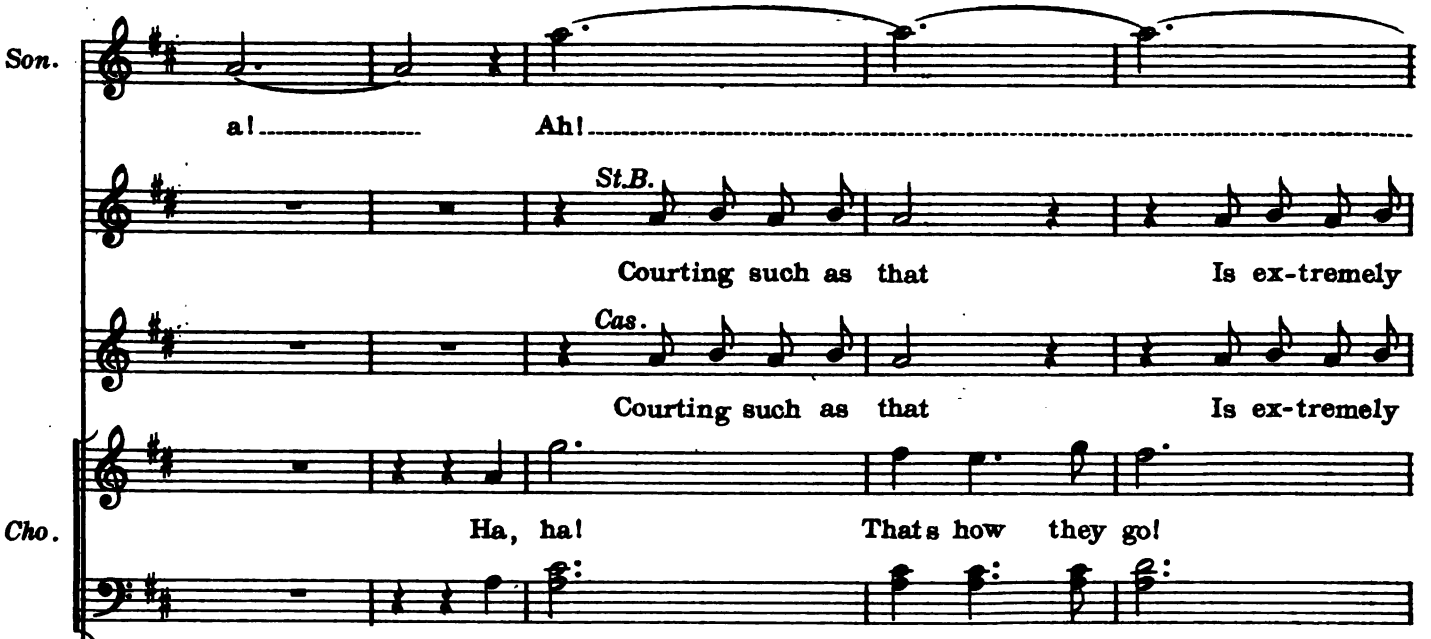
Valse

Son. 

that is how we wed. There's nothing more that need be said,

Son. 

But ask Pa - pa and dear Mam - ma, That's how we mar - ry in Mar - so - vi -

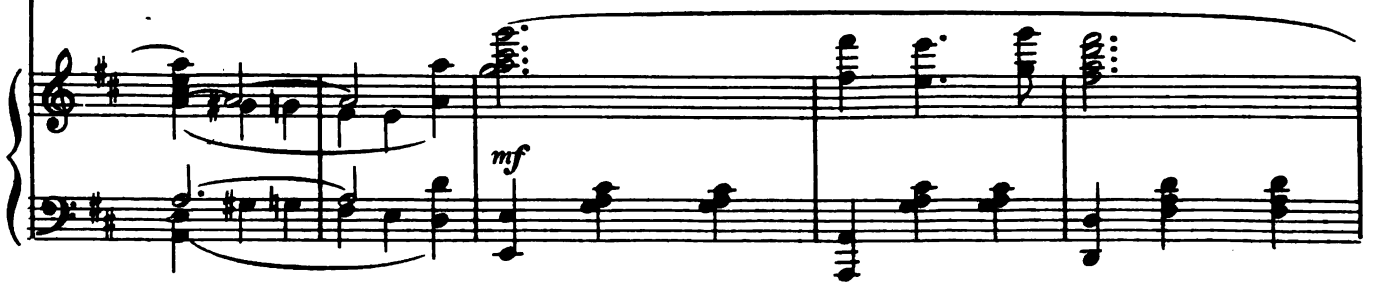
Son. 

al. Ah!

St.B. Courting such as that Is ex-tremely

Cas. Courting such as that Is ex-tremely

Cho. Ha, ha! That's how they go!



Son. Look out for mon - - ey, then ask Pa -

St.B. flat We don't do it so

Cas. flat We don't do it so

Cho. We do it so real-ly you know

Son. pa, When you're in Mar-so-vi - al

St.B. When you are

Cas. When you are

Cho. Tell us some more of your

Allegro

f a tempo

Son.
rit.
With us a marriage

St.B.
mar - ried, Tell us what then?

Cas.
mar - ried, Tell us what then?

Cho.
wo - men and men! When they are married, Well, what then?

The first system of music features a vocal line for the Soprano (Son.) and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "With us a marriage". The piano accompaniment consists of chords and a melodic line. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part includes a section marked "rit." (ritardando) with a dotted line above it.

Mazurka

Son.
is for life. We dont admire di - vorce. If someone courts an -

St.B. *pp*
Real - - ly? Tru - - ly?

Cas. *pp*
Real - - ly? Tru - - ly?

Cho. *pp*
Real - - ly? Tru - - ly?

The second system of music is titled "Mazurka" and features vocal parts for Soprano (Son.), Soprano Alto (St.B.), Contralto (Cas.), and Chorus (Cho.), along with piano accompaniment. The vocal parts have the lyrics "is for life. We dont admire di - vorce. If someone courts an -" for the Soprano and "Real - - ly? Tru - - ly?" for the other parts. The piano accompaniment includes a section marked "pp" (pianissimo) and a section marked "rit." (ritardando). The key signature has two sharps (F# and C#), and the time signature is 4/4.

Son. oth - er's wife, He will be shot, of course. And if a wife to

St.B. If a wife is un - ru - - ly?

Cas. If a wife is un - ru - - ly?

Cho. If a wife is un - ru - - ly?

The first system of music features five vocal staves and a piano accompaniment. The vocal parts are for Soprano (Son.), Soprano Alto (St.B.), Contralto (Cas.), and Chorus (Cho.). The piano accompaniment is written for grand piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "oth - er's wife, He will be shot, of course. And if a wife to" for the Soprano; "If a wife is un - ru - - ly?" for the Soprano Alto, Contralto, and Chorus. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with some chords marked with a double bar line and a star symbol.

Son. oth - er men Should give a look or two, Her husband takes a

St.B. Then her hus - - band

Cas. Then her hus - - band

Cho. Then her hus - - band

The second system of music continues the vocal parts and piano accompaniment. The lyrics are: "oth - er men Should give a look or two, Her husband takes a" for the Soprano; "Then her hus - - band" for the Soprano Alto, Contralto, and Chorus. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with dynamics markings of *mf* and *p*. The system concludes with a double bar line and a star symbol.

tr.

Son. Ha, ha, ha, ha, ha! Just as in Mar - so - vi -

St.B. see! Ah I don't do so!

Cas. see! Ah I don't do so!

Cho. Real - ly, you know! That is not so!

The first system of the musical score features five staves. The top staff is for the Soprano (Son.), followed by Soprano Alto (St.B.), Contralto (Cas.), and Chorus (Cho.). The bottom staff is for the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The Soprano part begins with a trill (tr.) over a long note. The lyrics are: 'Ha, ha, ha, ha, ha! Just as in Mar - so - vi -'. The Soprano Alto and Contralto parts have the lyrics: 'see! Ah I don't do so!'. The Chorus part has the lyrics: 'Real - ly, you know! That is not so!'. The piano accompaniment includes a mezzo-forte (mf) dynamic marking.

Son. a, As we do *rit.* in

St.B. *rit.* A wo - man I could nev - er strike!

Cas.

Cho.

p rit.

The second system of the musical score continues with the same five staves. The Soprano part has the lyrics: 'a, As we do' followed by a ritardando (rit.) marking and the word 'in'. The Soprano Alto part has the lyrics: 'A wo - man I could nev - er strike!' with a ritardando (rit.) marking. The Contralto and Chorus parts are silent. The piano accompaniment features a piano (p) dynamic marking and a ritardando (rit.) marking.

Son. Mar - so - vi - a! Ha!

St.B. We're not in Mar - so - vi -

Cas. I'll let you beat me, if you like. We're not in Mar - so - vi -

Cho. We're not in Mar - so - vi -

mf

Son. ha!.....

St.B. a!.....

Cas. a!.....

Cho. a!.....

ff

BALL - MUSIC

No. 38

Walzer

Piano

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'Piano' and includes dynamic markings such as 'mf' and 'p'. The notation includes various musical symbols like accents, slurs, and fermatas.

MAXIM'S

Song

No.4.

Words by
ADRIAN ROSS

Arr. for Piano by H. M. HIGGS,
On Melodies by Franz Lehar.

Allegretto

The piano introduction consists of two systems of music. The first system features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. Dynamics include *f* and *con fza*. The second system continues the melody and accompaniment with dynamics *p*, *f*, and *mf*.

Danilo

p Allegretto moderato

The vocal entry begins with the lyrics "My Fa-ther-land, it is for thee, I ought to". The piano accompaniment is in the bass clef, providing harmonic support. Dynamics include *fz* and *p*.

The vocal entry continues with the lyrics "work from one to three; Though as there is -n't much to do, I". The piano accompaniment continues in the bass clef. Dynamics include *fz* and *p*. A *fza* marking is present at the end of the system.

Copyright MCMVII by Chappell & Co.

All rights reserved under International Copyright Act. Public performance of all or any part of this work strictly forbidden.

Application for right of performance must be made to Mr Henry W. Savage, 144 W. 43rd St. N.Y.

on - ly come at half - past two! But work - ing so ex - hausts a

man, And I take all the rest I can; I need a

sleep to put me right, And that's why I sit up all night! I'm

p

pp

ve - ry bu - sy at my club, We have a hun - dred on the

mf

mf

rub, I lose a thou - sand of the best, Ther'

rit. get the girls to take the rest. *p a tempo* I go off to Max - im's Where

rit. *p a tempo*

fun and fro - lic beams, With all the girls I chat - - ter, I

laugh and kiss and flat - - ter! Lo - lo, Do - do, Jou - jou, Clo -

p

-clo, Mar - got, Frou - frou! For sur - names do not mat - - ter, I

Animato

take the first to hand. And then the corks go pop, We

dance and nev - er stop, The la - dies smile so sweet - ly, I

catch and kiss them neat - - ly, —Lo - lo, Do - do, Jou - jou, Clo -

-clo, Mar - got, Frou - frou, Till I for - got com - plete - ly My

dear old Fa - ther - land. Then I re - fresh my ja - ded brain With lit - tle

f *p* *pp*

sup - pers and cham - pagne. And look in - to the la - dies' eyes, Till

they and I are close al - lies! So in a glass of gold - en wine, An en - tente

cor - di - ale I sign; For I can do that sort of

thing As well as a - ny oth - er king! Then

p

pp

I al-low the love - ly sex, To wear my arms a - round their necks, And

mf

mf

give the wai-ter at the door An or-der for a doz - en more! I'm

rit.

p

rit.

p

a tempo

hap - py at Max - im's, Where fun and fro - lic beams! With

a tempo

all the girls I chat - ter, I laugh and kiss and flat - ter! Lo -

lo, Do - do, Jou - jou, Clo - clo, Mar - got, Frou - frou, For sur - names do not

Animato

mat - ter, I take the first to hand And, then the corks go pop! We

f *p*

dance and nev - er stop; The la - dies smile so sweet - ly, I

catch and kiss them neat - ly, Lo - lo, Do - do, Jou - jou, Clo -

clo, Mar - got, Frou - frou, Till I for - get com - plete - ly My

dear old Fa - ther - land.

Allegro

38
HOME.
Song.

No.5.
Words by
ADRIAN ROSS.

Arr. for Piano by **H.M.HIGGS**
On Melodies by **Franz Lehár.**

Allegretto

Piano introduction in 2/4 time, key of D major. The piece begins with a forte (*fz*) dynamic, followed by piano (*p*), mezzo-forte (*mf*), and piano-piano (*pp*) dynamics. The melody is in the right hand, and the accompaniment is in the left hand.

Camille

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "If I..... could go with you, Be - yond the dis - tance blue,"

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "To some fair land un - known, Where we were all a - lone,"

Vocal line and piano accompaniment for the third line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "No more.. would I de - mand, Than with you hand in hand"

Copyright MCMVII by Chappell & Co

All rights reserved under International Copyright Act. Public performance of all or any part of this work strictly forbidden.

Application for right of performance must be made to Mr Henry W. Savage, 144 W. 43rd. St. N.Y.

To wan - der through that ma - gic land..... That is the ma - gic that

pp

fills the hap - py home; The stormy world may be wild as o - cean

foam, We shall not care what the wea - ry world may do,

You're all the world to me, and I to you.....

più lento

Ah, that is all to live for tru - ly, Can hap - pi - ness be

found else - where? On - ly the sun and sky a - bove,

p Smil - ing on me and her I..... love! *mf* Ah, when the world is

all un - ru - ly, One re - fuge we can find from care,

rit.

It is the home, It is our home, and happi - ness is there, yes there!

rit.

Allegretto

p *mf* *pp*

Yet all.... the love - ly dream, Is but... a bub - ble's gleam,

A rain - bow's mag - ic ray, That breaks and... fades a - way;

pp

The home . I thought so fair, We find... not a - ny - where,

'Tis but a cas - tle in the air..... That is the vi - sion of

pp

hap - pi - ness at home, But in the search for it vain - ly we may

roam! The world is cold that we have to wan - der through,

Though you're the world to me, and I to you.....

The first system of the score features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Though you're the world to me, and I to you.....". The piano accompaniment is in grand staff (treble and bass clefs), with the right hand playing chords and the left hand playing a rhythmic accompaniment of eighth notes.

You're all my

The second system continues the vocal line with the lyrics "You're all my". The piano accompaniment includes dynamic markings *mf* and *p*, and a tempo marking *Allegro*. There are also some performance instructions like *rit.* and *pp* in the piano part.

world, I'm the world to you!.....

The third system features the vocal line with the lyrics "world, I'm the world to you!.....". The piano accompaniment includes dynamic markings *mf animato* and *p*. The tempo marking *Allegro* is also present.

The fourth system shows the piano accompaniment for the final part of the piece. It includes dynamic markings *pp*, *rit.*, and *p*. The piano part concludes with a final chord and a fermata.

FINALE.—Act I.

No. 6.

BALL-MUSIC

Tempo di Valse

Piano

mf

Tempo di Marcia

Male Chorus

Cho.

La-dies' choice! That's the u - ni - ver - sal voice! So, Madame, may I de - mand The

La-dies' choice! That's the u - ni - ver - sal voice! So, Madame, may I de - mand The

Tempo di Marcia

mf

Cho.

high - est hon - or of your hand? One dance - just one a - lone To call my ve - ry own!

high - est hon - or of your hand? One dance - just one a - lone To call my ve - ry own!

f

Cho

Supreme - ly hap - py I should be If you had cho - sen me!

Supreme - ly hap - py I should be If you had cho - sen me!

mf

Sonia

Gen - tle - men, Tho' of course I like to dance with a - ny, What am I to

p *f*

Son

say - to ten? I can - not take so ma - ny. I had best sit

p

Son

out the dance, Give the oth - er girls a chance. There are part - ners here in

p *f*

Son. plenty!

St.B. (aside) *più animato*

Not with millions, sweet and twenty! They're getting ve-ry press-ing now, I must

Cho. *Male Chorus*

Just a dance! On-ly one! Just a sin-gle dance!

Just a dance! On-ly one! Just a sin-gle dance!

f *più animato*

St.B.

put them off some-how— Yes, I'll put them off some-how.

f *Allegro*

St.B. *Più lento*

They're like flies a-round the hon-ey,

Più lento *p*

Tempo di Marcia Mod'to *Cas.*

St.B.

They shall not get the wid-ow's mon - ey. I

Cas.

say, don't you know this is wrong of you, It's con-duct that grieves us and pains. If

Cas. *St.B.*

you do not dance, what are we to do But go off and blow out our brains? You

St.B.

wo - men go in for a vote, they say, And want to be e - qual with man; And

St.B.
now that to night is e - lec - tion day, You won't give a vote when you can!

Cas.
Then pray re -

St.B.
Then do not spurn me! E - lec - tor! May I ask your vote and

Cas.
turn me! E - lec - tor! May I ask your vote and

8.

St.B.
voice? Give your vote te Saint Brio-che! I am the

Cas.
voice? Mind and plump for Cas-ca-da! I am the

8.

St.B. par - ty de - serv - ing your choice! Give your vote to

Cas. par - ty de - serv - ing your choice! Mind and plump for Cas - ca - da!

Cho. Male Chorus Don't you vote for
Don't you plump for Cas - ca - da!

f *fs*

St.B. *Son.*
I'm

St.B. Saint Brio - che! I am the par - ty de - serv - ing your choice!

Cas. I am the par - ty de - serv - ing your choice!

Cho. Saint Brio - che! I am the par - ty de - serv - ing your choice!
I am the par - ty de - serv - ing your choice!

f *pp*

Son.

not a po - lit - i - cal la - dy, I hate giv - ing votes, and all

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It contains the lyrics 'not a po - lit - i - cal la - dy, I hate giv - ing votes, and all'. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

Son.

that! It makes a man do what is sha - dy, And

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'that! It makes a man do what is sha - dy, And'. The piano accompaniment includes a dynamic marking of *f* (forte) towards the end of the system.

Son.

ru - ins a wo - man's best hat! But now as you're all of you

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'ru - ins a wo - man's best hat! But now as you're all of you'. The piano accompaniment includes dynamic markings of *f* (forte) and *pp* (pianissimo).

Son.

stand - ing, And say that you won't leave me still, I'll

The fourth system concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'stand - ing, And say that you won't leave me still, I'll'. The piano accompaniment continues with chords and a bass line.

Son.
do what you all are de - mand - ing: You ask me to vote - and I

Son.
will! I have to think before I give my

St.B.
Then do not spurn me!

Cas.
Then pray re - turn me!

Son.
voice! Now in what di - rec - tion Shall I make se - lec - tion? Who is the

Son. par - ty de - serv - ing my choice? Now in what di - rec - tion Shall I make se -

St.B. Look in my di -

Cas. I'm up for e - lec - tion!

Cho. Male Chorus Look in my di -

I'm up for e - lec - tion!

Son. lec - tion? Who is the par - ty de - serv - ing my choice?

St.B. rec - tion! I am the par - ty de - serv - ing your choice!

Cas. I am the par - ty de - serv - ing your choice!

Cho. rec - tion! I am the par - ty de - serv - ing your choice!

I am the par - ty de - serv - ing your choice!

Allegretto

Son.

Well, then, gen - tle - men, You have been nom-i - na - ted for e -

pp

Son.

lec - tion: Then I'll vote— The die is

f

animato

Danilo. (brings in ladies)

cast! Help has come to me at last!

Ladies. (off)

La-dies' choice! Ladies' choice!

f animato

Tempo di Valse

Dan.

Oh, come a - way, a - way! Mu - sic is call - ing..... With its

p *rit* *atempo*

Dan.

ma - gic..... charm en - thrall - ing!.... To its ring - ing and sing - ing You

mf *pp*

Dan.

lift your feet, Fol - low the chime of the time Of the waltz - 's beat!

mf *p* *mf*

Dan. *rit* *a tempo*

Oh, come a - way, a - way! Mu - sic is play - ing,.... Lin - ger not, vain -

fs *rit* *mf a tempo*

Dan.

- - ly de - lay - ing,.... Take your part - ners,.... choice is free!

mf *p*

*1 Lady (to a Man)**(both dance off)*

Will you please, Sir, dance with me?

Sonia
For the

Son.
night of the ball will go by,..... And the dawn will be cold in the

Son.
sky..... Let us cap - ture our joys as they fly,.....

Son.
 Soon will they fade..... and die!..... There's a charm in the

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "Soon will they fade..... and die!..... There's a charm in the". The piano accompaniment includes dynamic markings of *f* and *p*.

Son.
 thrill of the strings,..... Like the beat of the doves with their wings,.....

The second system continues the vocal line and piano accompaniment. The lyrics are: "thrill of the strings,..... Like the beat of the doves with their wings,.....". The piano accompaniment features a steady rhythmic pattern.

Son.
 Then a - way! No de - lay! Let us dance while we may, For our plea - sure will

The third system continues the vocal line and piano accompaniment. The lyrics are: "..... Then a - way! No de - lay! Let us dance while we may, For our plea - sure will". The piano accompaniment includes a *rit.* (ritardando) marking.

Son. *a tempo*
 end with day!.....

Ladies
 Take your— part - ners don't de - lay!

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "end with day!....." and "Take your— part - ners don't de - lay!". The piano accompaniment includes a *f a tempo* marking and features a series of chords with upward-pointing accents.

Son. Oh, come a - way, a - way! Mu - sic is call - ing,..... With its
Dan. Oh, come a - way, a - way! Mu - sic is call - ing,..... With its
St.B. Oh, come a - way, a - way! Mu - sic is call - ing,..... With its
Cas. Oh, come a - way, a - way! Mu - sic is call - ing,..... With its
Cho. Oh, come a - way, a - way! Mu - sic is call - ing,..... With its

The first system of the musical score includes five vocal staves (Soprano, Alto, Tenor, Contralto, and Chorus) and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "Oh, come a - way, a - way! Mu - sic is call - ing,..... With its". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Son. ma - gic..... charm en - thrall - ing!.... To its ring - ing and sing - ing You
Dan. ma - gic..... charm en - thrall - ing!.... To its ring - ing and sing - ing You
St.B. ma - gic..... charm en - thrall - ing!.... To its ring - ing and sing - ing You
Cas. ma - gic..... charm en - thrall - ing!.... To its ring - ing and sing - ing You
Cho. ma - gic..... charm en - thrall - ing!.... To its ring - ing and sing - ing You

The second system of the musical score continues with the same five vocal parts and piano accompaniment. The lyrics are: "ma - gic..... charm en - thrall - ing!.... To its ring - ing and sing - ing You". The musical notation and piano accompaniment are consistent with the first system.

Son. lift your feet, Follow the chime of the time of the waltz-s beat. Oh, come a-way, a-

Dan. lift your feet, Follow the chime of the time of the waltz-s beat. Oh, come a-way, a-

St.B. lift your feet, Follow the chime of the time of the waltz-s beat. Oh, come a-way, a-

Cas. lift your feet, Follow the chime of the time of the waltz-s beat. Oh, come a-way, a-

Cho. lift your feet, Follow the chime of the time of the waltz-s beat. Oh, come a-way, a-

Son. way! Mu - sic is play - ing,.... Don't you hear what..... it is

Dan. way! Mu - sic is play - ing,.... Don't you hear what..... it is

St.B. way! Mu - sic is play - ing,.... Don't you hear what..... it is

Cas. way! Mu - sic is play - ing,.... Don't you hear what..... it is

Cho. way! Mu - sic is play - ing,.... Don't you hear what..... it is

Son. say - ing?..... To the dance, make..... no de - lay - ing!

Dan. say - ing?..... To the dance, make..... no de - lay - ing!

St.B. say - ing?..... To the dance, make..... no de - lay - ing!

Cas. say - ing?..... To the dance, make..... no de - lay - ing!

Cho. say - ing?..... To the dance, make..... no de - lay - ing!

The first system of the musical score features five vocal staves (Soprano, Dan., St. B., Cas., and Chorus) and a piano accompaniment. All vocal parts have the lyrics "say - ing?..... To the dance, make..... no de - lay - ing!". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and melodic lines.

Son. Till the night shall be gone Our..... dance goes on..... (aside)

Dan. Till the night shall be gone Our..... dance goes on..... Not

St.B. Till the night shall be gone Our..... dance goes on.....

Cas. Till the night shall be gone Our..... dance goes on.....

Cho. Till the night shall be gone Our..... dance goes on.....

The second system of the musical score features five vocal staves and a piano accompaniment. The lyrics for the vocal parts are: "Till the night shall be gone Our..... dance goes on..... (aside)" for Soprano, "Till the night shall be gone Our..... dance goes on..... Not" for Dan., "Till the night shall be gone Our..... dance goes on....." for St. B., "Till the night shall be gone Our..... dance goes on....." for Cas., and "Till the night shall be gone Our..... dance goes on....." for the Chorus. The piano accompaniment continues with chords and melodic lines.

Dan.
 one of them must have her hand,..... For

Dan.
 that would grieve my Fa - ther - land..... I mean to

Dan.
 make the game too hot. For flies a - round the honey-pot!.....

Picc. *Picc.*

Dan. *St.B.*
 Give
Cas. (to Son.)
 Ma - dame, you have not spok - en!

St.B. me a word as tok - en! *Son.* Yes, now the time has

Son. come to choose. *Dan. (aside)* I'll have to try some clev - er

Dan. ruse. *Son.* Dear me! what shall I an - swer?

Nat. (with Camille) May I pre - sent you a danc - - er? *Dan.* Oh, con - found! An -

Nat.

You

Dan.

oth - er hang - ing round!

p *f* *p*

Marcia Moderato

Nat.

see him dance the pol - ka, I've tried him.. and I know; He

pp

Nat.

al - so knows the ma - zur - ka, I've tried him, and it's....

f_s

Nat.

so. He's e - ven stu - died the cake walk, I've

f *pp*

Nat.
 tried him long a - go! And as a part - ner in a waltz, He's

Nat.
 sim - ply with - out a - ny faults. So pray re - turn him, And do not

Nat.
 spurn him! But kind - ly let him have your vote and voice! Won't you plump for

Nat.
 Jo - li - don! Give your vote to Jo - li - don! He is the part - ner de - serv - ing your

Son.
An-oth-er
choice! He is the

Nat.

St B.
Give your vote to Saint Briochel I am the

Cas.
Wont' you plump for Cas-ca-da? I am the

Men
Men
Don't you vote for Jo - li - don! I am the
Don't you vote for Jo - li - don!

Son.
can - di - date wait - ing my choice!

Nat.
par - ty de - serv - ing your choice!

Camille
Pray say, Ma - dame, your choice I

St B.
par - ty de - serv - ing your choice!

Cas.
par - ty de - serv - ing your choice!

Men.
par - ty de - serv - ing your choice!

Allegro

Son. (sees Dan.)

I rath - er think - may - be -

Cam.
am!

Son. rit. (aside) *rit.*

If I must give my an - swer, My cho - sen part - ner will be

Son. *a tempo*

he Who does - nt seem to no - tice me!

Son. (to Dan.) *Dan.* *rit.*

Will you be my dan - cer? I? No, Ma - dame, I do not

Allegro Moderato

Dan. dance! *Son.* In fact, you don't care for the

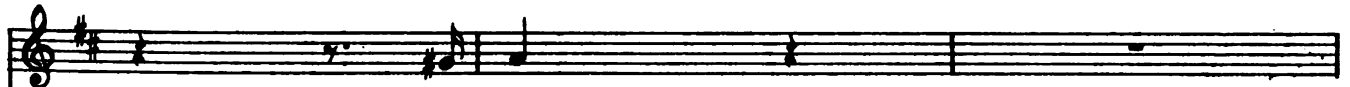
pp

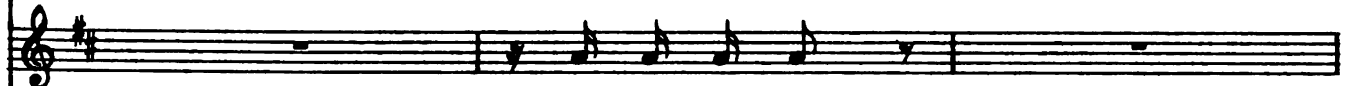
Son. chance? *Dan.* Don't care? Oh, no! My dance, you told me


p

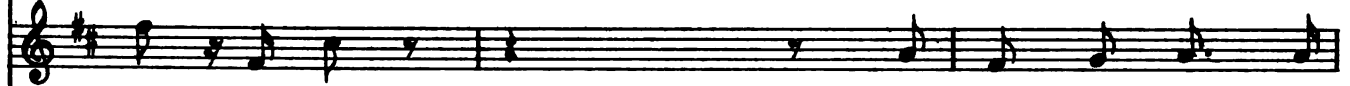
Dan. so! *Son.* I did! What then? *Dan.* The dance is mine then, gen - tle -


Dan. men, I can do what I like with it, As I think


Son.  Of cource!


Nat.  What does he mean?

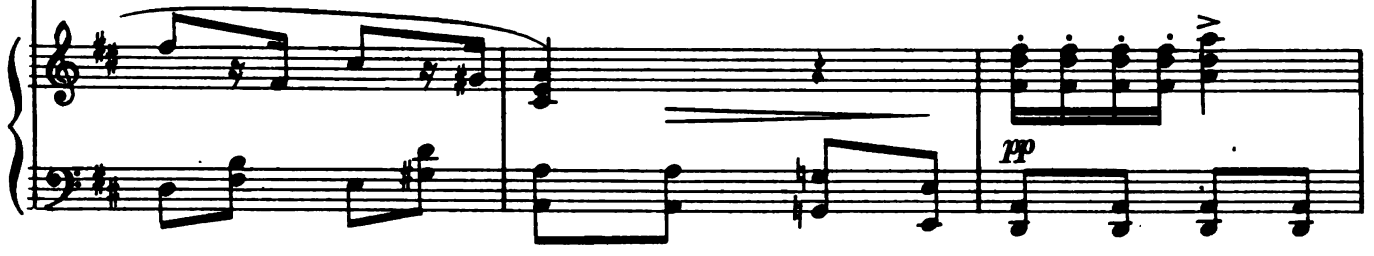
Cam.  What does he mean?

Dan.  fit! That's so? This dance, for which I

St.B.  What does he mean?

Cas.  What does he mean?

Men.  What does he mean?



pp

Dan  now ex - press my thanks, Is worth at least two thou - sand francs!



mf

Dan.
 Yours the dance may be, If you'll give two thousand francs to me For charity!

rit.

rit. *mf* *a tempo*

Can.
 Two thousand francs?

Dan.
 It's going, -go - ing No ad - vance?

St.B.
 Two thousand francs?

Cas.
 Two thousand francs? But for a dance?

(to St.B.)

Men
 Two thousand francs?

p *mf*

(aside)
 Dan. It on - ly needs a lit - tle tact!

(to Cas.)
 St. B. Two thousand francs! He must be cracked!

Cas. Two thousand francs!

Men. Two thousand francs!

cresc. *mf* *rit.* *f*

(to Son.)
 Dan. Now you see, gra - cious la - dy, what I say! Your a - dor - ers

St. B. It's sim - ply sil - ly!

Cas. Two thou - sand francs!

Men. Two thou - sand francs! It's sim - ply sil - ly!

pp

Dan.

all grow chil - ly, When you call on them to pay. They love you

p

Dan.

and a - dore, But love their mon - ey more. And that's the

mf *mf*

Dan. (*Son. turns away.*) (*Cam. to Nat.*)

sort of man they raise In no - ble mod - ern, days. I

rit.

Allegro

Cam.

can - not let him put me off so. It's two thou - sand francs - that I will

p *p*

Nat. (Seizes his arm)
 You're in love with her?

Cam. Surprised
 pay You told me so your-

pp *ores -*

Nat. (draws him away)
 You must come a-way! (Exeunt)

Cam. self -

cen - do *f* *rit.*

Valse *Dan.*
 The last is gone, And you are free, And now,

pp

Dan. *Son*
 ma - dame, per - haps You'll have the dance with me? Now

Son. *Dan.*

I must de - cline! The dance is mine, As you will al - low.

mf *p*

Son.

Thank you, I do not dance - At least not now!

rit. *Dan.*

Hark to the mu - sic there at the ball! Will you not fol - low its

rit. *mf* *pp*

Dan.

call ?

Valse Moderato

pp

Piano accompaniment for the first system. The music is in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with chords. A first ending bracket is present above the first two measures. Performance markings include *mf* and *a tempo*.

Vocal line and piano accompaniment for the second system. The vocal line begins with the lyrics "No, I will not!" and is marked *Son.* and *Tempo di Valse*. The piano accompaniment includes dynamic markings *mf*, *a tempo*, and *p*. A first ending bracket is shown above the piano part. Performance markings include *mf*, *a tempo*, and *p*.

Piano accompaniment for the third system. The music is marked *mf con tenerezza* and *poco a poco cresc.*. The right hand has a melodic line with slurs and accents, while the left hand has a simple bass line. Performance markings include *mf con tenerezza* and *poco a poco cresc.*.

Vocal line and piano accompaniment for the fourth system. The vocal line has the lyrics "You're a ve - ry bad man, But" and is marked *Son.*. The piano accompaniment includes dynamic markings *mf*. Performance markings include *Son.* and *mf*.

Son.

(She takes his arm)

Dan.

dance like an an gel I do what I can

(The Curtain falls slowly)

(Both dance off)

f *sempre più*

forte et molto animato

Presto

End of Act I.

Act II.

No 7.

OPENING CHORUS

and SONG: (Sonia) "VILIA."

Polonaise

Piano.

The musical score is written for piano and consists of five systems of music. The first system is labeled 'Polonaise' and 'Piano.' and begins with a forte (*f*) dynamic. The second system continues the piece with a piano (*p*) dynamic. The third system features a piano (*p*) dynamic. The fourth system continues with a piano (*p*) dynamic. The fifth system concludes the piece with a forte (*f*) dynamic. The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), a 3/4 time signature, and dynamic markings. There are also some performance instructions like accents and slurs. Some notes in the bass clef of the first system have a '2a' marking below them, and there are asterisks under some notes in the second system.

The piano introduction consists of two systems of music. The first system features a treble clef with a melody of eighth and sixteenth notes, and a bass clef with a rhythmic accompaniment of chords and eighth notes. A dynamic marking of *f* (forte) is present. The second system continues the melody and accompaniment with similar rhythmic patterns.

Sonia. Allegretto moderato

The first system of the vocal melody and piano accompaniment. The vocal line begins with the lyrics "I bid you wait here for a minute, And". The piano accompaniment features a treble clef with chords and a bass clef with a melodic line. Dynamic markings include *f* (forte) and *rit.* (ritardando). A *p* (piano) marking is also present.

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "you will see Our own Mar-so-vian dance, when they be-gin it,". The piano accompaniment continues with chords and a melodic line. A *pp* (pianissimo) marking is present.

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics "Just as it would be, you un-der-stand, In our own na-tive land." The piano accompaniment features chords and a melodic line.

Vivace

f
2a

f

f *p* *f*

p *f* *f* *p*

f *p* *f*

All'to

Chorus vocal parts (Soprano, Alto, Tenor, Bass) with lyrics "Ah!"

All'to

Piano accompaniment for the first system

Chorus vocal parts (Soprano, Alto, Tenor, Bass) with lyrics "Ah!"

Piano accompaniment for the second system

Chorus vocal parts (Soprano, Alto, Tenor, Bass) with lyrics "Ah!"

Piano accompaniment for the third system

f

Ah!

Cho.

Ah!

This system contains the first system of music. It includes a vocal line with a melodic line and two vocal parts (Soprano and Bass) with lyrics "Ah!". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. The key signature has one flat, and the time signature is 4/4. The first measure is marked with a forte *f* dynamic.

ff

Ah!

Cho.

Ah!

This system contains the second system of music. It includes a vocal line with a melodic line and two vocal parts (Soprano and Bass) with lyrics "Ah!". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. The key signature has one flat, and the time signature is 4/4. The first measure is marked with a fortissimo *ff* dynamic.

f

Ah!

Cho.

Ah!

This system contains the third system of music. It includes a vocal line with a melodic line and two vocal parts (Soprano and Bass) with lyrics "Ah!". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. The key signature has one flat, and the time signature is 4/4. The first measure is marked with a forte *f* dynamic.

Vivace

Cho. Hei - a - ho!

Down in dear Mar - so - via, that's the way we go,

Vivace

Cho. Hei - a - ho!

In the good old fash - - ion, danc - ing to and fro,

Cho. Hei!

Gai - ly sing - ing and light - ly spring - ing,

Hei!

Cho. Maid - ens danc - ing and cym - bals ring - ing! Gai - ly

Hei!

Cho. sing - - ing and light - ly spring - ing, Maid - ens

Hei! Down in

Cho. danc - - ing and cym - bals ring - ing! Down in

Cho.

dear Mar - so - via, So we go!----- Hei!
dear Mar - so - via, So we go!----- Hei!

The first system consists of three staves. The top two staves are vocal lines for a choir, with lyrics "dear Mar - so - via, So we go!----- Hei!". The bottom staff is the piano accompaniment, featuring a steady bass line and chords in the right hand.

All'to moderato

Sonia.

Now sing our dear Mar -

The second system features a vocal line for Sonia with the lyrics "Now sing our dear Mar -". The piano accompaniment includes a series of chords in the right hand and a melodic line in the left hand.

so - vian rhyme, A bal - lad made in old - en time, The sto - ry

The third system continues the solo part with lyrics "so - vian rhyme, A bal - lad made in old - en time, The sto - ry". The piano accompaniment features a more active melodic line in the left hand.

all our chil - dren know, A - bout a Vil - ia long a - go.

The fourth system concludes the solo part with lyrics "all our chil - dren know, A - bout a Vil - ia long a - go." and is marked "attacca". The piano accompaniment is marked "p" (piano).

VILIA.

Song.

Words by
ADRIAN ROSS.

Arr. for Piano by H.M.HIGGS,
On Melodies by Franz Lehár.

The musical score is arranged in three systems. The first system shows the vocal line starting with a whole note rest, followed by a half note 'There' with a fermata. The piano accompaniment begins with a piano (*p*) dynamic, featuring a triplet of eighth notes in the right hand and a simple bass line in the left hand. The second system contains the first line of lyrics: 'once was a Vil - ia, A witch of the wood, A hunt - er be -'. The piano accompaniment continues with a piano (*p*) dynamic, marked with a forte (*f*) hairpin. The third system contains the second line of lyrics: 'held her a - lone as she stood. The spell of her beau - ty up -'. The piano accompaniment is marked with a mezzo-forte (*mf*) dynamic. The score concludes with a short piano accompaniment fragment at the bottom right.

on him was laid; He look'd and he long'd for the mag - ic - al maid!

rit.

pp rit.

For a sudden trem - or ran, Right thro' the love-be-wil - der'd man,

pp a tempo

pp a tempo

And he sighed as a hap-less lov - er can. "Vil - ia, O Vil - ia! the

mf rit.

p

con fza

witch of the wood! Would I not die for you, dear, if I could!

Vil - - ia, O Vil - - ia, my love and my bride!" *p* Soft - - ly and

sad - ly he sighed..... *mf* "Vil - ia, O Vil - ia, the witch of the *f*

wood! *f* Would I not die for you, dear, if I could? *pp poco lento* Vil - ia, O

Vil - ia, my love and my bride!" *rit.* Soft - ly and sad - ly he sighed.....

The wood - maid - en

p a tempo *fz* *p* *fz* *p*

smiled, and no an - - swer she gave, But beck - ond him in - - to the

shade of the cave; He nev - - er had known such a rap - tur - ous

mf

bliss, No maid - en of mor - tals so sweet - ly can kiss!

rit. *pp* *rit.*

pp a tempo

As be - fore her feet he lay, She van - ished in the wood a -

pp a tempo

way, And he called vain - ly till his dy - ing day!

p
"Vil - ia, O Vil - ia! the witch of the wood, Would I not die for you,

p

con Ra

dear, if I could? Vil - ia, O Vil - ia, my love and my bride!"



p Soft - ly and sad - ly he sighed. *mf* "Vil - ia, O Vil - ia! the

f witch of the wood, *f* Would I not die for you, dear, if I could?

pp poco lento Vil - ia, O Vil - ia, my love and my bride!" *rit.* Soft - ly and sad - ly he

mf sigh'd, *p* Sad-ly he sighed, *morendo* Vil - - ia!

Vivace

Cho.

Hei-a - ho!

Down in dear Mar - so - via, that's the way we go, In the good old

Vivace

Cho.

Hei - a - ho!

fash - ion danc - ing to and fro, Gai - ly sing - ing and

Cho.

Hei!

light - ly spring - ing! Maid - ens. danc - ing and cym - bals

Hei! Hei!

Cho. ring - ing, Gai - ly sing - ing and light - ly spring - ing,

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of two staves: a soprano staff with the lyrics 'Hei! Hei!' and a choir staff with the lyrics 'ring - ing, Gai - ly sing - ing and light - ly spring - ing,'. The piano accompaniment is written for a grand piano with treble and bass clefs, featuring dynamic markings of *ff* and *p*.

Hei! Down in

Cho. Maid - ens danc - ing and cym - bals ring - ing, Down in

The second system of music continues the vocal line and piano accompaniment. The vocal line has a soprano staff with the lyrics 'Hei! Down in' and a choir staff with the lyrics 'Maid - ens danc - ing and cym - bals ring - ing, Down in'. The piano accompaniment includes dynamic markings of *ff* and *p*.

dear Mar - so - via, So we go!..... Hei!

Cho. dear Mar - so - via, So we go!..... Hei!

The third system of music concludes the vocal line and piano accompaniment. The vocal line has a soprano staff with the lyrics 'dear Mar - so - via, So we go!..... Hei!' and a choir staff with the lyrics 'dear Mar - so - via, So we go!..... Hei!'. The piano accompaniment includes a dynamic marking of *ff*.

91
THE CAVALIER.

DUET — Sonia and Danilo.

No. 8.

Words by
ADRIAN ROSS

Arr. for Piano by H.M.HIGGS,
On Melodies by Franz Lehár.

Allegretto

ff

(Sonia)

Hal - lo, maid - en, See him ride! See the horseman pranc - ing!

pp

Has he come to choose a bride From the maid - ens danc - ing?

pp *mf*

Look up, maid - en, mark him well! Leave the danc - ers lone - ly,

pp

Copyright MCMVII by Chappell & Co.

All rights reserved under International Copyright Act. Public performance of all or any part of this work is strictly forbidden

He may like you, who can tell, If he sees you on - ly!

(Danilo)
So she glanc - es - shy and sly, And she meets the horseman's eye!

(Sonia)
Not a word she says, but still, He can take her if he will!

Più lento
Sil - ly, sil - ly cav - a - - lier! He can nei - ther see nor

rit.

hear; Sil-ly, sil-ly horse-man! Ride up-on your course, man,

p rit.

a tempo

Sil-ly, sil-ly cav-a-lier! He that will not when he

a tempo *mf* *pp*

may, When he wills it shall have nay,

rit. *a tempo*

Sil-ly, sil-ly horseman! Ride up-on your course, man, Sil-ly, sil-ly cav-a-lier!

rit. *a tempo* *mf*

Animato

Allegretto

(Sonia)

Hal - lo! Here he comes a - gain! See his charg - er wheel - ing!

Now he seems a love - lorn swain, Beg - ging and ap - peal - ing!

But the maid - en, calm and cool, Sings and does - nt care... now!

pp

rit.

"Cav - a - lier, if you're a fool, I am not, - so there now!"

pp

fp

(Danilo)

So the horseman laughs, "All right!" "If you won't, why, then good night!"

pp

Pret - ty maid - en, now good bye, - Take an - oth - er, so will I!"

mf

rit.

a tempo

Più lento

(Sonia)

Sil - ly, sil - ly cav - a - lier! You can nei-ther see nor

Più lento

rit.

hear! Sil - ly, sil - ly horse - man! Ride up - on your course, man!

(Danilo)

Clev - er, clev - er horse - man! That's the pro - per course, man!

p rit.

a tempo

Sil - ly, sil - ly cav - a - lier! He that will not when he

Clev - er, clev - er cav - a - lier! You may take it as you

a tempo

mf

pp

may, When he wills it, shall have nay!

may, I shall love and ride a - way!

rit. *a tempo*

Sil-ly, sil-ly horseman, Ride up-on your course, man, Sil-ly, sil-ly cav - a - lier!

Clev-er, clev-er horseman, That's the proper course, man, Clev-er, clev-er cav - a - lier!

pp rit. *mf a tempo* *mf*

mf

Allegro mod'to

(Sonia) *rit.* *Allegro*

Sil-ly, sil-ly horse-man! Ride up-on your course, man! Sil-ly, sil-ly cav - a - lier!

rit. *Allegro* *f* *ff*

WOMEN.

MARCH—SEPTET.

No. 9.

Words by
ADRIAN ROSS.

Arr. for Piano by H.M. HIGGS,
On Melodies by Franz Lehár.

Tempo di Marcia

Danilo

Oh, the

All

Danilo

All

Danilo

wo - men! Oh, the wo - men! How to win them—Tell us, pray! That's an

Popoff

art I'm ra - ther dim in, For there is no pa - tent way! Winning

cresc. *f* *p*

2a * 2a * 2a *

Copyright MCMVII by Chappell & Co.

All rights reserved under International Copyright Act. Public performance of all or any part of this work strictly forbidden.

Application for right of performance must be made to Mr Henry W. Savage, 144 W. 43rd St. N.Y.

All *Pop.* *All* *Dan. & Pop.*

wo men - Winning women - For their lovers - How's it done? That's what no - bo - dy dis -

All *Dan.*

cov - ers, Not e - ven an Ed - i - son! With one you have to flirt and flatter -

All *Pop.*

So and so and so and so! And look un - ut - ter - a - bly at her -

All *St.B.*

So and so and so and so! An - oth - er likes you when you blus - ter -

All *Cas.*
 So and so and so and so! And while you beat her you can trust her—

All *Dan.*
 So and so and so and so! One asks for ten - der - ness un - flagging—

All *Pop*
 So and so and so and so! An - oth - er's al - ways rag - ging, nag-ging—

All *Cas.* *Animato*
 So and so and so and so! An - oth - er likes in - ces - sant laughter—

pearls,..... Courting girls, girls, girls, girls, girls!..... With her

ff *p*

♩ * *♩* * *♩* *

(Spoken) Oh, the women! Darling women!

fair flaxen hair, eyes of blue,..... She's a long way too know-ing for

p

♩ * *♩* *

(Spoken) Oh, the women! Blow the women!

you..... She is dark, or she's fair, She may smile or may

cres *cen* *do*

♩ * *♩* *

frown- Nev - er mind, you will get done brown!.....

f *f*

♩ * *♩* * *♩* *

pearls,..... Courting girls, girls, girls, girls, girls!..... With her

cres - cen - do ***f*** ***p***

(Spoken) Oh, the women! Darling women!

fair flax-en hair, eyes of blue,..... She's a long way too

cres - cen - do ***f***

(Spoken) Oh, the women! Blow the women!

know - ing for you!..... She is dark, or she's fair, She may

f

smile or may frown- Nev-er mind, you will get done brown!.....

No.10.

Duet.(Sonia and Danilo.)

I.

Allegretto

Piano

The musical score is for a piano piece in 2/4 time, marked 'Allegretto'. It consists of six systems of staves. The first system is a grand staff with a treble and bass clef, starting with a piano (*pp*) dynamic. The second system continues the piece with a piano (*p*) dynamic. The third system features a piano (*pp*) dynamic and includes a first ending marked with a double bar line and a repeat sign. The fourth system has a piano (*p*) dynamic and includes accents (*>*) over several notes. The fifth system also has a piano (*p*) dynamic. The sixth system concludes the piece with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and ornaments.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and a dynamic marking *p*. Bass staff has a rhythmic accompaniment. A rehearsal mark $\alpha\alpha$ and an asterisk $*$ are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. A dynamic marking *pp* is present in the treble staff. A rehearsal mark $\alpha\alpha$ and an asterisk $*$ are present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and a dynamic marking *p*. Bass staff has a rhythmic accompaniment.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and a dynamic marking *mf*. Bass staff has a rhythmic accompaniment. A dynamic marking *p* is present in the treble staff. A dynamic marking *rit.* is present in the bass staff. A dynamic marking *pp* is present in the treble staff. A rehearsal mark $\alpha\alpha$ and an asterisk $*$ are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and a dynamic marking *f*. Bass staff has a rhythmic accompaniment. A dynamic marking *f* is present in the treble staff. A rehearsal mark $\alpha\alpha$ and an asterisk $*$ are present below the bass staff.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with a long slur over the first two measures. The bass clef part contains a steady eighth-note accompaniment. A dynamic marking *p* is present in the third measure of the bass line.

Second system of musical notation. The treble clef part features a more active melodic line with slurs. The bass clef part continues with the eighth-note accompaniment. The instruction *sempre più animato et cresc.* is written across the middle of the system.

Third system of musical notation. The treble clef part shows a continuation of the melodic development. The bass clef part maintains the eighth-note accompaniment. A dynamic marking *f* is visible in the third measure of the bass line.

Fourth system of musical notation. The treble clef part continues with the melodic line. The bass clef part maintains the eighth-note accompaniment. A dynamic marking *f* is visible in the first measure of the bass line.

Fifth system of musical notation. The treble clef part features a more complex melodic line with slurs. The bass clef part continues with the eighth-note accompaniment. Dynamic markings *f* and *ff* are present in the bass line.

II.

Allegretto Modto

p *mf*

* * * *

Dan. Allegretto

He'll take you to Max -

pp

ims where fun and frolic beams!

pp

* *

* *

Moderato

Tempo di Valse Moderato

The first system of music features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The treble staff begins with a half note chord, followed by a series of eighth notes. A dynamic marking of *pp* is placed below the treble staff. A *con* marking is placed below the bass staff. A *p.* marking is placed below the treble staff. A *h* marking is placed above the treble staff.

The second system continues the musical piece. The treble staff has a melodic line with a *p.* dynamic marking. The bass staff has a harmonic accompaniment with a *p.* dynamic marking. There are two asterisk (*) markings below the bass staff.

The third system continues the musical piece. The treble staff has a melodic line with a *p.* dynamic marking. The bass staff has a harmonic accompaniment with a *p.* dynamic marking.

The fourth system continues the musical piece. The treble staff has a melodic line with a *p.* dynamic marking. The bass staff has a harmonic accompaniment with a *p.* dynamic marking.

The fifth system concludes the musical piece. The treble staff has a melodic line with a *p rit.* dynamic marking. The bass staff has a harmonic accompaniment with a *p.* dynamic marking.

Valse lente

Piano accompaniment for 'Valse lente'. The score consists of three systems of grand staff notation. The first system includes dynamic markings *ra* and ***. The second system includes the dynamic marking *pp*. The music features a mix of eighth and sixteenth notes in the right hand, with block chords and simple bass lines in the left hand.

Tempo di Valse

Vocal and piano accompaniment for 'Tempo di Valse'. It features two vocal staves and a grand staff for piano accompaniment. The vocal parts are labeled *Son.* and *Dan.*. The piano accompaniment includes the dynamic marking *pp*. The tempo is marked 'Tempo di Valse'.

Tempo di Valse

Continuation of the vocal and piano accompaniment for 'Tempo di Valse'. It features two vocal staves and a grand staff for piano accompaniment. The vocal parts are labeled *Son.* and *Dan.*. The piano accompaniment continues with block chords and simple bass lines.

First system of musical notation. It consists of three staves. The top staff is labeled "Son." and the middle staff is labeled "Dan.". Both are in treble clef with a key signature of one sharp (F#). The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp. The music features a melodic line in the upper staves and a harmonic accompaniment in the lower staff. A fermata is placed over the final note of the system. A small number "22" is written below the bass staff.

Second system of musical notation, continuing from the first. It has the same three-staff structure. The "Son." and "Dan." staves show a continuation of the melodic line. The grand staff accompaniment includes a prominent asterisk (*) below the first measure. A fermata is placed over the final note of the system.

Third system of musical notation, the final system on the page. It maintains the three-staff format. The "Son." and "Dan." staves conclude with a fermata. The grand staff accompaniment features a complex texture with many beamed notes in the right hand and a bass line in the left hand. A fermata is placed over the final note of the system.

Nat. rit. Moderato

Oh, do not doubt I feel it

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Oh, do not doubt I feel it". The piano accompaniment includes triplets and a trill. The tempo is marked "Moderato".

Nat.

too! With out your love, life will be hol - low; But

The second system continues the vocal line with the lyrics "too! With out your love, life will be hol - low; But". The piano accompaniment features a crescendo leading to a fortissimo (f) dynamic.

Nat.

hon - er tells me what to do, And when it calls me I must

The third system continues the vocal line with the lyrics "hon - er tells me what to do, And when it calls me I must". The piano accompaniment includes a piano (pp) dynamic and a change in key signature to D major.

Nat.

fol - low. Ah!

Cam.

Then may I nev - er hope to meet you?

The fourth system concludes the vocal line with the lyrics "fol - low. Ah!" and "Then may I nev - er hope to meet you?". The piano accompaniment features a piano (p) dynamic and a change in key signature to D minor.

Nat. do not tor-ture me, I en - treat you! *animato*

Cam. No more I say — I will o -

p *p animato*

Nat. It is my heart, my love, that I fear!

Cam. bey. Ah!

mf

Nat. You should not have ask'd me!

Cam. let me kiss you! For - give, for-give me dear!

f *p* *mf*

LOVE IN MY HEART

ROMANCE.- Camille.

Words by
ADRIAN ROSS.Arr. for Piano by H.M. HIGGS.
On Melodies by Franz Lehár.

Allegretto. *Camille*

Love in my heart... a-

wak - - ing, A rose - bud in..... the May,

In - to full beau - ty break - ing, Be - came a rose to -

day..... I hard - ly mark'd it bud - ding To - wards the sun a -

rit. *pp*

Cam.

Cam.

Cam.

p *mf*

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegretto'. The score includes various musical notations such as slurs, ties, and dynamic markings like 'rit.', 'pp', 'p', and 'mf'. The lyrics are written below the vocal line.

Copyright MCMVII by Chappell & Co.

All rights reserved under International Copyright Act. Public performance of all or any part of this work strictly forbidden.
C. 6140 Application for right of performance must be made to Mr Henry W. Savage, 144 W. 43rd. St. N.Y.

Cam.
 bove;..... Un - til it o - pened, flood - ing My

p *mf* *p*

* *Cam* * *Cam* *

Cam.
rit. heart with joy of love..... *a tempo* And now I know my

pp rit. *pp a tempo tranquillo* *p*

Cam *con Cam*

Cam.
 pas - sion, It can - not but..... be told!..... The

f *Cam*

Cam.
 rose that love can fash - ion, Shall bloom in spite..... of

pp *rit.* *Cam*

Cam. *animato*

cold..... My heart with song is ring - ing Like

p animato *cres -*

Cam.

birds that greet the sun,..... I know as I am

cen *do* *f*

Cam.

sing - ing, The day of love... is won!..... Oh,

Cam.

an - swer to my sing - ing, And say my love.... is

cresc. *f*

Allegretto

Nat.

Oh, Ca-mille!

Cam.

won!

Nat- a - lie!

p *dim.*

Nat.

animato

Ah! leave me,

pray!

I

animato *cres* *cen*

Nat.

know not

what

I shall do

or

say!

do

Cam.

Good bye, then,

my dar - ling -

Give me one last

f *tr.*

Nat rit
No, not here!

Cam. *Più lento*
kiss See, there's a lit-tle ar-bor

rit *Più lento pp*

Cam.
there — It can hear a kiss and will not tell!

Cam.
Our ten-der se-cret it may share When we bid a lov-ers

mf

Cam. *animato*
last fare - - well! Tho' 'tis dark a-

p animato

Cam.

round,..... There will love's light be found.....

f *rit.*

Cam. Lento *rit.*

Come to the lit - tle ar - bor here— There is nothing there to

Lento
p *rit.*

Cam. *Moderato*
Nat.

fear, My dear! I

pp

Nat.

ought not Yet I can - not re - sist you!

Nat.
No one will hear us?

Cam.
Come to the lit - tle ar - bor here. Not a soul will know I

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a natural breath mark (*Nat.*) and contains the lyrics "No one will hear us?". The piano accompaniment is marked *mf* and consists of a flowing arpeggiated pattern in the right hand and a more rhythmic bass line in the left hand.

Nat.
I must not hear! Though 'tis dark a -

Cam.
kissed you, dear! Though 'tis dark a -

The second system continues the vocal and piano parts. The vocal line has a natural breath mark (*Nat.*) and the lyrics "I must not hear! Though 'tis dark a -". The piano accompaniment is marked *p* and features a similar arpeggiated texture with some melodic movement in the right hand.

Nat.
round,..... There will love's light be found;.....

Cam.
round,..... There will love's light be found;.....

The third system concludes the vocal and piano parts. The vocal line has a natural breath mark (*Nat.*) and the lyrics "round,..... There will love's light be found;.....". The piano accompaniment is marked *s* and includes a *rit.* (ritardando) instruction at the end.

Nat.

Cam. *rit.*

Come to the lit - tle ar - bor here — There is noth - ing there to

p a tempo *rit.*

Detailed description: This system contains the first two systems of music. The top staff is a vocal line with a 'Nat.' (Natural) marking. The second staff is a vocal line with a 'Cam.' (Cantabile) marking and a 'rit.' (ritardando) marking. The lyrics are 'Come to the lit - tle ar - bor here — There is noth - ing there to'. The piano accompaniment consists of two staves (treble and bass clef). The first piano staff has a 'p a tempo' marking, and the second piano staff has a 'rit.' marking. The music is in a minor key and 4/4 time.

Nat. **Allegro**

Cam.

fear, My dear! My dear! **Allegro**

p

Detailed description: This system contains the third and fourth systems of music. The top staff is a vocal line with a 'Nat.' marking and a tempo change to 'Allegro'. The second staff is a vocal line with a 'Cam.' marking. The lyrics are 'fear, My dear! My dear! Allegro'. The piano accompaniment consists of two staves (treble and bass clef). The first piano staff has a 'p' (piano) marking. The music continues in the same key and time signature.

Detailed description: This system contains the fifth and sixth systems of music, which are piano accompaniment only. It consists of two staves (treble and bass clef). The music continues with flowing arpeggiated patterns in both hands. The system ends with a double bar line and a fermata over the final chord.

FINALE.— Act II.

No. 12.

Allegro

Sonia
Well, gen - tle -

Danilo
Ha! Ha!

Pppff
Ha! Ha!

Allegro

Piano
f

Son. men, what is your will? *Dan.* Ha! Son - ia and Camille! Ha

Pop.
Then was I blind? I saw her here!

Dan.
Son - ia and Ca - mille! My ve - ry heart stands still! The case is

p

Nat.

Im here, dear!

Dan.

ve - ry much too clear!

Pop.

Then where can be my wife?

Nat.

What's go-ing on? I'd like to know!

Cam.

There's

Pop.

Well, Im sim-ply blowed!

Dan.

Ha! Son-ia and Camille!

noth-ing wrong! Be still!

Pop.

I saw a la - dy in there just be-fore— Yes, thro' the

Son.
You are a sly Am-bas-sa-dor!

Dan.
That is what he's for!

Pop.
key-hole of the door. I hard-ly could be-lieve my

Pop.
ve-ry ears, When love un-end-ing that fel-low

mf

Son.
The la-dy- that was I!

Dan.
You, Son-ia!

Pop.
swore! I would have

p

Son.
My dear - est Ca - mille, con -

Pop.
sworn it was my wife, you know!

Son.
fess it was so! Well,

Nat.
Although it saves... me, it fills me with woe!

Cam.
Although it saves... her, I speak it in woe!

Dan.
With rage and jealous-y my heart is a - glow!

Khadja.
I can't be-lieve... it! Oh, no! Oh, no!

Nisch.
I managed ev'- rything, and got up the show!

Più lento

Son.

since the Am-bas - sa - dor sees fit To... list - en and spy at the ar-bor door,...

mf

Pray tell them all the whole truth of it, Re - peat - ing what you said in

p *rit.* *pp*

there, just be-fore! Must I de-clare it?

Cam. *Dan.*

And I have to bear it?

mf

Your Ex-cellen-cy, as I have to obey, All that I told her again I will

mf *p* *p* *mf*

Allegretto

Cam. say? *Popoff.* Love in my heart... a - wak - ing, A
(Spoken.) What will he say?

rose - bud in..... the May, In - to full beau - ty

break - ing, Be - came a rose to - day..... I hard - ly marked it

bud - ding To - ward the sun a - bove,..... Un -

til it o - pen'd, flood - ing My heart with joy of love. And

The musical score is written for voice and piano. It consists of six systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Allegretto'. The score includes various dynamics: *Cam.* (Crescendo), *Popoff.* (Piano), *(Spoken.)* (Spoken), *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *rit.* (ritardando). There are also performance markings like '92a' and '*' below the piano part. The lyrics are: 'say? Popoff. Love in my heart... a - wak - ing, A (Spoken.) What will he say? rose - bud in..... the May, In - to full beau - ty break - ing, Be - came a rose to - day..... I hard - ly marked it bud - ding To - ward the sun a - bove,..... Un - til it o - pen'd, flood - ing My heart with joy of love. And'.

Son. His face is quite a sight to

Nat. It al - most breaks my heart to

Cam. now I know my pas - sion, It can - not but..... be

Nisch. This is a sud - den pas - sion!

Khadja. She does - n't seem to scorn his

a tempo

Son. see! He thinks the song is

Nat. see - He looks at her as

Cam. told,..... The rose that love can fash - ion Shall

Nis. Now we are nice - ly sold!..... But he's a man of

Khad. pas - sion, She flirts with

rit.

Son. meant for me! Ah,

Nat. once at me! That

Cam. bloom in spite..... of cold;..... My heart with joy is

Nis. fash - ion, He is af - ter gold! In half a

Khad. him in reck - less fash - ion! Our wid - ows

pp *rit.* *atempo* *mf*

Son. no - ble Prince, I think I have won;.....

Nat. song, whose ech - o hard - ly is done,..... He sings it now.....

Cam. ring - ing Like birds that greet the sun,..... I know as I am

Nis. min - ute He has wooed and won!..... He is the man to

Khad. ra - ther hot - I'm glad my wife is not!

cresc.

Son. You'll have to speak... be - fore you've done!

Nat. as if he loved an - oth - er one!.....

Cam. sing - ing The day of love... is won!..... Oh,

Nis. win it And we are sim - ply done!.....

Khad. If I should catch him sing - ing, I soon would spoil his fun,

Son. Ah,..... no - ble Prince, I've fair - ly

Nat. Has love an end..... so soon be - fore 'tis well be -

Cam. an - swer back my sing - ing, And say my love... is

Nis. He is the man to win it all, And we are sim - ply

Khad. By neat - ly wing - ing Him with sword or

Son. won — Yes,..... I've won!.....

Nat. gun? All is done!.....

Cam. won — Love..... is won!.....

Nis. done — We..... are done!.....

Khad. gun! Oh,..... what fun!.....

Sonia. (Spoken) Now, ladies and gentlemen, you shall know what was arranged in the arbor.
 (aside) It's neck or nothing! Now I play my trump card!

Allegro

Son. Al - low me to

cresc.

Son. tell you, if it wont bore you— *(looks at Dan.)* A pair en-

Cho. Oh, no! Oh, no!

Oh, no! Oh, no!

The first system of music features a vocal line for the Sonnet and a Chorus. The Sonnet part begins with the lyrics 'tell you, if it wont bore you—' and includes a performance instruction '(looks at Dan.)' above the final notes. The Chorus part has the lyrics 'Oh, no! Oh, no!' and is marked with a forte 'f' dynamic. The piano accompaniment consists of chords and single notes in both hands.

Son. gaged you see... be - fore you! This gen - tle - man—

Nat. Oh,

Cam. What I?

The second system continues the vocal parts. The Sonnet part has the lyrics 'gaged you see... be - fore you! This gen - tle - man—' and includes a four-measure rest marked with a '4' above the staff. The Nat part has the lyric 'Oh,' and the Cam part has 'What I?'. The piano accompaniment continues with chords and includes a forte 'f' dynamic marking.

Son. and my most humble self.

Nat. Heav'n! Un-true!

Cam. I? Un-true!

Dan. Not that! Un-true!

Pop. What now? Un

Cho. Ah! what a piece of news!

Chorus part with piano accompaniment.

Pop. true! I thought that bit of news would do!

Allegro

piano accompaniment with piano (p) marking.

Dan. He takes her for her cursed mon - ey!

Pop. He's got a - way with all our money!

Cho. Congrat-u-la - tions!

Congrat-u-la - tions!

Son.(to Cam.) Be - ware, or she is the

Cam.(to Son.) That goes too far! I real - ly am surprised!

Son. one com-pro-mised! Why should'nt

Nat. (to Cam.) Real - ly do you mean -

Pop. You real-ly mean it?


Son. I? You won't!

Dan. rit. molto rit. Oh, no! why should I raise ob -


Pop. I won't al-low it, nor the Prince!

Dan. jec-tions so? I give you my..... pa-ter-nal bless-ing! On -


Andante

Son. 

What do you think?


Dan. 

-ly I think— Love when you may, Pro-pose but





pp

Mazurka moderato

Dan. 

sel-dom, Mar-ry not at all! Tho' marriage in the old-en way

Cam 



p

con qu

Cam. 

Is whol-ly out of date to-day, And as our friend has told us,



Cam. 

Quite un - dip - lo - mat - ic, Yet if the la-dy mar-ries me,



p

A mod-ern wed-ding it will be, I prom - ise, — I prom - ise

In a style em - phat - ic! We make a lit - tle change of name,

In - stead of two, we have the same, Just like a sis - ter and a

broth - er; But when the cer - e - mo - ny's done, Wher - ev - er

rit. *rit.* *pp rit.*

92 *

Allto Mod.

you may meet with one, You won't ex - pect - - to find the

oth - er! In fact, you'll find it safe to state, We are a

pair en-tire-ly up to date!

Vivace

Son.

My

p

Tempo di Marcia

mar - riage will be one ar - ranged, Quite in the mod - ern

style; My name is all that will be changed -

p

Thats in the mod - ern style And as I shan't be

mf

♩

on the shelf, Not for a lit - - tle while, I'll

♩

Vivace

go a-head and please my-self, Quite in the mod-ern style! I am

p *rit.*

92a * 92a * 92a

free, so, tra - la-la-la - la - la! Still I'll be so,

p *mf*

tra - la-la-la - la - la! And men may come and men may go, They

p *cres - cen -*

92a * 92a * 92a *

will not break my heart, oh, no! Oh, no, no, no, no, no, no, no,

do *f* *f*

92a *

Son. no! La, la, la, la, la, la, la, la, la, la! la, la, la, la,

Nat. La, la, la, la, la, la, la, la, la, la!

Syl. She is free, so tra la, la, la, la, la, Still she'll

Olga. She is free, so tra, la, la, la, la, la, Still she'll

Pras. She is free, so tra, la, la, la, la, la, Still she'll

Cam. She is free, so tra, la, la, la, la, la, Still she'll

Pop. She is free, so tra, la, la, la, la, la, Still she'll

Khad. She is free, so tra, la, la, la, la, la, Still she'll

Novi. She is free, so tra, la, la, la, la, la, Still she'll

Cho. She is free, so tra, la, la, la, la, la, Still she'll

Son.
la, la, la, la, la, la!

Nat.
la, la, la, la, la, la, la, la, la, la!

Syl.
be, so tra-la-la-la-la - la And men may come and men may

Olgu.
be, so tra-la-la-la-la - la And men may come and men may

Pras.
be, so tra-la-la-la-la - la And men may come and men may

Cam.
be, so tra-la-la-la-la - la And men may come and men may

Pop.
be, so tra-la-la-la-la - la And men may come and men may

Khad.
be, so tra-la-la-la-la - la And men may come and men may

Novi.
be, so tra-la-la-la-la - la And men may come and men may

Cho.
be, so tra-la-la-la-la - la And men may come and men may

Piano:
p *cres* *cen*

Son.
go, They will not break my heart..... No!.....

Nat.
go, They will not break her heart..... No!..... And

Syl.
go, They will not break her heart Oh no, oh no!.....

Olga.
go, They will not break her heart Oh no, oh no!.....

Pras.
go, They will not break her heart..... No!.....

Cam.
go, They will not break her heart Oh no, oh no!.....

Pop.
go, They will not break her heart Oh no, oh no!.....

Khad.
go, They will not break her heart Oh no, oh no!.....

Novi.
go, They will not break her heart Oh no, oh no!.....

Cho.
go, They will not break her heart Oh no, oh no!.....

- do

f

p

Tempo di Marcia

Nat. when you mar - ry you will live *Son.* Quite in the mod - ern style; *Nat.* And

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a natural articulation (*Nat.*) and includes dynamic markings for *Son.* (Sostenuto) and *Nat.* (Natural). The piano accompaniment includes a *p* (piano) dynamic marking.

Son. free - dom you will take and give - That is the mod - ern style! *Nat.* And

The second system continues the musical score. The vocal line has a *Son.* marking followed by a *Nat.* marking. The piano accompaniment continues with similar rhythmic patterns.

Son. if your hus band goes a - stray, Then I shall on - ly smile! *Nat.* Re -

The third system shows the vocal line with *Son.* and *Nat.* markings. The piano accompaniment includes a *mf* (mezzo-forte) dynamic marking and features a repeating rhythmic pattern in the bass line marked with '2a' and asterisks.

turn his lead when you've to play - *Son.* *rit.* Quite in the mod - ern style!

The fourth system concludes the piece. The vocal line includes *Son.* and *rit.* (ritardando) markings. The piano accompaniment also features a *rit.* marking and continues the bass line pattern from the previous system.

Vivace

Sonia

That's the lat - est - tra - la - la - la - la! Up to

Natalie

Vivace

dat - est - tra - la - la - la - la, Do what you like, but don't be slow, And

no - bod - y will mind, oh no! Oh no, no, no, no, no, no, no, no,

Son. no. La, la, la, la, la, la, la, la, la, la!..... la, la, la, la,

Nat. no. La, la, la, la, la, la, la, la, la, la!.....

Syl. That's the lat est- tra- la- la- la- la- la! Up to

Olga. That's the lat est- tra- la- la- la- la- la! Up to

Pras. That's the lat est- tra- la- la- la- la- la! Up to

Cam. That's the lat est- tra- la- la- la- la- la! Up to

Pop. That's the lat est- tra- la- la- la- la- la! Up to

Khad. That's the lat est- tra- la- la- la- la- la! Up to

Novi. That's the lat est- tra- la- la- la- la- la! Up to

Cho. That's the lat est- tra- la- la- la- la- la! Up to

p

The musical score is arranged in a grand staff format. It includes the following parts from top to bottom:

- Son.**: Solo voice part with lyrics "la, la, la, la, la, la!....."
- Nat.**: Soprano voice part with lyrics "la, la, la, la, la, la, la, la, la, la."
- Syl.**: Alto voice part with lyrics "dat - est tra-la-la-la - la - la Do what you like, but don't be"
- Olga.**: Soprano voice part with lyrics "dat - est tra-la-la-la - la - la Do what you like, but don't be"
- Pras.**: Alto voice part with lyrics "dat - est tra-la-la-la - la - la Do what you like, but don't be"
- Cam.**: Soprano voice part with lyrics "dat - est tra-la-la-la - la - la Do what you like, but don't be"
- Pop.**: Alto voice part with lyrics "dat - est tra-la-la-la - la - la Do what you like, but don't be"
- Khad.**: Soprano voice part with lyrics "dat - est tra-la-la-la - la - la Do what you like, but don't be"
- Novi.**: Alto voice part with lyrics "dat - est tra-la-la-la - la - la Do what you like, but don't be"
- Cho.**: Chorus part with lyrics "dat - est tra-la-la-la - la - la Do what you like, but don't be"
- Piano**: Accompaniment part with dynamics *p* and *cresc.*

The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are printed below the corresponding musical staves.

Son. No! And no-bod-y will mind,..... No!.....

Nat. No! And no-bod-y will mind, No!.....

Syl. slow, And no-bod-y will mind, oh no! oh no!.....

Olga. slow, And no-bod-y will mind, oh no! oh no!.....

Pras. slow, And no-bod-y will mind,..... No.....
Dan. (Spoken)

Cam. Oh! the wo-man's cool as -

Dan. slow, And no-bod-y will mind, oh no! oh no!.....

Pop. slow, And no-bod-y will mind, oh no! oh no!.....

Khad. slow, And no-bod-y will mind, oh no! oh no!.....

Novi. slow, And no-bod-y will mind, oh no! oh no!.....

Cho. slow, And no-bod-y will mind, oh no! oh no!.....

cresc. *f*

Dan.

sur - ance Vex - es me be - yond en - dur - ance! I will speak!

for it must out! But I can - not speak the

whole Of the an - ger in my soul - Let me keep my

Allegro Moderato

self - con - trol! To grace the wed - ding, fair ma-

Son. (Coldly)
Oh,
dame, Pray can I tell a lit - tle sto - ry?

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with a rest, followed by the lyrics 'Oh, dame, Pray can I tell a lit - tle sto - ry?'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand. A dynamic marking of *mf* is present at the end of the system.

do! I'll list - en till the end! As... you see, I ea - ger-

The second system continues the vocal line with the lyrics 'do! I'll list - en till the end! As... you see, I ea - ger-'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *mf* is present at the end of the system.

ly at - tend. Won't you tell us? I will tell you.

Dan. *rit.*
mf rit.

The third system concludes the vocal line with the lyrics 'ly at - tend. Won't you tell us? I will tell you.'. The piano accompaniment features a *Dan.* (Dance) section and a *rit.* (ritardando) section. A dynamic marking of *mf rit.* is present at the end of the system.

THERE ONCE WERE TWO PRINCES' CHILDREN.

SONG—Danilo.

Words by
ADRIAN ROSS.Arr. for Piano by H.M. HIGGS,
On Melodies by Franz Lehár.

The piano introduction consists of two staves. The right hand plays a series of chords and arpeggiated figures, while the left hand plays a steady, flowing eighth-note accompaniment. The tempo is marked 'Tempo di Valse lente'.

Tempo di Valse lente

There once were two Prin - ces' chil - dren, Who loved when the

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The piano part includes a dynamic marking of *pp* and a series of arpeggiated figures in the left hand.

world was so young, But nev - er were hap - py to - geth - - er; It's

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a dynamic marking of *p* and continues with arpeggiated figures in the left hand.

just as the po - et has sung. The Prince nev - er told of his pas - sion,

The third line of the song concludes the vocal melody and piano accompaniment. The piano part includes a dynamic marking of *p* and continues with arpeggiated figures in the left hand.

Copyright MCMVII by Chappell & Co.

All rights reserved under Internation Copyright Act. Public performance of all or any part of this work strictly forbidden.

Application for right of performance must be made to Mr Henry W. Savage, 144 W. 43rd St. N.Y.

For ve-ry good rea-son, no doubt; And so the Prin - cess was un-

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "For ve-ry good rea-son, no doubt; And so the Prin - cess was un-". The piano accompaniment includes a right-hand part with chords and a left-hand part with a melodic line. There are asterisks and a '2a' marking below the piano part.

hap - py Be - cause he would nev - er speak out! And

The second system continues the vocal line with the lyrics "hap - py Be - cause he would nev - er speak out! And". The piano accompaniment includes a right-hand part with chords and a left-hand part with a melodic line. There are asterisks and a '2a' marking below the piano part, and a 'rit.' marking above the vocal line.

then the Prin - cess was so cru - el, When he would not ask for her

The third system continues the vocal line with the lyrics "then the Prin - cess was so cru - el, When he would not ask for her". The piano accompaniment includes a right-hand part with chords and a left-hand part with a melodic line. There are asterisks and a '2a' marking below the piano part, and a 'pp' marking above the piano part.

hand, She prom-isd to mar - ry an - oth - er - 'Twas

The fourth system concludes the vocal line with the lyrics "hand, She prom-isd to mar - ry an - oth - er - 'Twas". The piano accompaniment includes a right-hand part with chords and a left-hand part with a melodic line. There are asterisks and a '2a' marking below the piano part, and 'mf' and 'p' markings above the piano part.

more than the Prince could stand! "Most gra-cious and beau - ti - ful

pp *mf a tempo* *pp*

♩

la - dy, It was not a good thing to do! All

wo - men are faith - less and fic - kle, And on - ly a wo - man are

mf *p rit.*

Valse

you! But do you sup - pose I am sor - ry? Ha, ha! I

a tempo *pp*

♩

don't mean to cry! I shall not go dream - ing a - bout you,"

That's what the Prince said, and not I! And thus said the

Prince as he end - ed, "There, marry, I've finished with you!" With

that the Prince cool-ly de - part - ed, And so will I now - A - dieu!

Allegro *Son.* **Andante**

Where are you go - ing, then?

f *pp* *molto più animato* *mf*

Dan.

Where I won't see you a - gain!

Allegretto

I'll go off to Max - im's I've done with lov - ers'

p

dreams. The girls will laugh and greet me, They will not trick and

cheat me! Lo - lo, Do - do, Jou - jou, Clo - clo, Mar - got, Frou-

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "cheat me! Lo - lo, Do - do, Jou - jou, Clo - clo, Mar - got, Frou-". Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs). The piano part includes a dynamic marking of *p* (piano) and a tempo marking of *Allegro* with a star symbol.

frou; I'm go - ing off to Max - im's And you may go to

Son.
He

The second system continues the vocal line with the lyrics "frou; I'm go - ing off to Max - im's And you may go to". The piano accompaniment continues with a dynamic marking of *f* (forte) and a tempo marking of *Molto Allegro* with a star symbol. The system concludes with a fermata over the final note of the vocal line, labeled "Son." and "He".

Molto Allegro

loves me I'm sure of it now.....

The third system begins with the tempo marking *Molto Allegro*. The vocal line continues with the lyrics "loves me I'm sure of it now.....". The piano accompaniment features a dynamic marking of *f* (forte) and a complex rhythmic pattern in the bass line.

Vivace

He loves me, so tra - la - la - la - la!

We shall see, so tra - la - la - la - la! Where-

ev - er he may try to go, He won't es - cape from

me, oh, no! Oh, no, no, no, no, no, no, no, no,

Son. no! La, la, la, la, la, la, la, la, la, la! la, la, la, la,

Nat. La, la, la, la, la, la, la, la, la, la!

Syl. She is free, so tra-la-la-la-la-la! Still she'll

Olga. She is free, so tra-la-la-la-la-la! Still she'll

Pras. She is free, so tra-la-la-la-la-la! Still she'll

Cam. She is free, so tra-la-la-la-la-la! Still she'll

Pop. She is free, so tra-la-la-la-la-la! Still she'll

Cas. She is free, so tra-la-la-la-la-la! Still she'll

Khad. She is free, so tra-la-la-la-la-la! Still she'll

Noo. She is free, so tra-la-la-la-la-la! Still she'll

Cho. She is free, so tra-la-la-la-la-la! Still she'll

Cho. She is free, so tra-la-la-la-la-la! Still she'll

Son. *la, la, la, la, la, la!*.....

Nat. *la, la, la, la, la, la, la, la, la, la, la!*

Syl. *be, so tra - la-la-la-la - la! And men may come and men may*

Olga. *be, so tra - la-la-la-la - la! And men may come and men may*

Pras. *be, so tra - la-la-la-la - la! And men may come and men may*

Cam. *be, so tra - la-la-la-la - la! And men may come and men may*

Pop. *be, so tra - la-la-la-la - la! And men may come and men may*

Cas. *be, so tra - la-la-la-la - la! And men may come and men may*

Khad. *be, so tra - la-la-la-la - la! And men may come and men may*

Noo. *be, so tra - la-la-la-la - la! And men may come and men may*

Cho. *be, so tra - la-la-la-la - la! And men may come and men may*

p *cresc.*

Son. No they will not break my heart, no!

Nat. No they will not break her heart, oh, no, Oh, no!

Syl. go They will not break her heart, oh, no, Oh, no!

Olga. go They will not break her heart, oh, no, Oh, no!

Pras. go They will not break her heart, oh, no, Oh, no!

Cam. go They will not break her heart, oh, no, Oh, no!

Pop. go They will not break her heart, oh, no, Oh, no!

Cas. go They will not break her heart, oh, no, Oh, no!

Khad. go They will not break her heart, oh, no, Oh, no!

Nov. go They will not break her heart, oh, no, Oh, no!

Cho. go They will not break her heart, oh, no, Oh, no!

go They will not break her heart, oh, no, Oh, no!

mf **CURTAIN**

Act III.

No. 13.

OPENING SCENE.

Allegretto

Piano.

The first system of the piano accompaniment consists of two staves. The right-hand staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It starts with a piano (*p*) dynamic and features a series of chords and eighth-note patterns. The left-hand staff begins with a bass clef and contains a simple bass line with eighth notes.

The second system continues the piano accompaniment. The right-hand staff has a piano (*p*) dynamic. The left-hand staff includes a fermata over a note in the second measure, followed by a first ending bracket marked with a double bar line and a star (*). The notation continues with eighth-note patterns in both hands.

The third system of the piano accompaniment. The right-hand staff features a forte (*f*) dynamic in the third measure, which then returns to piano (*p*). The left-hand staff has first ending brackets with double bar lines and stars (*) in the first and third measures.

The fourth system of the piano accompaniment. The right-hand staff continues with chords and eighth notes. The left-hand staff maintains a steady eighth-note bass line.

The fifth system of the piano accompaniment. The right-hand staff has a piano (*p*) dynamic. The left-hand staff continues with eighth-note patterns.

The sixth system of the piano accompaniment. The right-hand staff features a forte (*f*) dynamic in the third measure. The left-hand staff has first ending brackets with double bar lines and stars (*) in the first and third measures.

CAKE-WALK

No 13a

Tempo di Marcia

PIANO

The musical score is written for piano in 2/4 time, marked "Tempo di Marcia" and "PIANO". It consists of five systems of music. The first system begins with a dynamic marking of *f*. The second, third, and fourth systems are marked "8va. ad lib..." above the treble clef, indicating an 8va octave passage. The fifth system concludes with a dynamic marking of *f*. The score features a steady bass line and a more active treble line with many chords and some melodic runs.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a series of chords and melodic lines, with many notes marked with a 'V' above them, indicating vibrato. The system spans approximately 10 measures.

Second system of musical notation, continuing the piece. It maintains the same grand staff and key signature. The notation includes various chordal textures and melodic fragments, with vibrato markings ('V') present throughout.

Third system of musical notation. This system shows a change in the key signature to two sharps (F# and C#). The music continues with complex chordal structures and melodic lines, including vibrato markings.

Fourth system of musical notation. The key signature remains two sharps. The notation includes a section marked with a dotted line and the text "8va. ad lib..." above the staff, indicating an octave transposition and ad libitum performance.

8va. ad lib.

Fifth system of musical notation. This system continues the piece with similar chordal and melodic textures. It also features a section marked with a dotted line and the text "8va. ad lib..." above the staff.

8va. ad lib.

Sixth and final system of musical notation on the page. The key signature is two sharps. The system concludes with various chordal textures and melodic lines, including vibrato markings.

THE GIRLS AT MAXIM'S Song

No.14.

ZOZO— Six Girls and Chorus.

Words by
ADRIAN ROSS.

Arr. for Piano by H.M.HIGGS,
On Melodies by Franz Lehár.



S: Zoso

When a fit of blues at-tacks him,
Dance with us, if you are a - ble,

pp

The second system contains the first line of the vocal melody and the piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are written below the vocal line. The piano part includes dynamic markings like *pp* and accents.

What should an - y fel - low do? Come and look for us *ches Max-im*,
Sing - ing, springing to the tunes, Or we'll dance up - on the ta - ble,

The third system continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line. The piano part includes dynamic markings like *pp* and accents.

All

We are here to com - fort you. Trip - ping, trip - ping as we pass,
In and out a - mong the spoons. Sing - ing, spring - ing to the band!

mf *pp*

The fourth system contains the final line of the vocal melody and piano accompaniment. The lyrics are written below the vocal line. The piano part includes dynamic markings like *mf* and *pp*, and accents.

Copyright MCMVII by Chappell & Co.

All rights reserved under International Copyright Act. Public performance of all or any part of this work strictly forbidden.

Application for right of performance must be made to Mr Henry W. Savage, 144 W. 43rd St. N.Y.

Sip - ping, sip - ping in your glass, Trip - ping, sip - ping, sim - ply rip - ping,
Swing - ing, cling - ing to your hand! Spring - ing, fling - ing, glass - es ring - ing,

Zoso

Come with us and take your lass. We can sing and tell you sto - ries,
Just as long as we can stand. Here is mu - sic, here is danc - ing,

Pret - ty, wit - ty, oft - en true; We are Max - im's great - est glo - ries,
Play - ing, sway - ing, all night through! We are Max - im's girls en - tranc - ing,

All

And we're here to wel - come you. We're the lit - tle Par - is la - dies, That's the
And we're here to wel - come you. We're the lit - tle Par - is la - dies, Each of

Zoso

way a Max - im maid is. Lo - lo! Do - do! Jou - jou! Frou - frou! Clo -
 us a Max - im maid is. Lo - lo! Do - do! Jou - jou! Frou - frou! Clo -

All

clo! Mar - got! La, la, la, la, la, la, la, la, la, la,
 clo! Mar - got!

Zoso

la, la! Ri - tan - tou, ri - tan - ti - relle. Eh, voi -

là que je suis belle! Ri - tan - tou, ri - tan - ti -

All

ri! La... plus belle de Pa - ris! Ri - tan -

tou, ri - tan - ti - relle! Eh, coi - là que

je suis belle! Ri - tan - tou, ri - tan - ti -

ri! La plus belle de Pa - ris! D.S. $\frac{2}{4}$ D.S. $\frac{2}{4}$

BUTTERFLIES.

DANCE—(Fifi) and CHORUS.

No 15.

Moderato

Piano. *p* *cresc.*

The musical score is written for piano and is in 2/4 time with a key signature of one sharp (F#). It is divided into five systems, each consisting of a treble and bass staff. The tempo is marked 'Moderato'. The first system includes dynamic markings 'p' and 'cresc.'. The music consists of flowing eighth and sixteenth notes in the right hand and steady eighth-note accompaniment in the left hand. The piece concludes with a final chord marked with a cross symbol.

The first system of music features a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody in the treble clef consists of quarter and eighth notes, with some measures containing beamed eighth notes. The bass clef accompaniment is primarily composed of quarter notes and chords, with some eighth-note patterns.

The second system continues the piece, showing a similar melodic and harmonic structure. The treble clef melody includes some rests and beamed eighth notes. The bass clef accompaniment maintains a steady rhythmic pattern with chords and single notes.

The third system shows the continuation of the musical theme. The treble clef melody is more active, with frequent eighth-note runs. The bass clef accompaniment provides a solid harmonic foundation with chords and moving lines.

The fourth system introduces a more complex rhythmic texture. The treble clef melody features sixteenth-note patterns and accents. The bass clef accompaniment includes sixteenth-note runs and chords, with some notes marked with accents.

The fifth system continues the intricate rhythmic patterns. The treble clef melody has a series of sixteenth-note runs with accents. The bass clef accompaniment features a mix of eighth and sixteenth notes, with some chords and single notes.

The sixth system concludes the piece on this page. The treble clef melody ends with a final chord and a fermata. The bass clef accompaniment also concludes with a final chord and a fermata. The key signature changes to one sharp (F#) in the final measure.

Chorus in Unison

1. We are the dear lit - tle but - ter - flies that hov - er
 2. Plen - - ty of men - try to cap - ture us and net us.

p 2nd *f*

All a - round a lov - er, And for beau - ty none can match us!
 No - bod - y can get us, We are ve - ry hard to cap - ture!

We flut - ter by you up - on a breeze of laugh - ter,
 Pray try a - gain and you will not al - ways miss us.

Won't you come af - ter us and catch us?
 If you should kiss us, oh, what rap - - - ture!

Dance


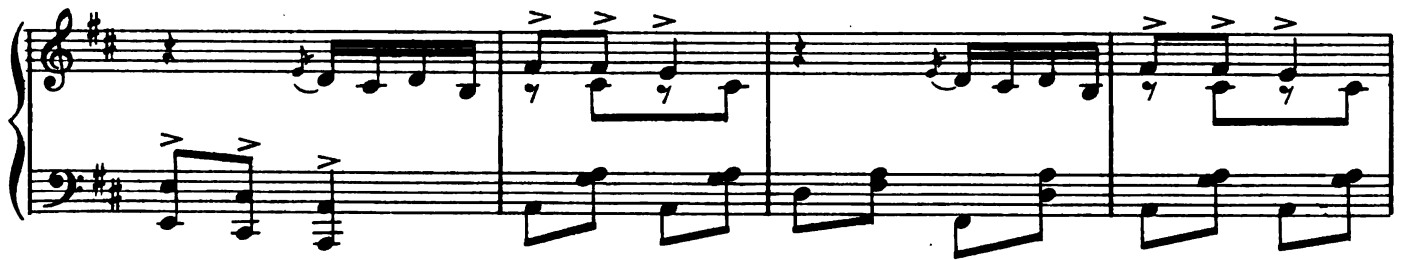
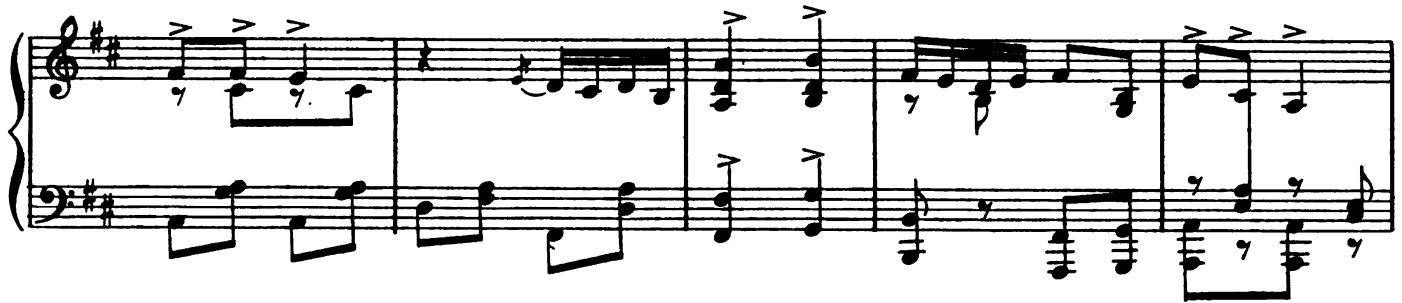
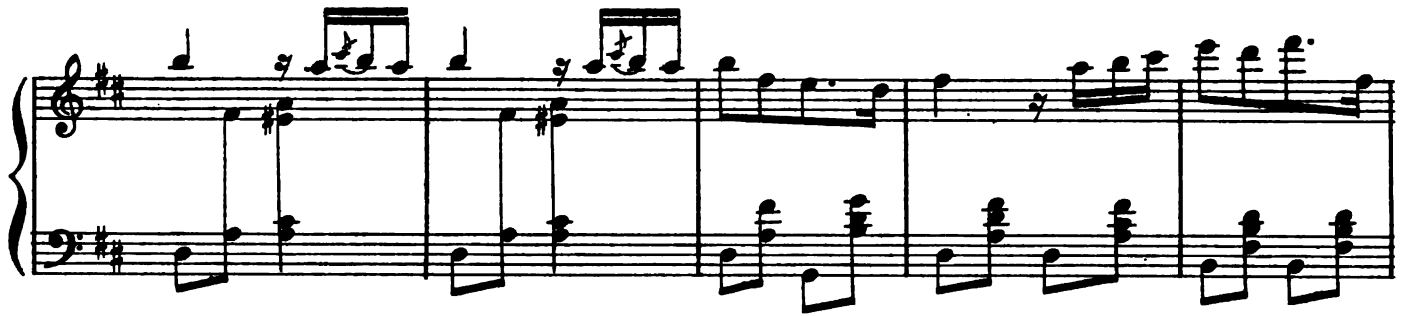
First system of musical notation for the piece 'Dance'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a rhythmic melody in the treble clef with accents and a steady bass line in the bass clef.

Second system of musical notation. The treble clef part continues with a melodic line, while the bass clef part provides a harmonic accompaniment with chords and moving lines.

Third system of musical notation. The melody in the treble clef shows some variation in rhythm and pitch, while the bass clef accompaniment remains consistent in its rhythmic pattern.

Fourth system of musical notation. This system introduces some complexity with chords and rests in the treble clef, while the bass clef continues with a steady accompaniment.

Fifth and final system of musical notation on the page. The treble clef part concludes with a melodic phrase, and the bass clef part ends with a final chordal accompaniment.



QUITE PARISIAN.

No. 16.

Song.

Words by
ADRIAN ROSS.

Arr. for Piano by H.M. HIGGS,

On Melodies by Franz Lehár.

Moderato

The musical score is arranged in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Moderato'. The first system shows the piano introduction with a dynamic marking of *f* and the instruction 'con *rit.*'. The second system begins the vocal entry with the lyrics '1. I was' and includes a dynamic marking of *p*. The third system continues the vocal line with the lyrics: 'born, by cru - el fate, In a lit - tle Bal - kan State, Where we na - tive land out East, Up - on good black bread we feast; With a'. The piano accompaniment provides harmonic support throughout.

Copyright MCMVII by Chappell & Co.

All rights reserved under International Copyright Act. Public performance of all or any part of this work strictly forbidden.

Application for right of performance must be made to Mr. Henry W. Savage, 144 W. 43rd St. N.Y.

go a - bout in the same old suits; Sheep - skin jack - ets, and
wood - en spoon from the pot we scoop Curds and on - ions and

big red boots; But I'm now a great suc - cess In the way of mod - ern
cab - bage soup. But in Pa - ris I can eat À la mode pe - tite mar -

dress; From my Lon - don hat to my shi - ny toe, Quite Rue de Pim - li -
mite, And I drink Cog - nac with that love - ly stuff, Tarte à la pomme de...

co. That is the cut for.. me -
truffe! Give me su - prême de veau,

REFRAIN

Made in Pic-ca - dil - lee! For I am quite Pa -
 Boeuf à la Chi - ca - go! For I am quite Pa -

rit. *a tempo*

ri - si - an, A most dis - tin - guished man, And try to look as
 ri - si - an, A most dis - tin - guished man, And dote on sau - sage

En - glish as I can. Yes, I'm a gay Pa - ri - si - an, And
 à la black and tan! Yes, I'm a gay Pa - ri - si - an, I

CHORUS

far a - bove the com - mon mob - Je suis très snob!..... For he is
 get ten cours - es for one bob - Je suis très snob!..... For he is

f marcato

quite Pa - ri - si - an, A most dis - tin - guished man, He
 quite Pa - ri - si - an, A most dis - tin - guished man, He

tries to look as En - glish as he can. Yes, he's a gay Pa -
 dotes on sau - sage à la black and tan! Yes, he's a gay Pa -

ri - si - an, And far a - bove the com - mon mob, Il
 ri - si - an, He gets ten cours - es for one bob - Il

est très snob!..... 2. In my
 est très snob!..... 3. In my

Fa - ther - land a - far, Ve - ry nice the la - dies are, And the

na - tive danc - es are no - ble sport— Done in skirts that are *un peu court*. But the

lit - tle girls in France, Are the ones I take to dance; They are

all so chic and the *der - nier cri* Kick - ing up *lin - ger - ie!*

Quite é - pa - tant; eh; - what?

REFRAIN

C'est jo-li-ment co - cotte! For I am

rit.

quite Pa - ri - si - an, A most dis - tin - guished

a tempo

man, And a - ny - one can see I can can - can! Yes I'm a

gay Pa - ri - si - an! They kick my top - per

CHORUS

off my nob . Je suis très snob! For he is

f marcato

quite Pa - ri - si - an, A most dis - tin - guished man, And

a - ny - one can see he can can - can! Yes, he's a gay Pa -

ri - si - an! They kick his top - per off his nob, Il est très



snob!.....

DANCE, Allegro

p



"I LOVE YOU SO."

VALSE-DUET

(Sonia and Danilo.)

No. 17.

Valse moderato

PIANO

pp

The first system of the piano accompaniment consists of two staves. The right staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The left staff is in bass clef and contains a harmonic accompaniment with chords and single notes. The music is in 3/4 time and begins with a piano (*pp*) dynamic marking.

The second system of the piano accompaniment continues the melodic and harmonic lines from the first system. It features a *pp* dynamic marking and includes some grace notes and a fermata over a chord in the right hand.

The third system of the piano accompaniment continues the musical development, showing a variety of rhythmic patterns and chordal textures in both hands.

The fourth system features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with the label "Dan." and contains the lyrics "Though I say not What I". The piano accompaniment provides a harmonic support for the vocal line, with a *pp* dynamic marking.

may not Let you hear,..... Yet the

sway - ing Dance is say - ing, "Love me, dear!".....

..... Ev' - ry touch of fin - - gers Tells me

what I know,..... Says for you, It's true, it's

true, You love me so! And to the mu-sic's

Son. rit.

rit.

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with the lyrics 'true, You love me so!' and continues with 'And to the mu-sic's'. The piano accompaniment consists of chords and moving lines in both hands. A 'rit.' (ritardando) marking is present in the piano part.

chime, My heart is beat-ing time, As if to give a

The second system continues the vocal line with 'chime, My heart is beat-ing time, As if to give a'. The piano accompaniment features a melodic line in the right hand and chords in the left hand. There are some markings below the piano part, including a 'ca' and an asterisk.

sign, That it would say, "Be mine, be mine!" Though our

pp

The third system continues the vocal line with 'sign, That it would say, "Be mine, be mine!" Though our'. The piano accompaniment includes a melodic line in the right hand and chords in the left hand. A 'pp' (pianissimo) marking is present in the piano part. There are also 'ca' and asterisk markings below the piano part.

lips may say no word, Yet in the heart a voice is heard. You cannot choose but

The fourth system concludes the vocal line with 'lips may say no word, Yet in the heart a voice is heard. You cannot choose but'. The piano accompaniment features a melodic line in the right hand and chords in the left hand. There are 'ca' and asterisk markings below the piano part.

know I love you so!

p animato

♩

♩ simile

♩

Son. *allargando*

Ev' - ry touch of fin - gers

Dan.

allargando

♩

tells me what I know..... Says for

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The lyrics are "tells me what I know..... Says for". The piano accompaniment features a melody in the right hand and a bass line in the left hand.

you, It's true, it's true You love me

This system contains the next two systems of music. The first system has two vocal staves and a piano accompaniment. The lyrics are "you, It's true, it's true You love me". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

Allegro

sol.....

This system contains the first two systems of music for the "Allegro" section. The first system has two vocal staves and a piano accompaniment. The lyrics are "sol.....". The piano accompaniment features a melody in the right hand and a bass line in the left hand.

Allegro

This system contains the piano accompaniment for the "Allegro" section. It features a melody in the right hand and a bass line in the left hand. The music is more rhythmic and includes some dynamic markings like *f* and *mf*.

FINALE.- Act III.

No. 18.

Tempo di Marcia

Son.

Sonia
You may stu-dy her ways as you can,.....

Popoff
But a

Novikovich
Oh, the women! Blow the women!

Khadja
Oh, the women! Blow the women!

Chorus
Oh, the women! Blow the women!

PIANO

Son.

Nat.

Lolo, Dodo, Jou-jou.

Frou-frou, Clo-clo, Margot.

Dan.

Pop.

It is deep - er than
wo - man's too much for a man!.....

Novi.

Oh, the women! Blow the women!

Khad.

Oh, the women! Blow the women!

Oh, the women! Blow the women!

Cho.

Oh, the women! Blow the women!

Oh, the women! Blow the women!

Son. Girls, girls, girls, girls!.....

Nat. Girls, girls, girls, girls!.....

Lo. Do. Jou. Girls, girls, girls, girls!.....

Frow. Clo. Mar. Girls, girls, girls, girls!.....

Dan. div ing for pearls,..... Courting girls, girls, girls, girls, girls!.....

Pop. Girls, girls, girls, girls!.....

Novi. Girls, girls, girls, girls!.....

Khad. Girls, girls, girls, girls!.....

Cho. Girls, girls, girls, girls!.....

Son. With her fair flax-en hair, eyes of blue!..... She's a long way too

Nat. With her fai flax-en hair, eyes of blue!..... She's a long way too

Lo.
Do.
Jou. With her fair flax-en hair, eyes of blue!..... She's a long way too

Frou.
Clo.
Mar. With her fair flax-en hair, eyes of blue!..... She's a long way too

Dan. With her fair flax-en hair, eyes of blue!..... She's a long way too

Pop. With her fair flax-en hair, eyes of blue!..... She's a long way too

Novi. With her fair flax-en hair, eyes of blue!..... She's a long way too

Khad. With her fair flax-en hair, eyes of blue!..... She's a long way too

..... With her fair flax-en hair, eyes of blue!..... She's a long way too

Cho. With her fair flax-en hair, eyes of blue!..... She's a long way too

Son.
 Nat.
 Lo. Do. Jou.
 Frou. Clo. Mar.
 Dan.
 Pop.
 Novi.
 Khad.
 Cho.

know - ing for you!..... She is dark, or she's fair, She may
 know - ing for you!..... She is dark, or she's fair, She may
 know - ing for you!..... She is dark, or she's fair, She may
 know ing for you!..... She is dark, or she's fair, She may
 know - ing for you!..... She is dark, or she's fair, She may
 know - ing for you!..... She is dark, or she's fair, She may
 know - ing for you!..... She is dark, or she's fair, She may
 know - ing for you!..... She is dark, or she's fair, She may
 know - ing for you!..... She is dark, or she's fair, She may

Presto

Son.

smile or may frown, Nev-er mind, you will get done brown!.....

Nat.

smile or may frown, Nev-er mind, you will get done brown!.....

Lo.
Do.
Jou.

smile or may frown, Nev-er mind, you will get done brown!.....

Frou.
Clo.
Mar.

smile or may frown, Nev-er mind, you will get done brown!.....

Dan.

smile or may frown, Nev-er mind, you will get done brown!.....

Pop.

smile or may frown, Nev-er mind, you will get done brown!.....

Novi.

smile or may frown, Nev-er mind, you will get done brown!.....

Khad.

smile or may frown, Nev-er mind, you will get done brown!.....

Cho.

smile or may frown, Nev-er mind, you will get done brown!.....

Presto