

NIGHTBIRDS

RM



MUSIC
BY

JOHANN STRAUSS

VOCAL SCORE 6/- NET
PIANO SCORE 3/6 NET

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B.M.

NIGHTBIRDS

A Musical Comedy in Three Acts

Libretto by

GLADYS UNGER

Lyrics by

ARTHUR ANDERSON

Composed by

JOHANN STRAUSS

VOCAL SCORE 6/- NET

PIANO SCORE 3/6 NET

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Bruxelles, A. Cranz. London, Cranz & Co.
Leipzig, Aug. Cranz, G.m.b.H.

Performed at the LYRIC THEATRE, London
the 30th of December 1911.

Director Mr. P. MICHAEL FARADAY.

NIGHTBIRDS.

Music by JOHANN STRAUSS.

Book by GLADYS UNGER. Lyrics by ARTHUR ANDERSON.

Characters in the order in which they appear:—

Ilka (<i>A Parlourmaid</i>)	Miss MURIEL GEORGE
Gabor Szabo (<i>A Hungarian</i>)	Mr. MAURICE FARKOA
Leopold (<i>Tiger to Prince Orloffsky</i>)	Mr. WILLIE ATOM
Countess Rosalinda Cliquot	Miss CONSTANCE DREVER
Dr. Berncastler	Mr. CLAUDE FLEMMING
Count Max Cliquot	Mr. C. H. WORKMAN
Blind (<i>A Lawyer</i>)	Mr. STANLEY BRETT
Hochheimer (<i>Governor of the New Age Prison</i>) ..	Mr. TOM A. SHALE
Minna (<i>of Prince Orloffsky's Private Ballet, Ilka's Sister</i>)	Miss MABEL BURNEGE
Prince Orloffsky	Mr. JOHN DEVERELL
Inspector of Police	Mr. J. EVELYN THORNHILL
A Warder	Mr. WILLIAM ABINGDON
Mattoni (<i>a New Warder</i>)	Mr. A. W. BASKCOMB

The Ballet in the Second Act is danced by Miss PHILLIS BEDELLS
and Corps de Ballet from the Empire Theatre and arranged by Mr. FRED FARREN.

Sidi ..	} <i>The Front Row of Prince Orloffsky's Ballet</i> }	Miss HILDA VINING
Irma ..		Miss VASHTI EARLE
Faustine ..		Miss ETHEL MORRISON
Natalie ..		Miss EILEEN NORTH
Sabine ..		Miss DOROTHY MOULTON
Hermine ..		Miss PHYLLIS ALLEN
Melanie ..		Miss WINNIE MURRAY
Felicita ..		Miss DANIE RAYNE
Fritzi ..		Miss GOGO MURRAY
Doreen ..		Miss VIOLET VERNON
Adele ..		Miss FERNE ROGERS
Silvia ..		Miss CYLLENÉ MOXON
Mirza ..		Miss MARY GRAHAM
Alfred ..		Mr. OTTO ALEXANDER
Franz ..	} <i>Guests of the Prince</i> }	Mr. MURRI MONCRIEFF
Ernest ..		Mr. EDMUND DIGUES
Joseph ..		Mr. FRANK MELVILLE
Wilhelm ..		Mr. ARTHUR BALLANCE
Oscar ..		Mr. CHARLES CHAMIER
1st Footman		Mr. ALEC JOHNSTONE
2nd Footman		Mr. EDWARD JAMES
3rd Footman		Mr. G. JONES
4th Footman		Mr. RITTE

OUVERTURE.

Allegro vivace.

PIANO.

Allegretto.

8 8

p *cresc.*

This system features a treble and bass staff. The treble staff contains two measures of eighth-note chords, each marked with an '8' and a dotted line above it. The bass staff has a steady eighth-note accompaniment. Dynamics include piano (*p*) and crescendo (*cresc.*).

Tempo I.

f

This system continues the piece with a treble and bass staff. The treble staff has a melodic line with accents (>) and slurs. The bass staff provides a rhythmic accompaniment. A forte (*f*) dynamic is indicated.

Lento.

3 3 3

pp Glocke.

2/4

This system is marked 'Lento.' and features a treble and bass staff. The treble staff has a melodic line with accents (>) and slurs. The bass staff has a steady eighth-note accompaniment. Dynamics include piano-piano (*pp*) and a 'Glocke' (bell) effect. The time signature changes to 2/4.

Allegretto.

pp

This system is marked 'Allegretto.' and features a treble and bass staff. The treble staff has a melodic line with slurs. The bass staff has a steady eighth-note accompaniment. A piano-piano (*pp*) dynamic is indicated.

This system continues the piece with a treble and bass staff. The treble staff has a melodic line with slurs. The bass staff has a steady eighth-note accompaniment.

string

This system continues the piece with a treble and bass staff. The treble staff has a melodic line with slurs. The bass staff has a steady eighth-note accompaniment. A 'string' effect is indicated.

Allegretto.

The musical score is written for piano and consists of six systems of staves. The first system includes dynamic markings *f*, *p*, *pp*, and *p*, along with performance directions *rit.*, *poco meno*, and *grazioso*. The second system continues the melodic and harmonic development. The third system features a key signature change to one flat (B-flat major) and includes accents. The fourth system has accents and a fermata. The fifth system includes *poco rit.* and *cresc.* markings. The sixth system features *P leggiero*, *poco rit.*, *a tempo*, *f*, and *P* markings. The score is characterized by intricate melodic lines with many slurs and accents, and a bass line with block chords and rhythmic patterns.

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, marked with a forte (*f*) dynamic. The bass staff provides a rhythmic accompaniment with chords and single notes, marked with a piano (*p*) dynamic.

Second system of musical notation. It begins with the tempo instruction *Tempo di valse.* The treble staff has a melodic line marked *pp* (pianissimo). The bass staff has a rhythmic accompaniment also marked *pp*. The system concludes with the lyrics *cre - scen -*.

Third system of musical notation. The treble staff features a melodic line marked *do molto* and *f* (forte). The bass staff has a rhythmic accompaniment. The instruction *staccato* is written above the treble staff.

Fourth system of musical notation. The treble staff has a melodic line marked *f* (forte). The bass staff has a rhythmic accompaniment.

Fifth system of musical notation. The treble staff has a melodic line. The bass staff has a rhythmic accompaniment.

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

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The piece begins with a forte (*f*) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures. The right hand continues its melodic line, and the left hand maintains the accompaniment.

Third system of musical notation, showing a change in dynamics to forte (*f*) in the right hand. The right hand features more complex rhythmic patterns, including triplets and sixteenth notes.

Fourth system of musical notation, ending with a 2/4 time signature. The right hand has a melodic flourish, and the left hand has a steady accompaniment.

Allegro.

Fifth system of musical notation, marked with a fortissimo (*ff*) dynamic. The right hand plays a rapid, ascending scale-like passage, while the left hand has a rhythmic accompaniment.

Sixth system of musical notation, marked with a piano (*p*) dynamic. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment.

Andante.

pp *p*

fp
poco rit.

a tempo

frit. *p* *pp*

a tempo *poco rit.* *f*

rit. *pp*

Allegro moderato.

The musical score is written for piano in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of seven systems, each with a treble and bass staff. The tempo is marked 'Allegro moderato.' The score includes various dynamics: *pp* (pianissimo) in the first system, *f* (forte) and *mf* (mezzo-forte) in the second, *ff* (fortissimo) in the third, and *fp* (forzando) in the sixth. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dense chordal textures. There are several accents and slurs throughout the piece.

First system of musical notation. The right hand features a complex, rapid melodic line with many beamed notes. The left hand has a steady accompaniment. Dynamics include *ff* and *p*. The marking *G.P.* appears twice above the right hand.

Second system of musical notation. The tempo is marked *Tempo ritenuto.*. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *p* and *pp*.

Third system of musical notation. The right hand continues with a melodic line. The left hand has a rhythmic accompaniment. Dynamics include *pp*.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand has a rhythmic accompaniment. Dynamics include *pp*.

Fifth system of musical notation. The right hand continues with a melodic line. The left hand has a rhythmic accompaniment. Dynamics include *rit.*

Sixth system of musical notation. The right hand continues with a melodic line. The left hand has a rhythmic accompaniment. Dynamics include *f*, *p*, *rit.*, and *pp ritard.*. The system ends with a 3/4 time signature.

Tempo di valse.

First system of musical notation. The piece is in 3/4 time and D major. The first staff (treble clef) begins with a piano (*p*) dynamic and a *cresc. molto* marking. The second staff (bass clef) provides a steady accompaniment. The system concludes with a forte (*f*) dynamic marking.

Second system of musical notation. The melody continues in the treble clef, and the bass clef accompaniment remains consistent. The system ends with a fermata over the final note.

Third system of musical notation. The treble clef staff features a fortissimo (*ff*) dynamic marking. The bass clef staff continues with its accompaniment. The system concludes with a fermata.

Fourth system of musical notation. The time signature changes to 2/4. The treble clef staff has a fermata over the final note. The bass clef staff continues with its accompaniment.

Fifth system of musical notation. The treble clef staff begins with a fortissimo (*ff*) dynamic marking. The bass clef staff continues with its accompaniment. The system concludes with a fermata.

Sixth system of musical notation. The treble clef staff features a fortissimo (*ff*) dynamic marking. The bass clef staff continues with its accompaniment. The system concludes with a fermata.

Seventh system of musical notation. The treble clef staff features a fortissimo (*ff*) dynamic marking. The bass clef staff continues with its accompaniment. The system concludes with a fermata.

First system of musical notation, featuring a treble and bass clef. The music consists of several measures with various notes and rests, including accents and a dynamic marking of *p*.

Second system of musical notation, continuing the piece with a treble and bass clef. The music features a mix of eighth and sixteenth notes, with a dynamic marking of *f*.

Third system of musical notation, marked *Più vivo.* with a treble and bass clef. The music is more rhythmic, with a dynamic marking of *f*.

Fourth system of musical notation, featuring a treble and bass clef. The music includes a section with a dynamic marking of *f* and a *staccato* marking.

Fifth system of musical notation, marked *staccato* with a treble and bass clef. The music is characterized by short, detached notes, with a dynamic marking of *p*.

Sixth system of musical notation, featuring a treble and bass clef. The music includes a section with a dynamic marking of *ff*.

Seventh system of musical notation, featuring a treble and bass clef. The music concludes with a final cadence, including a dynamic marking of *f*.

First Act.

No 1. Serenade.

Gabor.

Allegretto.

The first system of the piano introduction is in 6/8 time. The right hand begins with a series of eighth notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* is present in the first measure.

The second system continues the piano introduction. The right hand features a melodic line with eighth notes and rests. The left hand maintains the accompaniment. Dynamic markings include *p* and *pp*.

Gabor

The first vocal phrase is written for Gabor. The vocal line is in a single staff with lyrics underneath. The piano accompaniment is in two staves. The lyrics are: "La - dy mine, I wait for thee when the light is fa - ding;". A *cresc.* marking is placed above the piano accompaniment in the final measure of the phrase.

The second vocal phrase is also written for Gabor. The vocal line and piano accompaniment continue. The lyrics are: "In a dream of ec - stasy soft - ly ser - en - a - ding.". A *p* marking is placed below the piano accompaniment in the second measure, and a *cresc.* marking is placed above it in the final measure.

G.

Though the fates may force apart, Love is ev - en

G.

stron - ger Oh, my dar - ling! heart of my heart! Bid me sigh no

G.

poco rit.

lon - ger - Oh, my dar - ling Ro - sa - lin - da, Bid me sigh no lon - ger!

No 2. Letter Song.
Ilka.

Allegro.

a piacere
Hahaha-ha,

I.

ah!

Allegretto moderato.

Dearest Il-ka please ex

I. *rit.* *a tempo*

cuse me, 'Tis a life time since I wrote, But I

I. hope you won't re - fuse me when you've read this hurried

I. note. Prince Or - lofs - ky de - sires me to write And to in - vite you to his

I. ball tonight! I will see that they ad - mit you, So long as you behave se -

I. *poco rit.*

date - ly And if you dress ap - propri - ate - ly, what has your mistress or - dered

a tempo

I. late-ly? If her costumes chance to fit you, That will sim-ple - fy it

I. great-ly. Come di - rect - ly af - ter din - ner. Love and kisses, Si - ster

poco rit.

I. Min - na. What a bother! Bitter blow! I don't suppose shell let me go. Dearie

cresc. *rit.*

I. me! A-lack-a-day! If on - ly I could find a way Could find a way! Ah!

Moderato.

I. Would I were of high de-gree! what a gad - a - bout I'd be!

I. Har - um Scar - um! Har - em skirt - ing! Full of fol - ly! Fond of flirt - ing!

I. But I'm on a low - er grade Just a hum - ble par - lourmaid, Just a hum - ble

più lento

I. par - lour maid!

rit. *a tempo*

p rit. *p a tempo*

№ 3. Duet.
Rosalinda, Ilka.

Rosalinda.

Oh! What — a tale of woe!

Ilka.

To my aunt I may not go, Though she's ill and

R. Because I won't al-low you to go oh what — a tale of
 I. needs me so Life is but a vale of sor - row,

R. sorrow! Oh what a sad to-mor-row! It's the
 I. Here to-day and gone to - mor - row! Som-bre crape and mourn-ing braid

R. re-gu-lar stock-in-trade of the up-to-date par - lour-
 I. make a lone-ly par-lourmaid such a lone-ly par - lour-
piu lento *rit.* *piu lento* *rit.*

R. maid!
 I. maid!
p a tempo

Nº 4. Trio.

Rosalinda, Count Max, Blind.

Allegro moderato.

Count Max.

To have done with le-gis - la-tion is my firm de - ter-min - a-tion Law-yers

Rosalinda.

Ve - ry hot!

C.M. are a mus-tard lot! **Blind.** This in - fer-nal le - gal

Eh! What, what?

C.M. action Drives me al-most to dis - trac-tion! It has cost me quite a

R. *By a plot you've got the lot!*

C.M. *pot* *Yes, ev'-ry tit-tle! Ev'-ry* *a piacere*

B. *It has not!*

Mosso.

R. *Tis all through you!* *Be qui-et, do! I'm al-most*

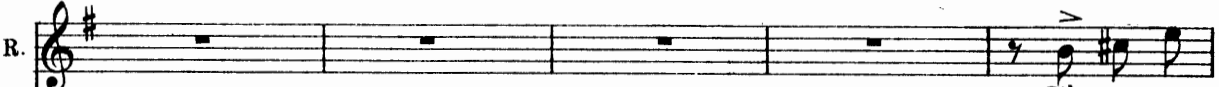
C.M. *jot!* *Poohpooh! Pooh-pooh!*


B. *That is not true!*

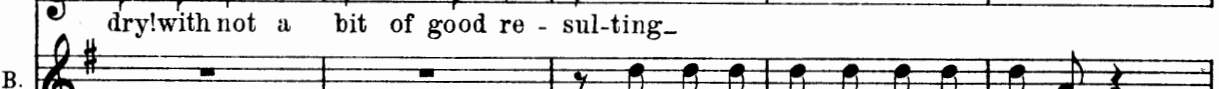
R. *fey!*

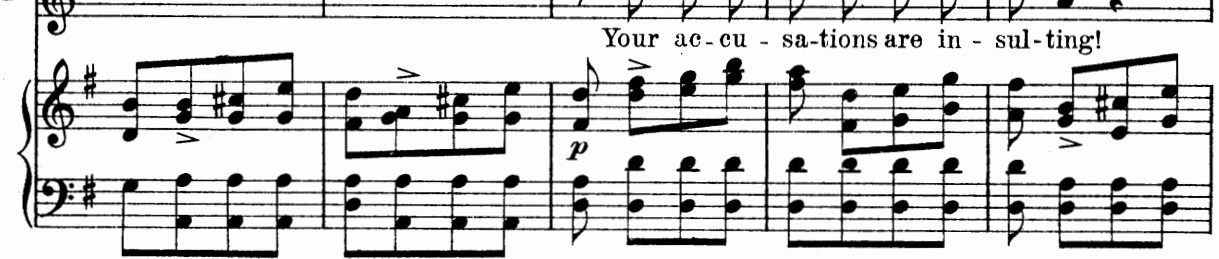
C.M. *I will not pay!* *You're ve-ry sly! you've squeezed me*

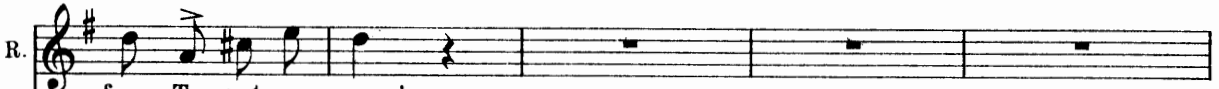
B. *I fear me much, I shall not touch.*

R.  It's not good

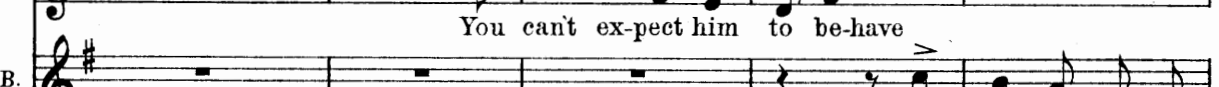
C.M.  dry!with not a bit of good re - sul-ting-

B.  Your ac-cu - sa-tions are in - sul-ting!

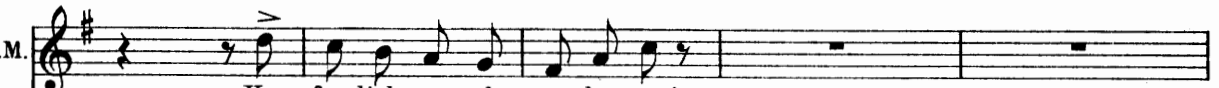


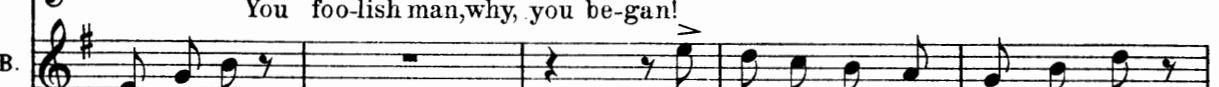
R.  form To get so warm!


C.M.  You can't ex-pect him to be-have

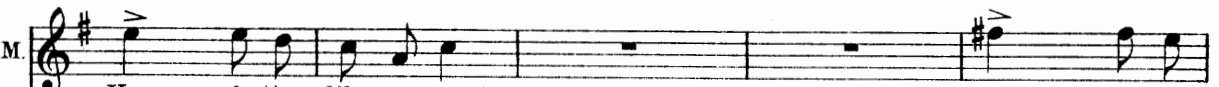
B.  I like the way you

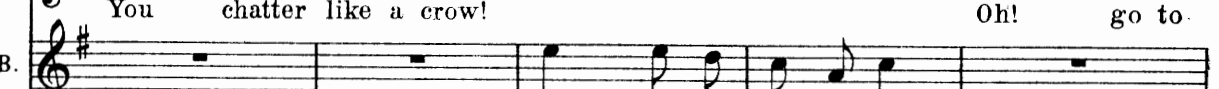


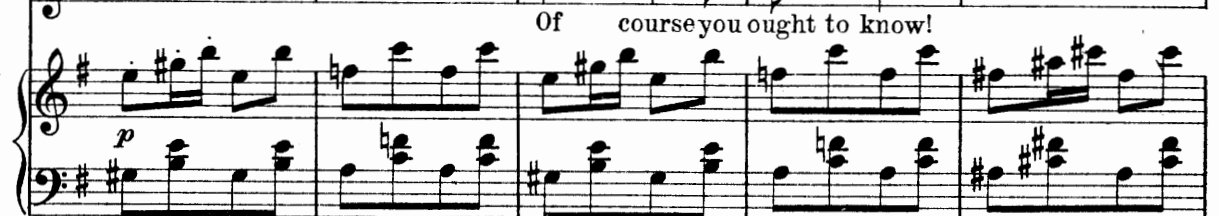
C.M.  You foo-lish man,why, you be-gan!

B.  storm and rave. I on - ly said:"You're off your head!"



C.M.  You chatter like a crow! Oh! go to.

B.  Of course you ought to know!



C.M. *Blazes, do!* I fan-cy you will get a shock when
 B. With pleasure! af-ter you. You talk e-nough to stop the clock You're

R. Oh! How you rant and roar! I won't hear an - y more! -
 C.M. I have put you in the dock!
 B. vain as an - y weathercock!

Meno mosso.
 (to Blind)

R. The ar-gu-ment had bet-ter close or you will quick-ly come to
 C.M. blows. I fear that
 B. Yes, she is right! we soon shall fight! we ve-ry

R. Yes, she is right! we soon shall fight!
 C.M. Yes, she is right! we soon shall fight!
 B. Yes, she is right! we soon shall fight!

R. you will come to blows! The ar-gu - ment Had better close or you will

C.M. soon shall come to blows! The ar-gument Had better close

B. shall come to blows! The ar-gument Had, better close

R. quickly come to blows. Oh!

C.M. Had bet-ter close.

B. Had bet-ter close.

più lento

Andante mosso.

R. calm yourself my dear-est one, For when your sentence you have done Since

dolce.

R. I, your lit-tle wife, a - dore you You'll find me waiting at the prison gates for

rit.

Count Max.

R. you. Ah! me lit-tle wife, my heart is sore! My sen-tence now is three days

C.M. lon - ger! All through this mad sol-ic-it - or. I've got to go to gaol pro

R. Ah! eruel Fate For three days longer!

C.M. tem Tomorrow morn at six a. m. Ah! mel

Andante.

R. Oh! my darling one, what can I do? My heart is a-ching so for

R. you! Your pun - ishment, how will you hear it? With-out your wife to share

Tempo I.

R. it?

C.M. To have done with leg-is - la - tion is my firm de - ter - min - a - tion Law - yers

R. I ad - mit they're very hot! All the lot!

C.M. are a mus - tard lot! Ver - y

B. Who are hot?

Blind.

C.M. ver - y, ver - y hot! When you've served your sentence through I will make things up to

Un poco

B. you. This is how I'll make a - mend and beat them in the end.

agitato.

B. For petition take proceedings! Requisition all the pleadings! Inculpation

B. of each witness! Allegation of unfitness! Judge's bi-as! Misdirection!

Count Max.
Do leave

B. Can't deny us fresh inspection a la Healy pe-ro-ration!

cresc.

Rosalinde.
Do leave off! That's e-nough! Do leave

C.M. off! That's e-nough!

B. claiming freely compensation! e-lo-cution! shouts of "Justice!"

rit. *a tempo*

R. off! — That is e-nough! You may rant And re-cite Till you're

C.M. *rit.* *a tempo*

B. It's a plant You are quite without

Prosecution promptly bust is! For pe-ti-tion Take proceedings!

fz rit. *mf a tempo*

Ed.

R. blue in the face But you can't put us right if you

C.M. doubt in dis-grace So I shant feel al-right Till you're

B. Requisition All the pleadings! Inculpation of each witness

fz

R. do in this case You may rant and re-cite Till you're

C.M. out of the placel! It's a plant you are quite no

B. Al-legation of unfitness Judge's bias! Misdirection!

fz

R. blue in the face But you can't put us right if you
 C.M. doubt a disgrace! So I shan't feel all right till I've had you
 B. Can't deny us Fresh inspection a la Hea-ly per-or-a-tion

Vivace.
 R. do entre-nous in this case! To have done with le-gis-la-tion is our
 C.M. hounded out of this place To have done with le-gis-la-tion is our
 B. claiming compen-sa-ti-on! It's a sim-ple si-tu-a-tion There's no

Vivace.
 p

R. firm de-term-in-a-tion Law-yers are a mus-tard lot ver-y
 C.M. firm de-term-in-a-tion Law-yers are a mus-tard lot ver-y
 B. need for con-stern-a-tion you are talk-ing Tom-my rot Tom-my

R. hot! This in - fer - nal le - gal ac - tion drives us near - ly to dis - traction It has

C.M. hot! This in - fer - nal le - gal ac - tion drives us near - ly to dis - traction It has

B. rot! Though you say This le - gal ac - tion Drives you near - ly to dis - traction and has

R. cost us all _____ we've got ev' - ry jot! Ver - y hot! Ev' - ry

C.M. cost us all _____ we've got ev' - ry jot! Ver - y hot! Ev' - ry

B. cost you all _____ you've got! Tom - my rot! It has not! Tom - my

R. jot! Ver - y hot! _____

C.M. jot! Ver - y hot! _____

B. rot! It has not! _____

Nº 5. Duet.
Dr. Berncastler, Count Max.

Allegretto.

rit.

a tempo

Dr. Berncastler.

Ere to pri-son

a tempo

B. broken-hearted By Hochheimer, you are carted It's es-sen-tial that you must Come and

B. have a fin-al bust. At Orloffsky's just a-cross the way, There are

B. la-dies of the Bal-let Free and ea-sy, not to mention pal-ly, who your troubles will al-

B. lay If you re-fuse to go, you're a jay! Such a jay! White-

rit.

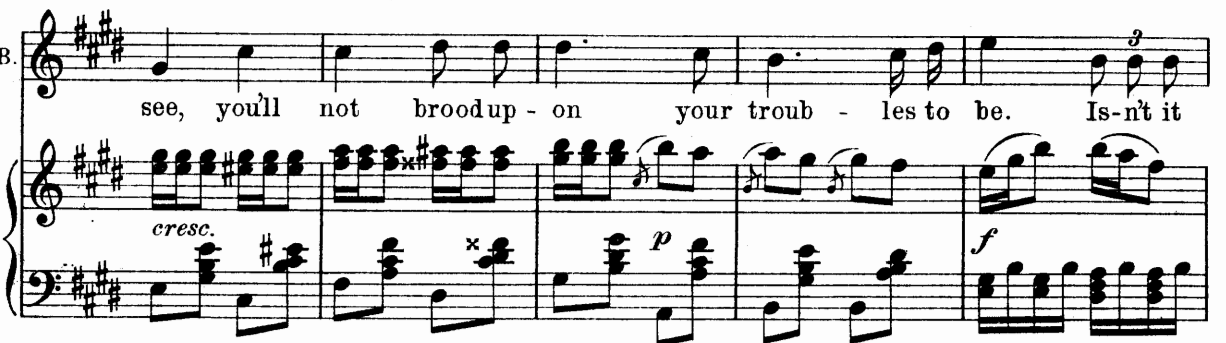
B.  heat, in the shade, is the tem-per-a - ture and rav - ish-ing la - dies en-

B.  tice you and al - lure! Tis gla-mour en-tranc-ing! The moments fly! To mu - sic and

pp

B.  dancing, the hours go by! When such jol - li - ty all a - round, you

cresc. *p*

B.  see, you'll not brood up - on your troub - les to be. Is - n't it

cresc. *p* *f*

Count Max. *3*  Quite a - pro - pos! *3* Quite a - pro - pos!

so? *3* Is - n't it so? *3* Is - n't it so?

Andantino.

C.M. *p*
 What if my wife should have a sus-pi-cion?

B.
 Kiss her tentimes without inter-

Andantino.

fz *pp*
Red. * *Red.* * *Red.* *

C.M.
 No, no, the while I creep from the house, I'll call her

B.
 mission! Call her your "dearest lit-tle sweet-heart!"

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

C.M. *rit.*
 dear-ie While I'm creep-ing out of her par-lour, like a mouse.

B. *rit.*
 Pret-ty dear-ie! While you're creep-ing out of her par-lour, like a mouse. And

rit.

B. *a tempo, con moto*
 then the back wall you scale! and, ere you are tak-en to jail, With

a tempo, con moto *pp*

C.M. *piu cresc. accel. f.*
 With you to the Prin-ces I hail!

B. *cresc. accel. f.*
 me, to the Princes you hail! — With me to the Prin-ces you hail!

cresc. accel. f.

C.M.

B. *a piacere f.*
 In - cog-ni-to I'll pre - sent you, Marquis Ma - chiche your name will

ff p f

C.M.

B. *p a tempo f f*
 Yes, I've got a good mind to!
 bel No - bo - dy there will know any better. You'll come? You'll

pp p f

C.M. *p*
 I'll see.

B. *Red.*
 come? Come, break ev'ry fet - ter! I can see that you're in - clined to!

fp pp

Animato.

C.M. Yes, I'm sure you are right! It seems quite sim-ple - quite!

B. If you my good

pp

Animato.

C.M. If I my good friend am not off my head, I

B. friend, are not off your head

cresc.

C.M. must eith-er go or else be led. Why should I such joy my poor

B. You must either go or else be led. Will you come?

molto cresc. f

cresc. p cresc. f

Red.

C.M. self de - ny?

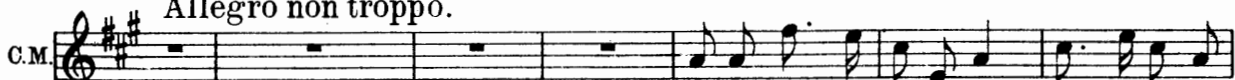
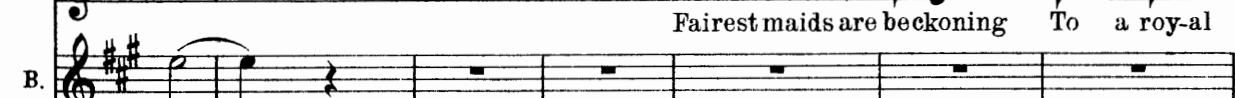
B. "To Blazes with all stay at homes!" Say

a piacere 3 3

ff

*

Allegro non troppo.

C.M. 
 B. 
 Fairest maids are beckoning To a roy-al


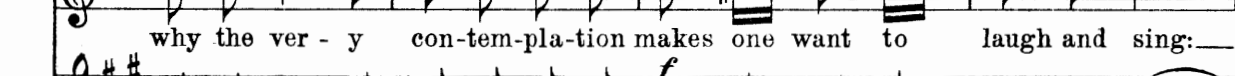

I.
 Allegro non troppo.

f > ff 
p

C.M. 
 jub-il - a - tion! why, the ver - y con-tem-pla-tion makes one want to laugh and sing:—


C.M. 
 — La la la la la la la la la la la la la
 Dr. Berncastler.
 Fair-est maids are beck-on-ing To a roy-al jub-il - a - tion!

cresc.

C.M. 
 why the ver - y con-tem-pla-tion makes one want to laugh and sing:—
 B. 
 why the ver - y con-tem-pla-tion makes one want to laugh and sing:—

mf



La la la la la

La la la la la la la la la la la la la la la la la la la la

p



la la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la la

f



la la

la la la la la la la la la la la la la la la la la la la la

acceler.

acceler.

accel. e cresc.



la la la la la la la.

la la la la la la la.

ff

No. 6. Trio.

Rosalinda, Ilka, Count Max.

Moderato espressivo.

Rosalinda.

Then I, who love you

on - ly as ev-ry true wife should, eight days must linger lone-ly In

sad grasswidow-hood! Such sol - i-tude, I swear it! I real - ly can't go

through I — can-not, can-not bear it! Oh dear what shall I

mf *p*

f *p*

cresc. *mf*

p *poco acceler.*

mf *rit.* *rit.*

mf *pp*

rit. *rit.*

rit.

a tempo

R. do? At morn when I a - wa - ken, I shan't en - joy my tea; At breakfast

a tempo

p

R. time, the ba - con will not appeal to me! And when in de - so - la - tion I

cresc. mf

cresc.

R. view your empty chair, why e - ven the nar - ra - tion Ah!

Count Max. fz

It drives her to des -

fz

Allegro moderato.

R. It drives me to des - pair! And when I view your

Ilka. pp

It drives her to des - pair! And when she views your

C.M. pair! It drives her to des - pair! And when she views my

Allegro moderato.

p

pp

R. emp - ty chair, And when I see what is not there I'll feel inclined to tear my hair 'Twill

I. emp - ty chair, And when she sees what is not there She'll feel inclined to tear her hair 'Twill

C.M. emp - ty chair, And when she sees what is not there She'll feel inclined to tear her hair 'Twill

R. drive me to des - pair! Ah — Ah — la — la —

I. drive her to des - pair! And when she views your emp - ty chair And when she sees what

C.M. drive her to des - pair! And when she views my emp - ty chair And when she sees what

R. la la la And

I. is not there She'll feel inclined to tear her hair, 'Twill drive her to des -

C.M. is not there She'll feel inclined to tear her hair, 'Twill drive her to des -

Tempo I. *cresc.* *string.*

R. *pp*

though some cravings inner at - tack me la-ter on, I shan't eat an-y

Meno mosso. *f* *p dolce*

R. *cresc.* *p*

dinner As long as you are gone. And when the night des-cend-ing,

R. *ffz* *agitato* *ff*

Brings no relief from care, My grief will know no end-

Allegro moderato. *pp*

R. *pp* *pp* *pp*

- ing And when I view your empty chair And when I see what is not there I'll feel inclined to

Ilka. *pp*

And when she views your empty chair And when she sees what is not there She'll feel inclined to

Count Max. *pp*

And when she views my empty chair And when she sees what is not there She'll feel inclined to

Allegro moderato.

R. *mf*
 tear my hair, 'Twill drive me to des - pair, La la la la la

I. *mf*
 tear her hair, 'Twill drive her to des - pair, And when she views your emp - ty chair And

C.M. *mf*
 tear her hair, 'Twill drive her to des - pair, And when she views my emp - ty chair And

mf *cresc.*

R. *f* *G.P.*
 la la la la la

I. *f*
 when she sees what is not there She'll feel inclined to tear her hair, 'Twill drive her to des -

C.M. *f*
 when she sees what is not there She'll feel inclined to tear her hair, 'Twill drive her to des -

f *G.P.*

Count Max.

I feel a bit un - stead - y! I am be - wil - dered,

p

Rosalinda.

Ilka.

I've lost my head al - read - y! Thank good - ness, mine's all -

C.M. quite.

R.  You can - not leave me

I.  right! You can - not leave her

C.M.  Fare - well! I now must leave you.



R.  so? You can - not leave me so? _____

I.  so. You can - not leave her so. _____

C.M.  Fare-well! I've got _____ to go. _____ Fare-



Maestoso.

C.M.  well! I've got to go. Fare - - well! I now must



Rosalinda. *f*
 You can-not leave me so. It drives me to despair It

Ilka. *f*
 You can-not leave her so. It drives me to despair

C.M.
 leave you. Fare-well! I've got to go. It

pp **Allegro moderato.**
 drives me to des-pair And when I view your emp-ty chair And

I. *pp*
 It drives me to des-pair And when she views your emp-ty chair And

C.M. *pp*
 drives me to des-pair And when she views my emp-ty chair And

pp **Allegro moderato.**

R.
 when I see what is not there I'll feel inclined to tear my hair,'Twill drive me to des-

I.
 when she sees what is not there She'll feel inclined to tear her hair,'Twill drive her to des-

C.M.
 when she sees what is not there She'll feel inclined to tear her hair,'Twill drive her to des-

R. *mf* pair! La — la la la — la —

I. *mf* pair! And when she views your emp-ty chair And when she sees what is not there She'll

C.M. *mf* pair! And when she views my emp-ty chair And when she sees what is not there She'll

R. *f* la la — la la — la — la —

I. *f* feel inclined to tear her hair, 'Twill drive her to des-pair, 'Twill drive her to des-pair, 'Twill

C.M. *f* feel inclined to tear her hair, 'Twill drive her to des-pair, 'Twill drive her to des-pair, 'Twill

R. la. —

I. drive her to des - pair.

C.M. drive her to des - pair.

Nº 7. Finale.

Allegretto moderato.

Gabor.

Pledge me gai-ly, la-dy mine,

G.

In this cup of sparkling wine, Till your eyes grow clearer far, Seeing things more

G.

un poco meno mosso

as they are! Life is miser-y for most Hap-piness for some!

G.

Tempo I.

Do not mourn the absent host Take things as they come. Dream no vain im-

G.

ag-in-ings sigh for no for-bid-den things see-ing sighing never brings

G. *rit.* *a tempo* *dolce*
 Lost E-lys-i - um! So my pet Don't regret!

G. *rit.*
 Hap - py those who can for-get! So my pet Don't regret con - tented those who can for-

colla parte

G. *a tempo*
 get Lift up your glass and clink with me Drink with me! la la la la la la

piu f

Rosalinda.

Ah! I'll drink with thee I'll not fret

Gabor.
 Clink with me! drink with me! Clink with me! Drink with me oh, my pet

R. or re-gret! All I ask is to for-get! I'll not fret or re-gret. So

G. Don't re-gret! Hap - py those who can for-get! Oh, my pet Don't re-gret. But

R. *rit.* *a tempo*
 teach me to for - get!

G. *rit.*
 teach me to for - get!

colla parte *f a tempo*

Rosalinda. *p* *3*
 He does-nt a-muse me I wish he would go. I pray you ex-cuse me -

R. *f*
 No! No! No! No! No! No! No! No!

Gabor. *f*
 Drink up! Drink up! Ah! _____

Gabor.
 Pledge me gai - ly, la - dy mine, In this cup of sparkling wine! Chase those an - gry

un poco meno mosso

G. frowns away Let's be mer-ry, blythe and gay! I can swallow one re-buff,

G. When a maid I woo! If I seem a trif-le rough Pray forgive me do!

Tempo I.

G. Though I fail to win my goal, Yet I love you all the while And would gladly

Rosalinda.

G. give my soul just to win one smile Ah! I'll not fret So my pet

rit. *a tempo* *p*

R. or re-gret! All I ask is to for-get. I'll not fret or re-gret! So

G. Don't re-gret! Hap - py those who can for-get. So my pet Don't re-gret! But

mf *mf* *mf*

R. *rit.* *a tempo*
 teach me to for - get

G. *rit.*
 teach me to for - get

colla parte *f a tempo*

Marziale.

p

Tempo I.
 Gabor.

Pledge me gai - ly la - dy mine, In this cup of

G. sparkling wine! Lift up your glass and

G. clink with me Drink with me! No! So, my pet Don't re-gret!

G. Hap - py those who can forget!

G. Clink with me! Drink with me! Clink! Clink! Clink! _____

Gabor.
 Do not fret or re-gret Hap - py those who can for-get Do not fret
 Hochheimer.
 Do not fret or re-gret Hap - py those who can for-get Do not fret

G. *rit.*
 or re-gret. But teach me to for-get.

or re-gret. But teach me to for-get. *And*

rit. *ff a tempo*

Rosalinda. *p*
 Oh! what a

Hochheimer.
 now, if you have fi-nished your song, I think, Count Max, we'd bet-ter get a-long.

p

Più animato.

R. plight! Oh! what a night!
 Gabor. Hochheimer.
 Have done there! Pax! I'm not Count Max. Good gracious! How you tear on! You're not Count

mf *f*

Gabor. *f* Rosalinda.
 Your arm re-lax! You must pre-

H. Max? Be quiet! Keep your hair on!

R. tend that you are he. *p*
1. 1

Gabor.

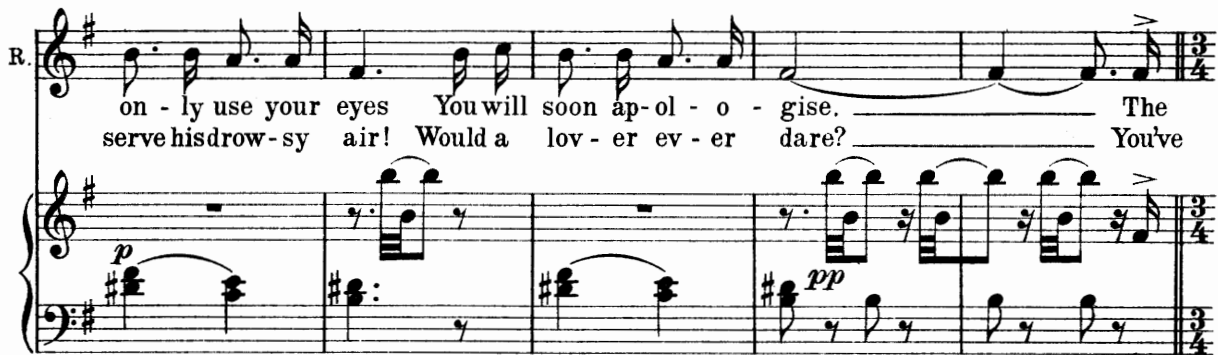
Oh! that's all right! Pray don't mind me!

Allegretto moderato.

R. won - der what you think of _me, If you i - mag - ine I could be _____
real - ly most un - kind of _you to think that such a ren - dez - vous _____

R. so al - to - gether base. So in - dis - creet and so in - sane As
I'd e - ver stooped to make. If you will on - ly look a - round, you'll

R. to al - low an - o - ther swain _____ To take my husband's place. If you
soon acknowledge I'll be bound, _____ You've made a sad mis - take. Pray ob -

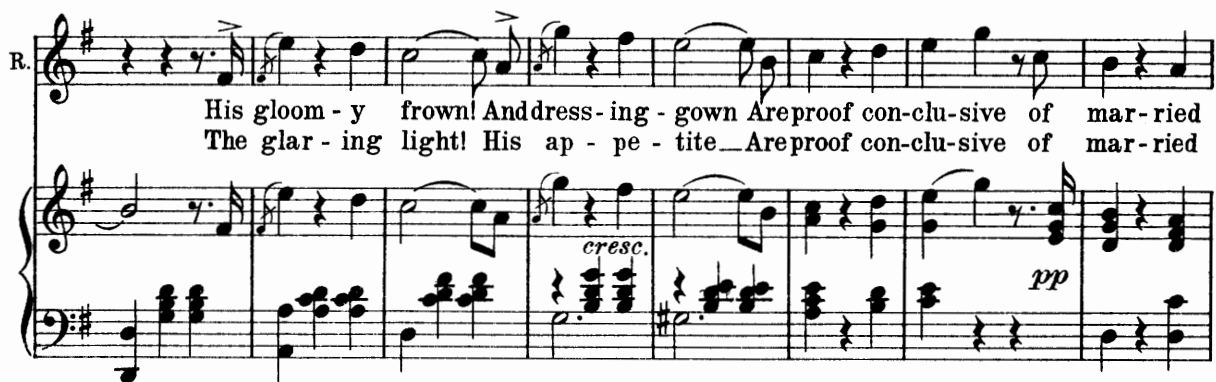
R.  *p* *pp*

on - ly use your eyes You will soon ap - ol - o - gise. The
serve his drow - sy air! Would a lov - er ev - er dare? You've

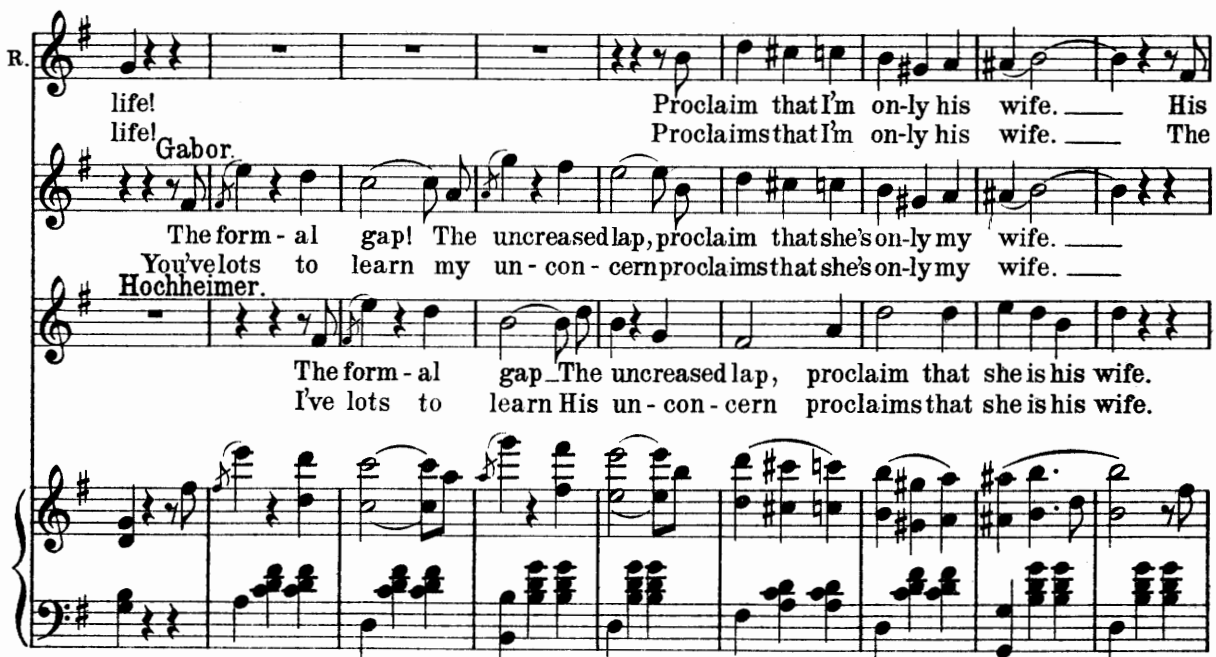
Tempo di Valse, Moderato.

R. 

for - mal gap! — The un - creased lap! — Proclaim that I'm on - ly his wife!
lots to learn! — His un - con - cern — Proclaims that I'm on - ly his wife!

R.  *cresc.* *pp*

His gloom - y frown! Address - ing - gown Are proof con - clu - sive of mar - ried
The glar - ing light! His ap - pe - tite — Are proof con - clu - sive of mar - ried

R. 

lifel Proclaim that I'm on - ly his wife. — His
lifel Gabor. Proclaims that I'm on - ly his wife. — The
The form - al gap! The uncreased lap, proclaim that she's on - ly my wife. —
You've lots to learn my un - con - cern proclaims that she's on - ly my wife. —
Hochheimer.
The form - al gap — The uncreased lap, proclaim that she is his wife.
I've lots to learn His un - con - cern proclaims that she is his wife.

R. gloom - y frown Address - ing gown Are proof conclusive of mar - ried life!
 glar - ing light His ap - pe - tite Are proof conclusive of mar - ried

G. My gloomy frown Addressing gown De note a hum - drum mar - ried life!
 The glaring light my ap - pe - tite De note a hum - drum mar - ried

H. His gloomy frown Addressing gown De note a hum - drum mar - ried life!
 The glaring light His ap - pe - tite De note a hum - drum mar - ried

cresc. *mf* *ff* *f*

R. 2. It's life! No,

Tempo I.

pp *ff* *p*

Allegro non troppo.
 Hochheimer.

No, my fears are put to rout, in face of proof like this. And

Rosalinda.

A fare - well

now, be - fore we go, No doubt you'd like a fare-well kiss?

cresc. *p*

riten. a piacere

kiss? Well, there! if it must be Then take, sir, take your

Gabor. A farewell kiss?

A farewell kiss!

fz

Vivace con fuoco. *Tempo I.*

Gabor.

fee. As I'm imper-son-

poco rit. *p*

Red. *

pp ritard.

ating your wicked husband, it is plain You must not keep me wait-ing, But kiss, lit-tle

espress. *ritard.*

Red. *

G. wife, once a-gain. Hochheimer.
To - night I'm go - ing out and I'm, be - lieve me

fz *p*

And. *

H. rather press'd for time! I'm somewhat late and so If you are read - y, let us

fz *p* *cresc.* *fz* *fp*

Allegretto.

Rosalinda.

You will not for - get I'm re - ly - ing on you Gabor.
go! What - ev - er you

p dolce

And. *

R. Don't give me a - way Don't give me a -
G. ask me, be sure I will do. Be eas - y pray.

cresc.

Allegretto.

R. way. Ah!

G. Be eas - y pray.

Hochheimer

Come now to the van. As quickly as you can. The

Allegretto.

mf

H. white Ma - ri - a van. My board - ing house, not far a - way, is

p

H. pen - sion'd by the State, my lod - gers have no bills to pay, it's bright and up - to -

H. date. In its de - light I now in - vite you to par - tic - i - pate, with -

cresc.

H. in its pastures you may graze, con-tent-ed-ly for eight whole days, your card of in-vi-

The first system consists of a vocal line for a male voice (H.) and a piano accompaniment. The vocal line has a melody with eighth and quarter notes. The piano accompaniment features chords and moving lines in both hands, with dynamic markings of *f*, *p*, and *mf*.

Gabor.

H. ta-tion says: "Come early and stay late!" For your good name, I'll see it

The second system features a vocal line for Gabor (H.) and piano accompaniment. The vocal line includes the lyrics "ta-tion says: 'Come early and stay late!' For your good name, I'll see it". The piano accompaniment has dynamic markings of *p*, *ff*, and *f*.

Rosal. >

You'll play the game?

G. through. I will, for you! Hochheimer.

Come

The third system includes vocal lines for Rosal and G. and piano accompaniment. Rosal's line asks "You'll play the game?". G.'s line responds "I will, for you! Hochheimer." and "Come". The piano accompaniment has dynamic markings of *f*, *p*, and *f*.

G. Oh! what a fuss you're making one last embrace I'm

H. on! Come on!

The fourth system features vocal lines for G. and H. and piano accompaniment. G.'s line says "Oh! what a fuss you're making one last embrace I'm". H.'s line says "on! Come on!". The piano accompaniment has a dynamic marking of *mf*.

Un poco meno.

Rosal.

Enough! E-nough! You must not stay.

No! No! E-

taking.

One last fond kiss to cheer my way! *espress.*

Un poco meno.

Musical score for the first system. It features a vocal line for Rosalinda (Soprano) and a vocal line for Gabor (Tenor). The piano accompaniment is in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Un poco meno'.

Musical score for the second system. It continues the vocal lines for Rosalinda and Gabor. The piano accompaniment continues. The tempo is marked 'Un poco meno'. The lyrics for Rosalinda are 'nough! The van is wait - ing.' and for Gabor 'One last kiss! My heart's pal - pit - a - ting!'.

Più moto.

Hochheimer.

My friend, your kiss-ing time is o'er! You really can't have any more. The van is

Musical score for the third system. It features a vocal line for Hochheimer (Bass) and piano accompaniment. The tempo is marked 'Più moto'. The lyrics are 'My friend, your kiss-ing time is o'er! You really can't have any more. The van is'.

Rosalinda. *p a tempo*

Gabor. *p*

His boarding house not far a-way, Is pensioned by the

His boarding house not far a-way, Is pensioned by the

at the door!

My boarding house not far a-way, Is pensioned by the

Musical score for the fourth system. It features vocal lines for Rosalinda (Soprano) and Gabor (Tenor), and piano accompaniment. The tempo is marked 'p a tempo'. The lyrics are 'His boarding house not far a-way, Is pensioned by the at the door! My boarding house not far a-way, Is pensioned by the'.

R. state. His lodgers have no bills to pay. It's bright and up-to - date. In its de-light you

G. state. His lodgers have no bills to pay. It's bright and up-to - date. In its de-light you

H. state. My lodgers have no bills to pay. It's bright and up-to - date. In its de-light I

R. now invite us to partic-i - pate. But as you're dining out tonight, of course you cannot

G. now invite us to partic-i - pate. But as you're dining out tonight, of course you cannot

H. now invite you to partic-i - pate. But as I'm dining out tonight, I real - ly cannot

R. wait. Yes, Yes as you're din - ing

G. wait. But as you're din - ing out to - night of

H. wait. But as I'm din - ing out to - night I

L'istesso tempo.

R. out to-night, of course you can-not wait, can-not wait. It is late! _____

G. course you can - not wait, can-not wait. It is late! _____

H. real - ly can - not wait I regret I am un-able to wait. _____

R. Ah! woe is me, It seems I must sit up in i - cy i - so - la - tion

G. Would that I might join you in your cold col - la - tion,

H. Come a - long, now what's the good of al - ter - ca - tion?

R. lone - ly Queen _____ up - on a lone - ly throne, Ah! woe is me, for

G. But I've got to starve up - on my own. Ah! woe is me, for

H. For your fool - ish - ness you must at - one.

R. I al- as must sup in drear- y de - so - la - tion. For you leave — me a -

G. I must let you sup in drear- y de - so - la - tion. You must sup — a -

H. You will ver - y short - ly win e - man - ci - pa - tion. But for eight days you'll be

R. lone — all a - lone — all a - lone, Ah! You leave me

G. lone — a - lone — a - lone, Ah me! — you've got to

H. all a - lone — on your own! Yes. Yes. — You will be

Meno ad libit.

ff

R. all a - lone.

G. sup a - lone.

H. all a - lone!

a tempo

*Red. * Red. * Red. **

Second Act.

No. 8. Opening Chorus.

Allegretto con fuoco.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Allegretto con fuoco'. The piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. The vocal line enters in the third measure with the lyrics: 'What a dream of de-light! What refreshments! What a band! It would'. The score includes dynamic markings such as *f*, *ff*, *p*, *cresc.*, and *ff*. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the final system. The piano part concludes with a flourish in the right hand and sustained chords in the left hand.

What a dream of de-light! What refreshments! What a band! It would
 What a dream of de-light! What refreshments! What a band! It would
 What a dream of de-light! What refreshments! What a band! It would

seem, At first sight, That we had come to Fai-ry-land! When we gaze around in
 seem, At first sight, That we had come to Fai-ry-land! When we gaze around in
 seem, At first sight, That we had come to Fai-ry-land!

p

ec - sta - sy, We're thun - derstruck at what we see, What a feast of col-our
 ec - sta - sy, We're thun - derstruck at what we see, What a feast of col-our
 thun - derstruck at what we see,

mf

and de-light En - rap-tures us to-night! Simply sweet, exquisite! We re-
 and de-light En - rap-tures us to-night! Simply sweet! How
 What a won-drous sight! How

pp poco
pp
pp
f
pp poco

a tempo

riten.

peat "Simply sweet! Exquisite!" What a dream of de-light! What refreshments! What a
 ex - quis - ite! What a dream of de-light! What refreshments! What a
 ex - quis - ite! What a dream of de-light! What refreshments! What a

f

riten.

f

p

a tempo

Molto animato

band! It would seem, At first sight, that we had come to Fai-ry-land.
 band! It would seem, At first sight, that we had come to Fai-ry-land.
 band! It would seem, At first sight, that we had come to Fai-ry-land.

f

p

Molto animato

Melanie

Thank you ve-ry much

First Flunkey

Second Flunkey

Ca - vi - are?

Pa - té de

f *p*

Faustine Felicity Minnie

Things I never touch Third Flunkey So? Fourth Flunkey Oh!

foie gras? Very nice, miss. Try an ice, miss?

Hermine Natalie

I'd like a cup of tea. Some claret-cup for me! Flunkeys

All-right! All-

Lady Guests Men Guests

Claret - cup! right. Hurry up! accel.

ff **Vivo**

The hours fly by in jol - li - ty! In fes - ti - val fri -

The hours fly by in jol - li - ty! In fes - ti - val fri -

The hours fly by in jol - li - ty! In fes - ti - val fri -

vol - i - ty The pass - word is E - qual - it - y! So be gay! while you

vol - i - ty The pass - word is E - qual - it - y! So be gay! while you

vol - i - ty The pass - word is E - qual - it - y! So be gay! while you

pp

pp

pp

fx pp

may! Put your troubles far a - way! The pass - word is E - qual - it -

may! Put your troubles far a - way! The pass - word is E - qual - it -

may! Put your troubles far a - way! The pass - word is E - qual - it -

f

f

f

f

y! So be gay while you may Put your troubles far a - way! Yes, be

y! So be gay while you may Put your troubles far a - way! Yes, be

y! So be gay while you may Put your troubles far a - way! Yes, be

pp

pp

pp

f

ff

ff

ff

fx pp

f

gay while you may!

gay while you may!

gay while you may!

No 9. Song "Grandmama."

Allegro non troppo.

Minna.

p

p marcato

My Grand-pa - pa, the
When Grand-ma-ma has
In Grand-ma-ma's en -

M.

Duke you know And ar - my Co - lonel, too, In ev - rything was
ser-vants ill She does the best she can And al - ways pays the
lightened days, The dra-ma en-tre nous In half - a - doz - en

M.

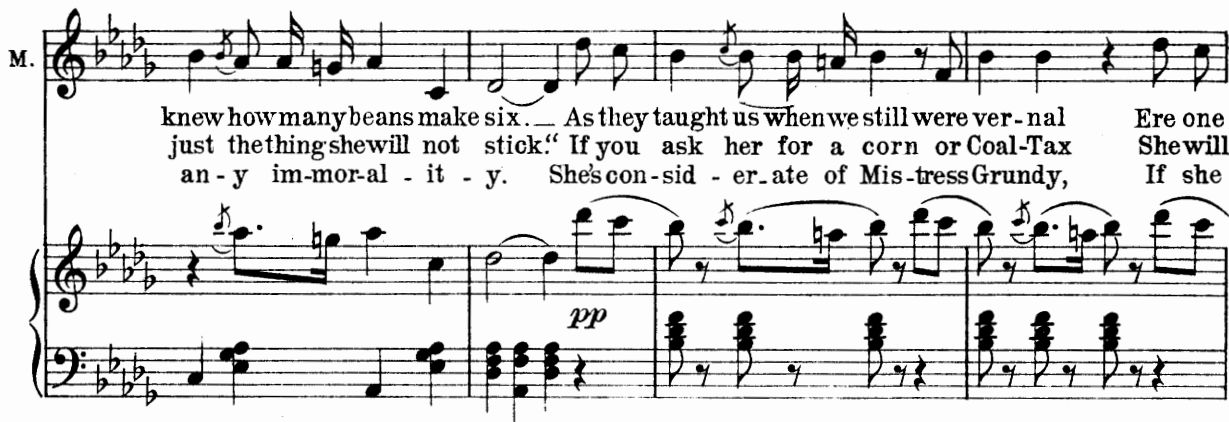
comme-il - faut And taught me all he knew. To coach me up in
Doc - tor's bill For Jane or Mar-y Anne When down with "flu" she
diff-erent ways Was just a tri - fle blue But Grand-ma-ma would

M. worldly ways Re - li - giously he'd strive And thus I learnt in ear - ly days, How
sees that they Have milk and a row root But now she learns she'll have to pay For
al - ways rush To plays beneath the ban Although to hide a modest blush She

M. *poco meno* *marcato*
ma - ny beans make five. But, though he fan - cied he was ve - ry cute, In
rare refresh - ing fruit. So Grand - ma - ma is fair - ly on the ramp She
had to use a fan. Up - on the Cen - sor's views she would not trench She

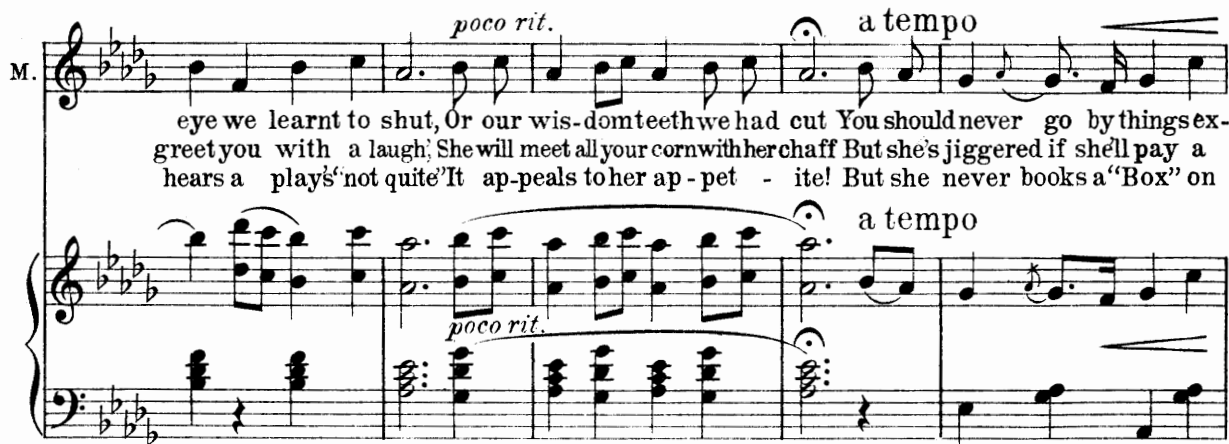
M. a - ny awk - ward fix. My Grand - ma - ma was ev - en more as - tute And
vows its all a trick. And on the scheme her toot - sies meant to tramp, It
loves each jeu d'es - prit she likes her dra - ma ve - ry ve - ry French And

M. up to all the lat - est tricks She held the trumps in ev' - ry kind of suit, She
real - ly is a bit too thick! To waste her time in sticking on a stamp Is
rath - er "Ag - a - pem - on - y" For Grand - ma - ma would nev - er ev - en blench At

M. 

knew how many beans make six. — As they taught us when we still were ver-nal Ere one
 just the things she will not stick! If you ask her for a corn or Coal-Tax She will
 an-y im-mor-al - it - y. She's con-sid - er - ate of Mis-tress Grundy, If she

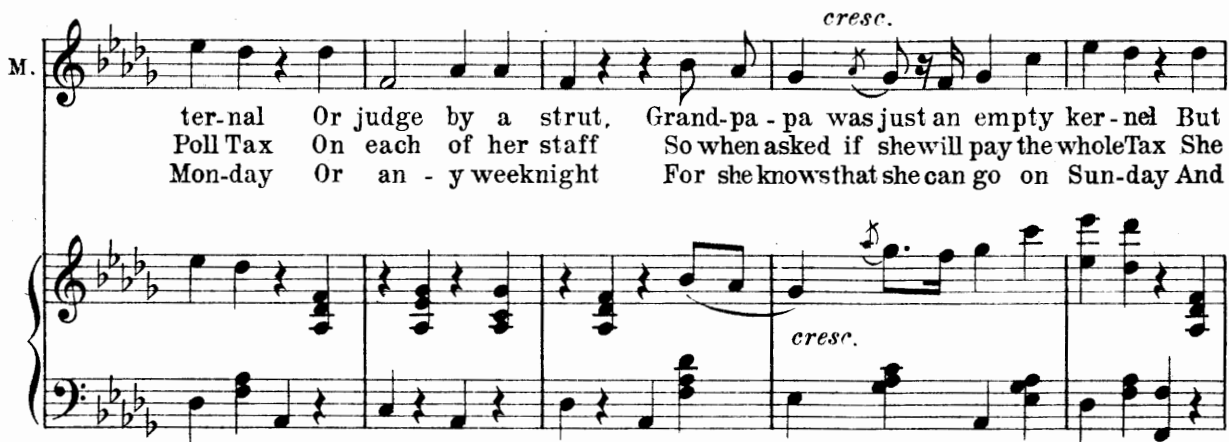
pp

M. 

eye we learnt to shut, Or our wis-dom teeth we had cut You should never go by things ex-
 greet you with a laugh; She will meet all your corn with her chaff But she's jiggered if she'll pay a
 hears a play's 'not quite' It ap-peals to her ap-pet - ite! But she never books a "Box" on

poco rit. *a tempo*

a tempo
poco rit.

M. 

ter-nal Or judge by a strut, Grand-pa - pa was just an empty ker-nel But
 Poll Tax On each of her staff So when asked if she will pay the whole Tax She
 Mon-day Or an - y weeknight For she knows that she can go on Sun-day And

cresc.

cresc.

M. 

she was a Nut!
 an - swers "Not half!"
 That's quite al - right!

1. 2.

Dialog.

f *f* *f*

BALLET.

Allegretto moderato.

PIANO.

The first system of the musical score is for the piano. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 3/4. The key signature has one sharp (F#). The tempo is marked 'Allegretto moderato'. The music begins with a treble clef staff playing a melodic line with accents and a bass clef staff providing a rhythmic accompaniment with chords. Dynamics include *f* (forte).

The second system of the musical score is marked '(Spanisch.)'. It consists of two staves. The treble clef staff features a more melodic and rhythmic line, possibly influenced by Spanish folk music, with accents and slurs. The bass clef staff continues with a chordal accompaniment. Dynamics include *f* (forte) and *p* (piano).

The third system of the musical score continues the piece. It consists of two staves. The treble clef staff has a melodic line with slurs and accents. The bass clef staff provides a steady accompaniment. Dynamics include *f* (forte) and *p* (piano).

The fourth system of the musical score continues the piece. It consists of two staves. The treble clef staff has a melodic line with slurs and accents. The bass clef staff provides a steady accompaniment. Dynamics include *f* (forte).

The fifth system of the musical score continues the piece. It consists of two staves. The treble clef staff has a melodic line with slurs and accents. The bass clef staff provides a steady accompaniment. Dynamics include *f* (forte).

The sixth system of the musical score continues the piece. It consists of two staves. The treble clef staff has a melodic line with slurs and accents. The bass clef staff provides a steady accompaniment. Dynamics include *f* (forte).

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns and some slurs. The lower staff is in bass clef and features a rhythmic accompaniment of chords and single notes. Dynamic markings include *sf* (sforzando) and *p* (piano).

The second system continues the piece with similar melodic and harmonic textures. A *cresc.* (crescendo) marking is present in the lower staff, indicating a gradual increase in volume.

Allegro.

The third system is marked *Allegro.* and shows a change in tempo. The music becomes more rhythmic and driving, with frequent use of *sf* (sforzando) accents.

Allegretto.
(Schottisch.)

The fourth system is marked *Allegretto. (Schottisch.)*, indicating a Scottish Schottische dance. It begins with a *p* (piano) dynamic marking and features a characteristic rhythmic pattern.

The fifth system continues the Schottische piece. The lower staff has several instances of the word "Vai" written vertically, which is a traditional instruction for dancers to move to the next step.

The sixth system concludes the piece with more "Vai" markings in the lower staff and a final *sf* (sforzando) accent.

First system of a piano piece. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of chords and eighth notes. The key signature is one sharp (F#).

Second system of the piano piece. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

Allegretto molto moderato.

(Russisch.)

Third system, beginning the 'Allegretto molto moderato' section in 3/4 time. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment. Dynamics include *f*, *mf*, and *fz*.

Fourth system of the 'Allegretto molto moderato' section. The right hand features a melodic line with slurs and accents, and the left hand has a steady accompaniment. Dynamics include *fz*.

Fifth system of the 'Allegretto molto moderato' section. The right hand features a melodic line with slurs and accents, and the left hand has a steady accompaniment. Dynamics include *fz*.

Sixth system of the 'Allegretto molto moderato' section. The right hand features a melodic line with slurs and accents, and the left hand has a steady accompaniment. Dynamics include *fz*.

First system of piano accompaniment. The right hand features a melodic line with slurs and accents, while the left hand provides a steady bass accompaniment. Dynamic markings include *fz* (forzando) and *w* (accents).

Second system of piano accompaniment. The right hand continues the melodic line with slurs and accents. The left hand maintains the bass accompaniment. Dynamic markings include *fz* and *w*.

Third system of piano accompaniment. The right hand features a melodic line with slurs and accents. The left hand provides a steady bass accompaniment. Dynamic markings include *fz*.

Chorus

Vocal line for the chorus. The music is in 2/4 time with a key signature of three sharps (F#, C#, G#). The vocal line consists of a few notes with a fermata at the end.

Tempo di Polka.

Piano accompaniment for the chorus section. The music is in 2/4 time with a key signature of three sharps. The right hand features a rhythmic accompaniment with slurs and accents. The left hand provides a steady bass accompaniment. Dynamic markings include *f*, *p*, and *pp*.

Vocal line with lyrics for the chorus. The lyrics are: "come, my love, and dance with me! Exchange a ten-der glance with me! The mu-sic sets my". The music is in 2/4 time with a key signature of three sharps.

heart a-fire And fills me with a wild de-sire. O come, my love, and dance with me! Ex-

change a ten-der glance with me! The mu-sic sets my heart a - fire And fills me with a

wild de-sire. Now then, let the mu-sic go! ag - it - a - to! An - i - ma - to!

Swel - ling, wel-ling, wild and free, to a Pol-ka mel-o-dy!

p

O come, my love, and dance with me! Ex-change a ten-der glance with me! The

p

pp

music sets my heart a - fire And fills me with a wild de - sire. O come, my love, and

dance with me! Exchange a ten-der glance with me! The music sets my heart a - fire And

fills me with a wild de - sire.

f

Allegro maestoso.

First system of the musical score for 'Allegro maestoso'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The first measure of the treble staff begins with a dynamic marking of *f*. The second measure of the bass staff begins with a dynamic marking of *ff*. The music features a mix of eighth and sixteenth notes, with some chords and rests.

Second system of the musical score for 'Allegro maestoso'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music continues with a mix of eighth and sixteenth notes, including some chords and rests.

Third system of the musical score for 'Allegro maestoso'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The first measure of the bass staff has a dynamic marking of *f*. The second measure has a dynamic marking of *ff*. The third measure has a dynamic marking of *p*. The fourth measure has a dynamic marking of *ff*. The music features a mix of eighth and sixteenth notes, with some chords and rests.

Fourth system of the musical score for 'Allegro maestoso'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The first measure of the treble staff has a dynamic marking of *ff*. The second measure of the bass staff has a dynamic marking of *<ff*. The third measure of the bass staff has a dynamic marking of *f*. The fourth measure of the bass staff has a dynamic marking of *rit.*. The music features a mix of eighth and sixteenth notes, with some chords and rests. The system ends with a double bar line and a 2/4 time signature change.

Allegro vivo.

First system of the musical score for 'Allegro vivo'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The first measure of the treble staff has a dynamic marking of *p*. The music features a mix of eighth and sixteenth notes, with some chords and rests.

Second system of the musical score for 'Allegro vivo'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The first measure of the bass staff has a dynamic marking of *f*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *f*. The fourth measure has a dynamic marking of *p*. The fifth measure has a dynamic marking of *f*. The sixth measure has a dynamic marking of *p*. The music features a mix of eighth and sixteenth notes, with some chords and rests.

The first system of music consists of two staves. The upper staff contains a melodic line with several slurs and accents. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *f* and *ff*.

The second system continues the musical piece. The upper staff features a more active melodic line with slurs. The lower staff has a steady accompaniment. Dynamic markings include *f* and *p*.

The third system shows further development of the musical themes. The upper staff has a melodic line with slurs, and the lower staff has a consistent accompaniment. Dynamic markings include *f* and *p*.

Più Allegro.

The fourth system begins with the tempo change *Più Allegro.* The upper staff has a melodic line with slurs. The lower staff has a steady accompaniment. Dynamic markings include *p* and *cresc.*

The fifth system continues the *Più Allegro* section. The upper staff has a melodic line with slurs. The lower staff has a steady accompaniment. Dynamic markings include *f*.

The sixth system concludes the *Più Allegro* section. The upper staff has a melodic line with slurs. The lower staff has a steady accompaniment. Dynamic markings include *f* and *ff*.

No 11. Song. Ilka and Chorus.

Allegretto.

Minna.

This real-ly is a - mus-ing, The

Melanie, Faustine.

best thing ev - er done! How
D! Berncastler.

A tit - bit you are los - ing.

Felicita, Minna,
Hermine, Natalie.

Tutti.

so? How so? What is the fun?
What is the fun?
Please let us know, what is the fun?
Please let us know, what is the fun?

Un poco meno mosso.

Minna.

He made a blun-der fright-ful! He's in such an aw-ful-mess! It's quite

Melanie, Faustine,
Felicita.

Dr. Berneastler.

Ilka.

M. too de-light-ful! What's he done? Can't you guess? He took me for his

Più animato.

I. par-lourmaid, a com-mon par-lour-maid!

mf Ha, ha, ha, ha! Ha, ha, ha!

mf Ha, ha, ha, ha!

mf Ha, ha, ha, ha!

mf Ha, ha, ha, ha!

cresc. *mf*

Più animato.

cresc. Ha, ha, ha! A com-mon par-lour-maid! Ha, ha, ha, ha, ha, ha, ha!

cresc. Ha, ha! A com-mon par-lour-maid! Ha, ha, ha, ha, ha, ha, ha!

cresc. Ha, ha! A com-mon par-lour-maid! Ha, ha, ha, ha, ha, ha, ha!

f Ha, ha! A com-mon par-lour-maid! Ha, ha, ha, ha, ha, ha, ha! *rit.*

cresc. *f*

Meno.
Minna.

Your manners, sir, are some-what crude! What do you mean, I wonder, You're ra-ther

M. rude. In vain he

Dr. Berncastler. Count Max.

Yes, ve-ry rude! Fair la-dy, I a-pol-o-gise.

In-tense-ly rude! Ob-serve her eyes.

In-tense-ly rude! Ob-serve her eyes.

In-tense-ly rude! Ob-serve her eyes.

p *grazioso*

M. sighs.

C.M. For such a stup-id blun-der!

p *rit.*

Ilka.

My dear Marquis, You flat-ter me, I do not de-serve it at all.
Does she know her trade Your par-lour-maid? And is she too fast or too slow.

I. ———
Though I can't de - ny, I should like to try A place in your ser - vant's
Is her fi-gure slim? Is he v an-kle trim? I fan-cy you ought to

I. hall. know. But sure-ly my hands are too rough? Ah! I
And what is her af - ter noon out? Ha,ha,ha,ha, ha. And

I. have not ass - ur-ance e-nough! Ah! I'm too un - ed - u - cat-ed! I'm
are there strange rumours ab-out? Ha,ha,ha,ha, ha! And is your wife a tyr-ant? And

I. not do-mes-ti - ca-ted! Un-fit, I am a-fraid, to be a par-lour-maid. Un-
are you an as - pi-rant? But there perhaps in-deed, I'd bet-ter not pro-ceed! But

I. fit I am a - fraid, To be a par - lour-maid. And yet I thank you there per-haps in - deed, I'd bet-ter not pro-ceed? Be-cause, from all that

I. all the same Although such rank I may not claim. } Well I ne-ver! Ha, ha, ha!
 I can hear, The Law on Li - bel's most se - vere! }

cresc. e rit. *pa tempo*

I. Ve-ry cle-ver! Ha, ha, ha! You are chaf-fing! Ha, ha, ha! You are laughing! Ha, ha, ha, ha, ha!

I. Well, I ne-ver! Ha, ha, ha! Did you e-ver? Ha, ha, ha, ha! Ha

Well, I ne-ver! Ha, ha, ha! Did you e-ver? Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

Well, I ne-ver! Ha, ha, ha! Did you e-ver? Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

Well, I ne-ver! Ha, ha, ha! Did you e-ver? Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

p *cresc.* *f* *tr* *p*

I. *tr* 1. ha How smart, my dear Mar-quis, you are!

colla parte *fp* *f a tempo*

I. 2. Ah!

p *p*

I.

fz *fz*

I.

f *f* *f*

Ha ha ha ha ha ha!

Ha ha ha ha ha ha!

Ha ha ha ha ha ha!

ff

No 12. Duet.

Un poco moderato. Count Max. (aside)

How se - duc-tive! How ap -

pealing! What a wealth of charm re-vealing! Oh, what rapture! What a capture! What a

Rosalinda. (aside)

Base de - ceiv - er! Now I've caught him! Af-ter

lu-cky chap am I! But I fear she's rather shy.

R.

all that I have taught him! Di - let-tant - e! In fla - gran-ti! Un-der-neath my ve-ry

C. 43053

R. *stringendo*

eyes! It will fill him with sur - prise, When he fath - oms my dis - guise. 'Tis a

C.M. *a tempo*

dream that through life I shall trea - sure! One furth - er boon I ask; 'Twould be

C.M. *rit.* **Allegro.**

joy be - yond all mea - sure, If you'd lay a - side your mask.

Rosalinda.

Sir, it is be - yond en - dur - ance! 'Tis by no means, comme il

R. *rit.* *a tempo*

faut! I'm sur - prised at your as - surance. Will you please to let me go?

più rit. *a tempo*

Tempo I.

R. *p*(aside)

Count Max. How he tries me, how he eyes me! How he longs to mes-mer-

How she wa-vers In her favours! How she quavers

R. ize me! Not de-tec-ting or sus-pec-ting Whose the face be-hind the

C.M. With her mask! Doesn't go! Seems to show I've an ea-sy

R. mask. I will bait him! A-git-ate him. Till at last

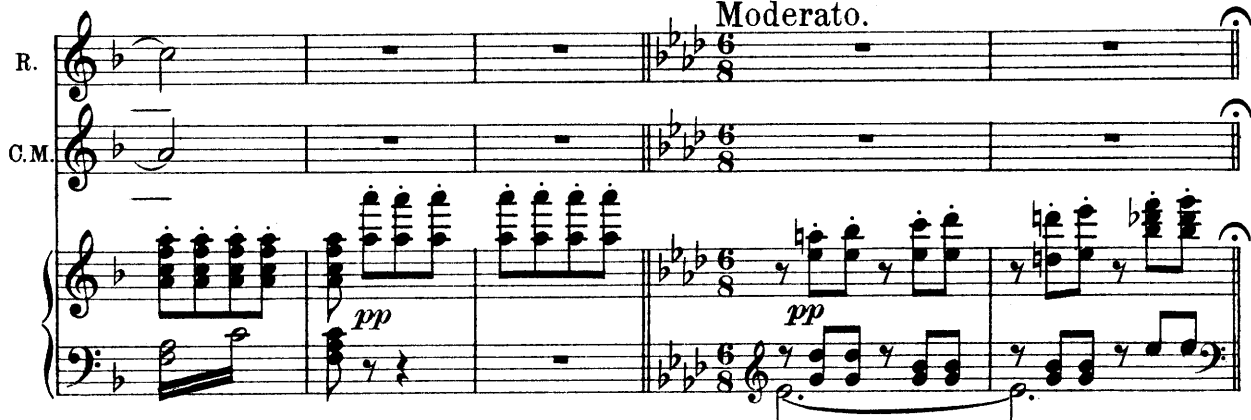
C.M. task. She's re-lenting! She's re-penting! She'll soon un-

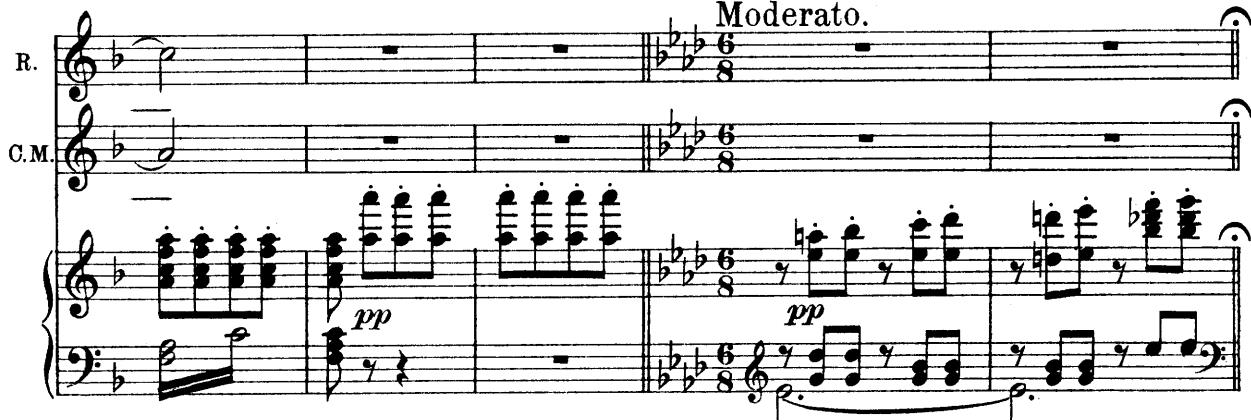
R. *poco rit.* when I checkmate him, how I'll shake him! How I'll take him Then to task! *dolce* *riten.* *a tempo*

C.M. mask! In her smiles I shall bask! It is quite a simp-le task. *dolce* *riten.* *a tempo*

poco rit. *colla parte* *p*

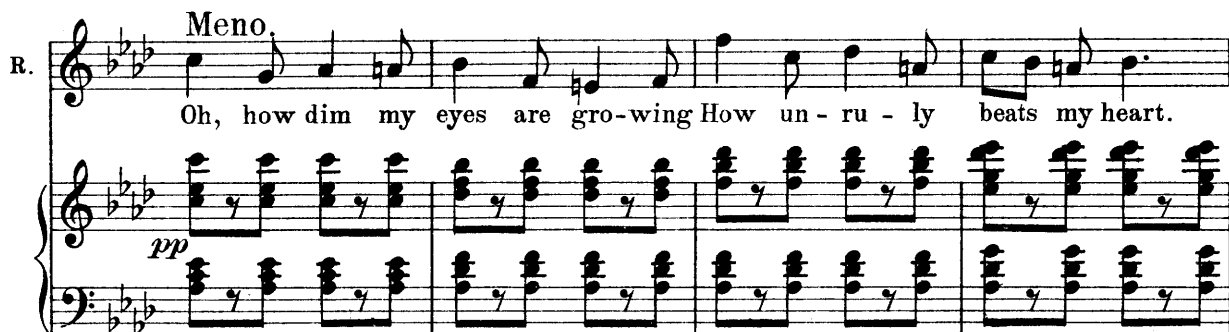
Moderato.

R. 

C.M. 

pp *pp*

Meno.

R. 

Oh, how dim my eyes are gro-wing How un - ru - ly beats my heart.

pp

Count Max.

R. 

That — is bet-ter, plainly sho - wing That I've made quite a fortunate start.

f *p*

Red. *

Rosalinda.

R. 

Since my youth my heart has pained me, but I do not feel the shock When it's

Count Max.

R. 

beat - ing u - ni - form - ly with the tick - ing of a clock. Shall we

Rosalinda.

C.M. *make a tri - al here? That is quite a good i - dea.*

cresc. *cresc. molto*

R. *We'll count ev'ry beat and keep the score!* *We'll count and count them o'er and*
 Count Max. *We'll count each beat! Keep the score! Count and count them o'er and*

poco rit. *poco rit.* *dolce* *poco rit.*

R. *o'er.*

C.M. *o'er.*

pp *p*

Allegro.

R. *Five, six, seven, nine.*

C.M. *One, two, three, four. Stop!*

Più lento.

C.M. En-chan-tress, mine, It seems that you've for-got-ten eight.

Rosalinda. Count Max.

I'm too up-set to cal-cu-late! We star-ted bad-ly. That is

Rosalinda. *a piacere*

C.M. plain. Sup-po-sing we be-gin a-gain? To hold the watch shall be my

Più Allegro.

R. part, While you shall lis-ten to my heart.

Count Max.

R. Shall, we be-gin? At-ten-tion! pray! Yes, fire a-way!

R. One, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve,

C.M. One, two, three, four, five, six, seven, eight, hop, hop, hop, hop!

pp animato

R. thirteen, fourteen, fif-teen, six-teen, seventeen, eighteen, nineteen, twen-ty, thir-ty, for-ty,

C.M. Will it ne-ver stop? Six, seven, eight, nine, ten, eleven, twelve.

f *p*

R. fif-ty, six-ty, eigh-ty, nine-ty. You're quite out of

C.M. Hop, hop, hop, hop! It won't stop! A thousand and four.

f *fp*

R. count, in the score. How? How?

C.M. It's more than that, I vow, Quite a half-a-mil-lion

fp *f*

R. How? How fast the to-tal must be

C.M. now! Yes, quite a half - a - mil - lion now!

R. mount - ing You'll not re - peat _____ much more at

C.M. I'm sick and tired of all this counting.

poco rit.

fz *poco rit.*

R. present. A

C.M. Con - found it! I should like to know, where's my watch?

f *a tempo*

R. trifling me - men-to! A ti - ny me - men-to!

C.M. That's ve - ry Scotch!

rit.

rit.

Poco meno.

R. *p*
Ahl

R. *p*
Count Max.
So fare - well to you, my tick - er.

R. *tr*

C.M.
I am quick but she is quick-er. Well, it fair-ly takes the mit-ten! It's a case of

R.

C.M.
"bit-er bit-ten" for she has commandeered my watch. She's ve - ry

pp

R. *rit.* *a tempo*

Ah!

C.M. *p* Ah!

Scotch. So fare -

rit. *p a tempo*

R.

C.M. well to you, my tick - er, for I'm rather quick but she is quicker;

R.

C.M. still! Oh, dear. Oh, dear.

cresc.

R. *pp.*

C.M. *pp.* It's a most ex - pen-sive plea-sure! For the one thing that I trea-sure,

pp.

Più mosso.

R. *f* Ah! Ah!

C.M. *f* My old watch, is gone, Al - as! I'm a

Più mosso.

R. Ah!

C.M. Sil - ly ass! Oh,

Allegro molto.

R. Ah!

C.M. dear!

Allegro molto.

20.

Nº 13. Song "Homeland!"

Rosalinda.

Langsam.

fp

Rosalinda. *mf*

Csardas of my Homeland you

mf

R. fill my heart with longing! Mem-ories come thronging whene'er your strains I hear!

p

R. *f* *accel.* *a tempo* *subito*

I sigh for my home once again, with an impassioned wild — de-

a tempo

f *accel.*

R. *p* *cresc.* *colla voce* *p* *pp*

sire In vain! I'm far a-way from all I hold most dear. 0

R. my land was there ev - er land so fair? With my land Is there

R. one that can compare? Was ev - er sun so bright as thine? Was ev - er king - dom so divine? My

accel.

cresc. *accel.* *f*

R. life was so ver - y hap - py there. Yes, thine is the picture that reigns in my

rit. *fa tempo* *accel.*

p *f* *accel.*

R. heart So divinely fair to me thou art,

a tempo poco rit.

p rit. *pp*

R. Dear land of my heart. Though far from thee I wander, — Ah! —

f *fz*

R. *far* Ah! My heart is thine to-

The first system of music features a vocal line starting with a long note on 'far', followed by 'Ah!' and 'My heart is thine to-'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with dynamic markings of *fx*.

R. *accel.* *lento* *a piacere*
 day, Ah today Ah! And for

The second system continues the vocal line with 'day, Ah today Ah! And for'. The piano accompaniment includes dynamic markings of *accel.*, *fx*, *lento*, *fx*, and *pp*.

R. *a tempo*
 ev-er and for aye! O my land Was there ev-er land so fair? With

The third system features the vocal line with 'ev-er and for aye! O my land Was there ev-er land so fair? With'. The piano accompaniment includes a *pp* marking.

R. my land Is there one that can compare? Was ev-er sun so bright as thine? Was

The fourth system continues the vocal line with 'my land Is there one that can compare? Was ev-er sun so bright as thine? Was'. The piano accompaniment consists of chords and a bass line.

R. *accel.* *f.* *p* *rit.* *a tempo*
 ev-er kingdom so divine? My life was so ver-ry hap-py there!

The fifth system concludes the vocal line with 'ev-er kingdom so divine? My life was so ver-ry hap-py there!'. The piano accompaniment includes dynamic markings of *accel.*, *f.*, *p*, and *rit.*. The system ends with a double bar line and a 2/4 time signature.

Frischka.

R. Joy! and a wild unrest fills ev - ry native breast Come join the

p

R. dance, while you may "Csardas" now they play! Maid with the flashing eyes I claim you

R. as my prize! Come join the dance, while you may Tis a ho - li - day! —

R. Ah

glissando

mf

R. Hark! to the clank of spurs Each maiden

gliss. *a tempo*

a tempo *p*

R. heart it stirs! Till, shyly she will turn a-way Then you've won the day! Life a -

R. mazing, Gob-lets rais-ing! Put your troubles by and

R. pass the bowl from hand to hand! Show your loyalty! Drink to

R. "Royalty!" Here's to "our dear old Fath-er-land!" Ah!

R. rit.

a tempo

R. Joy is every where! Pas - sion is in the air! Come, join the

a tempo

p

Più Allegro.

R. dance while you may "Csar-das" now they play! La_ la la_ la_

p

R. _ la la_ la_ la_ la_ la_ la_

R. la_ la_ la_ la_

f

Lento. *ff* *Allegro.*

R. la_ la la_ la la!_

ff *ff* *ff*

Nº 14. Finale.

Dr Berncastler, Count Max, Ilka.

Allegro con brio.

Dr Berncastler.

1. There's joy in the grapea - bi - ding, tra
 monk has it in his clois - ter, tra
 East and the West ac - claim you, tra

Dr B. la la la la la la la! Sorrow and care de - ri - ding, tra la la la la la la! In
 C.M. la la la la la la la! Close as a wi - ly oy - ster, tra la la la la la la! Of
 I. la la la la la la la! "King of the Feast" they name you, tra la la la la la la! You

Dr B. en - er - va - ting cli - mates, Phy - sic - ians all pre - scribe it! And Kings and e - ven
 C.M. course this in - for - ma - tion Quite un - der - neath the rose is And shows why, on oc -
 I. drown all mel - an - chol - y In peop - le who stand by you And so it would be

f a 3

Dr B. Pri-mates, Ju-dicious-ly im-bibe it.
 C. M. ca - sion So ru-bi-cund his nose is. } Fill up! Fill up! To
 I. fol - ly For nations to de - cry you.

the brim of your glass - es! The wine that all sur - passes! The wine that all sur -

p *f* *p*

pas-ses! Fill up! Fill up! Fill up! Yes, fill up your glass and

Chorus.

Fill up! Fill up! Fill up!

Fill up! Fill up! Fill up!

Fill up! Fill up! Fill up!

link with me! Clink with me! Drink with me! Here's to the friend and foe of thirst! To

Rosalinda. Ilka. D^r Berncastler.

King Champagnethe First. Yes fill up your glass and link with me! Clink with me! Drink with me!

Count Max.
Yes fill up your glass and link with me! Clink with me! Drink with me!

Yes fill up your glass and link with me! Clink with me! Drink with me!

CHORUS.
Hochheimer & Tenors.
Yes fill up your glass and link with me! Clink with me! Drink with me!

Basses.
Yes fill up! Fill up! link with me! Clink with me! Drink with me!

mf

R.
I.
D^r B.
1. 2.
Here's to the friend and foe of thirst King Champagne the first His Majesty Champagne the first

C.M.
Here's to the friend and foe of thirst Champagne the first His Majesty Champagne the first

Here's to the friend and foe of thirst Champagne the first His Majesty Champagne the first

Here's to the friend and foe of thirst Champagne the first His Majesty Champagne the first

Here's to friend and foe of thirst Champagne the first His Majesty Champagne the first

1. 2.

King! King! King! King! King! King!

Count Max. 2. The King Champagne the first!

C.M. Ilka. 3. The Champagne the first!

King! Champagne the first!

King! Champagne the first!

King! Champagne the first!

Un poco moderato.

Count Max. Hochheimer.

Cheva-li-er Respect I pay. Mar-quis, you are most

H. kind. I'll drink to your health, if I may? A friend in you, I

Count Max. & Hochheimer.

C.M. find. To bow, we are in-

DF Berncastler.

Here's "Good luck" to you both all the way!

Rosal. Ilka.

Ha! Ha! Ha! To bow they are in- clined.

C.M. & H. clined.

DFB. To bow they are in- clined. Wait! I've an idea! I've an i-

Chorus. To bow they are in- clined.

To bow they are in- clined.

To bow they are in- clined.

DrB. *dea!* By now, most of you seem to have paired off And

An i - dea!

An i - dea!

An i - dea!

f

p

DrB. old Dame Grundy is pal-pably scared off, So let us swear that each oth -

DrB. er we'll stand by From now un - til the day we die! An affection - ate

rit.

f rit.

p

Count Max.

Dr.B. brotherhood we'll be! Will

We will swear for ev - er to a - gree!

We will swear for ev - er to a - gree!

We will swear for ev - er to a - gree!

Detailed description: This system contains the musical score for Count Max. It includes a vocal line for the character (Dr.B.) and a piano accompaniment. The lyrics are: "brotherhood we'll be! Will We will swear for ev - er to a - gree! We will swear for ev - er to a - gree! We will swear for ev - er to a - gree!". The piano part features a steady accompaniment with some dynamic markings like *p*.

Rosal.

C.M. you, charming la - dy, swear with me? Yes, yes, I'll venture To

Detailed description: This system contains the musical score for Rosal. It includes a vocal line for the character (C.M.) and a piano accompaniment. The lyrics are: "you, charming la - dy, swear with me? Yes, yes, I'll venture To". The piano part provides a rhythmic accompaniment.

Df Berncastler.

R. sign the in - denture! And now, join hands as the glass goes round. And

Detailed description: This system contains the musical score for Df Berncastler. It includes a vocal line for the character (R.) and a piano accompaniment. The lyrics are: "sign the in - denture! And now, join hands as the glass goes round. And". The piano part features a more active accompaniment.

Dr.B.

all repeat these princi - ples sound!

cresc.

Detailed description: This system contains the musical score for Dr.B. It includes a vocal line for the character (Dr.B.) and a piano accompaniment. The lyrics are: "all repeat these princi - ples sound!". The piano part includes a *cresc.* (crescendo) marking.

D^FB

f *ff*

Allegretto moderato.

D^FB

Brother mine, — Brother mine and sister mine, — We will

mf *p*

D^FB

form a won - der - ful Combine! Hands and hearts, — lovingly we'll intertwine,

D^FB

A lin - gering em - brace, our counter - sign! — "Confra - ter - ni - ty"

pp

D^FB

"To e - ter - ni - ty" Be the password of our Li - ne! —

p *rit.*

Poco più animato.

DRB. Oh what bliss! First I kiss You, You, You!

DRB. Make it two!— Promise me You will be True!

DRB. True! Kiss me too Darl - ing, do! Glad - ly, Mad - ly

decresc. poco rit.

Tempo I. (*Allegretto moderato*.)

DRB. Brother mine, — Brother mine and sister mine, — We will form a

Count Max. >

Brother mine, — Brother mine and sister mine,

Hochh. >

Brother mine,

Tempo I. (*Allegretto moderato*.)

mf

Rosal. & Melanie.

Ilka. Ida. Brother mine, — Brother mine and sister mine, We will form a
 Brother mine, — Brother mine and
 won - der - ful com - bine! While our hands in - ter
 We will form a won - der - ful Com - - -
 Brother mine and sister mine, — We will form one im - mense com -

R. & M. wonderful com - bine, A lin - gering em - brace, our counter sign! "Confra-
 I. & Id. sister mine — A lin - gering em - brace, our counter sign! "Confra-
 Dr. B. twine — A lin - gering em - brace, our counter sign! "Confra-
 C. M. bine. — While our hands and our hearts inter - twine.
 H. bine! For Auld lang syne. —
 Auld lang syne. — "Confra-
 While our hands and our hearts inter - twine.
 Our line! —

R. & Me. *cresc.*
 ter - ni - ty To e - ter - ni - ty!" Is the password of our

I & Id. *cresc.*
 ter - ni - ty To e - ter - ni - ty!" Is the password of our

Dr. B. *cresc.*
 ter - ni - ty To e - ter - ni - ty!" Is the password of our

C. M. *pp.* *cresc.*
 "Confra - ter - ni - ty To e - terni - ty!" The password of our

H. *pp.* *cresc.*
 "Confra - ter - ni - ty To e - terni - ty!" Is the password of our

cresc.
 ter - ni - ty To e - ter - ni - ty!" Is the password of our

cresc.
 "Confra - terni - ty To e - terni - ty!" The password of our

cresc.
 "Confra - terni - ty To e - terni - ty" Is the password of our

p
 Thats fine! Thats fine! Thats fine! Thats fine! Thats fine! Of our

Chorus. *p*
 Thats fine! Thats fine! Thats fine! Thats fine! Thats fine! Of our

p
 Thats fine! Thats fine! Thats fine! Thats fine! Thats fine! Of our

rit. ***p* Animato.**

R. & Me. line! Oh! what bliss! First I kiss You

I. & Id. line! Oh! what bliss! First I kiss You

DFB line! Oh! what bliss! First I kiss You

C.M. line! Oh! what bliss! First I kiss You

H. line! Oh! what bliss! First I kiss You

line! Oh! what bliss! First I kiss You

line! Oh! what bliss! First I kiss You

line! Oh! what bliss! First I kiss You

line! Oh! what bliss! First I kiss You

line! Of our line. Oh what bliss First I kiss

line! Of our line. Oh what bliss First I kiss

line! Of our line. Oh what bliss First I kiss

Animato.

ritard. ***p***

R. & M. *p* You You Make it two! *pp* Pro-mise me
 I. & Id. *p* You You Make it two! *pp* Pro-mise me
 D. B. *p* You You Make it two! *pp* Pro-mise me
 C. M. *p* You You Make it two! *pp* Pro-mise me
 H. *p* You You Make it two! *pp* Pro-mise me
 You You Make it two! Pro-mise me
 You You You You You You You You Pro-mise me
 You You You You You You You You Pro-mise me
 You You You You You You You You Pro-mise me
decesc. *p*

molto cresc. *ff* *pp*

R. & Me. You will be True! True! True! True! True! True! True!

I. & Id. You will be True! True! True! True! True! True! True!

D.F.R. You will be True! True! True! True! True! True! True!

C.M. You will be True! True! True! True! True! True! True!

H. You will be True! True! True! True! True! True! True!

molto cresc. *ff* *pp*

You will be True! True! True! True! True! True! True!

molto cresc. *ff* *pp*

You will be True! True! True! True! True! True! True!

molto cresc. *ff* *pp*

You wi be True! True! True! True! True! True! True!

cresc *ff* *p rit.*

You will be True! True! True! True! True! Ah, do! Ah, do! Ah, do!

cresc. *ff* *p rit.*

You will be True! True! True! True! True! Ah, do! Ah, do! Ah, do!

cresc. *ff* *p rit.*

You will be True! True! True! True! True! Ah, do! Ah, do! Ah, do!

f cresc.

R.
& Me

Darling, do! Darling do! la la la la la Darling do, Darling do, la la la

I.
& Id.

Darling, do! Darling do! la la la la la Darling do, Darling do, la la la

D.F.B.

Darling, do! Darling do! la la la la la Darling do, Darling do, la la la

C.M.

Darling, do! Darling do! la la la la la Darling do, Darling do, la la la

H.

Darling, do! Darling do! la la la la la Darling do, Darling do, la la la

Darling, do! Darling do! la la la la la Darling do, Darling do, la la la

Darling, do! Darling do! la la la la la Darling do, Darling do, la la la

Darling, do! Darling do! la la la la la Darling do, Darling do, la la la

Ah, do Ah, do! la la la la la Ah, do! Ah, do! la la la

Ah, do Ah, do! la la la la la Ah, do! Ah, do! la la la

Ah, do Ah, do! la la la Ah, do! Ah, do! la la la

a tempo, animato

pp *mf* *p*

Più lento.

R. & Me. *p cresc.* *f* *pp*
 la la Darling do! Darling do! la la la la la la la la la la

I. & Id. *p cresc.* *f* *pp*
 la la Darling do! Darling do! la la la la la la la la la la

D^FB. *p cresc.* *f* *pp*
 la la Darling do! Darling do! la la la la la la la la la la

C.M. *p cresc.* *f* *pp*
 la la Darling do! Darling do! la la la la la la la la la la

H. *p cresc.* *f* *pp*
 la la Darling do! Darling do! la la la la la la la la la la

p cresc. *f* *pp*
 la la Darling do! Darling do! la la la la la la la la la la

p cresc. *f* *pp*
 la la Darling do! Darling do! la la la la la la la la la la

p cresc. *f* *pp*
 la la Darling do! Darling do! la la la la la la la la la la

p *f* *pp*
 la la ah,do! ah,do! la la la la la ah, do! ah do! ah,do! ah,do!

p *f* *pp*
 la la ah,do! ah,do! la la la la la ah,do! ah do! ah,do! ah,do!

p *f* *pp*
 la la ah,do! ah,do! la la la la la ah,do! ah do! ah,do! ah,do!

Più lento.
p *mf* *ff* *pp*

accel. e cresc. *f*

R.
S.Me.
la la la la la la la la la la la la

accel. e cresc. *f*

I.
S.Id.
la la la la la la la la la la la la

accel. e cresc. *f*

D^FB.
la la la la la la la la la la la la

accel. e cresc. *f*

C.M.
la la la la la la la la la la la la

accel. e cresc. *f*

H.
la la la la la la la la la la la la

accel. e cresc. *f*

la la la la la la la la la la la la

accel. e cresc. *f*

la la la la la la la la la la la la

accel. e cresc. *f*

la la la la la la la la la la la la

accel. e cresc. *f*

la la la la la la la la la la la la

accel. e cresc. *f*

la la la la la la la la la la la la

accel. e cresc. *f*

la la la la la la la la la la la la

accel. e cresc. *f*

la la la la la la la la la la la la

accel. e cresc. *ff*

la la la la la la la la la la la la

R.
S. Me
la _____ la la!

I.
I. Id.
la _____ la la!

D. B.
D. B.
la _____ la la!

C. M.
C. M.
la _____ la la!

H.
H.
la _____ la la!

T.
T.
la _____ la la!

Tr.
Tr.
la _____ la la!

P.
P.
la la _____ la la!

Dr. Berncastler.
a piacere

Tempo di Valse.

Bra - vo! Bra - vo! Bra - vo! — Here's long life to King Ro - mance! —

Dr.B.

And now, tis our pleas-ure To

Dr.B.

join in a meas - ure Take you your part - ners for the dance!

f

Come seizeth the chance To join in the dance! The whirl - ing

Come seize the chance — Of a dance! — Of a whirl - ing

Come seize the chance — Of a dance! — Of a whirl - ing

Czar - das dance. _____

Czar - das dance. _____

Czar - das dance. _____

The first system contains three vocal staves, each with the lyrics 'Czar - das dance.' followed by a long horizontal line. Below them is a piano accompaniment consisting of two staves (treble and bass clef) with a melody in the right hand and chords in the left hand. A dynamic marking of *ff* is present in the piano part.

This system shows the continuation of the piano accompaniment from the previous system, with two staves (treble and bass clef) containing the instrumental part.

Rosalinda, Ilka. *f*

Dr. Berncastler. *f* Oh what a night, what a feast of joy!

Count Max. *f* Oh what a night, what a feast of joy!

Hochheimer. *f* Oh what a night, what a feast of joy!

Murray, Car. *f* Oh what a night, what a feast of joy!

Melanie, Faustine, Felicita and Minna with 1st Spr. *f* Oh what a night, what a feast of joy!

Hermine and Sabine with 2nd Spr. *f* Oh what a night, what a feast of joy!

Oh what a night, what a feast of joy!

Oh what a nigh, what a feast of joy!

The second system features a vocal ensemble with seven parts. Each part has a name and a dynamic marking of *f*. The lyrics are 'Oh what a night, what a feast of joy!'. The parts are: Rosalinda, Ilka.; Dr. Berncastler.; Count Max.; Hochheimer.; Murray, Car.; Melanie, Faustine, Felicita and Minna with 1st Spr.; and Hermine and Sabine with 2nd Spr. Below the vocal parts is a piano accompaniment with two staves (treble and bass clef). The lyrics 'Oh what a nigh, what a feast of joy!' are written below the piano part.

Tutti with Chorus.

Life and en-chantment with-out al-loy! Dream of de-light, In a world of bliss!

Life and en-chantment with-out al-loy! Dream of de-light, In a world of bliss!

Life and en-chantment with-out al-loy! Dream of de-light, In a world of bliss!

Would that each night Were as bright as this!

Would that each night Were as bright as this!

Would that each night Were as bright as this!

pp

Count Max. Hochheimer.

You're my on-ly safe sup-port! I love you just like a brother!

Rosalinda.
 Oh what laugh - ter in the jail when they rec-og

Orloffsky.
 Oh what laugh - ter in the jail when they rec-og

Dr.B.
 Oh what laugh - ter in the jail when they rec-og

Tutti with Chorus.

Ro.
 nise each oth-er! Oh what a night! What a feast of

Or.
 nise each oth-er! Oh what a night! What a feast of

Dr.B.
 nise each oth-er! Oh what a night! What a feast of

joy! Life anden-chant-mentwith-out al-loy! Dream of de-light! In a

joy! Life anden-chant-mentwith-out al-loy! Dream of de-light! In a

joy! Life anden-chant-mentwith-out al-loy! Dream of de-light! In a

world of bliss! Would that each night Were as bright as this.

world of bliss! Would that each night Were as bright as this.

world of bliss! Would that each night Were as bright as this.

Hochheimer.

Tell me, brother, is it time to go? I'm a-fraid my watch is slow.

pp

Count Max.

When I look'd at my time - piece last, It was

C.M.

go - - ing ver - - y fast! Fair one, I would ask you

pp

C.M. To per - mit me to un - mask you! Let me gaze

C.M. in - to your eyes, Know who now my watch will prize?

Rosalinda.

Ro. I dare not un - mask, or give my

Ro. name For, if you discov - er, you'll die of shame.

Count Max.

Ha! Ha! Ha! Ha! Up - on my

Ilka, Dr. Berncastler.

Ha! Ha! Ha! Ha! Up-on my word, The best I have ev-er heard!

C.M. word! Best joke I've heard!

The best we have ev-er heard!

The best we have ev-er heard!

The best joke we've heard!

cresc. *f p*

The musical score consists of five systems. The first system is the vocal line with lyrics. The second system is a piano accompaniment for the first vocal line. The third and fourth systems are piano accompaniment for the second vocal line. The fifth system is the piano accompaniment for the third vocal line. The piano part features a crescendo and dynamic markings of forte (f) and piano (p).

Ilka. Minna.

Don't be a sheep! Do take a peep! You

p What a sheep!

p Take a peep!

p Take a peep!

The musical score consists of five systems. The first system is the vocal line with lyrics. The second system is a piano accompaniment for the first vocal line. The third and fourth systems are piano accompaniment for the second vocal line. The fifth system is the piano accompaniment for the third vocal line. The piano part features dynamic markings of piano (p).

Count Max.

M. seem rather frightened Look if you can, sir. I'm waiting, fair

Take a peep!

Take a peep!

Take a peep!

Rosalinda.

C.M. maid, your answer. Come now, show me your face, my Queen! On my

Ro. life, sir, I'm a wife, sir, So my face must not be

pp

Ilka, Ida, Dr. Berncastler.

Count Max. *dolce* That is of course but a Hochheimer.

Ro. seen! That little fib is of not much use, That is of course but a

dolce

II.
I.
B.

lame ex - cuse!

II.

lame ex - cuse!

Count Max.

That, I'm a - fraid, will not do for me.

Detailed description: This system contains the first two systems of music. The first system has two vocal staves (II. I. B. and II.) and a piano accompaniment. The lyrics are 'lame ex - cuse!'. The second system has a vocal staff (II.) and piano accompaniment. The lyrics are 'lame ex - cuse!' followed by 'Count Max.' and 'That, I'm a - fraid, will not do for me.' The piano accompaniment consists of a treble and bass clef with chords and moving lines.

II.
I.
B.

He is de - ter - mined her face to see!

II.

He is de - ter - mined her face to see!

Detailed description: This system contains the third system of music. It has two vocal staves (II. I. B. and II.) and a piano accompaniment. The lyrics are 'He is de - ter - mined her face to see!'. The piano accompaniment continues with chords and moving lines, including some arpeggiated figures.

Inspector of Police.

Right!

cresc. *fx*

Detailed description: This system contains the fourth system of music. It features a piano accompaniment with a treble and bass clef. The lyrics 'Inspector of Police.' and 'Right!' are placed above the staff. The piano part includes dynamic markings 'cresc.' and 'fx'. The bass line has some sustained chords.

In.

Turn! About! Face! Mark!

Detailed description: This system contains the fifth system of music. It features a piano accompaniment with a treble and bass clef. The lyrics 'Turn! About! Face! Mark!' are placed above the staff. The piano part includes dynamic markings 'ff' and 'ffz'. The bass line has some sustained chords.

Più mosso.

In. *Count Max.* *Hochheimer.*

Time! Well, I'm blest! Well, I'm blowed! Something must be wrong! Comfy nest! Sweet a-

Inspector (spoken).

bode, Now we shan't be long! In the

Policemen (spoken).

In the name of the Law, the name of the Law!

In the name of the Law, the name of the Law!

In the name of the Law, the name of the Law!

In. *Hochheimer.* *Count Max, Hochheimer.*

name of the Law! This is simply scan-da - lous! That'll do! That'll

C.M.
H.

do! You shan't handle us!

f accel.
We shall all be run in I'm a - fraid. Ha ha

f
We shall all be run in I'm a - fraid. Ha ha

f
We shall all be run in I'm a - fraid. Ha ha

ff accel.

Hochheimer (to Inspector).

You have

ha! It's a case, I fear of a raid! Ha ha ha!

ha! It's a case, I fear of a raid! Ha ha ha!

ha! It's a case, I fear of a raid! Ha ha ha!

pp

Count Max.

H.

come, I take it, to drive me back! Will you tell my va-let - de -

Rosalinda, Ilka, Minna.

Ha, ha ha ha ha ha

Dr. Berncastler.

Ha, ha ha ha ha ha

Count Max, Hochheimer.

chambre to pack? Good night! Good night!

Rosalinda, Dr. Berncastler, Ilka, Minna.

Life and enchantment with-

Oh what a night! what a feast of joy! Life and enchantment with-

Oh what a night! what a feast of joy! Life and enchantment with-

Oh what a night! what a feast of joy! Life and enchantment with-

Ro. Dr. B. I. M.

out al-loy! Dream of de-light, In a world of bliss! Oh

out al-loy! Dream of de-light, In a world of bliss! Oh

out al-loy! Dream of de-light, In a world of bliss! Oh

out al-loy! Dream of de-light, In a world of bliss! Oh

Allegro.

Ro.
Dr. B.
M.

La la la la la la

would that each night were bright as this!

would that each night were bright as this!

would that each night were bright as this!

Allegro.

cresc.

f

la la la!

ff

ff

Dritter Akt.

ENTREACT.

Tempo di marcia.

PIANO.

Musical score for the first system of the Entr'acte, marked "Tempo di marcia" and "PIANO". It features a piano accompaniment in 2/4 time, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic.

Musical score for the second system of the Entr'acte, continuing the piano accompaniment in 2/4 time.

Musical score for the third system of the Entr'acte, continuing the piano accompaniment in 2/4 time, marked "cresc."

Musical score for the fourth system of the Entr'acte, continuing the piano accompaniment in 2/4 time, with dynamics *f*, *p*, *mf*, and *p*.

L'istesso tempo.

Musical score for the fifth system of the Entr'acte, marked "L'istesso tempo". It features a piano accompaniment in 6/8 time, with dynamics *f*, *f*, *p*, and *p*.

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

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

Third system of musical notation, showing a change in dynamics and the appearance of a *f* marking.

Fourth system of musical notation, marked *con forza* and *ff*, indicating a strong, forceful section.

Fifth system of musical notation, featuring complex chordal textures and dynamic markings.

Sixth system of musical notation, concluding the piece with sustained chords and a final cadence.

No 15. "Just that You, - are you!!"

Gabor.

mf

I love a la - dy fair And shall love her all my
you are just the man Who could storm a wo - man's

life; But she does not seem to care, Ev - en
heart; Will you teach me if you can? For I'd

though she is some - one el - se's wife! Now
give all I've got, to learn the art.

f *mf* *dolce*

Is it your face? Your charm and your grace?

p

Red. * Red.

Your air de-bon - nair? So

de - vil-maj - care! Oh! teach me the knack

Your mode of at - tack! But there, I'm a -

fraid ent-re nous, It is just that you are you!

mf

It must be sim-ply de-light-ful to know, That all the wo-men ex-
 yet I can-not dis-cov-er quite why. I've thought it o-ver, but

mf

pect you to woo; And, wher-ev-er you hap-pen to go, The
 al-ways in vain; You would nev-er ap-peal to my eye, To

p

1. girls run af-ter you. And
 me, you're al-most plain!

2.

p cresc. *f* *p*

p

Is it your smile? Your Var-si-ty style?

p

ped. * *ped.*

Your man-ly phy - sique? Or

is it your cheek? Oh! what is the spell?

I wish I could tell! Ah! me, I sup -

più f

pose it is true That it's just that you are you.

ff *fx* *fx*

rit. *a tempo*

You're a de - light - ful - ly bold la - dies man. _____
 mo - tor and plen - ty of oof? _____

mf *rit.* *a tempo*

— You're a he - ro a real Don Ju - an. _____ I can tell by the lines on your
 — Or per - haps it is on - ly your spoof? _____ Are you teeming with fro - lic and

1. 2.

face. — That you re - vel in ribbons and lace. Have you a
 fun. — I am long - ing to know how it's done.

pp *rit.*

Is it your sigh? _____ Your ro - ving "glad - eye?"

p

rit.

The cut of your coat? _____ Your

thrill-ing top note? _____ Oh what can it be? _____

I can-not quite see. _____ But then I sup -

pose _____ it is true. _____ That it's just that you are you!

Fine.

Nº 16. Song Ilka.
Ilka, Minna, Hochheimer.

Allegro moderato.

Ilka.

If you will kindly per-

I. mit me I'll show you a part that would fit me, A Vil-lage girl, modest and

I. coy— A bit of a hobble-de - hoy! Walking one day down a

I. coun-try lane, She meets a des - ir - a - ble Swain;— So she sud-den-ly

I. stops— and ex-am-ines the hops! She fum-bles at her a - pron-

p

poco rit. *a tempo*

poco rit. *a tempo*

pp

I. strings! He looks un - ut - ter - a - ble things! He puts his arm a -

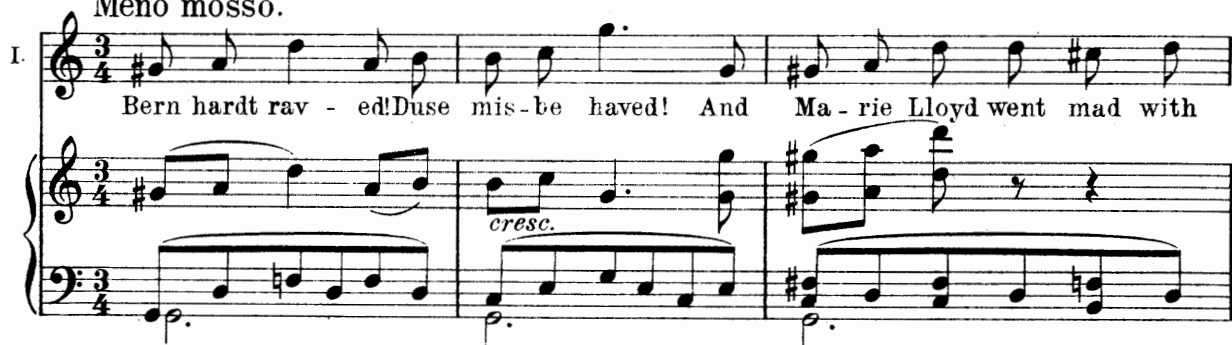
I. round her waist! She breaks a - way from him in haste! She stamps her foot, her

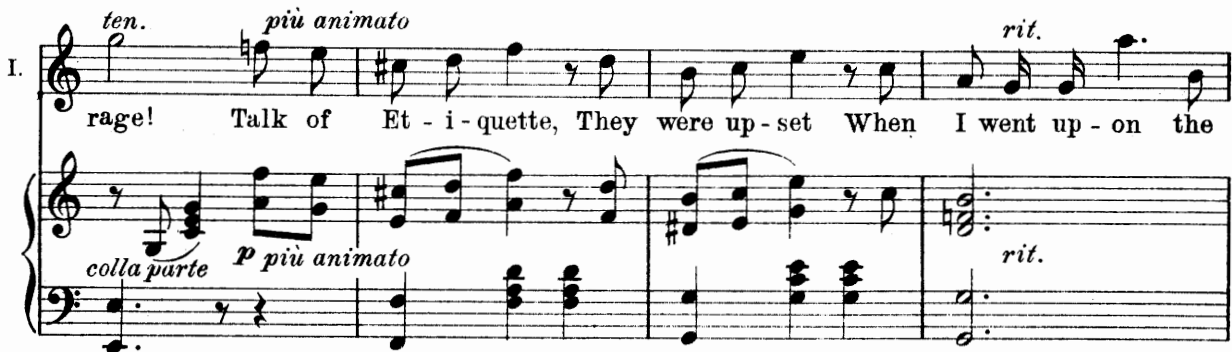
I. cheeks a - flame, And yet she likes it all the same! La la la la la la

I. la la la la la la la la la la la la la la la la

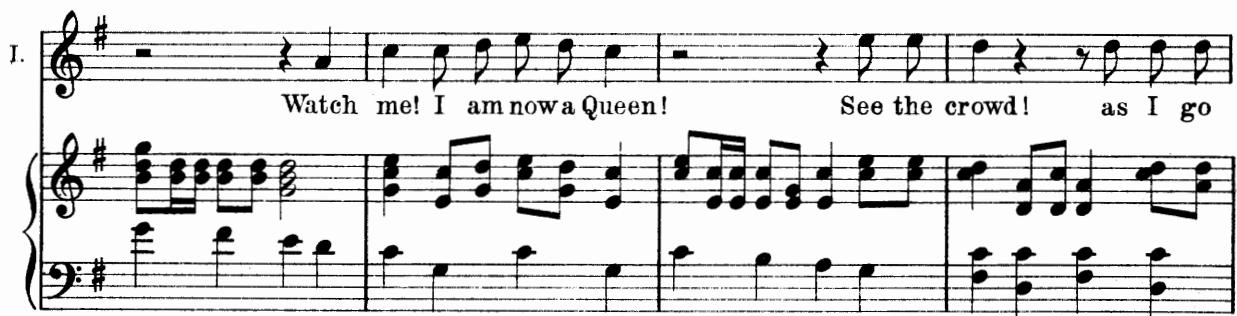
I. la la la la la la la — la — la! — Sara

Meno mosso.

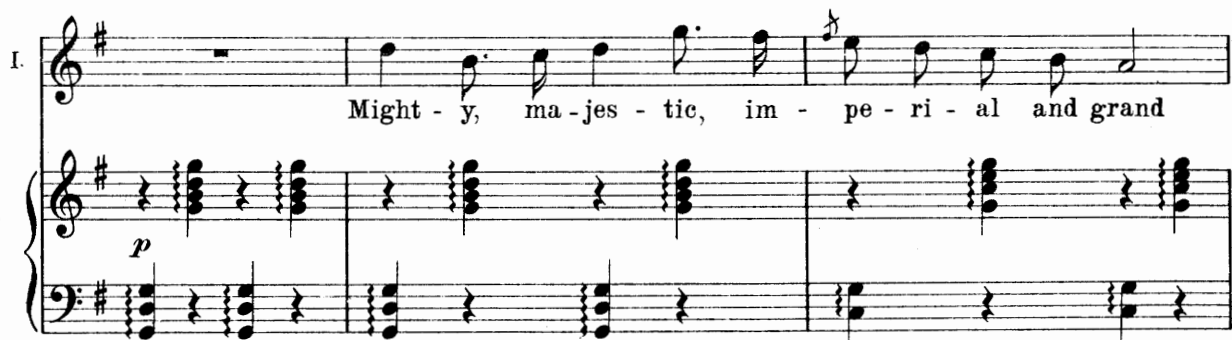
I.  *Meno mosso.*
 Bernhardt rav - ed! Duse mis-behaved! And Marie Lloyd went mad with
cresc.

I. 
ten. rage! Talk of *più animato* Et - i - quette, They were up - set *rit.* When I went up - on the
colla parte *p più animato* *rit.*

I. 
 Stage! *f animato* Come now, let us change the scene!
p *Tempo di marcia.*

I. 
 Watch me! I am now a Queen! See the crowd! as I go

I. 
 by, Su - preme, ah, — om-nip-o - tent am I!

I.  *p*

Might - y, ma - jes - tic, im - pe - ri - al and grand

I.  *fz*

At my call, Dynasties and King-doms fall! While in sub-jec-tion, my

I.  *cresc.* *p*

peo-ple round me stand, Wait - ing my au-gust com - mand!

I.  *fz*

La la la la la la la la la la la la

Minna. *3*
Tra ta ta ta ta, tra ta ta ta ta, tra ta ta ta ta.

Hochheimer. *6*
Pram pram pram, prrrrrr pram pram pram, prrrrrr pram pram pram, prrrrrr

I. *cresc.*
 la la la la la la la la
 M. tra ta ta ta ta, tra ta ta ta ta, tra ta ta ta ta,
 H. pram pram pram, prrrrrr pram pram pram, prrrrrr prampram pram, prrrrrr

I. *f*
 la la la la! Cal - vé
 M. tra ta ta ta ta, tra ta ta ta ta ta!
 H. pram pram pram, prrrrrrrrrrrr pram prrrrrr prampram pram!

Meno mosso.

I. lost her head! Naughty words she said, When at her feet I threw my
cresc.

I. *ten. più animato rit.*
 gage. Con - nie E - diss, too, Was ver - y - blue, When I went up - on the
colla parte p più animato rit.

Allegretto grazioso.

I. Stage! *animato* And yet an -

I. o - ther rôle I play ah! ah! The wife who's young and somewhat

I. gay ah! ah! There comes a

I. lov - er, ar - dent bold! ah! ah! The first act ends and leaves her

I. cold! ah! The sec - ond act is much the

I. same; In spite of all, she plays the game. Be-gins act three, the wife suc-

I. *f* cums! ah ah ah ah ah! *sf*

I. *lento a piacere* For-give me, oh, for-give she cries; ah ah!

I. The cur-tain falls! to streaming eyes! ah ah *ad lib.* *f*

Più mosso.
I. me!

Nº 17. Melodram.

Tempo di Valse.

Entrance of Rosalinda.

The first system of the musical score is for the 'Entrance of Rosalinda'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a piano (*pp*) dynamic. The treble staff features a series of chords and eighth notes, while the bass staff provides a simple accompaniment of quarter notes.

The second system continues the 'Entrance of Rosalinda' piece. It also consists of two staves. The treble staff has a melodic line with some grace notes and a dynamic marking of *pp*. The bass staff continues with a steady accompaniment of chords and quarter notes.

The third system of the 'Entrance of Rosalinda' piece. The treble staff shows more complex chordal textures and melodic fragments. The bass staff maintains the accompaniment pattern. There are some dynamic markings like *p* and *pp* throughout the system.

Entrance of Mattoni.

The first system of the 'Entrance of Mattoni' piece. It consists of two staves. The key signature changes to one flat (F). The time signature is common time (C). The music starts with a piano (*p*) dynamic. The treble staff has a melodic line with some grace notes, and the bass staff has a more active accompaniment with eighth notes.

The second system of the 'Entrance of Mattoni' piece. The treble staff features a melodic line with grace notes and a dynamic marking of *fz*. The bass staff continues with an active accompaniment of eighth notes and chords.

No 17a

Waltz Moderato.
Exit Mattoni.

mf

ppp

rit.

No 18. Trio.

Andante. Rosalinda. *p*

I feel suf fo - ca - ting

Gabor. *p*

Al - though I am wai - ting

Count Max. *p*

This

Andante.

p *pp*

Ro. My heart's pal - pi - ta - ting!

G. The case to be sta - ting

C.M. in - ter - po - la - ting Is most ag - gra -

Ro. It goes pit - ter - pat - ter My

G. And some how find that a

C.M. va - ting! His head I could bat - ter!

Ro. teeth are a chat - ter! I wish I were

G. Most dif - fi - cult mat - ter It's got to be

C.M. I long to get at her! I seem to see

Ro. *p* dead! But must keep my head! *f* I wish I were dead! — But *p*

G. *p* said! I must keep my head! *f* It's got to be said! — I *p*

C.M. *p* red! But must keep my head! *f* I seem to see red! —

Allegro non troppo.

Ro. must keep my head!

G. must keep my head!

C.M. *p* But I musn't lose my head!

Allegro non troppo.

C.M. Count Max.

I want to hear the truth, pre - cise - ly — It

C.M. seems a sim - ple mat - ter! So don't in - dulse in use - less

Rosalinda.

C.M. chat - - ter But try to tell me quite con - cise-ly! The case is compli -

Gabor.

Ro. ca - ted! You must ac-know - ledge that! When you have heard it

Count Max.

G. sta - ted And got the details pat. That is un - likely, sir, but it may be

C.M. so. I cannot judge un - til I know.

acceler.

Gabor. Allegretto.

G. A supper I sug-gested To

G. Madame here last night. Well, she was in - ter - es - ted And

G. joined me in a bite And now I am ar - res - ted, How

G. pi - ti - ful my plight! Count Max.

C.M. Great Scott, I like your nerve, You've got What you de -

Gabor.

C.M. serve. Up - on my word, I can - not guess Why you dis - play such

Count Max.

G. fu - ry. I pray you par - don my dis - tress, But you are in a

Musical score for Count Max's first line. The vocal line (G.) is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "fu - ry. I pray you par - don my dis - tress, But you are in a". The piano accompaniment (G.) is in bass clef with the same key signature and time signature. Dynamics include *fz* and *p*.

C.M. *poco rit.* *p dolce* fright - ful mess, Such shame lessness As you confess *a tempo* Ex - as - perates a

Musical score for Count Max's second line. The vocal line (C.M.) is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "fright - ful mess, Such shame lessness As you confess Ex - as - perates a". The piano accompaniment (C.M.) is in bass clef with the same key signature and time signature. Dynamics include *fz*, *p*, and *p a tempo*.

Rosalinda. *p* He's off his head! What have you said! His reas - on's fled! He's

Gabor. *p* He's off his head! What have I said! His reas - on's fled! He's

C.M. Ju - ry! What have I said? My reason's

Musical score for the dialogue between Rosalinda, Gabor, and Count Max. Rosalinda's line (Ro.) is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. Gabor's line (G.) is in treble clef with the same key signature and time signature. Count Max's line (C.M.) is in treble clef with the same key signature and time signature. The piano accompaniment (C.M.) is in bass clef with the same key signature and time signature. Dynamics include *p*.

Ro. *poco rit.* *a tempo* off his head! He's lost his wool! He can't keep cool! The man's a per - fect

G. off his head! He's lost his wool! He can't keep cool! The man's a per - fect

C.M. fled! I'm off my head! I lost my wool! I must keep cool! They fan - cy I'm a

Musical score for the dialogue between Rosalinda, Gabor, and Count Max. Rosalinda's line (Ro.) is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. Gabor's line (G.) is in treble clef with the same key signature and time signature. Count Max's line (C.M.) is in treble clef with the same key signature and time signature. The piano accompaniment (C.M.) is in bass clef with the same key signature and time signature. Dynamics include *poco rit.* and *a tempo*.

poco animato *pp*

Ro. fool! The man's a fool! He's a fool!

G. fool! The man's a fool! He's a fool!

C.M. fool! I am a fool! I'm a fool! Be

poco animato *pp* *fz*

Un poco meno mosso.
Count Max. *string.*

C.M. wise! That you've something to hide Has struck me, from the first. In my in teg-rit-

p *f* *p* *f* *p string.*

C.M. y con-fide And let me know the worst!

ff *a tempo, con moto* *f* *p*

Gabor. Rosalinda. Count Max.

G. Oh, have a care! You would not dare? Be - ware! What

cresc.

C.M. Rosalinda.

is it that you hide? There's something else be - side! I

Ro. Max.

think it's time to in - ter - vene I want to know just what you mean. Of

f *più f*

C.M.

course I don't sup - pose you Will make con - fes - sion fair. But

C.M. *ff a piacere* *a tempo*

Madame, I'll ex - pose you! Yes, I will ex - pose you!

acceler. *fz colla parte* *a tempo*

Rosalinda.

Ro. *f* Beware! *f* Gabor. *f* Beware! *f* Be - ware! *p* Al -

Allegretto moderato.

Ro. Rosalinda.
though I have no shame to hide It's plain you're on the oth-er side

Ro. — And with Count Max acquainted. *mf* But some day la-ter on you'll find That

Ro. I was on-ly ve-ry blind And not so black as I was painted.

Ro. Count Max does no-thing but an-ny — He's been a ve-ry

poco animato

Ro. naughty boy. But to con-fess I'll

rit. *pp a tempo*

Ro. force him force him! For when I get him home a-gain His

rit. *f* *pp* *a tempo*

poco più

Ro. pro-tes-ta-tions will be vain I'll try to make my meaning

fz *p* *poco più*

f

Ro. plain And then yes then I will di vorce him! I mean to scratch

cresc. *f*

Ro. his eyes out first and then di - vor - - - - ce

Rosalinda.

Ro. *p* him! I mean to scratch his eyes out first and then and

G. *p* Gabor. She means to scratch his eyes out first and then of course and

C.M. *p* Count Max. She means to scratch his eyes out first and then a - las and

mf

Ro. *f* then I will di - vorce him! I means to scratch his eyes out first and then

G. then of course she will di - vorce him! She means to scratch his eyes out

C.M. then a - las! She will di - vorce him! She means to scratch his eyes out

crese.

Ro. *rit.* I'll di - vor - - - - - ce him!

G. first and then and then of course di - vorce him!

C.M. first and then a - las! And then a - las she'll di - vorce him!

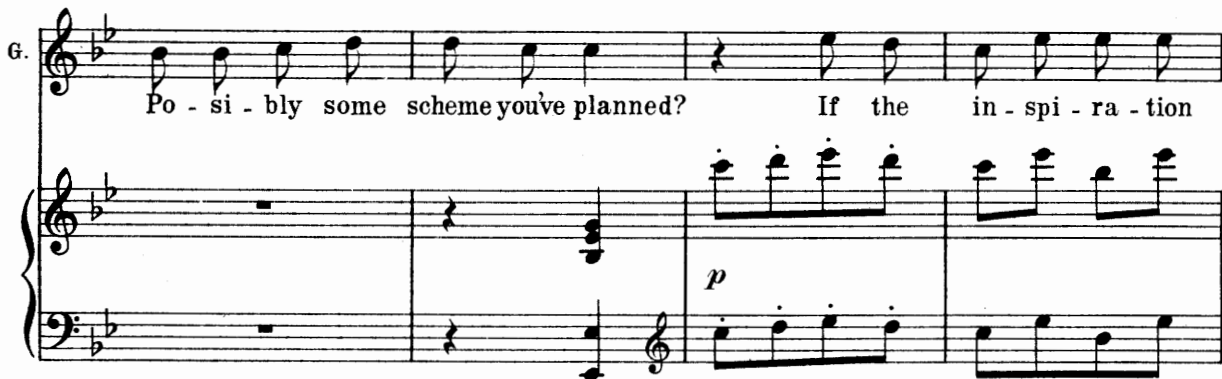
rit. *f* *ff*

Allegro non troppo.

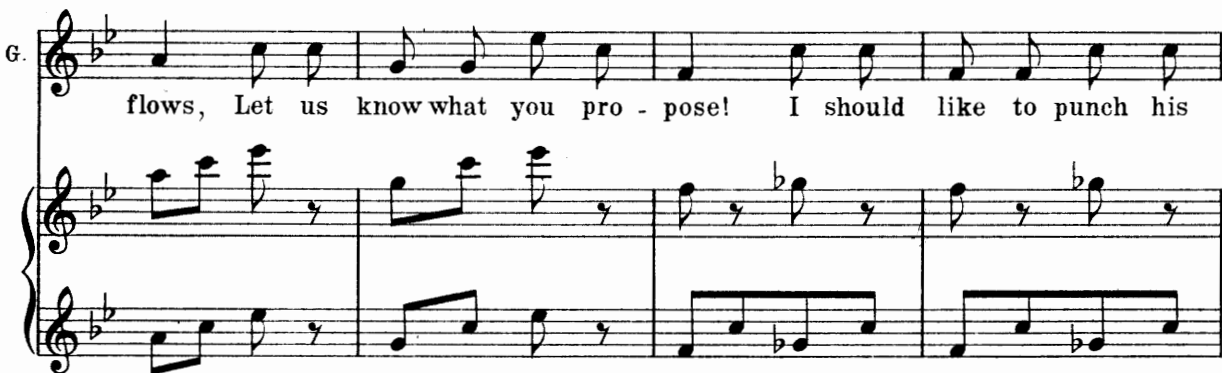
Gabor.

G.  *f*

Now, I think you un - der - stand

G.  *p*

Po - si - bly some scheme you've planned? If the in - spi - ra - tion

G. 

flows, Let us know what you pro - pose! I should like to punch his

G.  *fx*

nose! Out of my way!

C.M. 

Try if you like. Why don't you

Rosalinda.

What's that you say? Ex - plain your mean - ing pray!

Ex - plain your mean - ing pray!

strike? *ff* E -

Recitativ.

nough of this de - cep - tion, an end to all these lies!

trem.

The man, whom you're con - sult - ing, is Count Max

ff *f*

a tempo

Rosalinda.

Tis CountMax in dis-guise! Yes, Count Max

Gabor. Tis CountMax in dis-guise! Yes, Count Max

in dis-guise.

a tempo *ff* *f* *p*

Ro. in disguise! Faith - less

G. in disguise! She - is

C.M. Yes! Yes! Faith - less

cresc. e accel. *ff*

Ro. one! From you I se - ver! I have done With you for

G. won! They now will se - ver! Num - ber one I'll be for

C.M. one! From you I se - ver! I have done With you for

Ro. ev - er! For your of - fence you'll be quick - ly brought to task.

G. ev - er! Soon, ve ry soon, in her fa - vours I shall bask.

C.M. ev - er! You'll have to pay a - ny price I choose to ask.

p *cresc.* *f*

Ro. *p* Ha, ha, ha! Ha, ha, ha!

G. *p* She's at my feet! Re-venge is sweet!

C.M. *p* She's at my feet! Re-venge is sweet!

Ro. *ff* Ha, ha, ha! Re-venge is sweet! Re-venge is ve-ry sweet! Ha, ha, ha! He's

G. *ff* Yes, I re-peat. Re-venge is ve-ry sweet! She's

C.M. *ff* Yes, I re-peat. Re-venge is ve-ry sweet! She's

Ro. *ff* at my feet! Ha, ha, ha! Re-venge is sweet! Re-venge is ve-ry sweet!

G. *ff* at my feet! Re-venge is sweet! Yes, Re-venge is ve-ry sweet!

C.M. *ff* at my feet! Re-venge is sweet! Yes, Re-venge is ve-ry sweet!

cresc. *ff*

Più presto.

Ro. — Ha, ha, ha, ha! *f* Re - venge is sweet, Re - venge is

G. — Ha, ha, ha, ha! *f* Re - venge is sweet, Re - venge is

C.M. — Ha, ha, ha, ha! *f* Re - venge is sweet, Re - venge is

Più presto.

Ro. sweet! Ha, ha, ha, ha, ha, ha, ha, ha, ha! — Ha, ha,

G. sweet! Ha, ha, ha, ha, ha, ha, ha, ha, ha! — . Ha, ha,

C.M. sweet! Ha, ha, ha, ha, ha, ha, ha, ha, ha! — Ha, ha,

Ro. ha! —

G. ha! —

C.M. ha! —

ff

Nº 19. Finale Act III.

Chorus.

Soprani.
Alti.
Tenore.
Bassi.

She nev-er more will
She nev-er more will
She nev-er more will

ff sfz

Lone - ly Queen

have to spend her nights in i - cy I - so - la - tion Like some lone - ly Queen up -
have to spend her nights in i - cy I - so - la - tion Like some lone - ly Queen up -
have to spend her nights in i - cy I - so - la - tion Like some lone - ly Queen up -

on a lone - ly throne. She nev - er more will have to sit and sup in drear - y
on a lone - ly throne. She nev - er more will have to sit and sup in drear - y
on a lone - ly throne. She nev - er more will have to sit and sup in drear - y

des-o-la-tion Nor will she be a-lone, all a-lone, all a-lone.

des-o-la-tion Nor will she be a lone, all a-lone, all a-lone,

des-o-la-tion Nor will she be a-lone, all a-lone, all a-lone.

lone. No, no, no, no.

lone. No She'll not be left a-lone.

lone. No She'll not be left a-lone.

lone. No She'll not be left a-lone.

Tempo di Valse.

lone. Oh! What a night what a

lone. Oh! What a night what a

lone. Oh! What a night what a

Tempo di Valse.

whirl of joy! Life and en-chant-ment with- out al-loy.

whirl of joy! Life and en-chant-ment with- out al-loy.

whirl of joy! Life and en-chant-ment with- out al-loy.

Dream of de-light, in a world of bliss Would that each night were as

Dream of de-light, in a world of bliss Would that each night were as

Dream of de-light, in a world of bliss Would that each night were as

bright as this!

bright as this!

bright as this!