FRANCIS WILSON AND COMPANY
IN GEO. W. LEDERER'S PRODUCTION OF THE
GREAT EUROPEAN SUCCESS

THE STROLLERS

A MUSICAL COMEDY
ADAPTED FROM THE GERMAN

VOCAL SCORE

LYRICS BY
HARRY B. SMITH
MUSIC BY
LUDWIG ENGLANDER.

EDWARD SCHUBERTH & CO.,
(J. F. H. MEYER)
NEW YORK,
23 UNION SQUARE.
LONDON,
2 STAR YARD CAREY ST.
DÉPÔTS:
LONDON, E. ASCHERBERG & CO., 46 BERNERS ST.,
LEIPZIG, C. DIECKMANN, 21 TÄUBCHENWEG.
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"THE STROLLERS"

A MUSICAL COMEDY

(Adapted from the German of L.KRENN and C.LINDAU.)

LYRICS
BY

HARRY B. SMITH

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"The Strollers."

First performed in New York City by
FRANCIS WILSON & COMPANY
at the Knickerbocker Theatre, June 24th 1901.

Cast of Characters.

August Lump, a wandering philosopher	*Francis Wilson*
Kamfer, a jailer	*Edwin Foy*
Prince Adolar de Bomsky	*D. L. Don*
Roland, a magistrate	*Harry Fairleigh*
Rudi von Rodenstein, Lieutenants	*Wilmer Bentley*
Muki von Muggenheim, Lieutenants	*Harry Stuart*
Bratwurst, an innkeeper	*James Darling*
Sprat, proprietor of a restaurant and leader of a singing society	*Fred Urban*
Rollo, a shopkeeper	*James Furey*
Mimi, a ballet dancer	*Marie George*
Bertha, wife of August Lump	*Irene Bentley*
Anna, Roland's betrothed	*Louise Lawton*
Frau Bratwurst	*Lizzie McCall*
Elsa, Show Girls from the Opera House, Vienna, on an automobile trip.	*Ruby Reid*
Ortruda, Show Girls from the Opera House, Vienna, on an automobile trip.	*Maud Thomas*
Senta, Show Girls from the Opera House, Vienna, on an automobile trip.	*Lou Middleton*
Sieglinde, Show Girls from the Opera House, Vienna, on an automobile trip.	*Bernice Norcross*
Isolde, Show Girls from the Opera House, Vienna, on an automobile trip.	*Viola Carlstedt*
Wilhelmina, Show Girls from the Opera House, Vienna, on an automobile trip.	*Maud Furniss*
Ermina, Show Girls from the Opera House, Vienna, on an automobile trip.	*Katheryn Pearl*
Gretchen, Show Girls from the Opera House, Vienna, on an automobile trip.	*Mazie Follette*

Synopsis of the Scenes.

SCENE I. *(Prologue)* — The village jail.

SCENE II. *(Act I)* — The mountain hotel.

SCENE III. *(Act II)* — The Fête of the Fans.

Production staged by A. M. Holbrook.
(Under the direction of Mr. Lederer.)

Contents.

Overture . . . . . *Page* 4

Prologue.

Nº 1. Capital Punishment, Anna and Roland . . . . . " 10
" 2. Gossip Chorus and March . . . . . " 15
" 3. Song of the Strollers, Lump, Bertha and Chorus . . . " 20
" 4. Heaven's best Gift, Duet: Mimi and Prince . . . . " 25
" 4a Melodrama . . . . . " 28
" 5. Finale to Prologue . . . . . " 29

Prelude Act I . . . . . " 40
" 6. Opening Ensemble and Song of Loretta, Roland and Chorus. . " 43
" 7. An English Coon Song, Lump and Chorus . . . . . " 53
" 8. Automobile Ensemble, Mimi, Lump and Girls. . . . . " 57
" 9. A Lesson in Flirtation, Bertha and Officers . . . . " 63
" 10. The bold Hussars, Mimi, Rudi, Mucki and Chorus . . . " 69
" 11. Song, Kamfer . . . . . " 77
" 12. Finale Act I . . . . . " 80

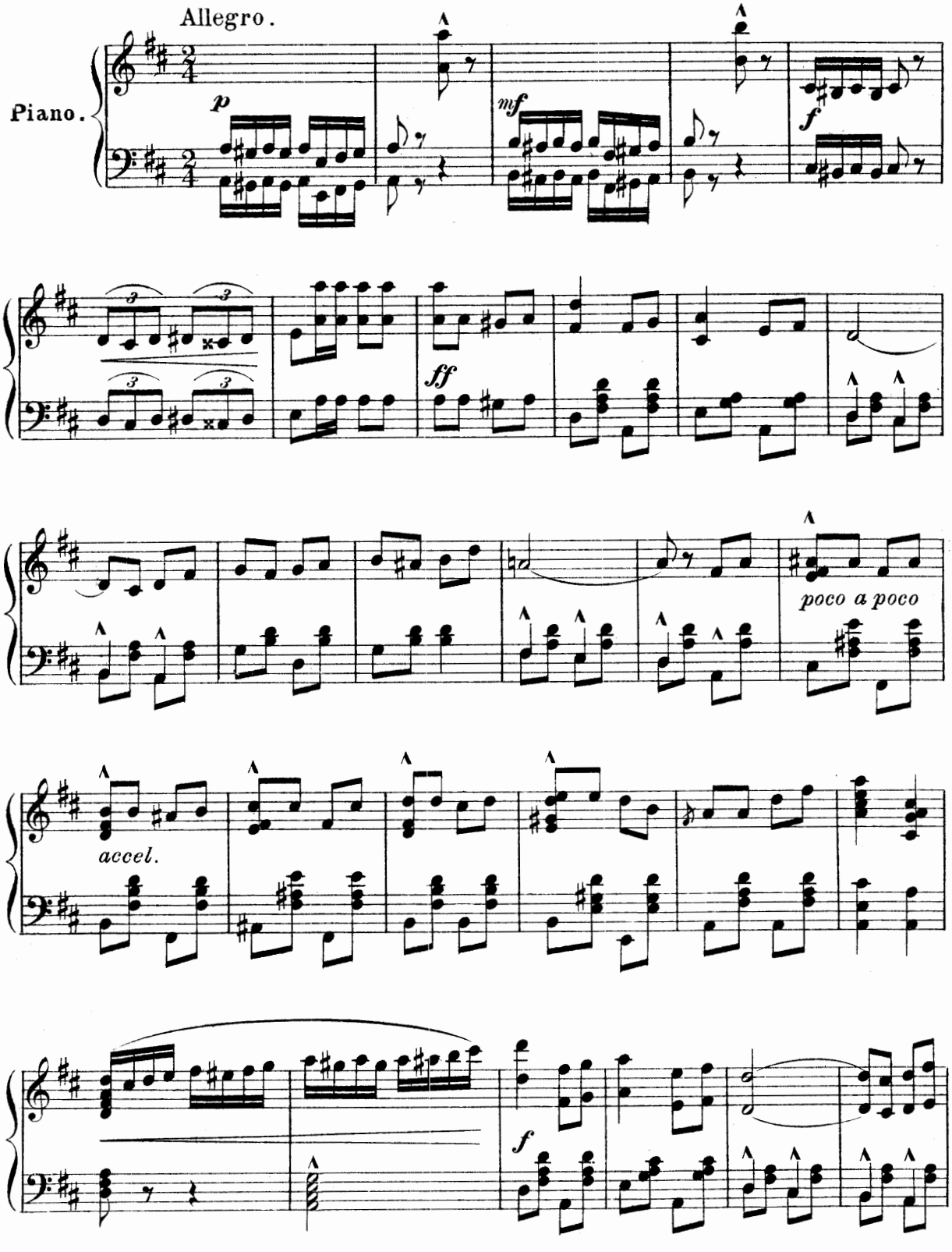
Prelude Act II . . . . . " 107
" 13. Opening Ensemble and Ballet . . . . . " 110
" 14. When the Orchestra plays, Lump and Chorus . . . . " 119
" 15. Finale Act II . . . . . " 129

The Strollers.

Overture.

Lyrics by
HARRY B. SMITH.

Music by
LUDWIG ENGLANDER.



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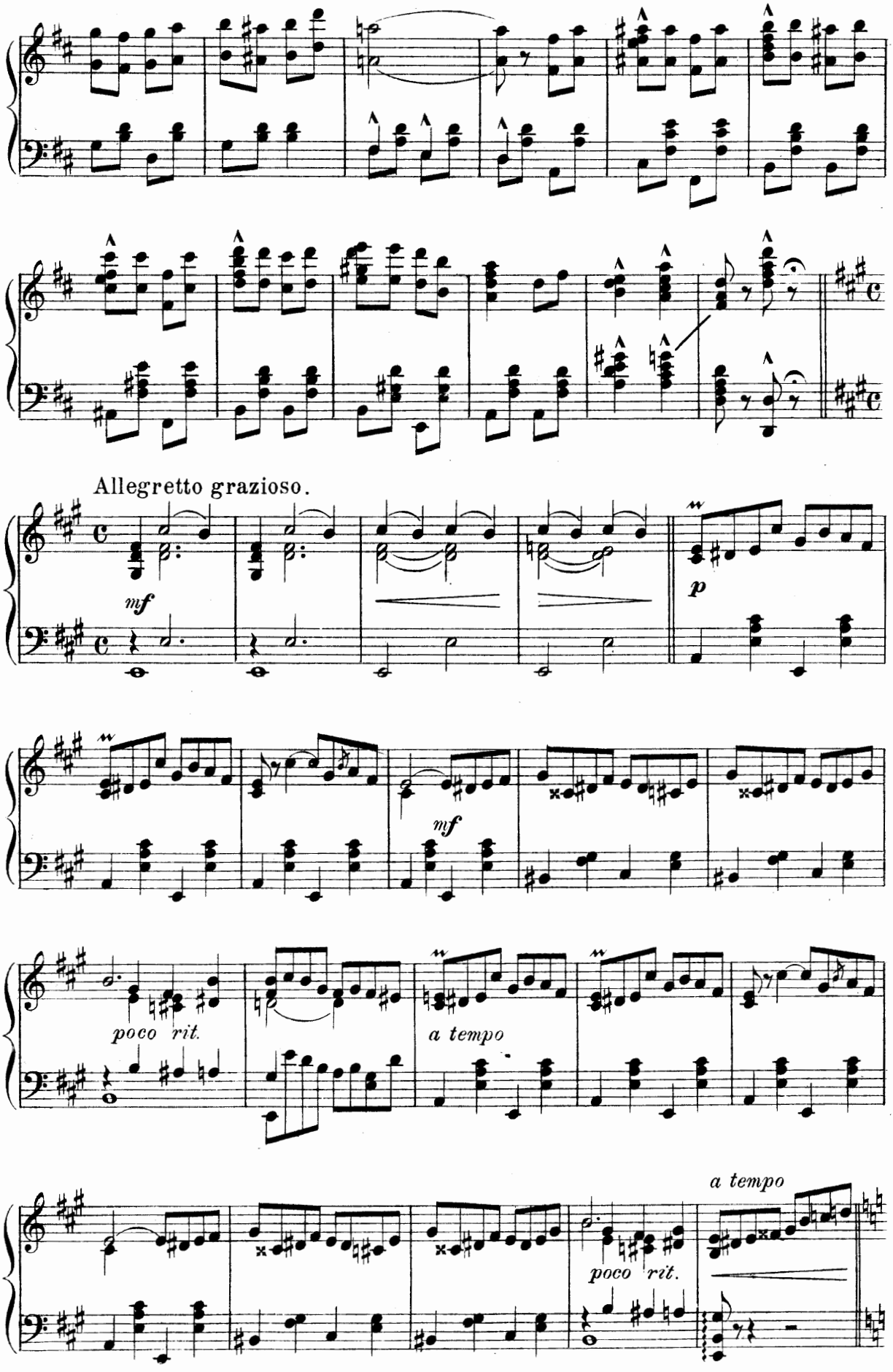
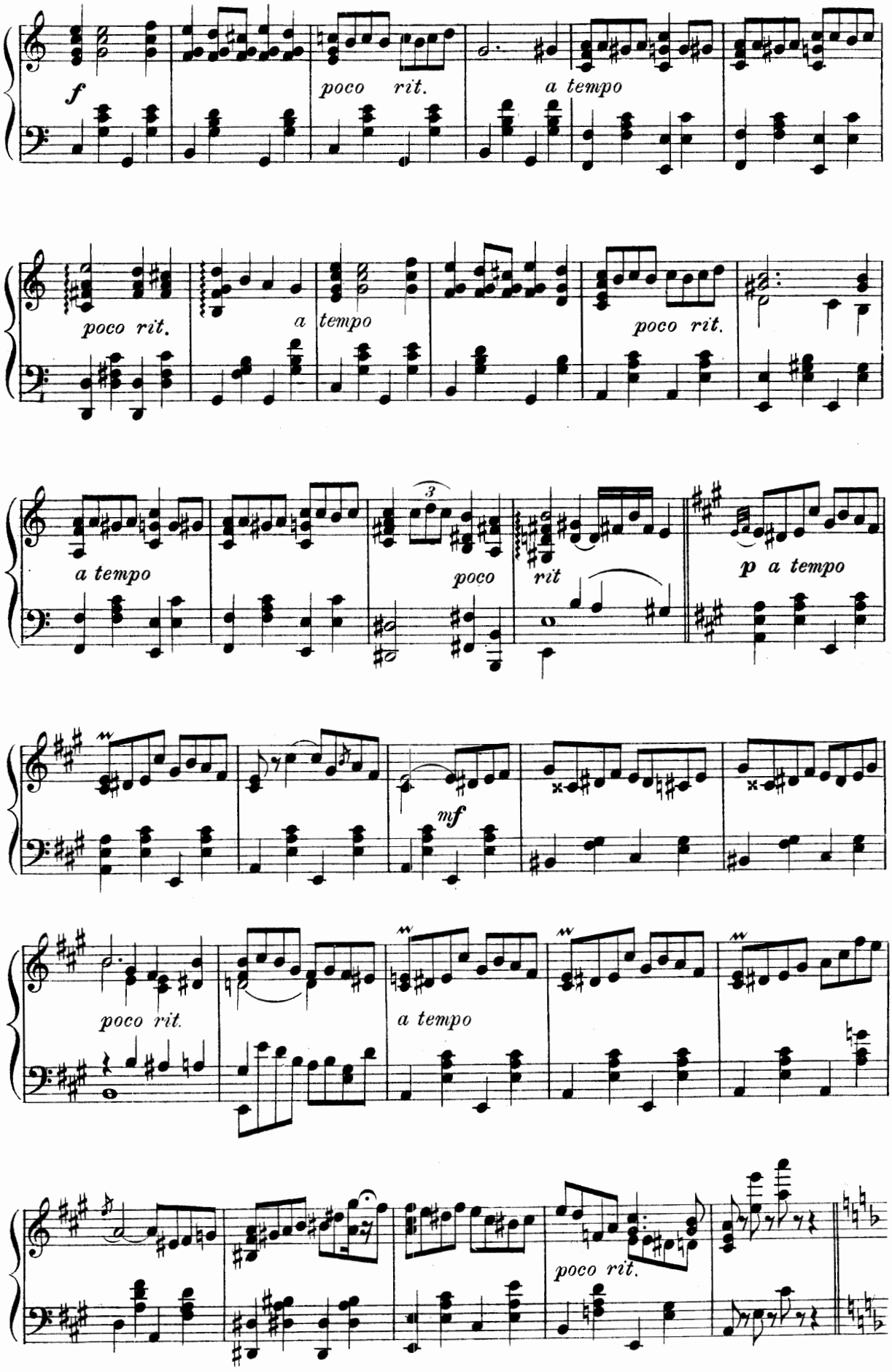
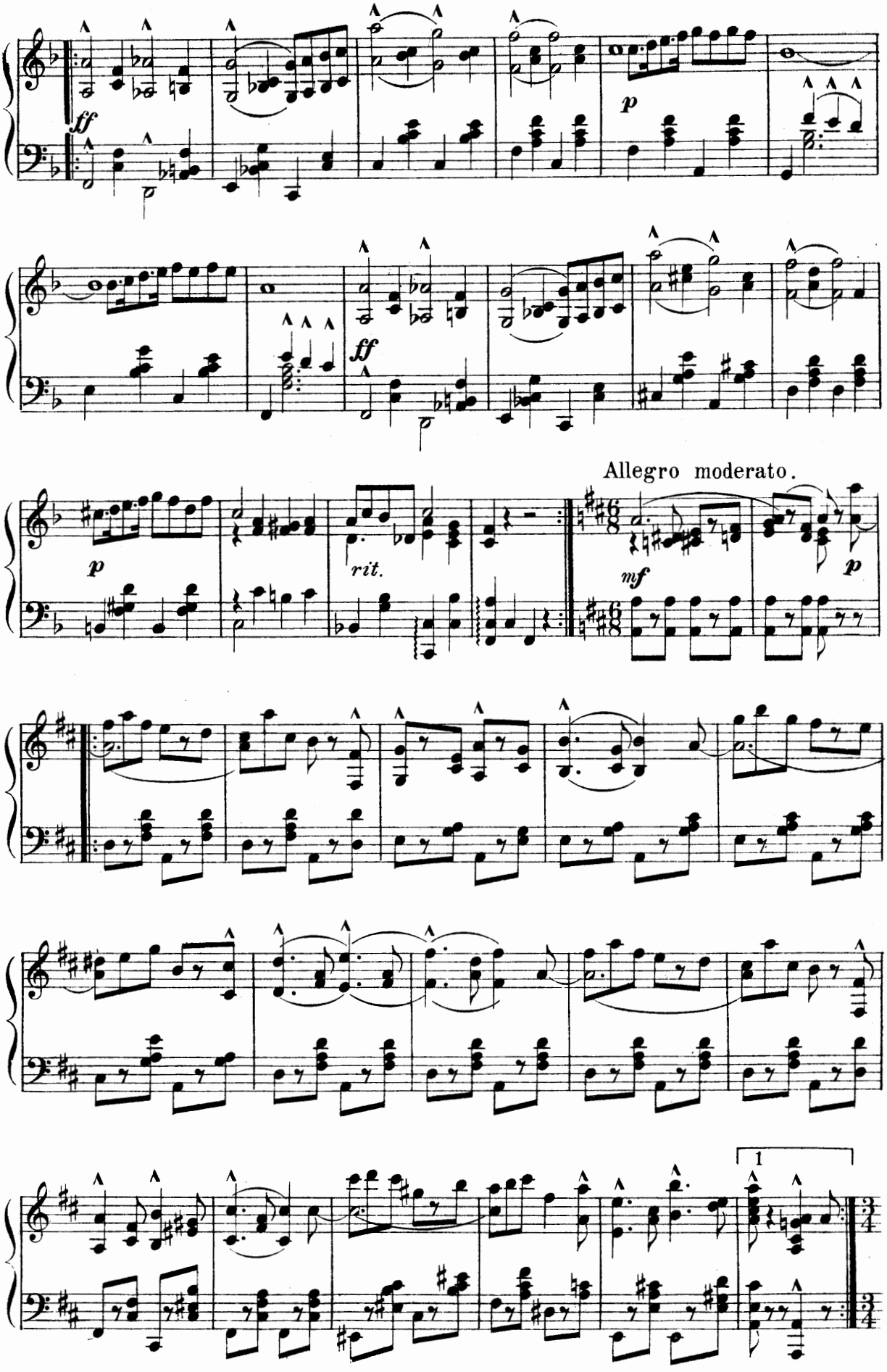
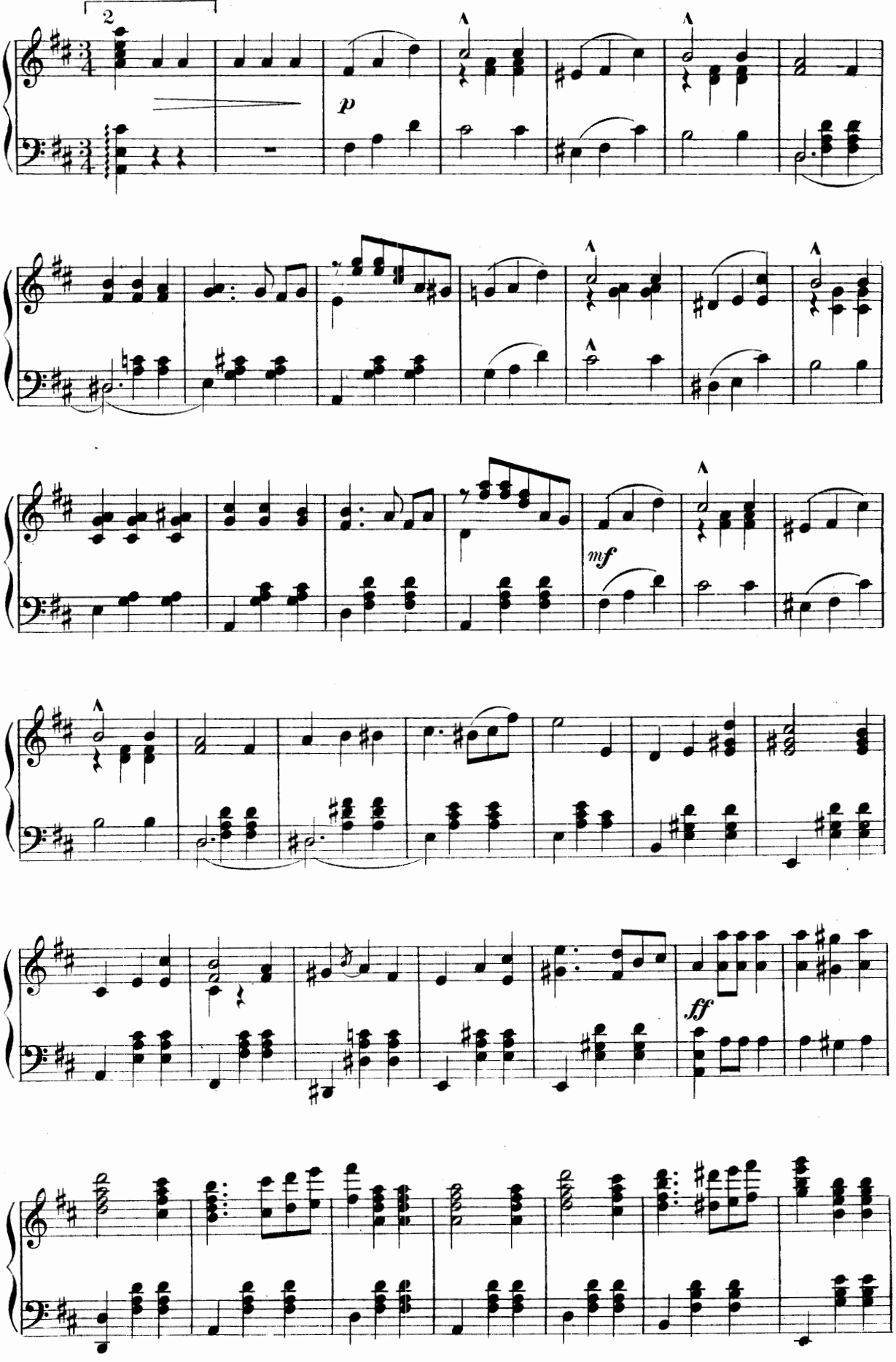
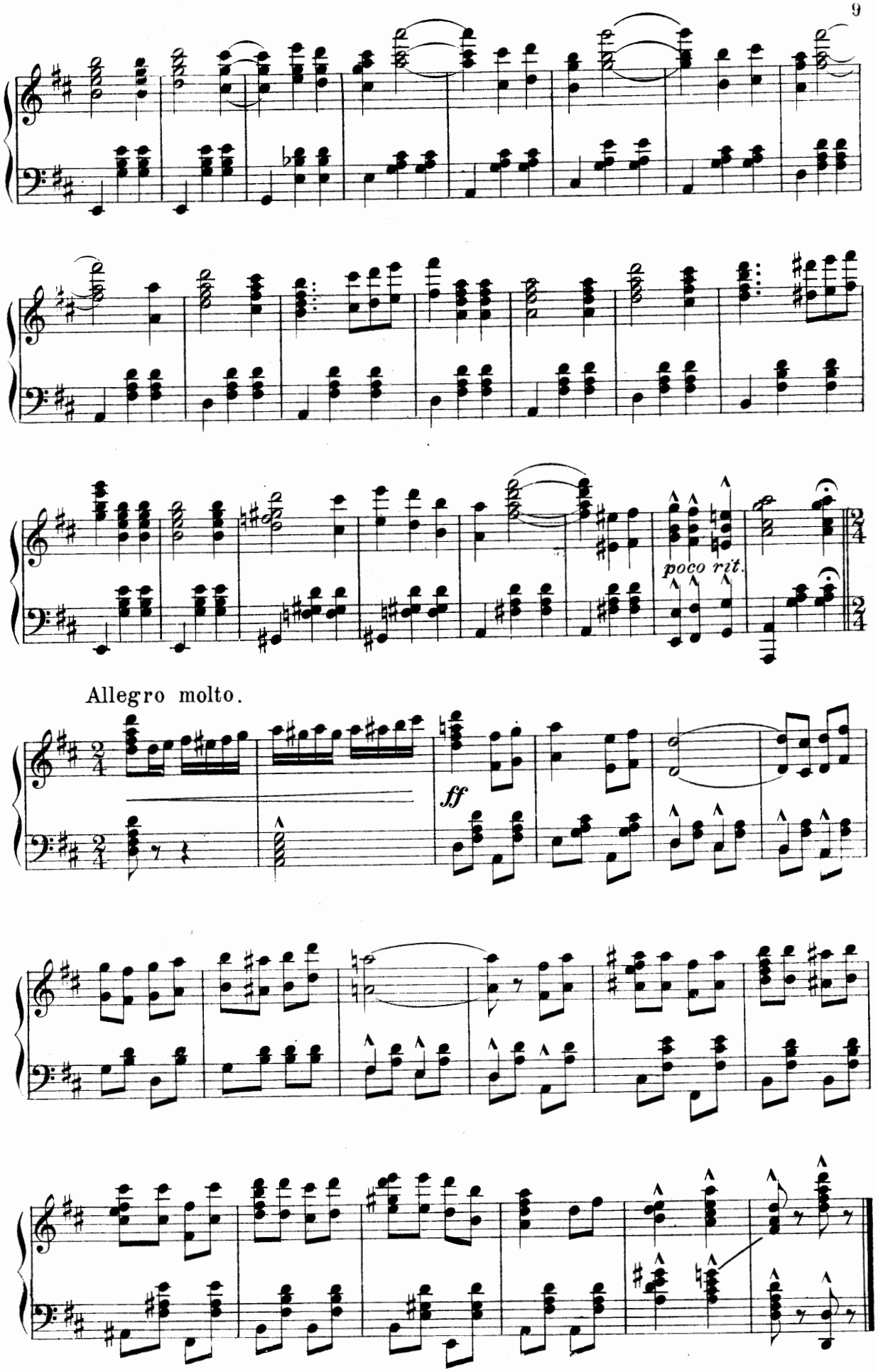

Allegretto grazioso.
mf
p
mf
poco rit.
a tempo
a tempo
poco rit.


f
poco rit.
a tempo
poco rit.
a tempo
poco rit.
a tempo
poco
rit
p a tempo
mf
poco rit.
a tempo
poco rit.


ff
p
ff
Allegro moderato.
p
rit.
mf
p
1

Tempo di Valse. Moderato.

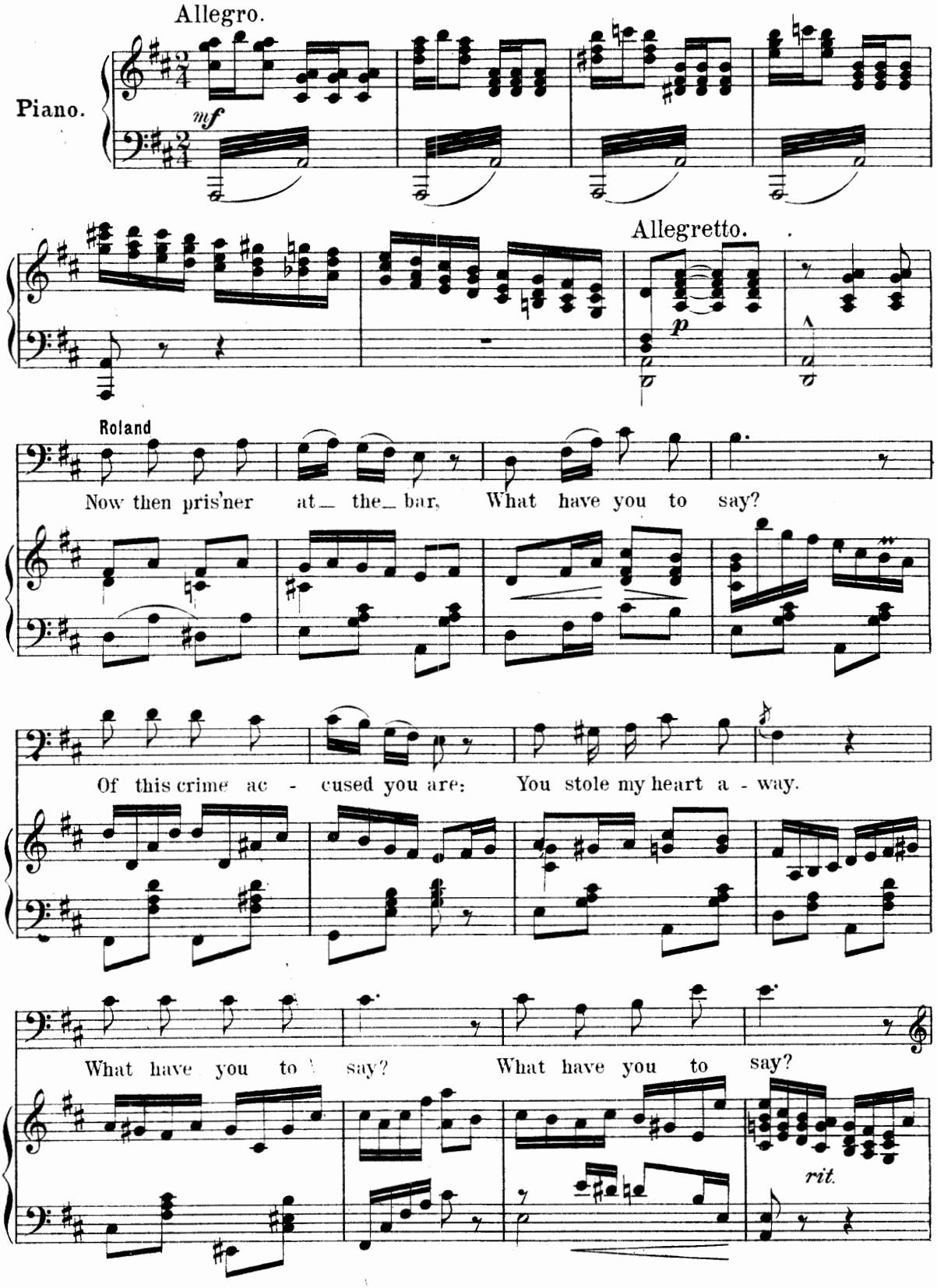


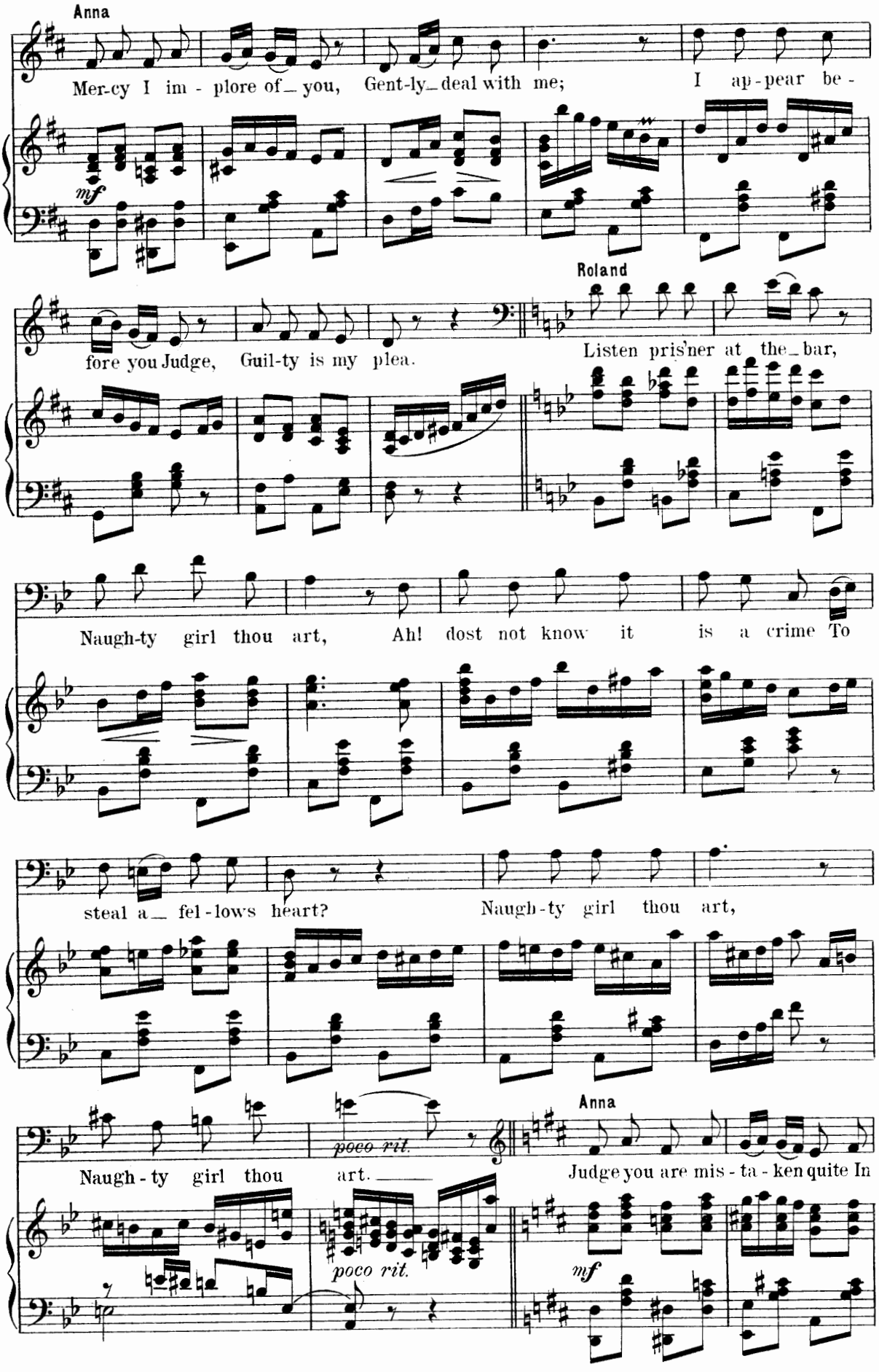

poco rit.
Allegro molto.
ff

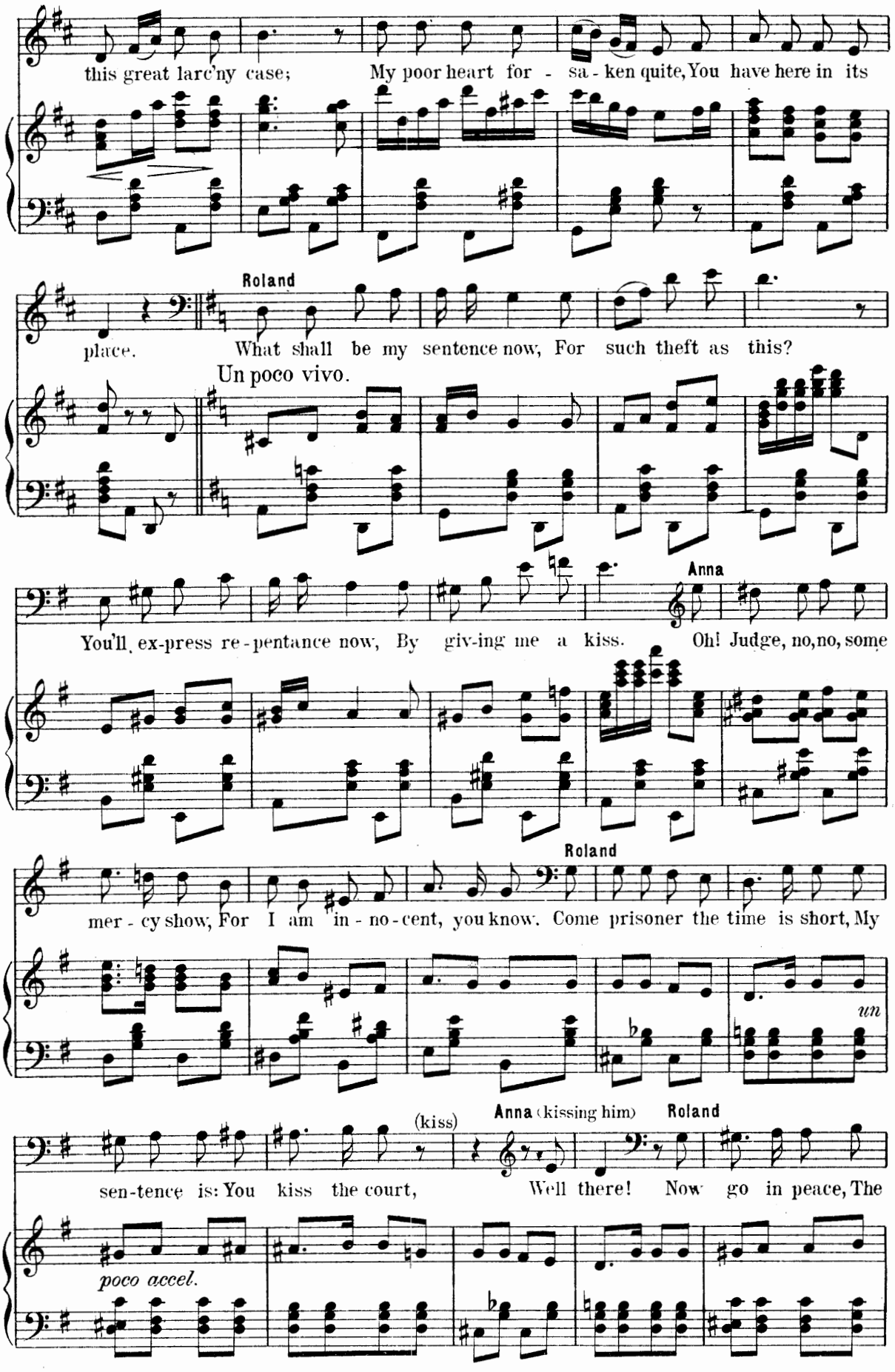
Prologue.

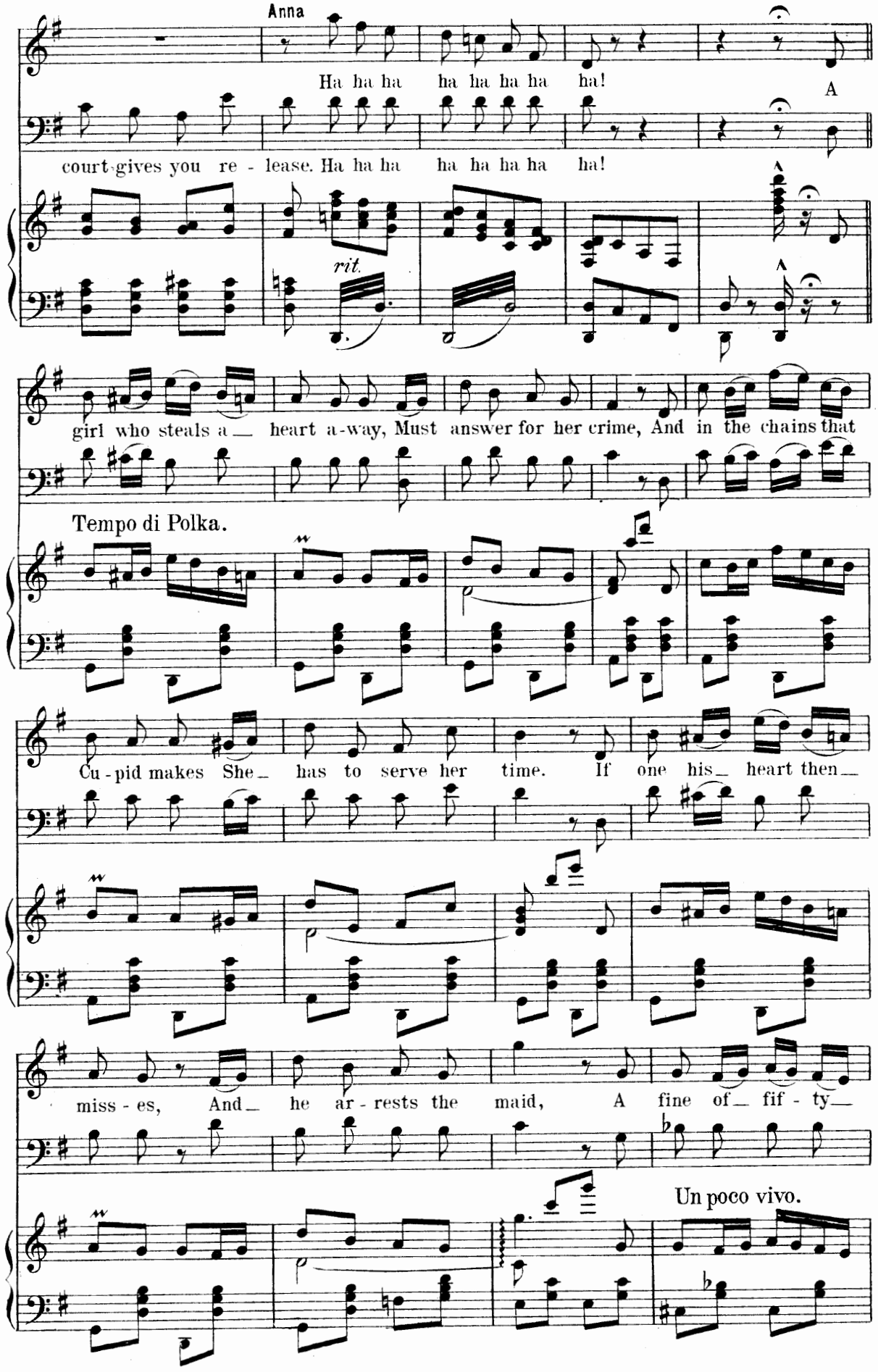
Nº 1. Capital Punishment.

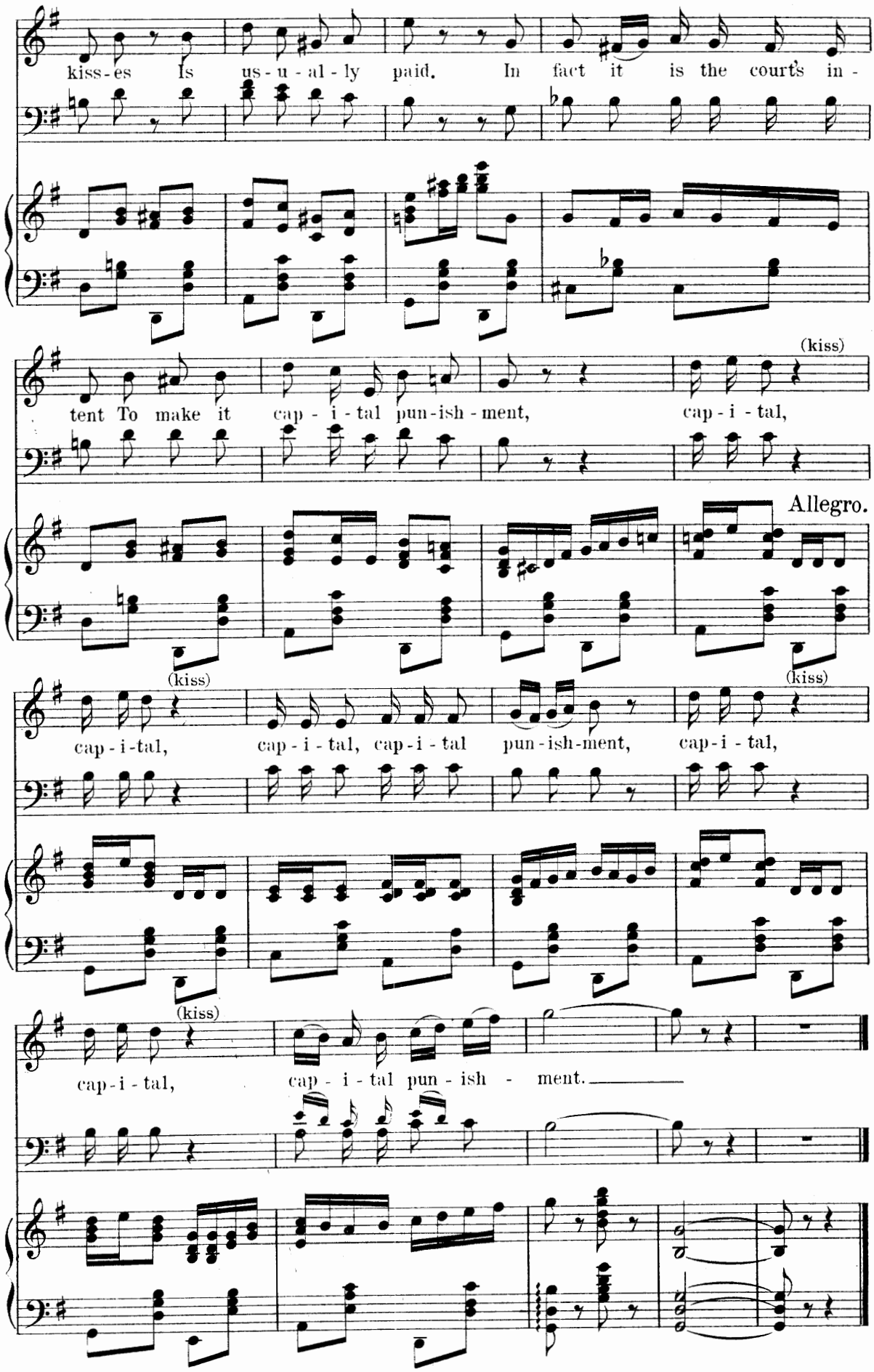
Anna and Roland.



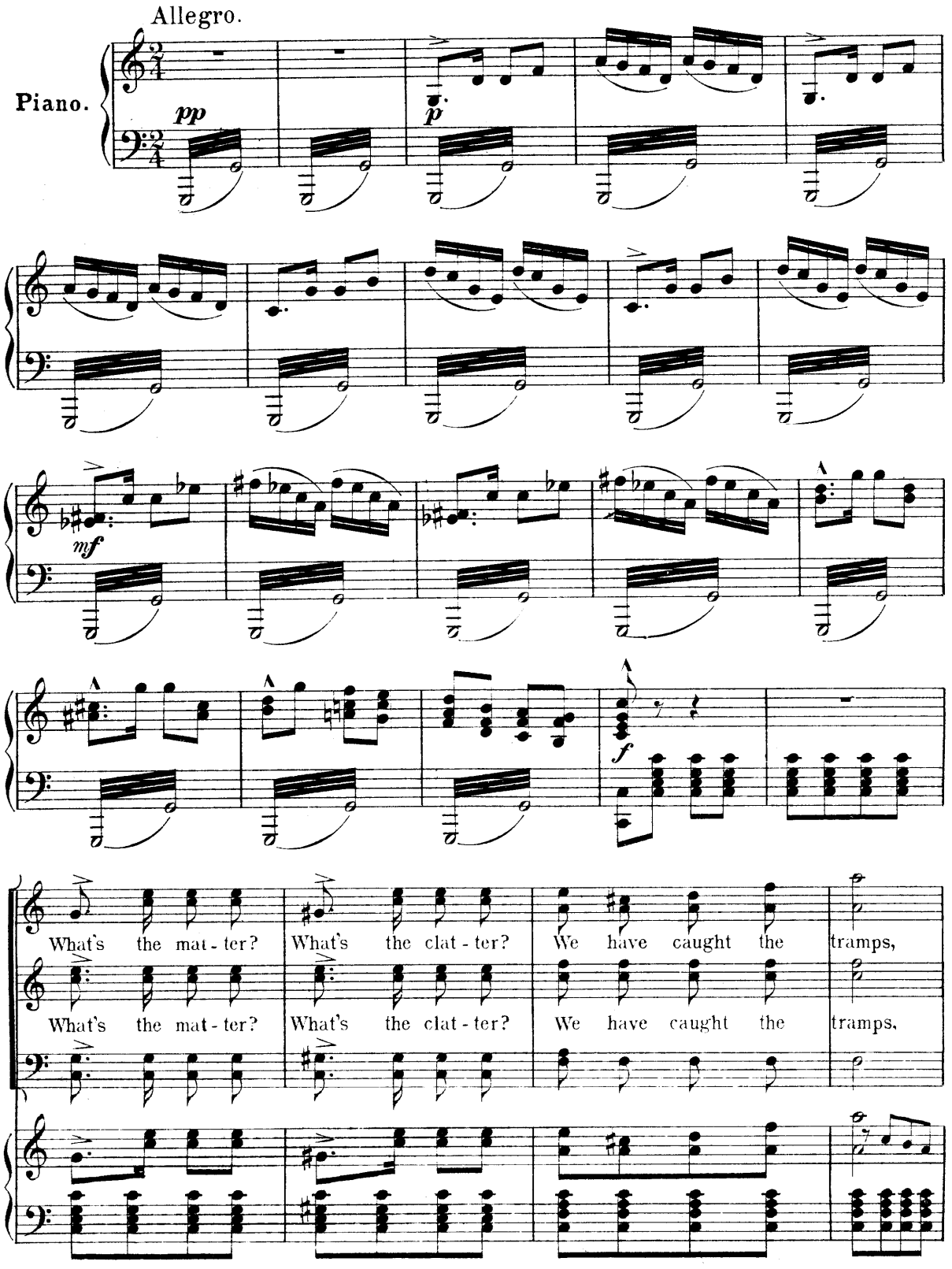

Anna
Mer-cy I im - plore of_ you, Gent-ly_ deal with me; I ap-pear be -
mf
fore you Judge, Guil-ty is my plea.
Roland
Listen pris'ner at the_ bar,
Naugh-ty girl thou art, Ah! dost not know it is a crime To
steal a_ fel-lows heart? Naugh-ty girl thou art,
Naugh-ty girl thou art.
poco rit.
Anna
Judge you are mis-ta-ken quite In
poco rit.
mf

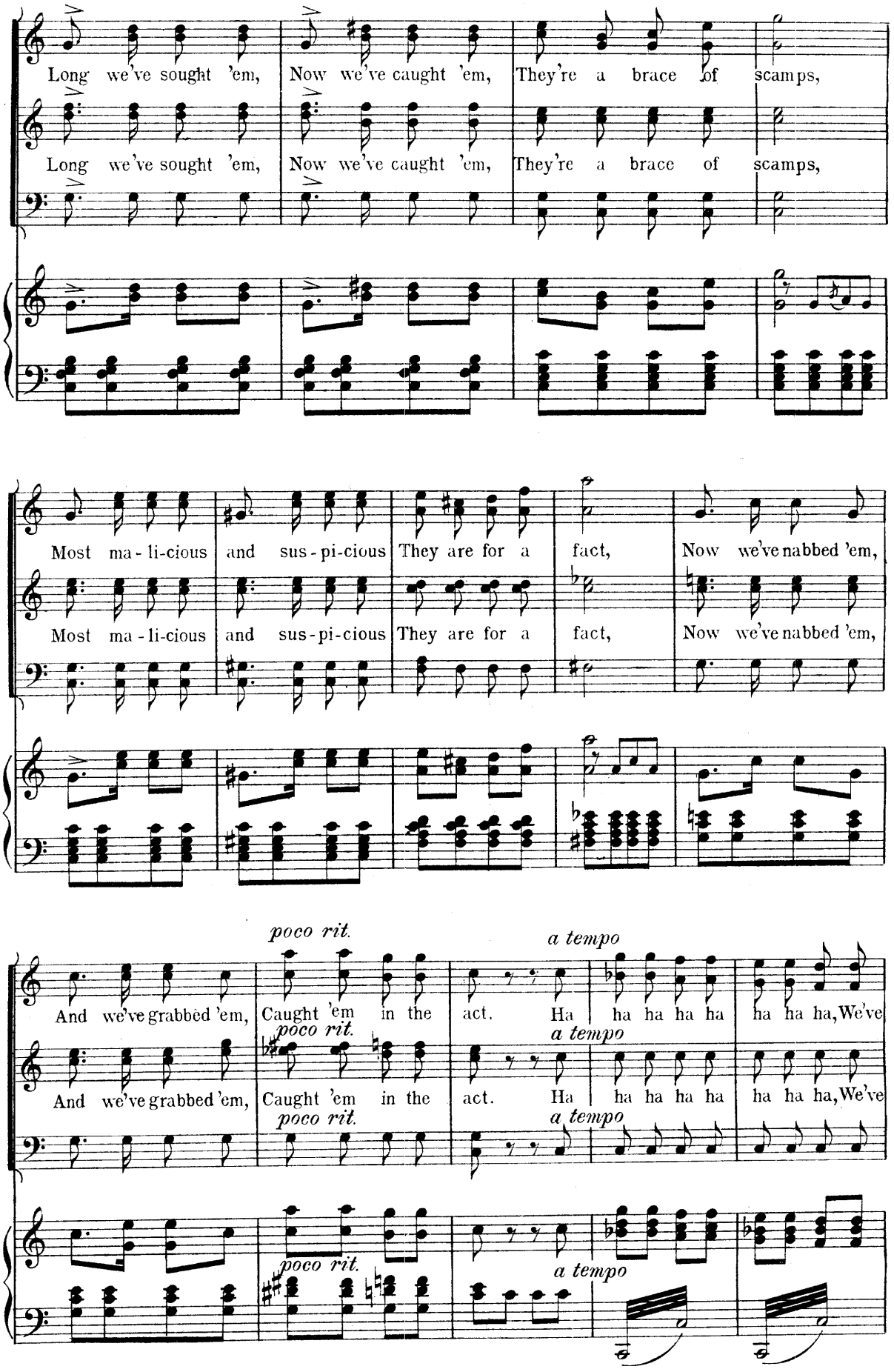

this great larc'ny case; My poor heart for - sa - ken quite, You have here in its
Roland
place. What shall be my sentence now, For such theft as this?
Un poco vivo.
Anna
You'll ex-press re-pentance now, By giv-ing me a kiss. Oh! Judge, no, no, some
Roland
mer - cy show, For I am in - no - cent, you know. Come prisoner the time is short, My
un
(kiss)
Anna (kissing him)
Roland
sen-tence is: You kiss the court, Well there! Now go in peace, The
poco accel.

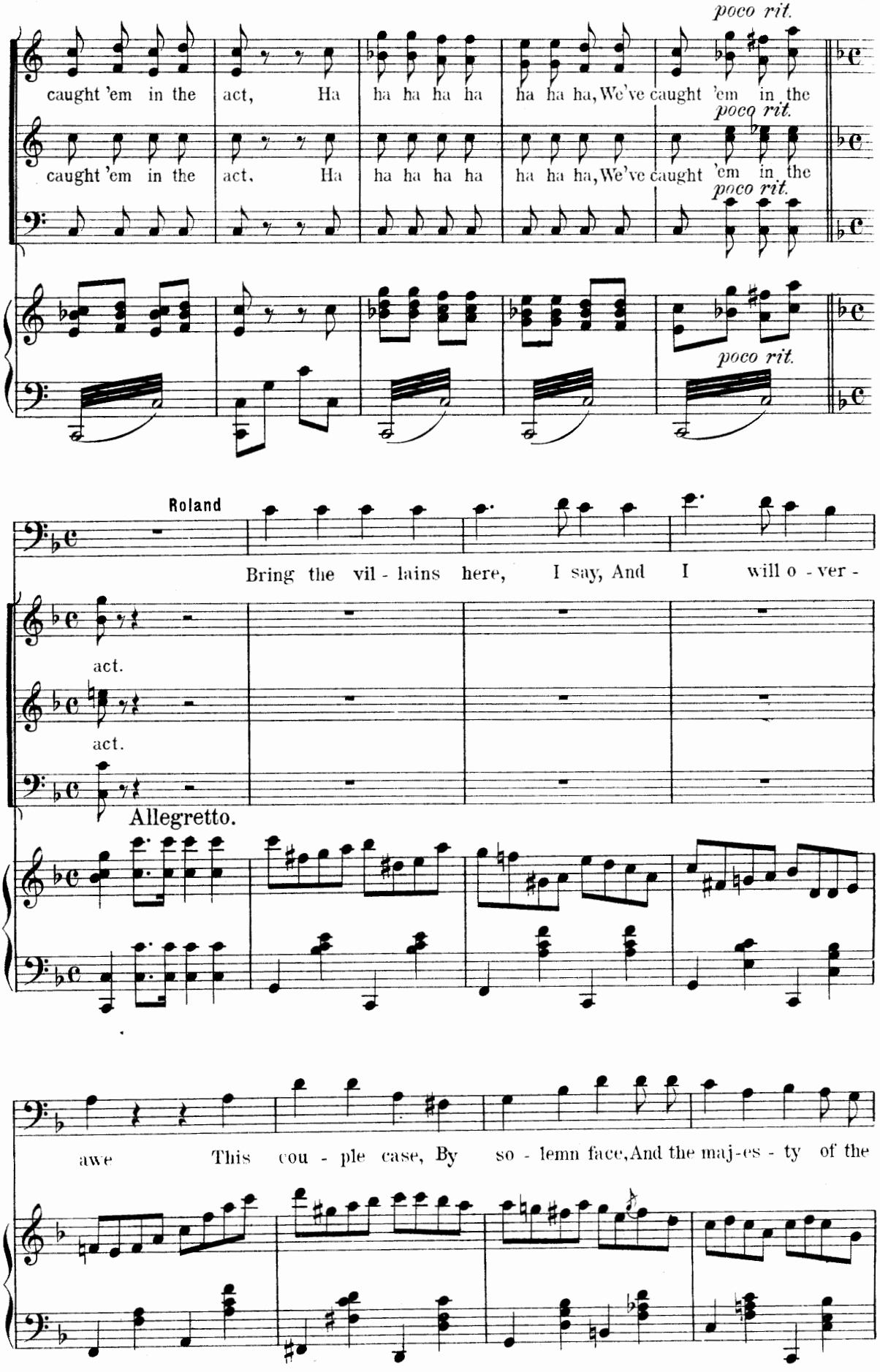

Anna
Ha ha ha ha ha ha ha ha!
A
court gives you re - lease. Ha ha ha ha ha ha ha ha!
rit.
girl who steals a heart a-way, Must answer for her crime, And in the chains that
Tempo di Polka.
Cu - pid makes She has to serve her time. If one his heart then
miss - es, And he ar - rests the maid, A fine of fif - ty
Un poco vivo.

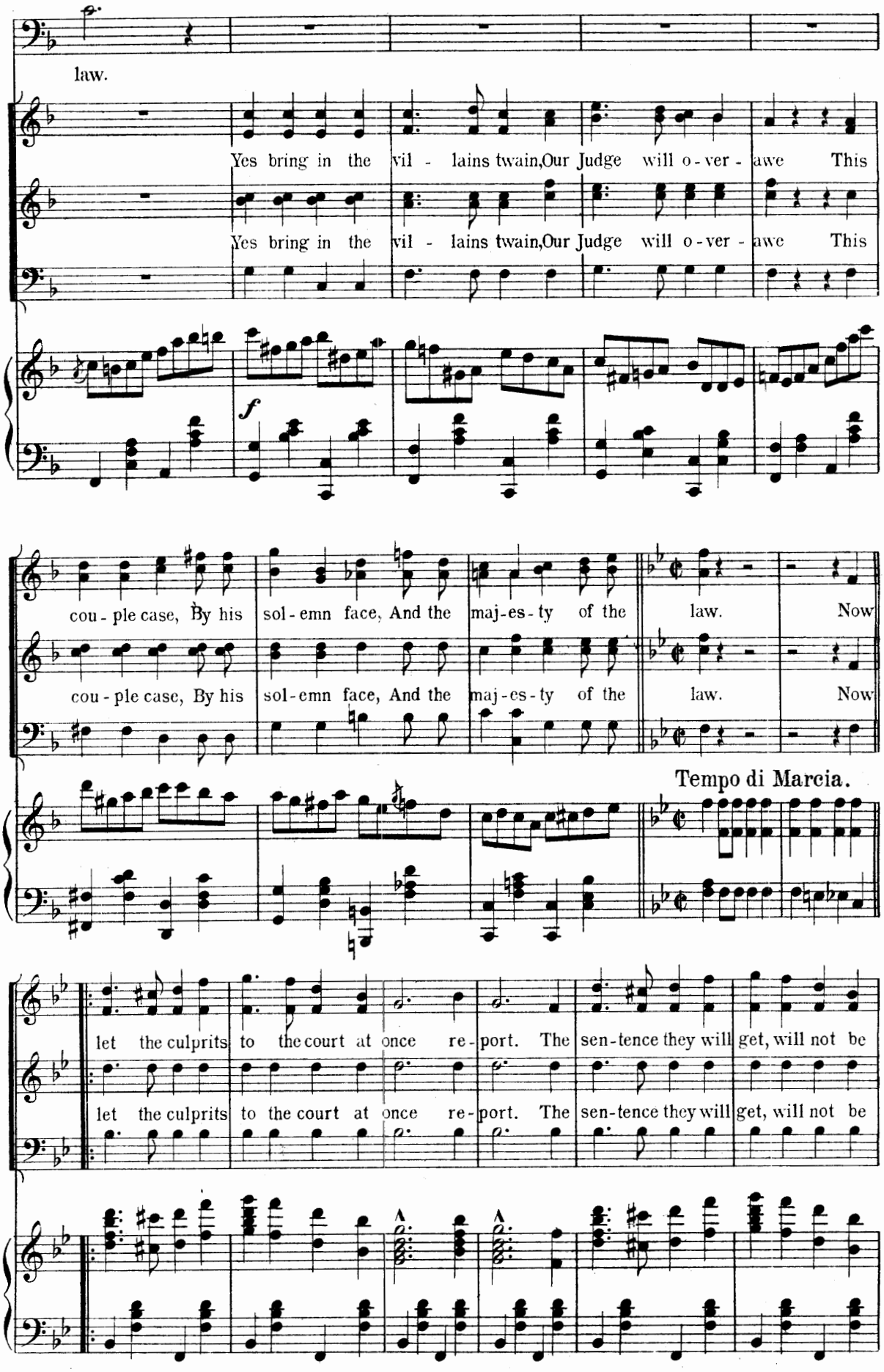

kiss-es Is us-u-al-ly paid. In fact it is the court's in-
tent To make it cap-i-tal pun-ish-ment, cap-i-tal,
(kiss)
Allegro.
cap-i-tal, cap-i-tal, cap-i-tal pun-ish-ment, cap-i-tal,
(kiss)
(kiss)
(kiss)
cap-i-tal, cap-i-tal pun-ish-ment.

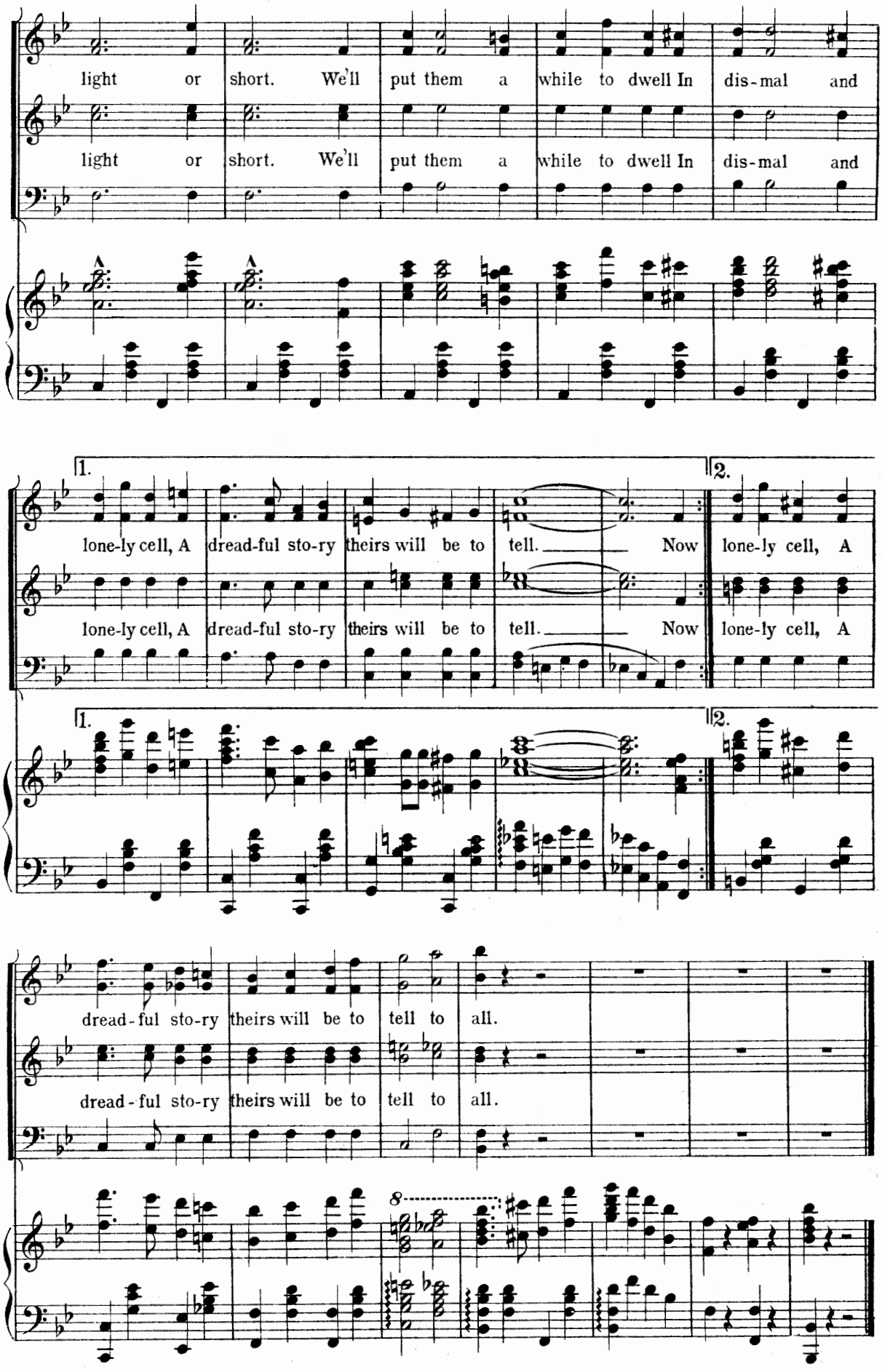
Nº 2. Gossip Chorus and March.




Long we've sought 'em, Now we've caught 'em, They're a brace of scamps,
Long we've sought 'em, Now we've caught 'em, They're a brace of scamps,
Most ma - li-cious and sus - pi-cious They are for a fact, Now we've nabbed 'em,
Most ma - li-cious and sus - pi-cious They are for a fact, Now we've nabbed 'em,
And we've grabbed 'em, Caught 'em in the act. Ha ha ha ha ha ha ha ha ha, We've
And we've grabbed 'em, Caught 'em in the act. Ha ha ha ha ha ha ha ha ha, We've
poco rit.
a tempo

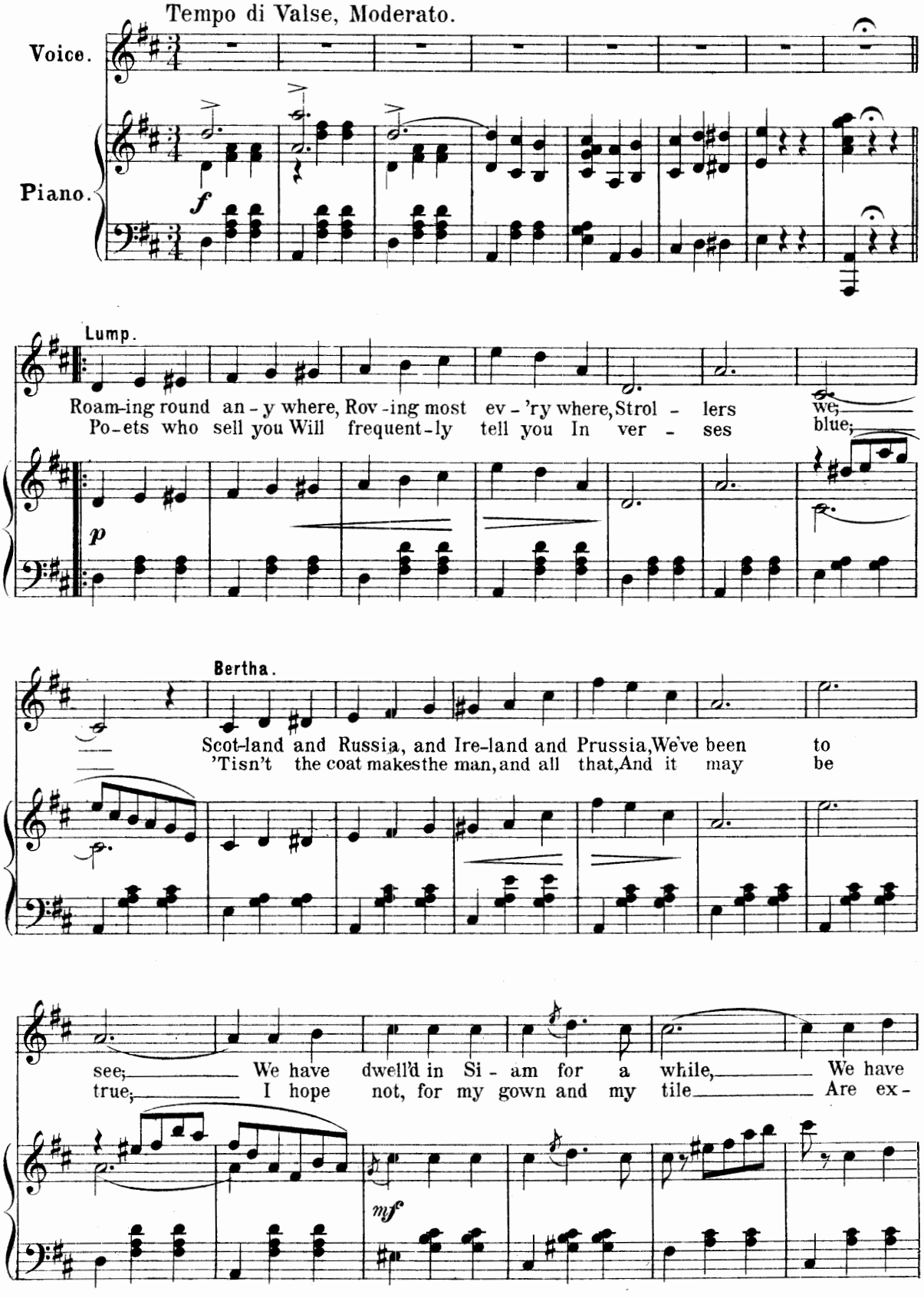

poco rit.
caught 'em in the act, Ha ha ha ha ha ha ha ha, We've caught 'em in the
poco rit.
caught 'em in the act, Ha ha ha ha ha ha ha ha, We've caught 'em in the
poco rit.
poco rit.
Roland
Bring the vil - lains here, I say, And I will o - ver -
act.
act.
Allegretto.
awe This cou - ple case, By so - lemn face, And the maj-es - ty of the

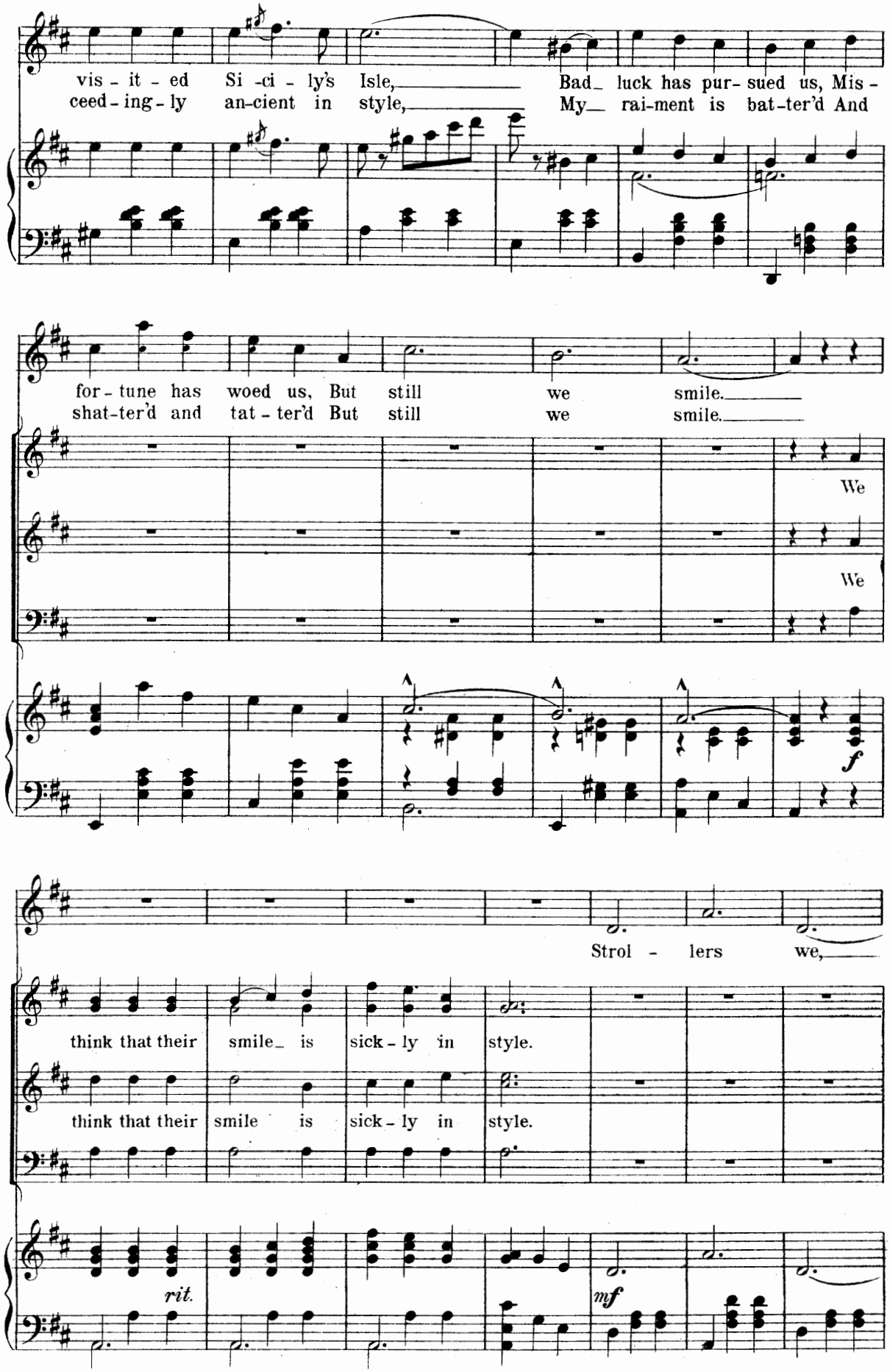

law.
Yes bring in the vil - lains twain,Our Judge will o-ver - awe This
Yes bring in the vil - lains twain,Our Judge will o-ver - awe This
f
cou - ple case, By his sol - emn face, And the maj-es-ty of the law. Now
cou - ple case, By his sol - emn face, And the maj-es-ty of the law. Now
Tempo di Marcia.
let the culprits to the court at once re-port. The sen-tence they will get, will not be
let the culprits to the court at once re-port. The sen-tence they will get, will not be

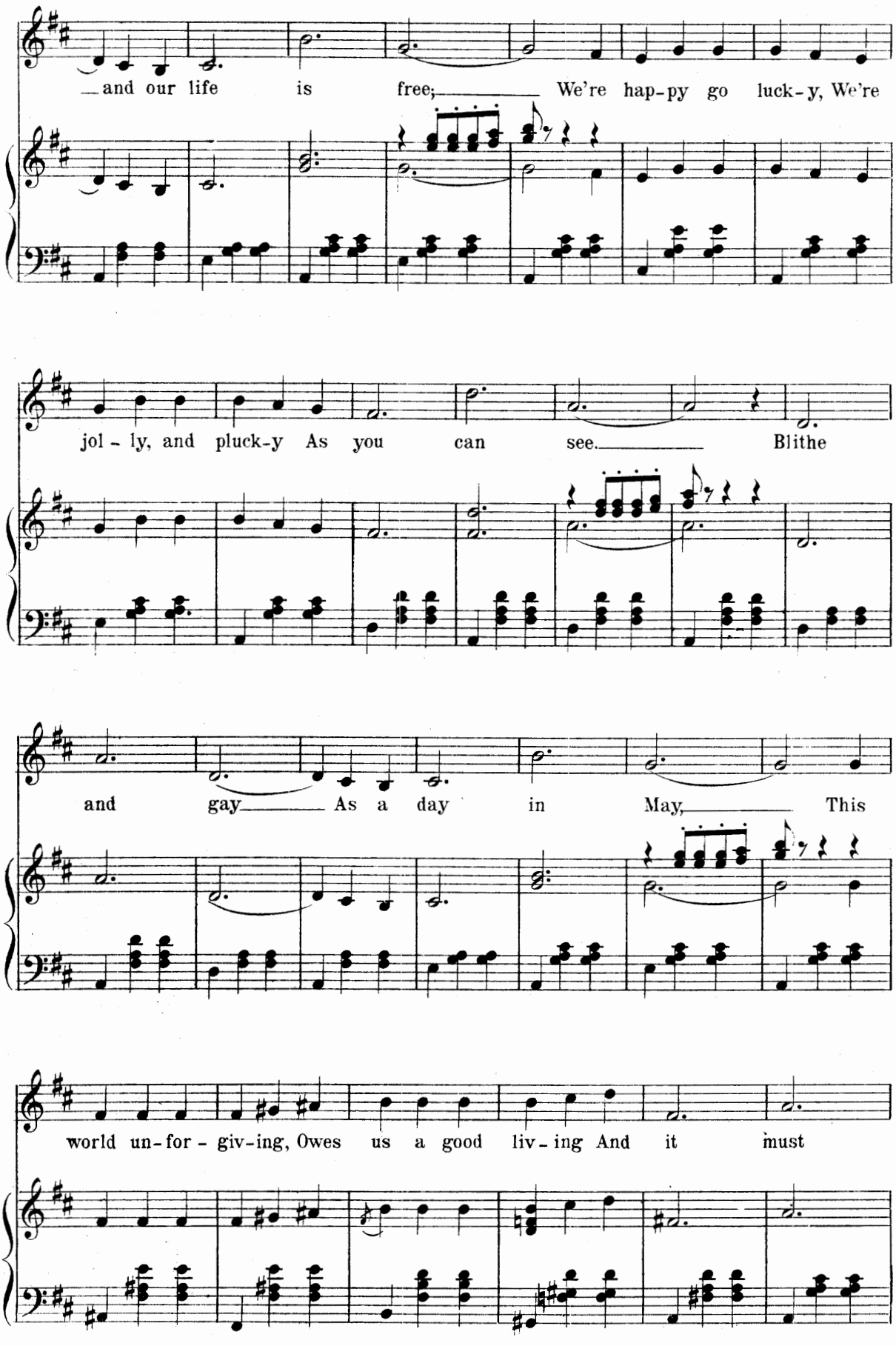

light or short. We'll put them a while to dwell In dis-mal and
light or short. We'll put them a while to dwell In dis-mal and
1.
2.
lone-ly cell, A dread-ful sto-ry theirs will be to tell. Now lone-ly cell, A
lone-ly cell, A dread-ful sto-ry theirs will be to tell. Now lone-ly cell, A
1.
2.
dread-ful sto-ry theirs will be to tell to all.
dread-ful sto-ry theirs will be to tell to all.
8

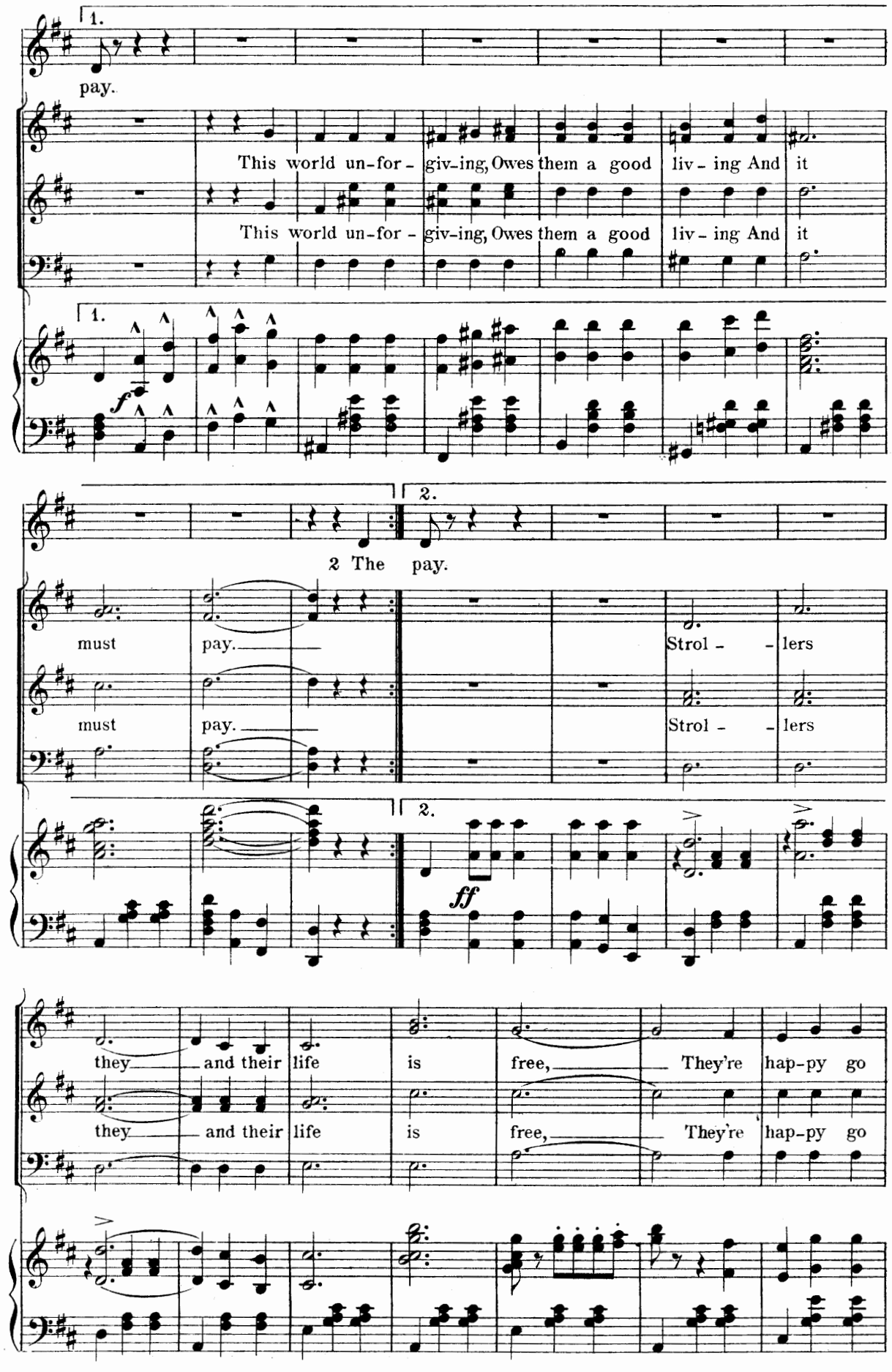
No 3. Song of the Strollers.

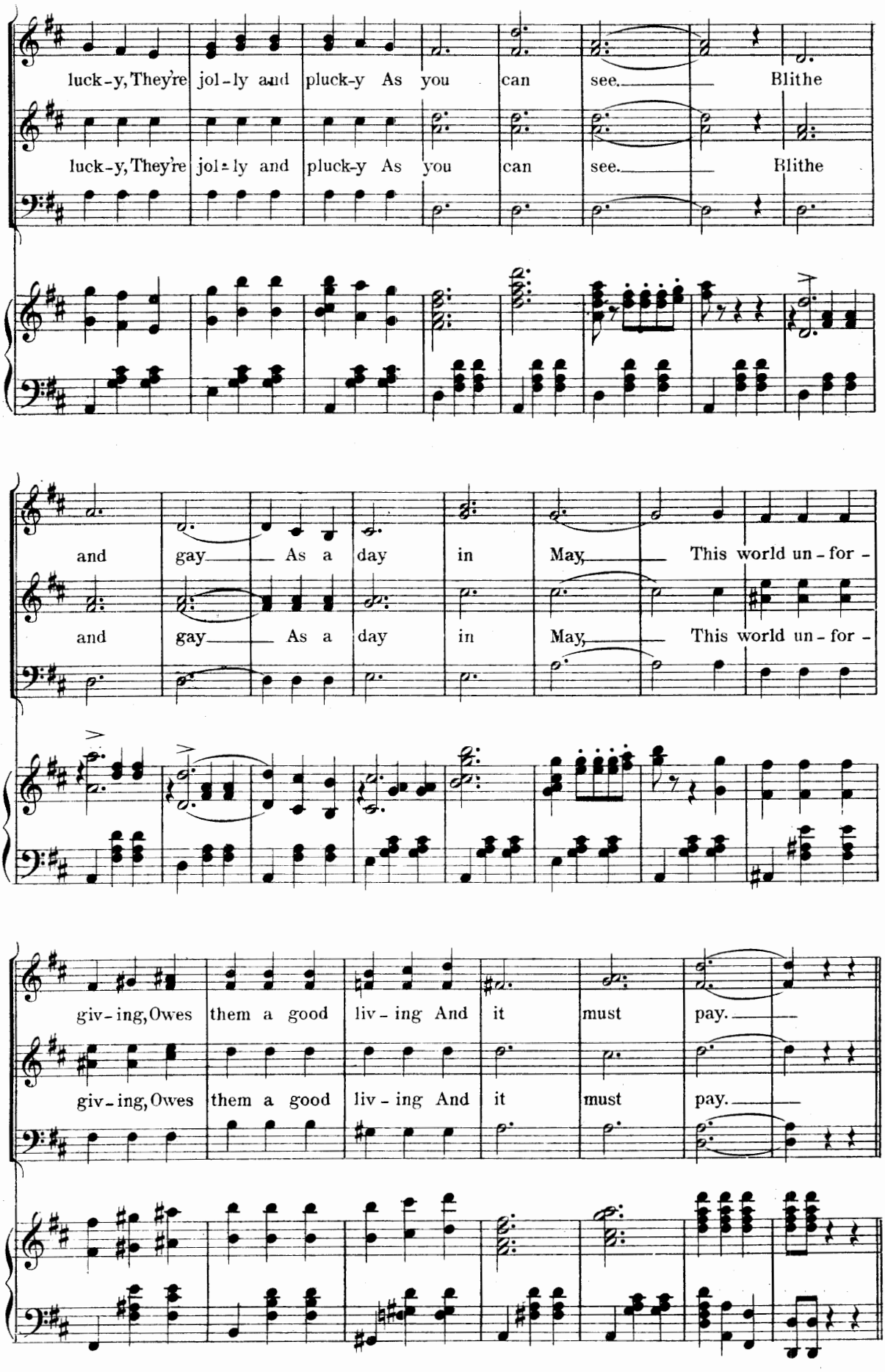
Lump, Bertha and Chorus.




vis - it - ed Si - ci - ly's Isle, Bad luck has pur- sued us, Mis -
ceed - ing - ly an-cient in style, My rai-ment is bat-ter'd And
for - tune has woed us, But still we smile.
shat-ter'd and tat - ter'd But still we smile.
We
We
f
Strol - lers we,
think that their smile is sick - ly in style.
think that their smile is sick - ly in style.
rit.
mf

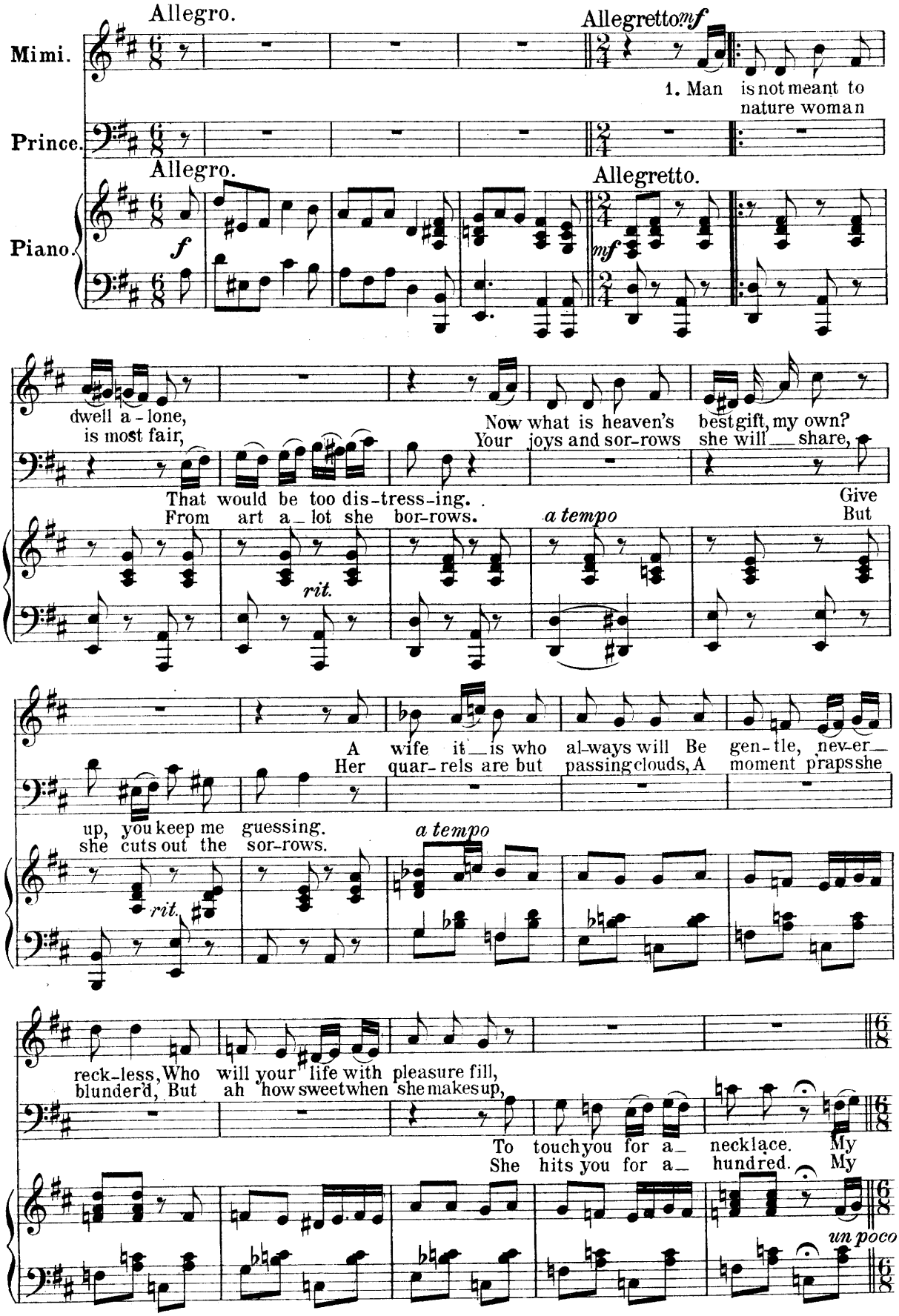

—and our life is free;— We're hap-py go luck-y, We're
jol-ly, and pluck-y As you can see.— Blithe
and gay— As a day in May,— This
world un-for-giv-ing, Owes us a good liv-ing And it must

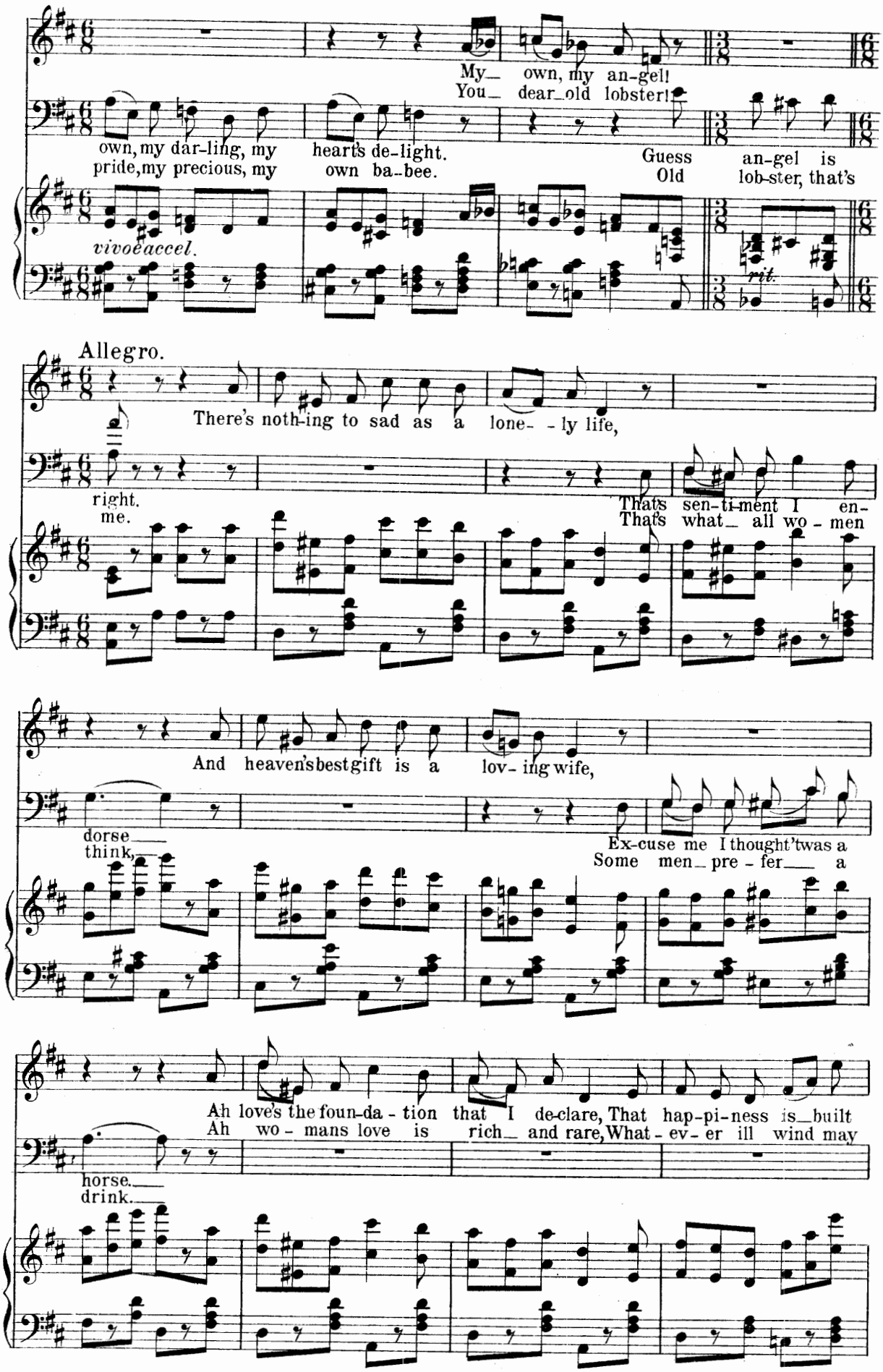

1.
pay.
This world un-for- giv-ing, Owes them a good liv- ing And it
This world un-for- giv-ing, Owes them a good liv- ing And it
1.
f
2.
2 The pay.
must pay.
Strol - - lers
must pay.
Strol - - lers
2.
ff
they and their life is free, They're hap-py go
they and their life is free, They're hap-py go

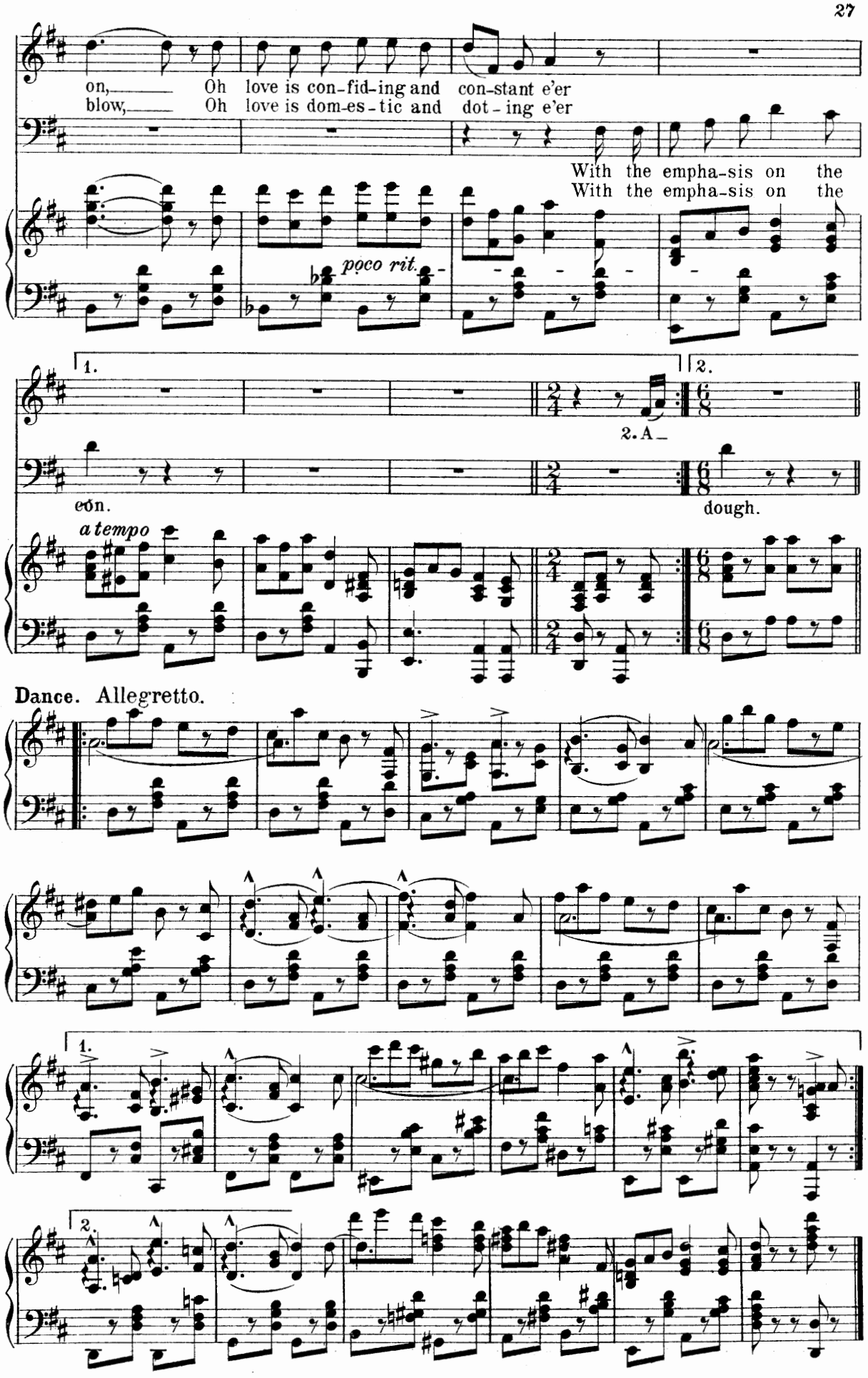

luck-y, They're jol-ly and pluck-y As you can see. Blithe
luck-y, They're jol-ly and pluck-y As you can see. Blithe
and gay As a day in May, This world un-for-
and gay As a day in May, This world un-for-
giv-ing, Owes them a good liv-ing And it must pay.
giv-ing, Owes them a good liv-ing And it must pay.

No 4. Heaven's best Gift.

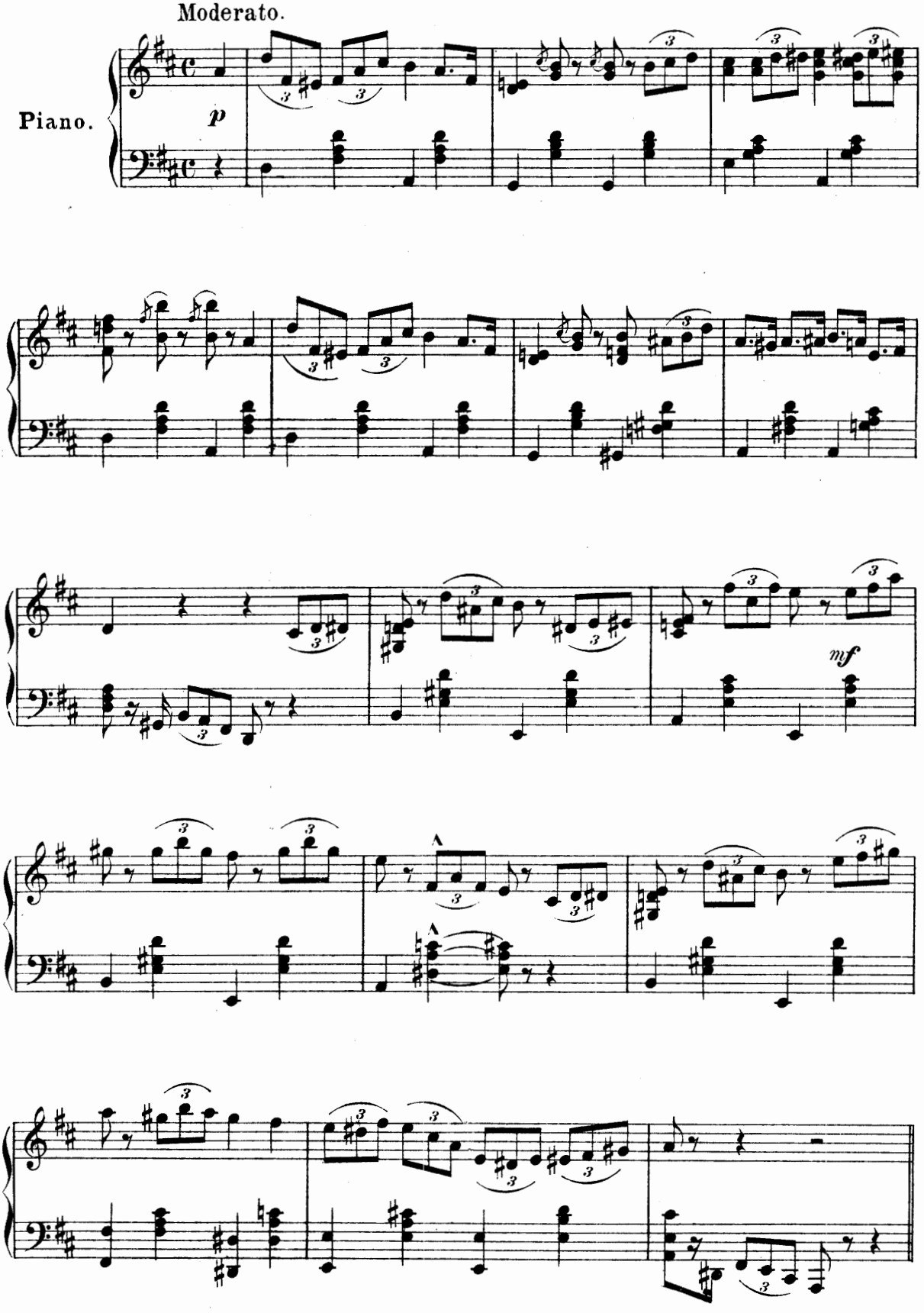
Duet. Mimi and Prince.



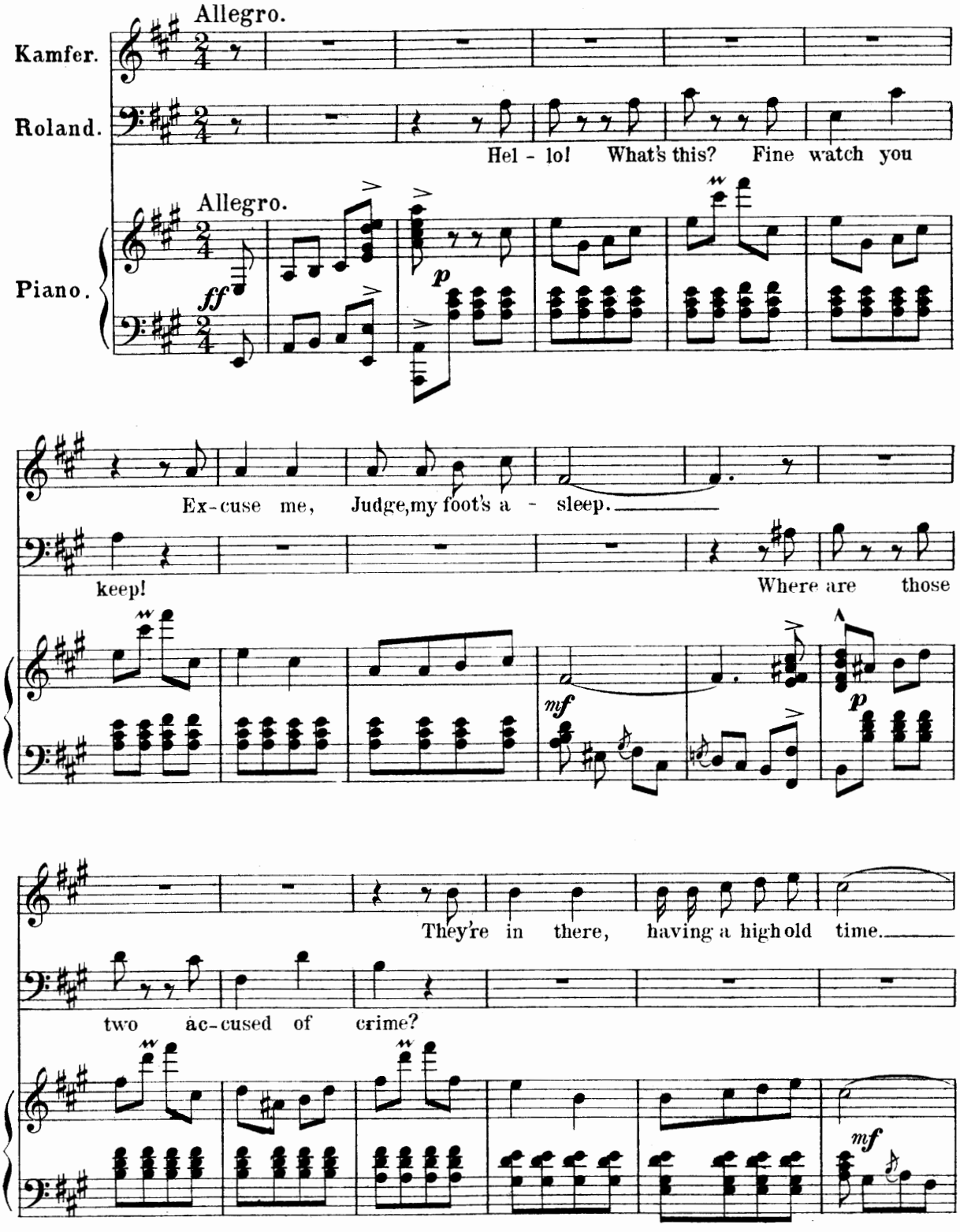

My_ own, my an-gel!
You_ dear_old lobster!
own, my dar-ling, my hearts de-light.
pride, my precious, my own ba-bee.
Guess an-gel is
Old lob-ster, that's
vivo e accel.
rit.
Allegro.
There's noth-ing to sad as a lone- - ly life,
right.
me.
Thats sen-ti-ment I en-
Thats what_ all wo - men
And heaven's best gift is a lov- ing wife,
dorse_
think,_
Ex-cuse me I thought 'twas a
Some men_ pre - fer_ a
Ah love's the foun-da - tion that I de-clare, That hap-pi-ness is_built
Ah wo - mans love is rich_ and rare, What - ev- er ill wind may
horse._
drink._

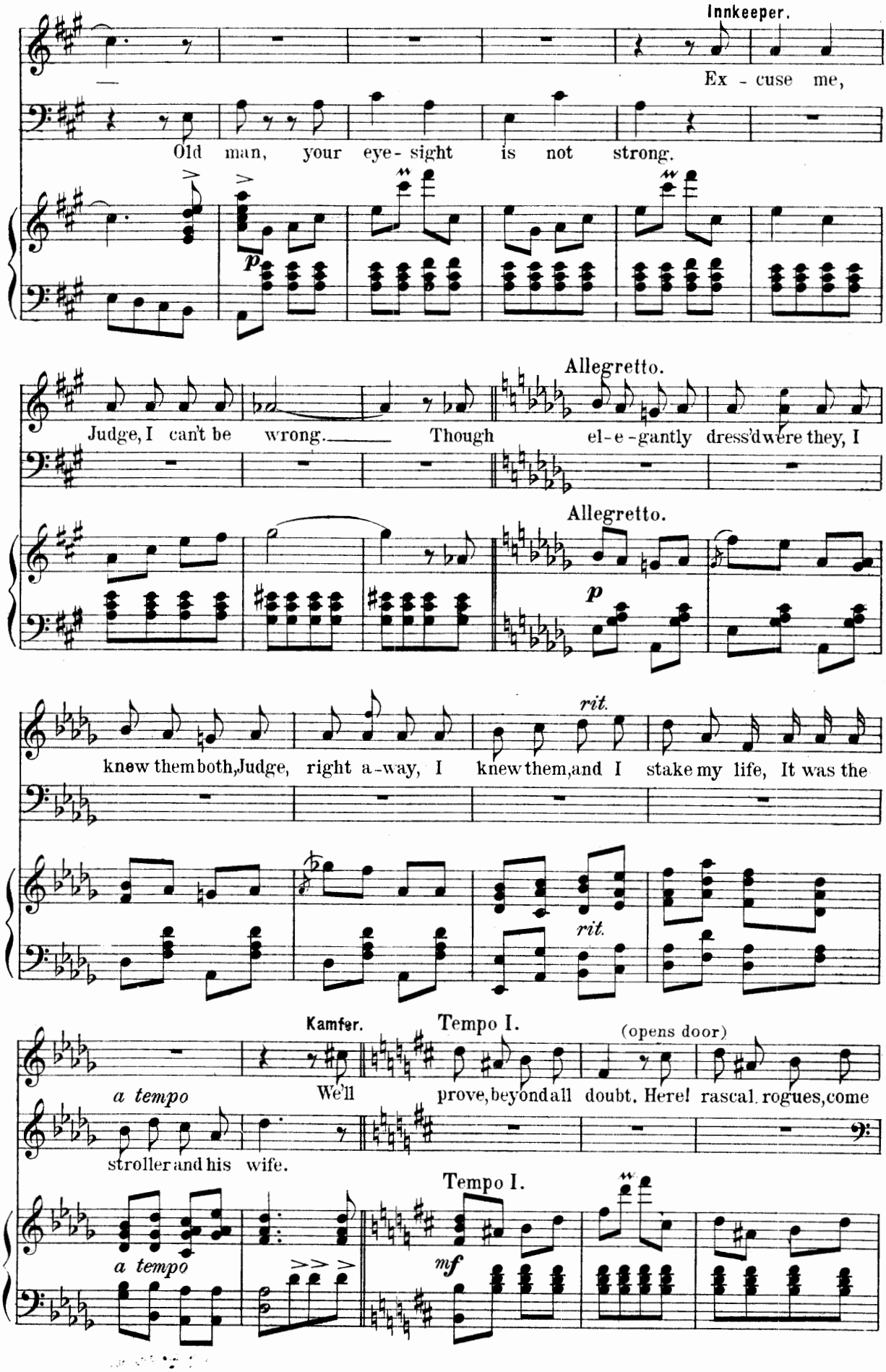

on, Oh love is con-fid-ing and con-stant e'er
blow, Oh love is dom-es-tic and dot-ing e'er
With the empha-sis on the
With the empha-sis on the
poco rit.
1.
2.
2. A_
eón.
dough.
a tempo
Dance. Allegretto.
1.
2.

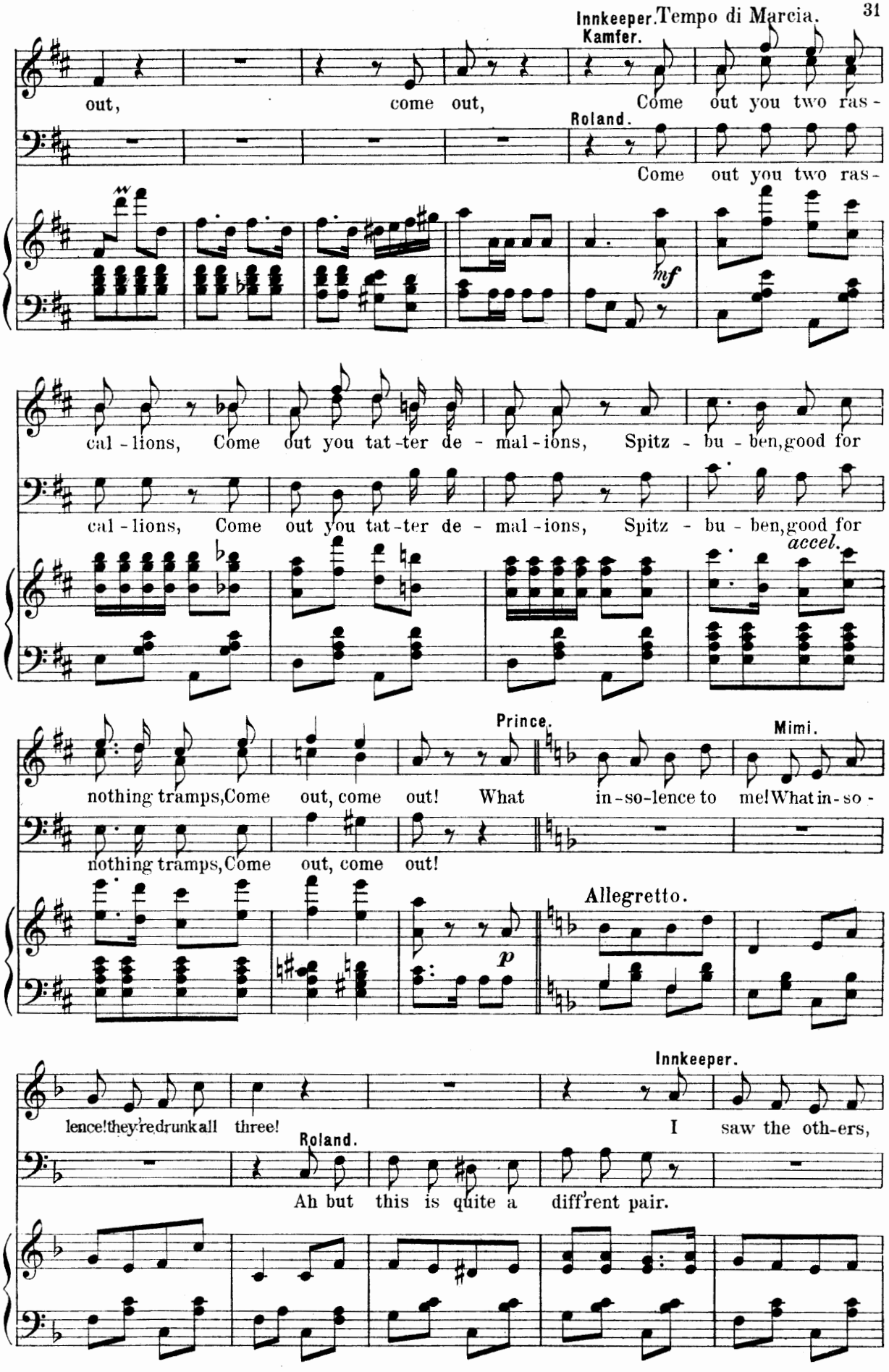
Nº 4a. Melodrama.



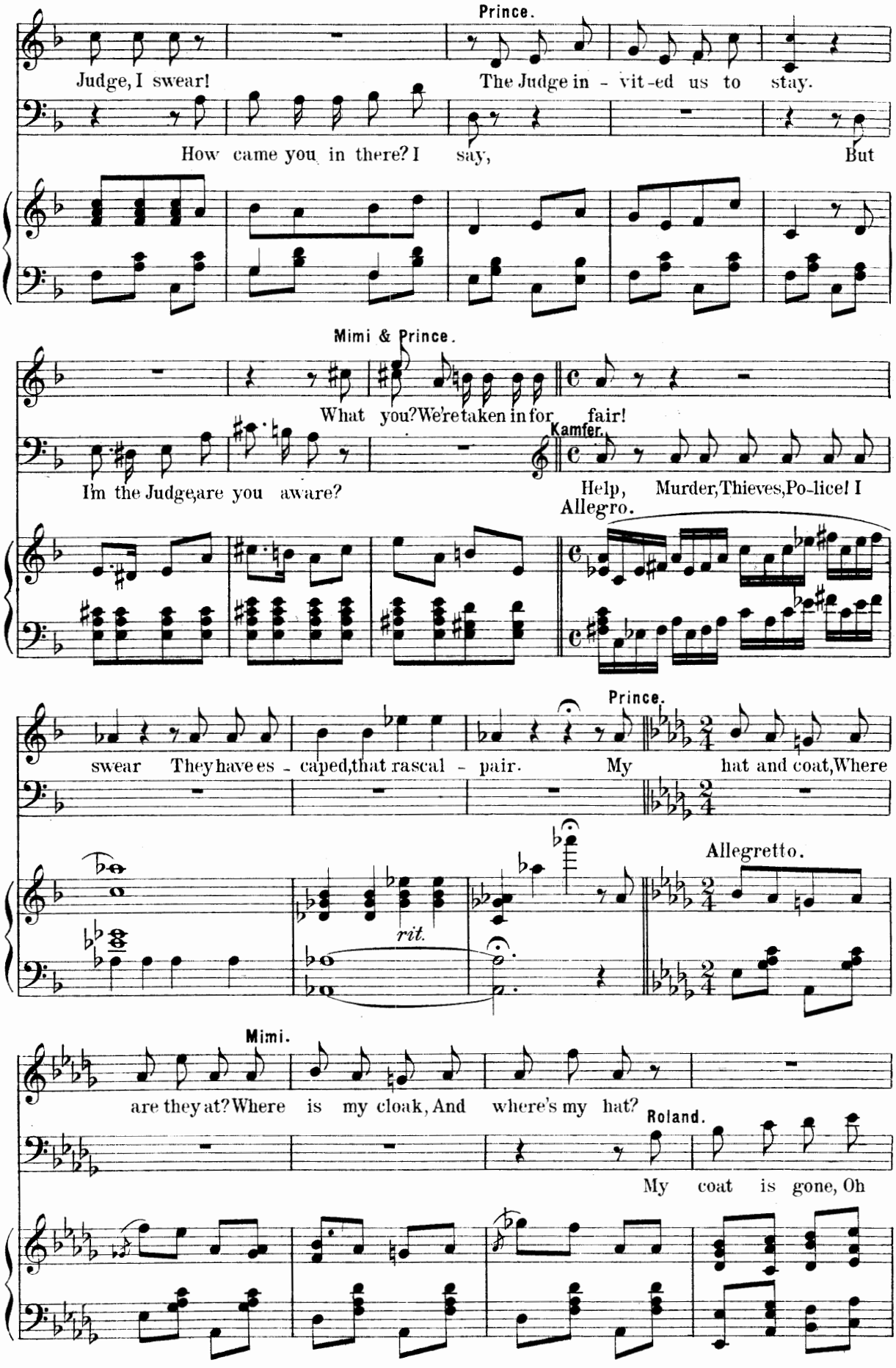
Nº 5. Finale to Prologue.

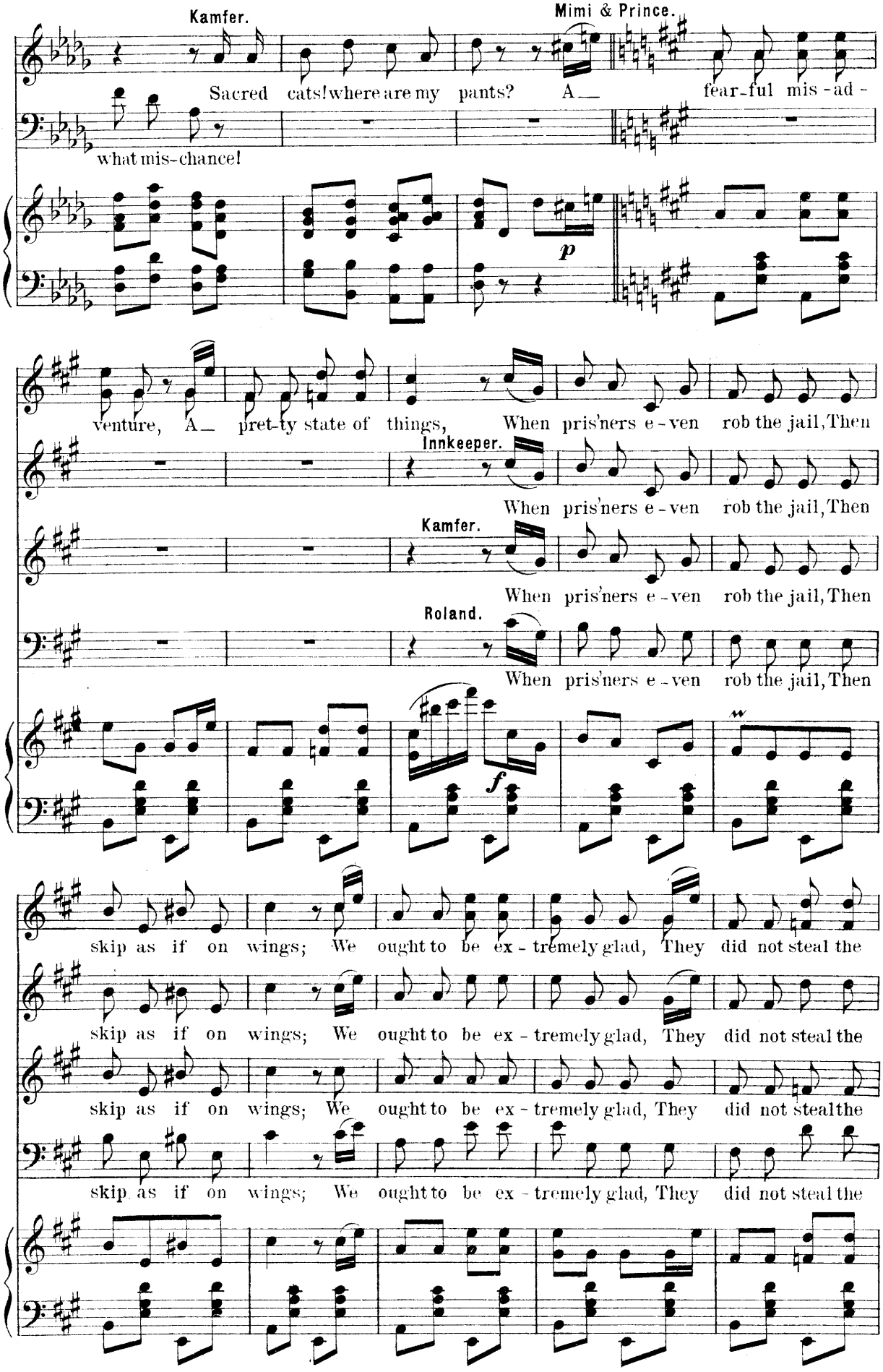


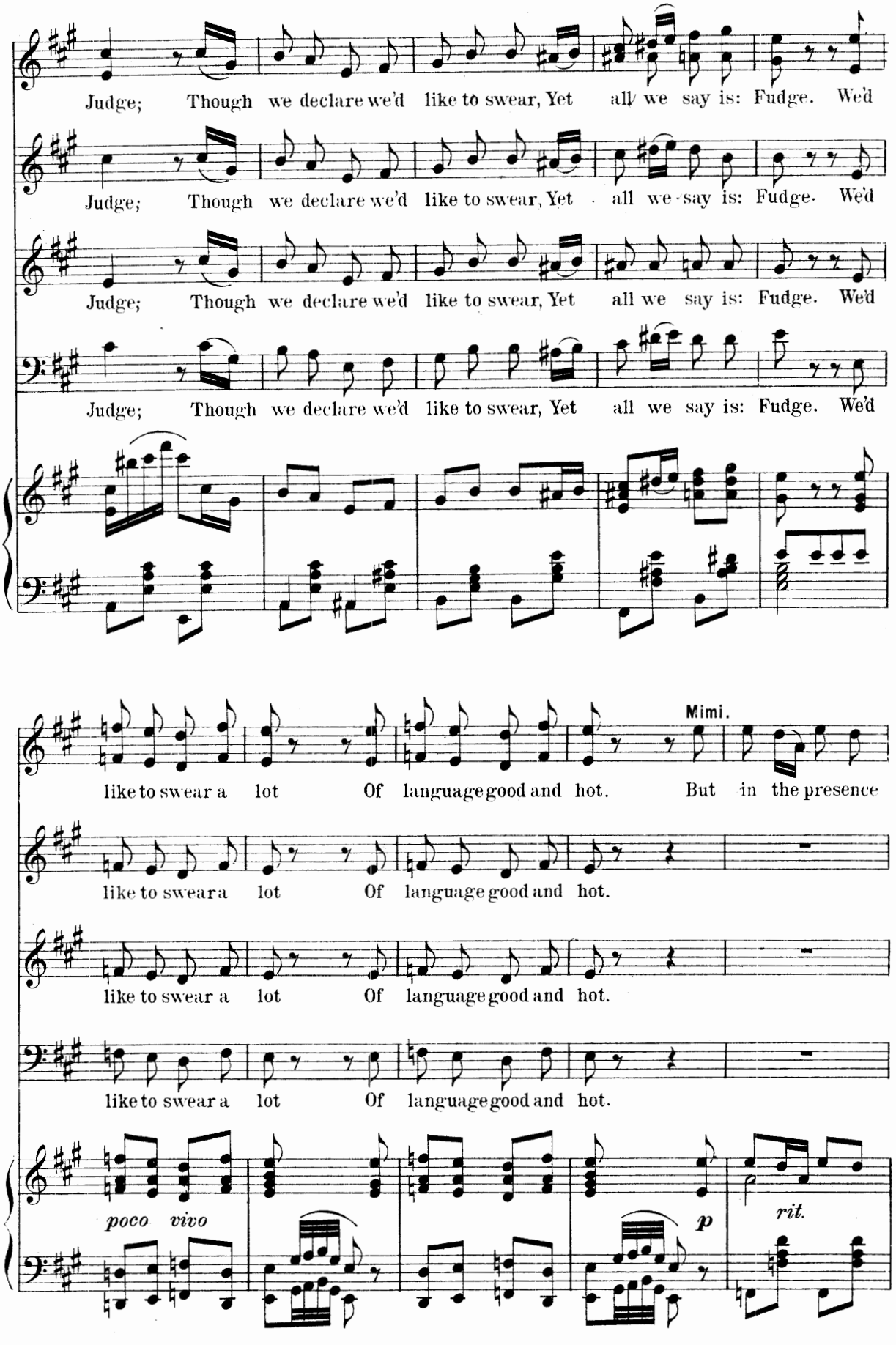

Innkeeper.
Ex - cuse me,
Old man, your eye- sight is not strong.
p
Allegretto.
Judge, I can't be wrong. Though el-e-gantly dress'd were they, I
Allegretto.
p
knew them both, Judge, right a-way, I knew them, and I stake my life, It was the
rit.
rit.
Kamfer.
Tempo I.
(opens door)
a tempo
We'll prove, beyond all doubt. Here! rascal rogues, come
stroller and his wife.
Tempo I.
a tempo
mf

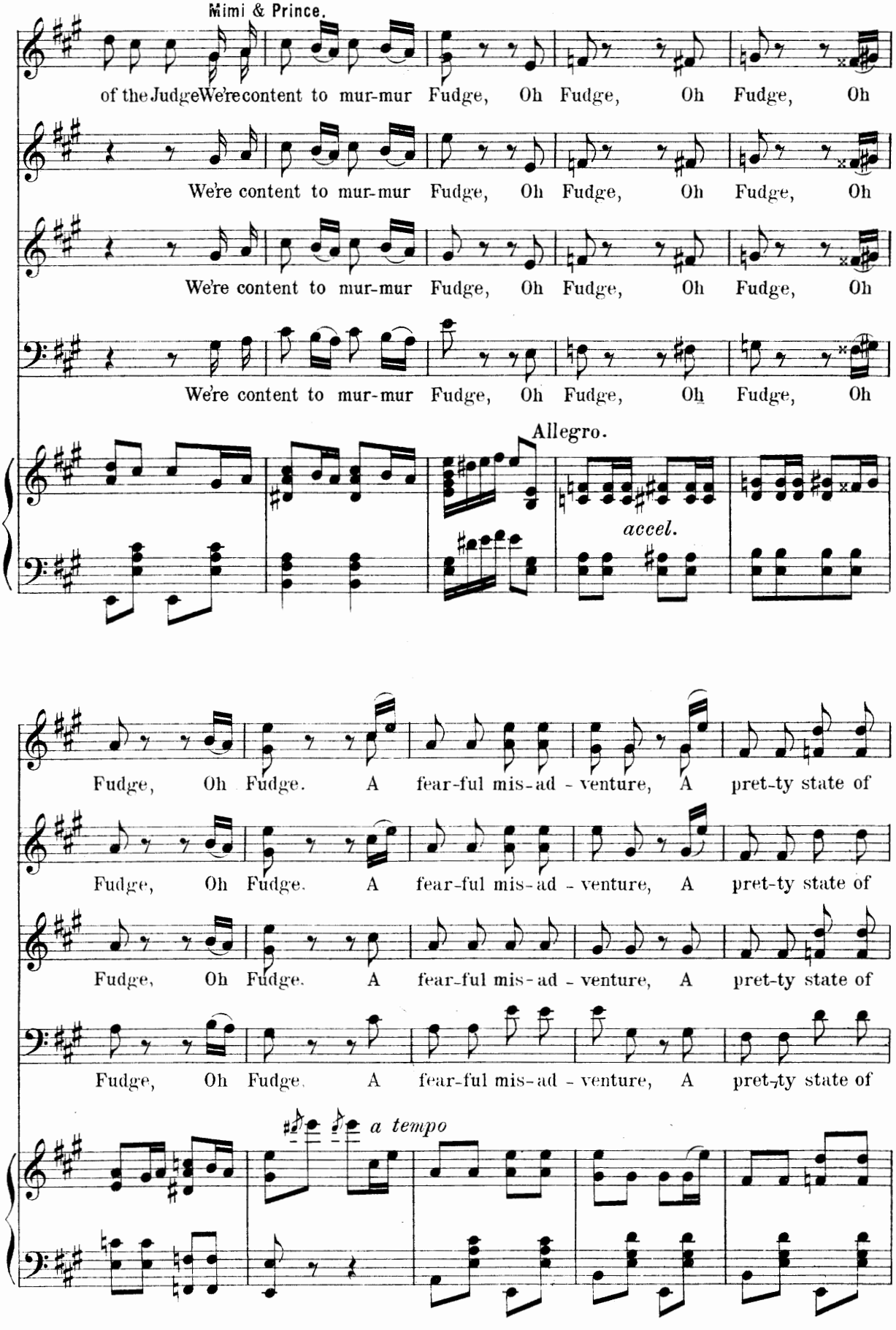

Innkeeper. Tempo di Marcia.
Kamfer.
out, come out, Come out you two ras-
Roland.
Come out you two ras-
mf
cal-lions, Come out you tat-ter de-mal-ions, Spitz-bu-ben, good for
cal-lions, Come out you tat-ter de-mal-ions, Spitz-bu-ben, good for
accel.
Prince.
Mimi.
nothing tramps, Come out, come out! What in-so-lence to me! What in-so-
nothing tramps, Come out, come out!
Allegretto.
p
Innkeeper.
lence! they're drunk all three! I saw the oth-ers,
Roland.
Ah but this is quite a diff'rent pair.

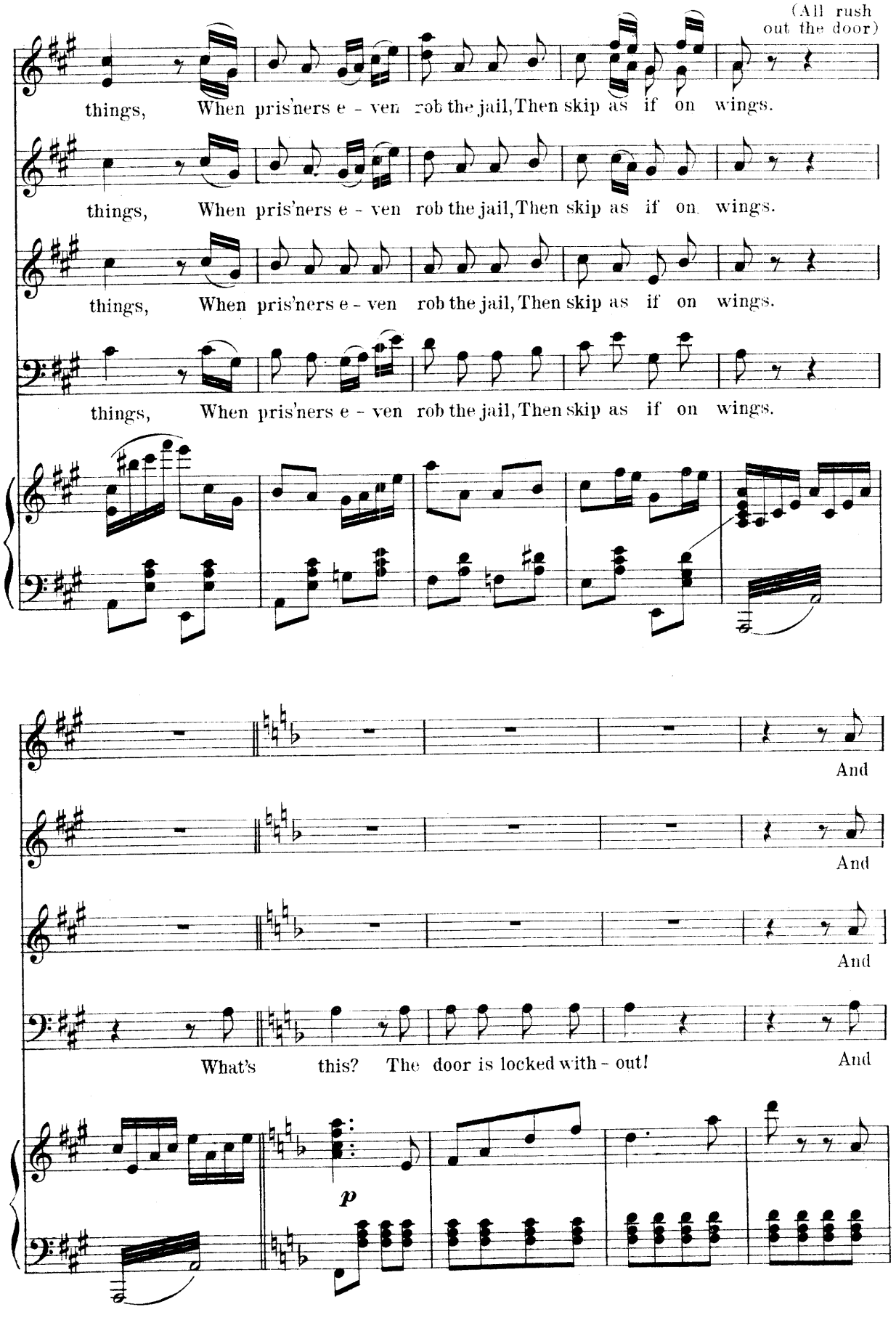
335671

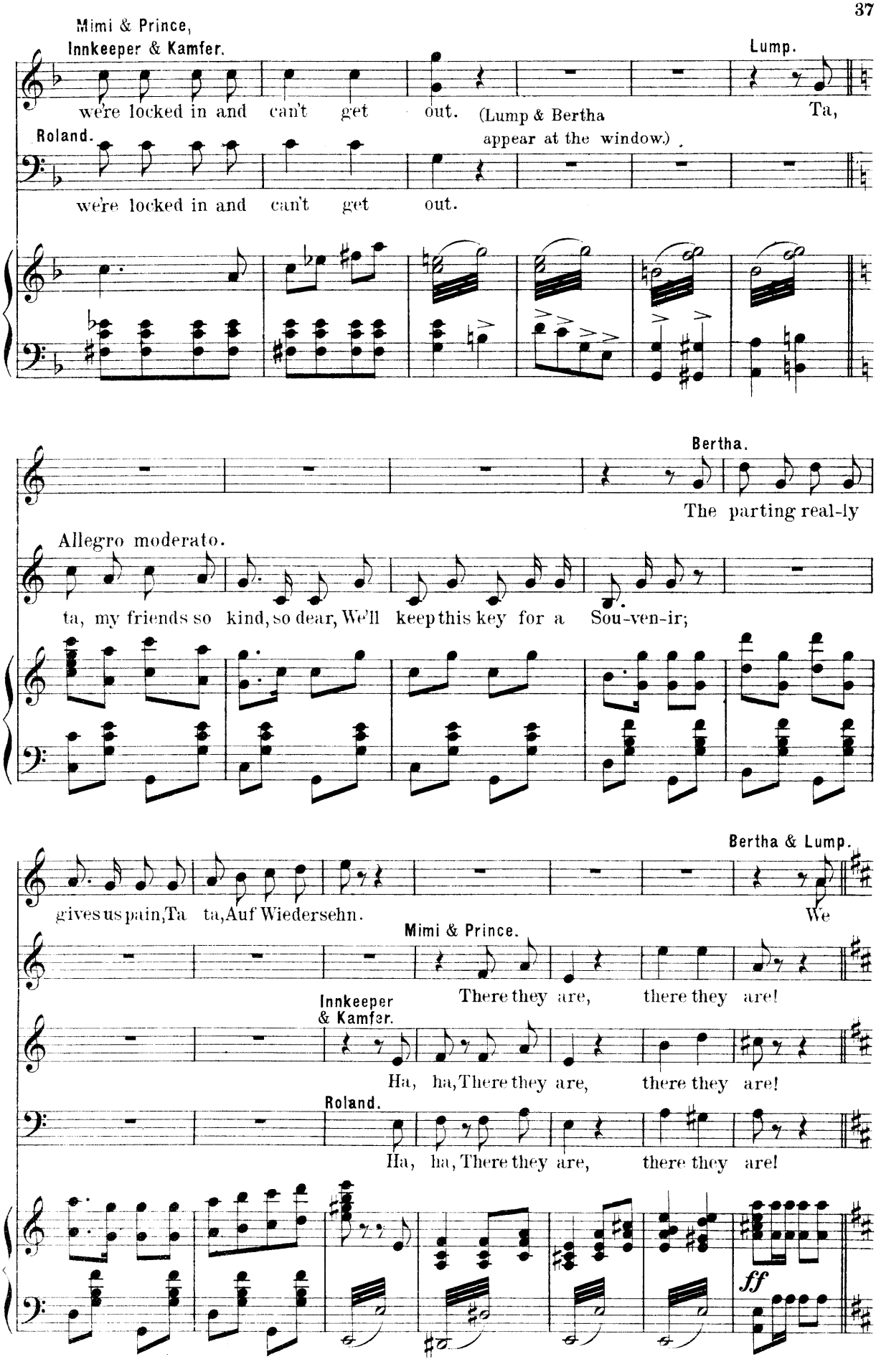

Prince.
Judge, I swear!
The Judge in - vit-ed us to stay.
How came you in there? I say,
But
Mimi & Prince.
What you? We're taken in for fair!
Kamfer.
I'm the Judge, are you aware?
Help, Murder, Thieves, Po-lice! I
Allegro.
Prince.
swear They have es - caped, that rascal - pair.
My hat and coat, Where
Allegretto.
rit.
Mimi.
are they at? Where is my cloak, And where's my hat?
Roland.
My coat is gone, Oh

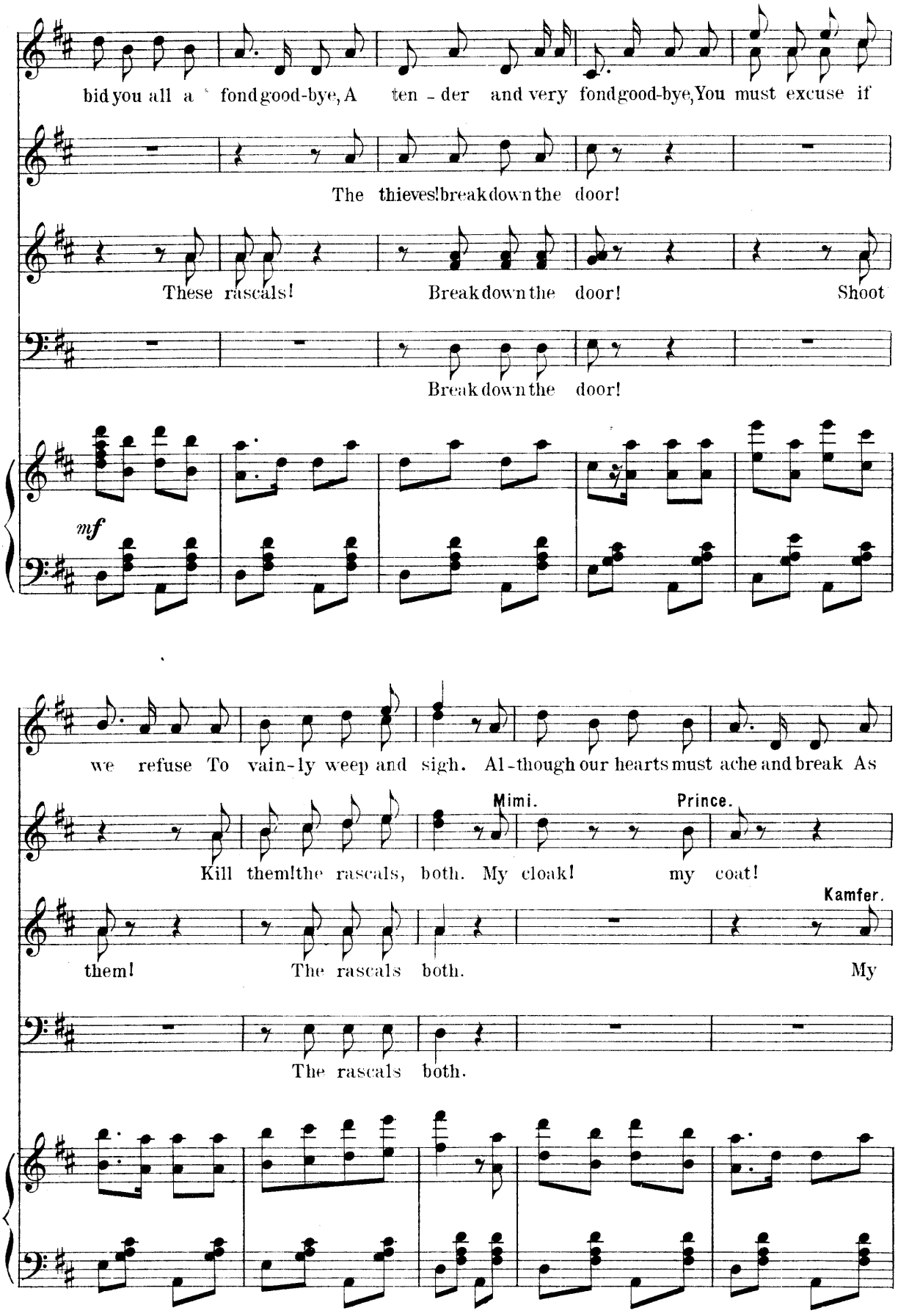

Kamfer.
Sacred cats! where are my pants? A__
Mimi & Prince.
fear-ful mis-ad-
what mis-chance!
p
venture, A__ pret-ty state of things, When pris'ners e-ven rob the jail, Then
Innkeeper.
When pris'ners e-ven rob the jail, Then
Kamfer.
When pris'ners e-ven rob the jail, Then
Roland.
When pris'ners e-ven rob the jail, Then
f
skip as if on wings; We ought to be ex-tremely glad, They did not steal the
skip as if on wings; We ought to be ex-tremely glad, They did not steal the
skip as if on wings; We ought to be ex-tremely glad, They did not steal the
skip as if on wings; We ought to be ex-tremely glad, They did not steal the

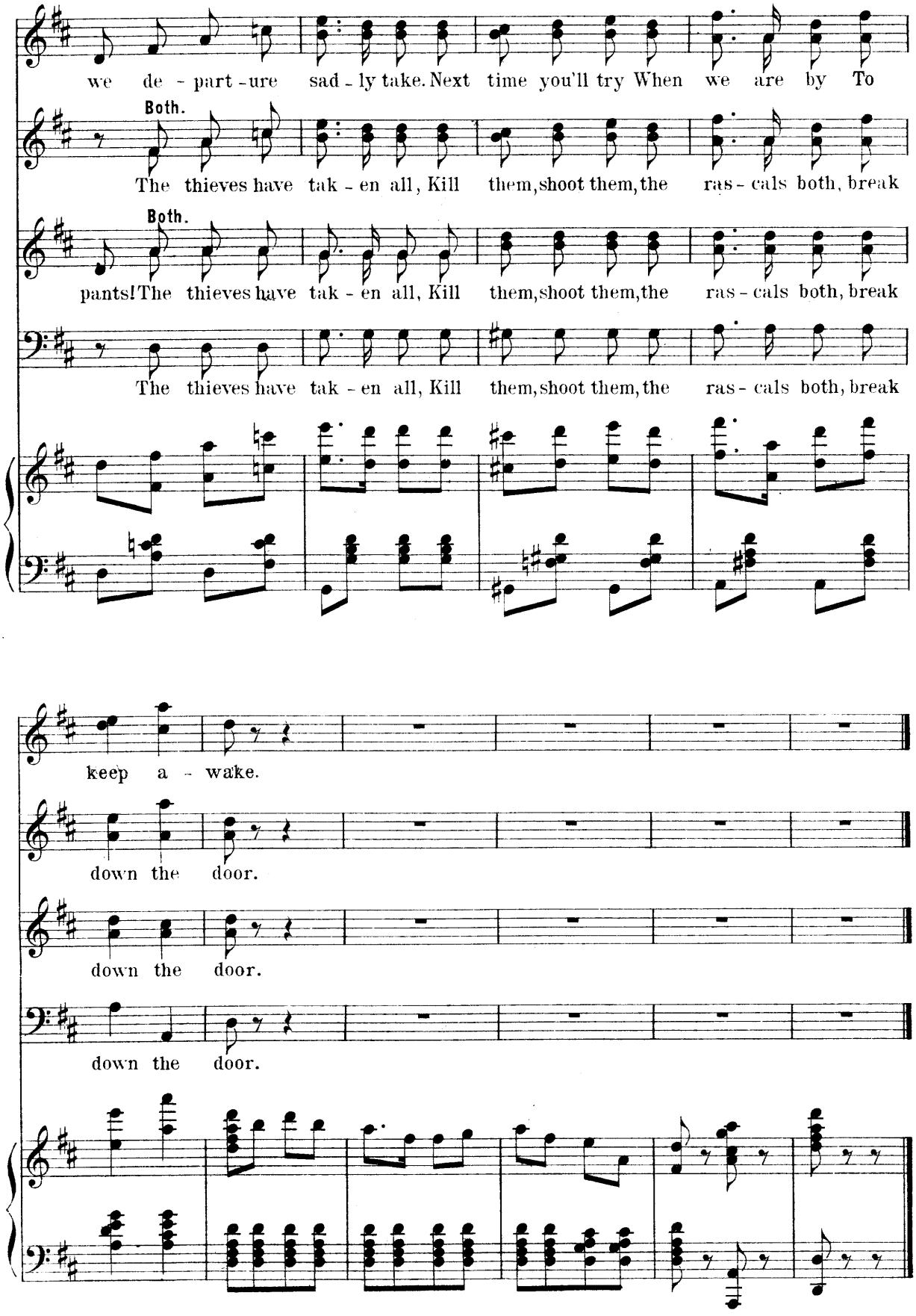

Judge; Though we declare we'd like to swear, Yet all we say is: Fudge. We'd
Judge; Though we declare we'd like to swear, Yet all we say is: Fudge. We'd
Judge; Though we declare we'd like to swear, Yet all we say is: Fudge. We'd
Judge; Though we declare we'd like to swear, Yet all we say is: Fudge. We'd
Mimi.
like to swear a lot Of language good and hot. But in the presence
like to swear a lot Of language good and hot.
like to swear a lot Of language good and hot.
like to swear a lot Of language good and hot.
poco vivo
p
rit.


Mimi & Prince.
of the Judge We're content to mur-mur Fudge, Oh Fudge, Oh Fudge, Oh
We're content to mur-mur Fudge, Oh Fudge, Oh Fudge, Oh
We're content to mur-mur Fudge, Oh Fudge, Oh Fudge, Oh
We're content to mur-mur Fudge, Oh Fudge, Oh Fudge, Oh
Allegro.
accel.
Fudge, Oh Fudge. A fear-ful mis-ad - venture, A pret-ty state of
Fudge, Oh Fudge. A fear-ful mis-ad - venture, A pret-ty state of
Fudge, Oh Fudge. A fear-ful mis-ad - venture, A pret-ty state of
Fudge, Oh Fudge. A fear-ful mis-ad - venture, A pret-ty state of
a tempo

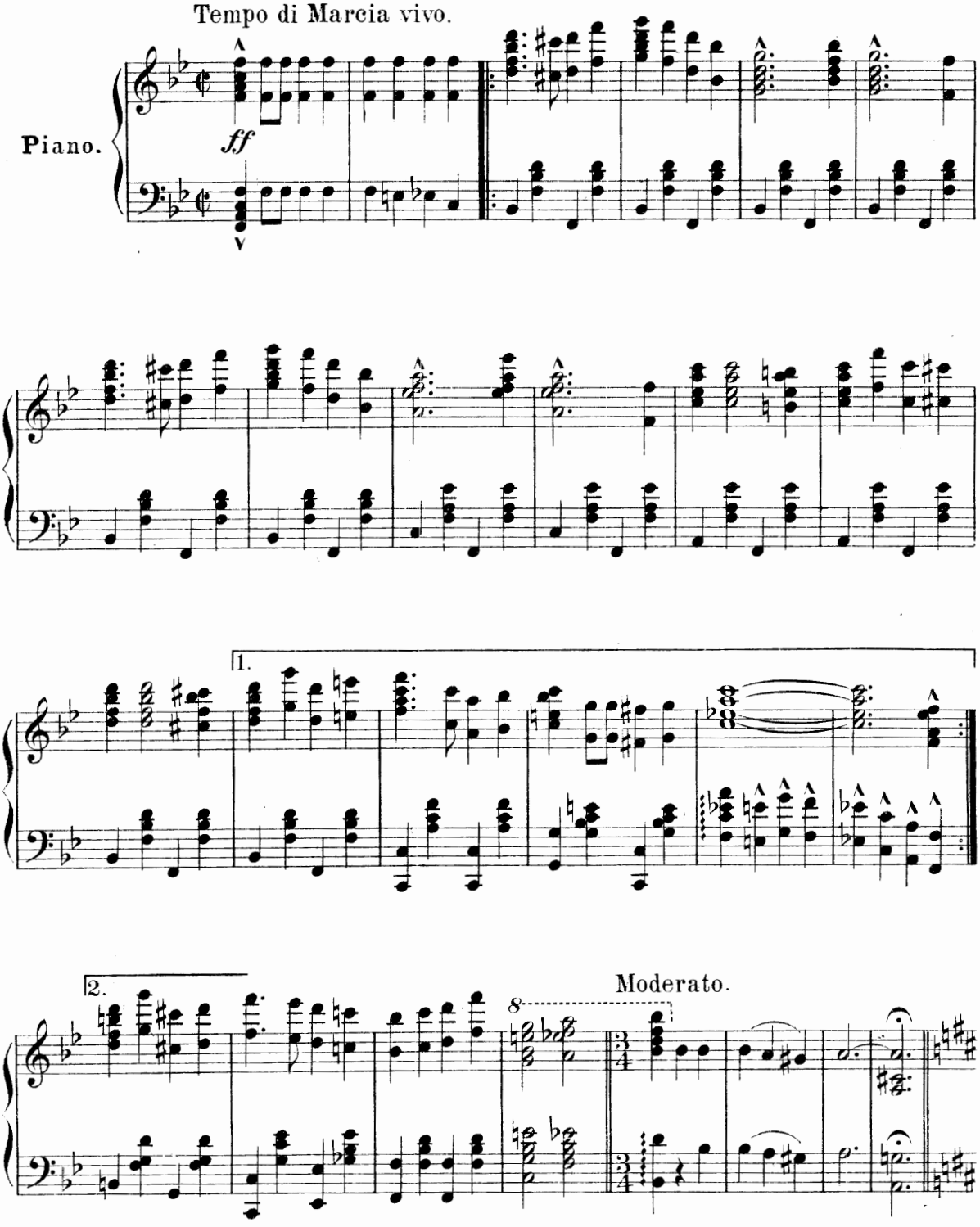

(All rush out the door)
things, When pris'ners e - ven rob the jail, Then skip as if on wings.
things, When pris'ners e - ven rob the jail, Then skip as if on wings.
things, When pris'ners e - ven rob the jail, Then skip as if on wings.
things, When pris'ners e - ven rob the jail, Then skip as if on wings.
And
And
And
What's this? The door is locked with - out!
And
p

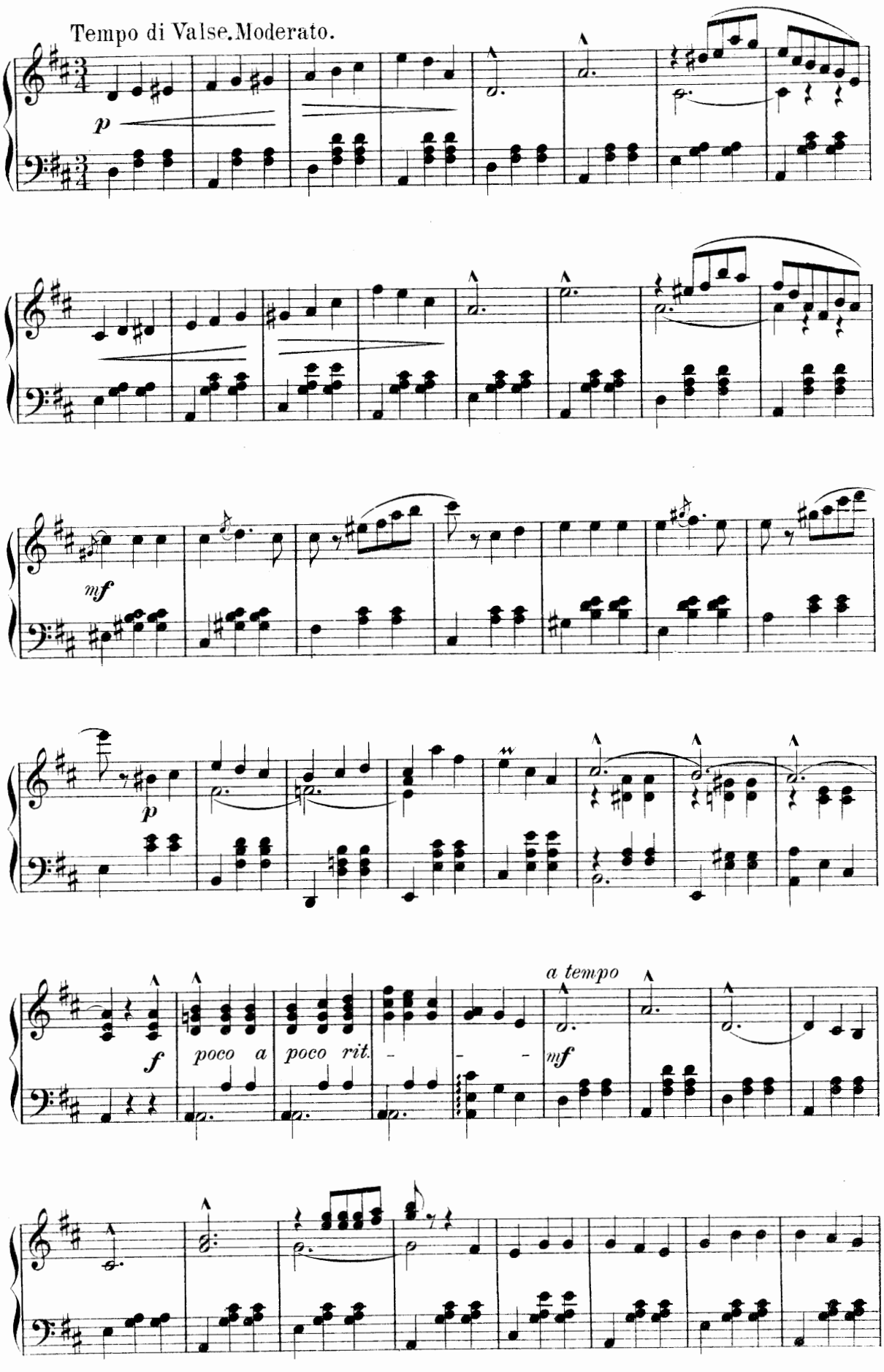

Mimi & Prince,
Innkeeper & Kamfer.
we're locked in and can't get out.
Lump.
(Lump & Bertha appear at the window.)
Ta,
Roland.
we're locked in and can't get out.
Bertha.
The parting real-ly
Allegro moderato.
ta, my friends so kind, so dear, We'll keep this key for a Sou-ven-ir;
Bertha & Lump.
gives us pain, Ta ta, Auf Wiedersehn.
We
Mimi & Prince.
There they are, there they are!
Innkeeper & Kamfer.
Ha, ha, There they are, there they are!
Roland.
Ha, ha, There they are, there they are!
ff

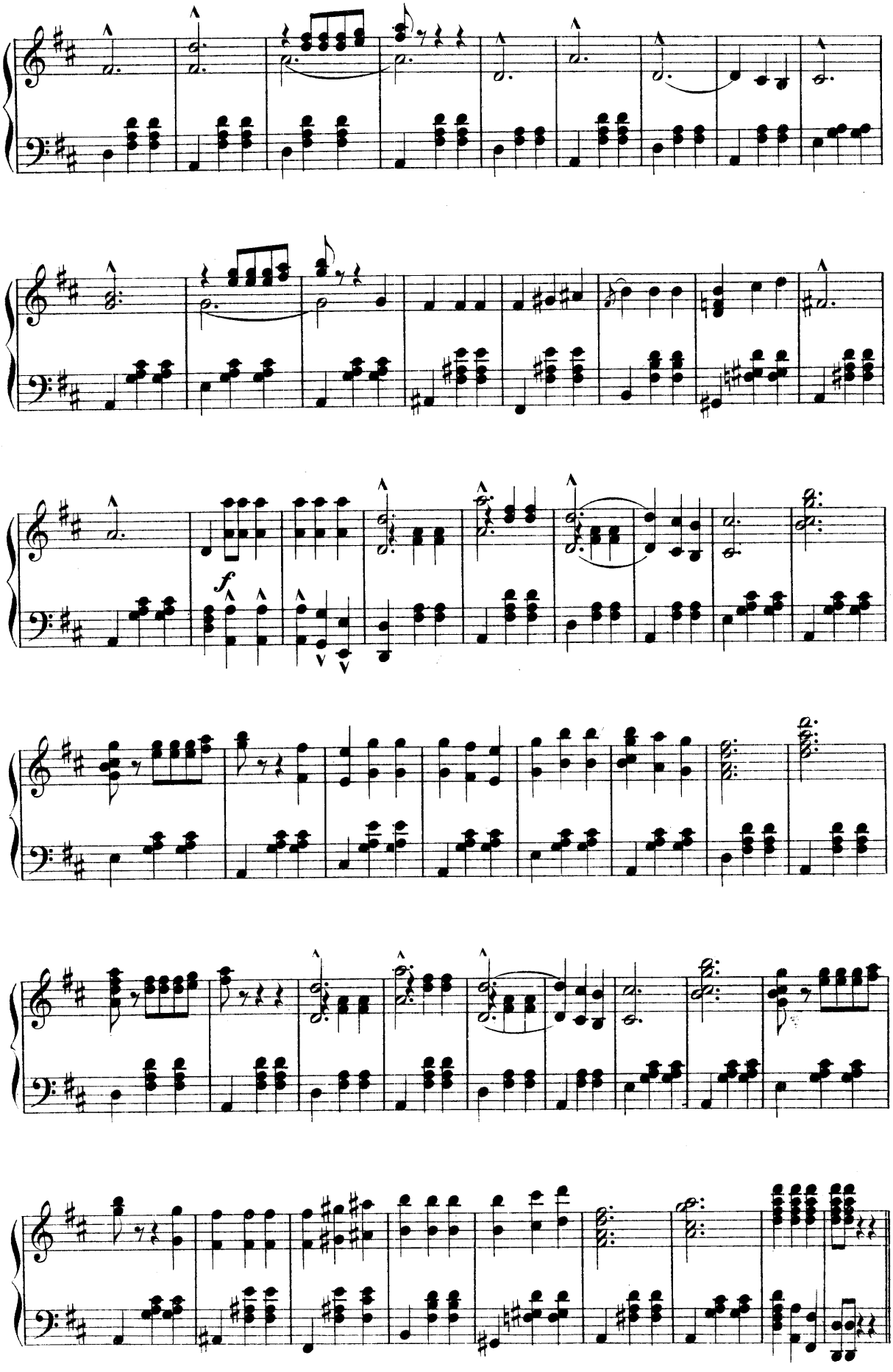

bid you all a fond good-bye, A ten - der and very fond good-bye, You must excuse if
The thieves! break down the door!
These rascals! Break down the door! Shoot
Break down the door!
mf
we refuse To vain-ly weep and sigh. Al-though our hearts must ache and break As
Mimi.
Prince.
Kill them! the rascals, both. My cloak! my coat!
Kamfer.
them! The rascals both. My
The rascals both.


we de - part - ure sad - ly take. Next time you'll try When we are by To
Both.
The thieves have tak - en all, Kill them, shoot them, the ras - cals both, break
Both.
pants! The thieves have tak - en all, Kill them, shoot them, the ras - cals both, break
The thieves have tak - en all, Kill them, shoot them, the ras - cals both, break
keep a - wake.
down the door.
down the door.
down the door.

Prelude Act I.

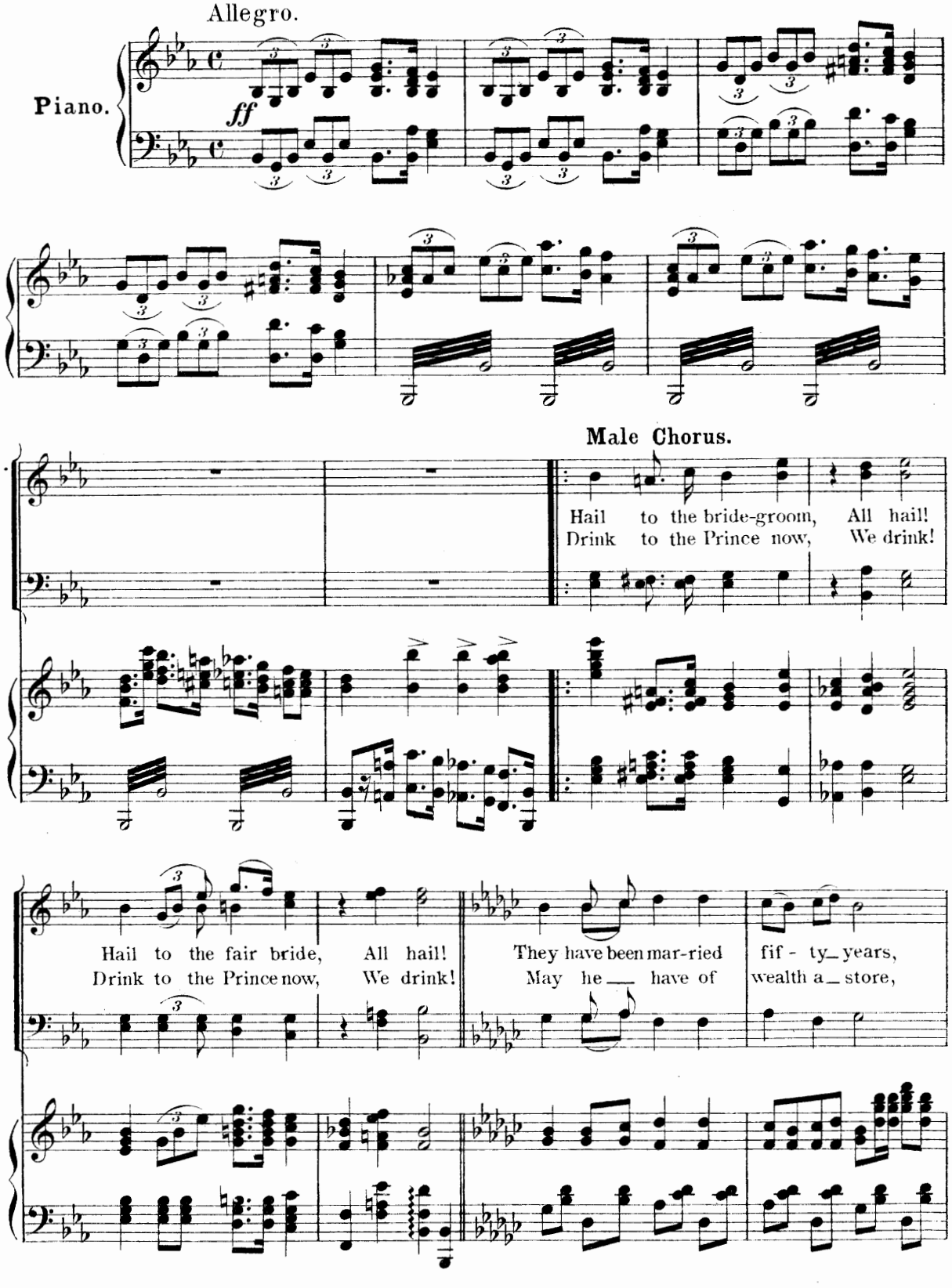


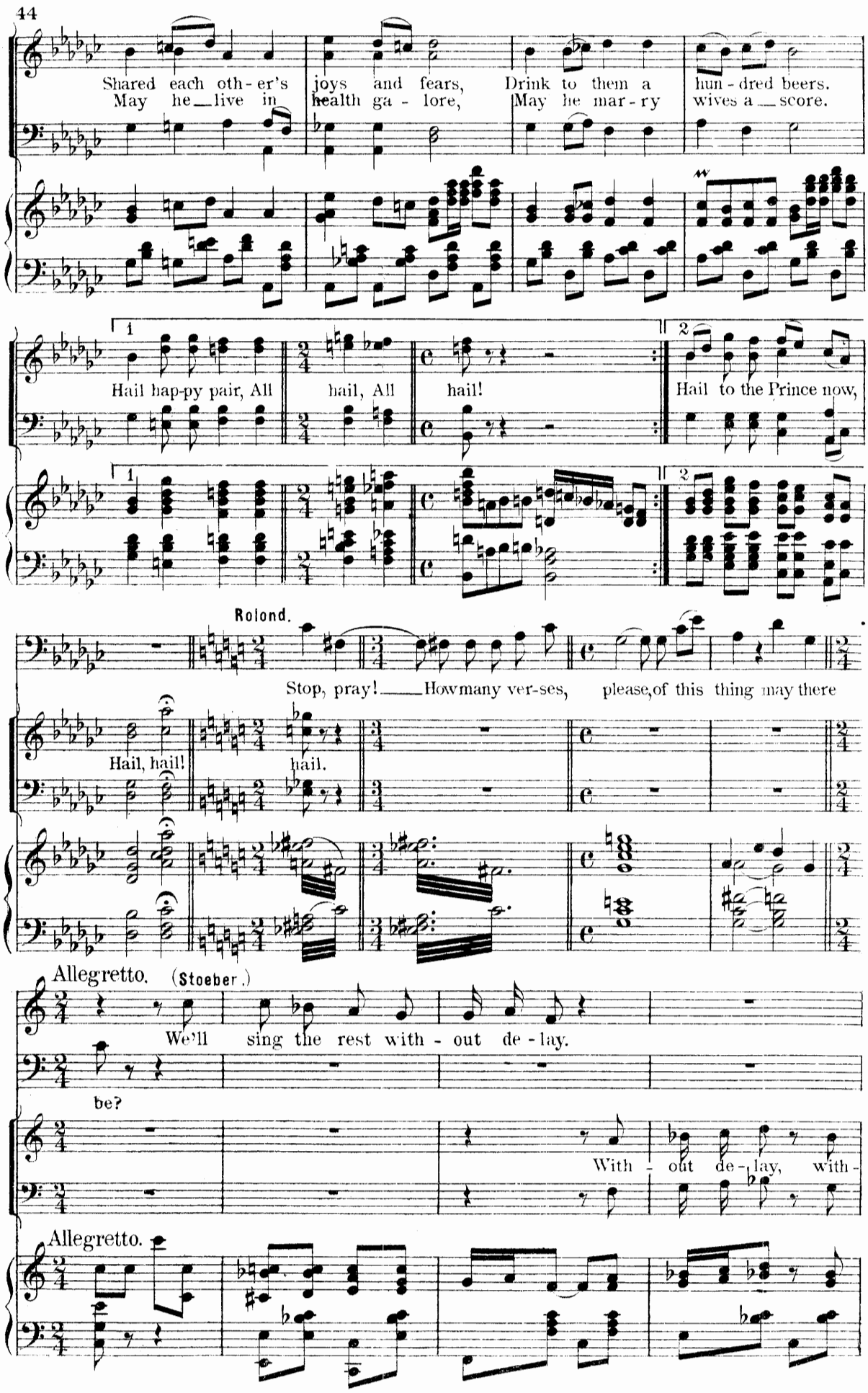

Tempo di Valse. Moderato.
p
mf
p
f
poco a poco rit.
a tempo
mf

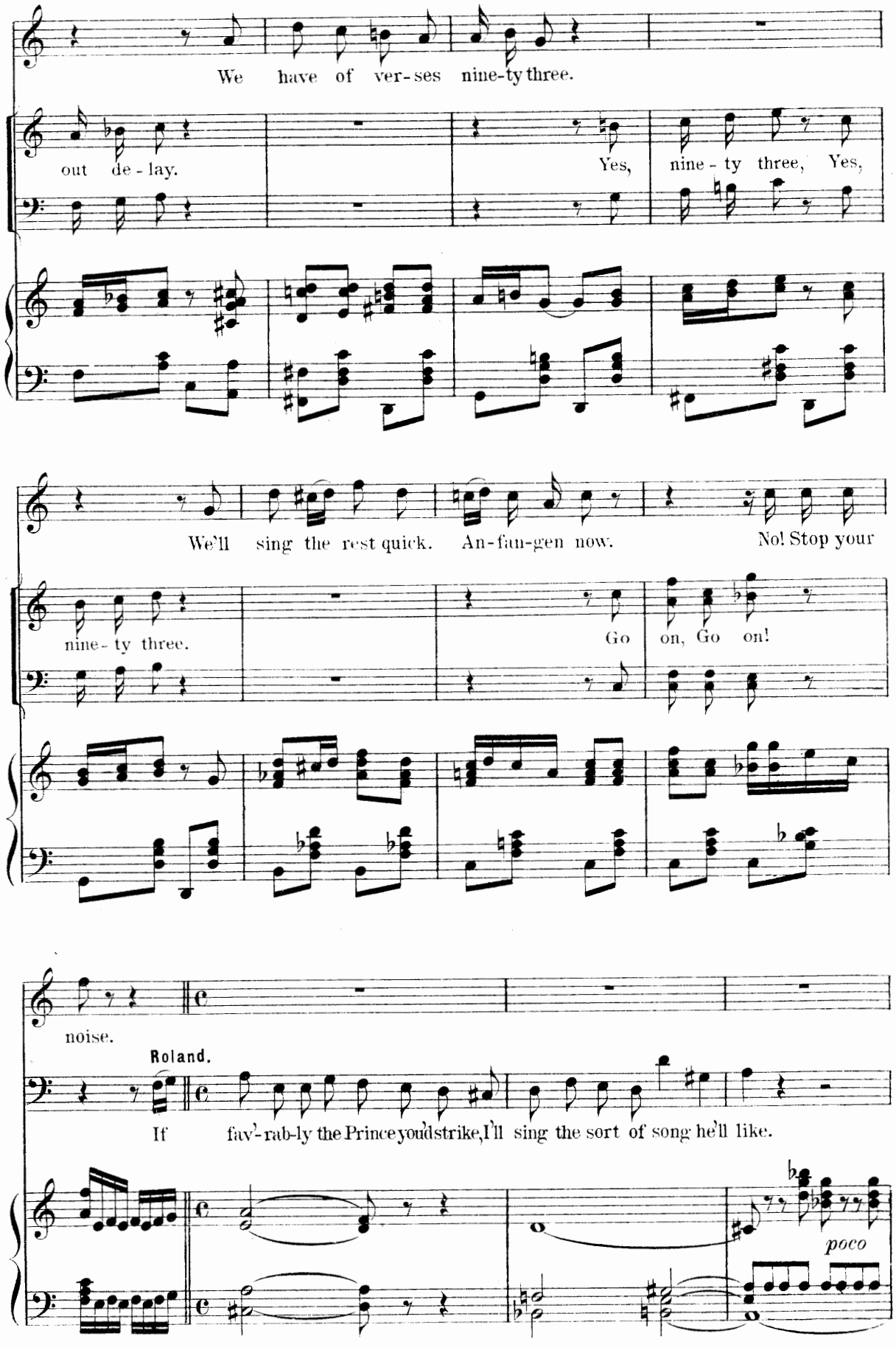

f

No 6. Opening Ensemble and Song of Loretta.

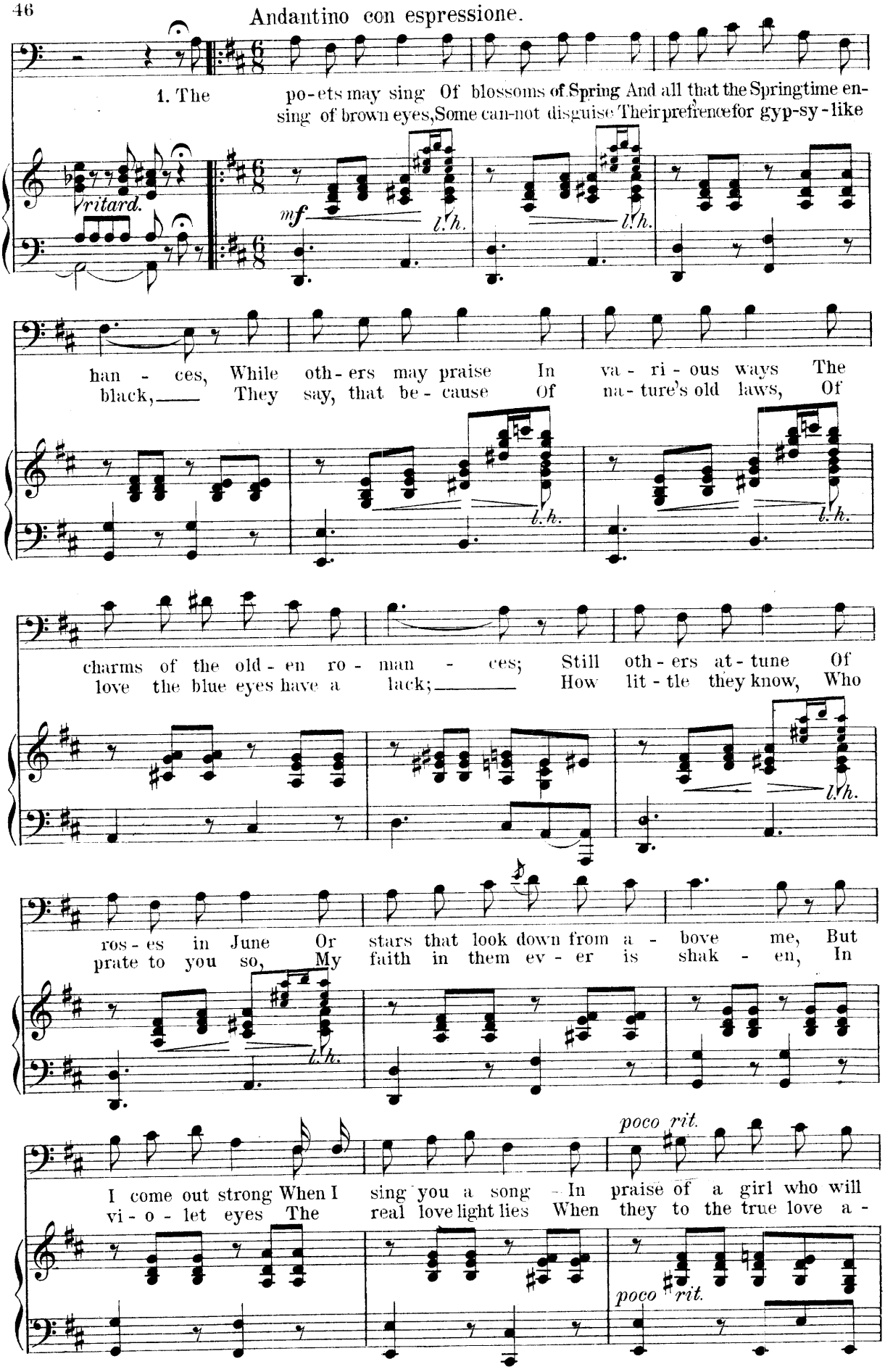
Roland and Chorus.

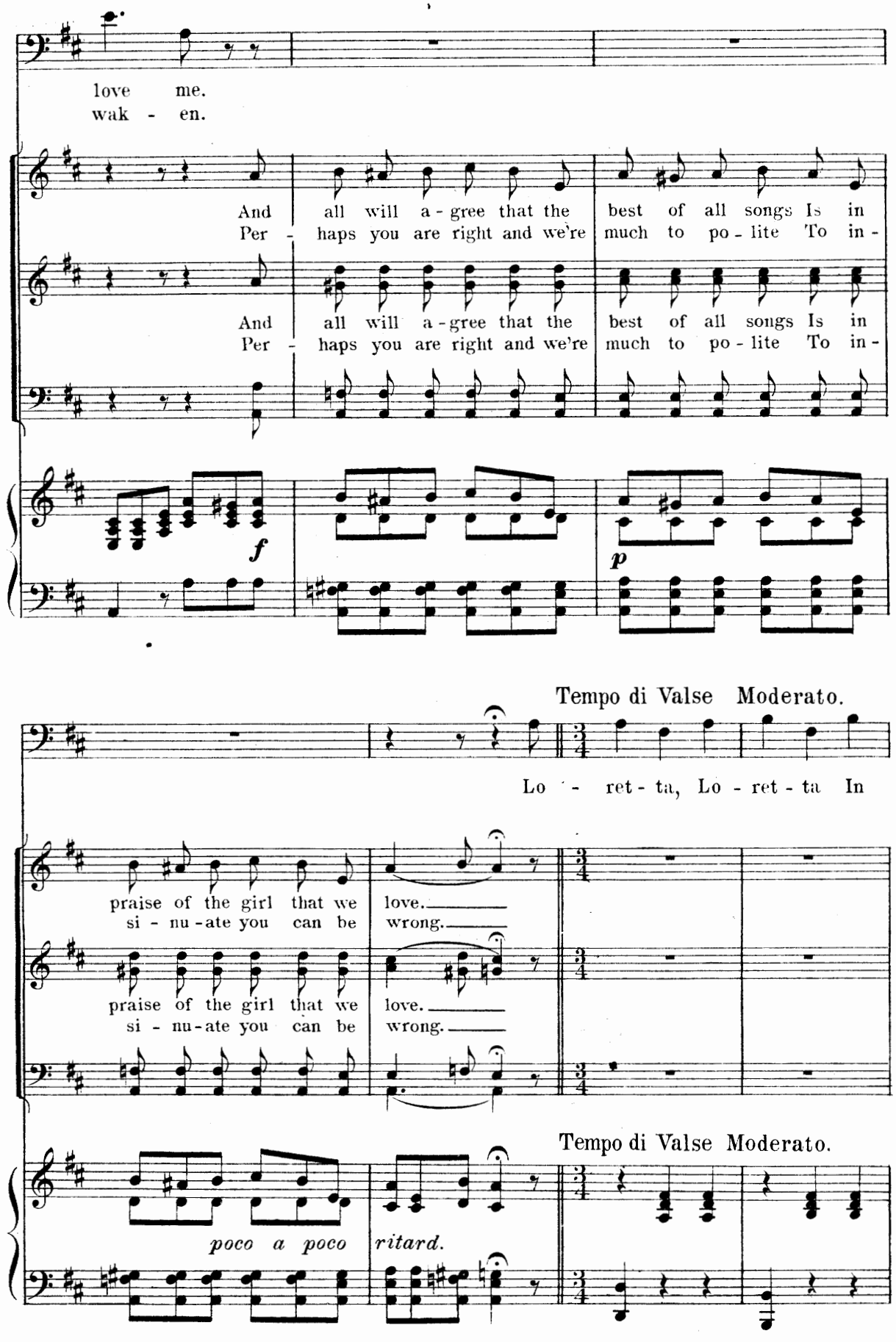


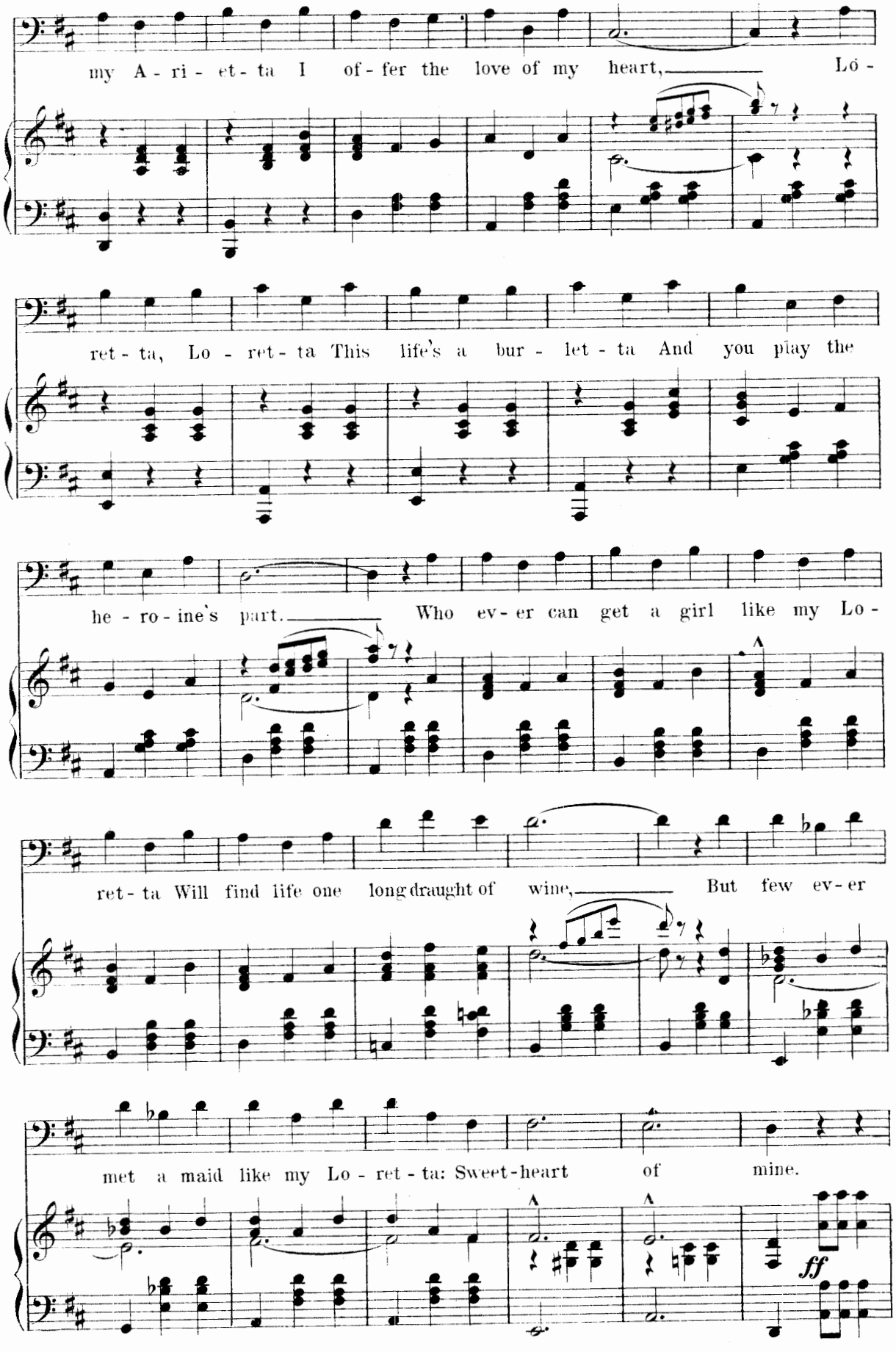

Shared each oth - er's joys and fears, Drink to them a hun - dred beers.
May he live in health ga - lore, May he mar - ry wives a score.
1
Hail hap-py pair, All hail, All hail!
2
Hail to the Prince now,
Roland.
Stop, pray! How many ver-ses, please, of this thing may there
Hail, hail!
hail.
Allegretto. (Stoeber.)
We'll sing the rest with - out de - lay.
be?
With - out de - lay, with -
Allegretto.

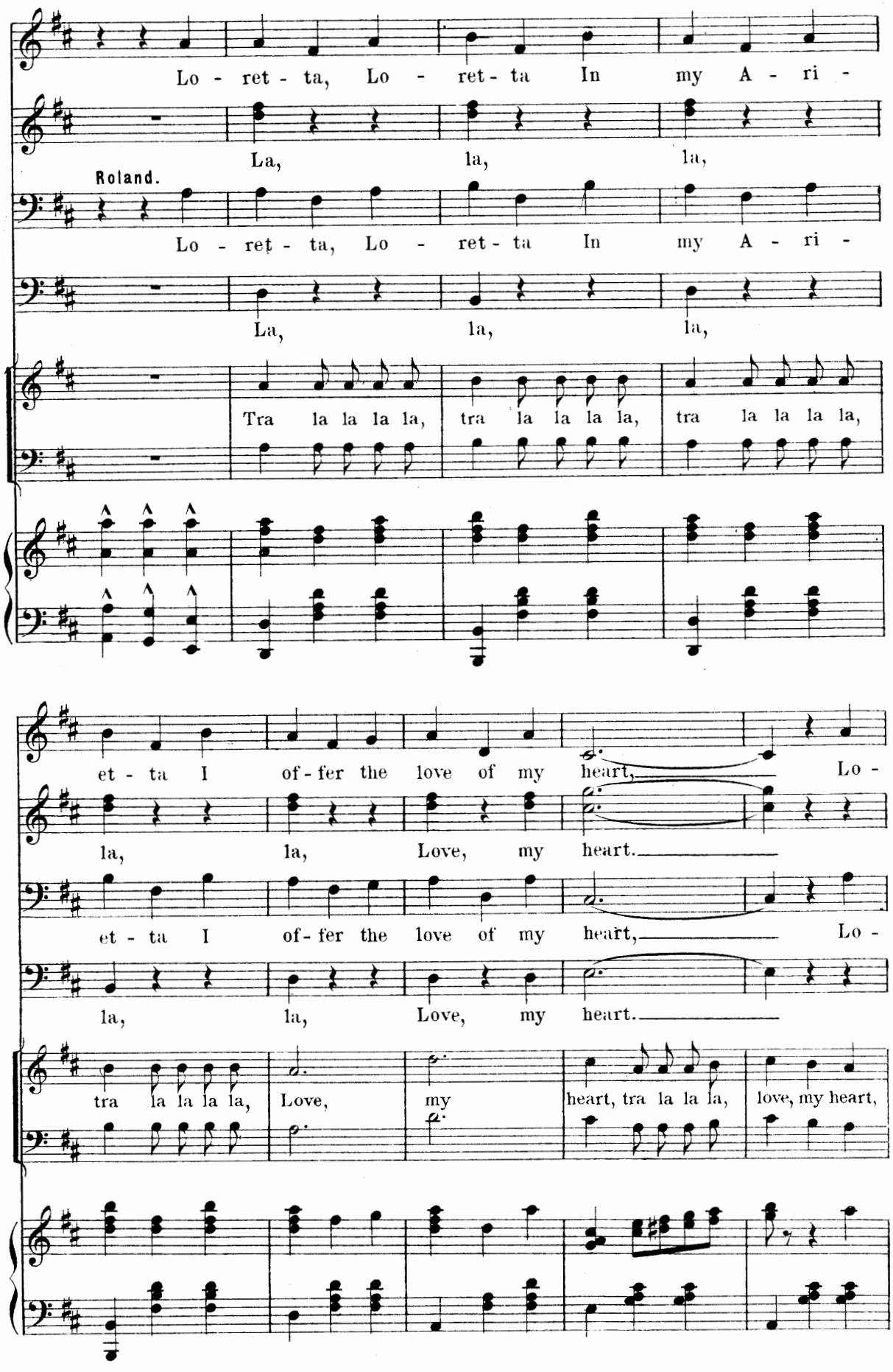

We have of ver-ses nine-ty three.
out de-lay.
Yes, nine-ty three, Yes,
We'll sing the rest quick. An-fan-gen now.
No! Stop your
nine-ty three.
Go on, Go on!
noise.
Roland.
If fav'-rab-ly the Prince you'd strike, I'll sing the sort of song he'll like.
poco

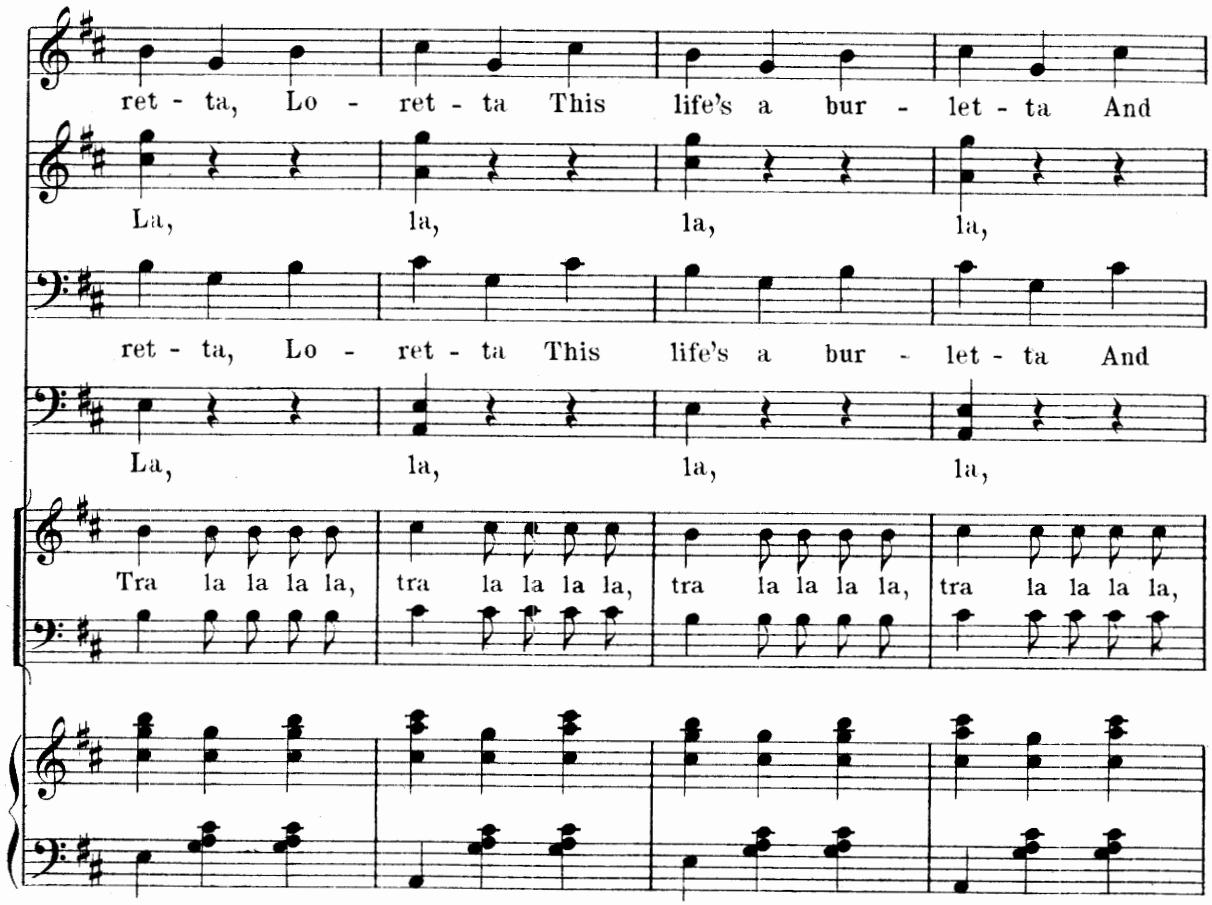
Andantino con espressione.

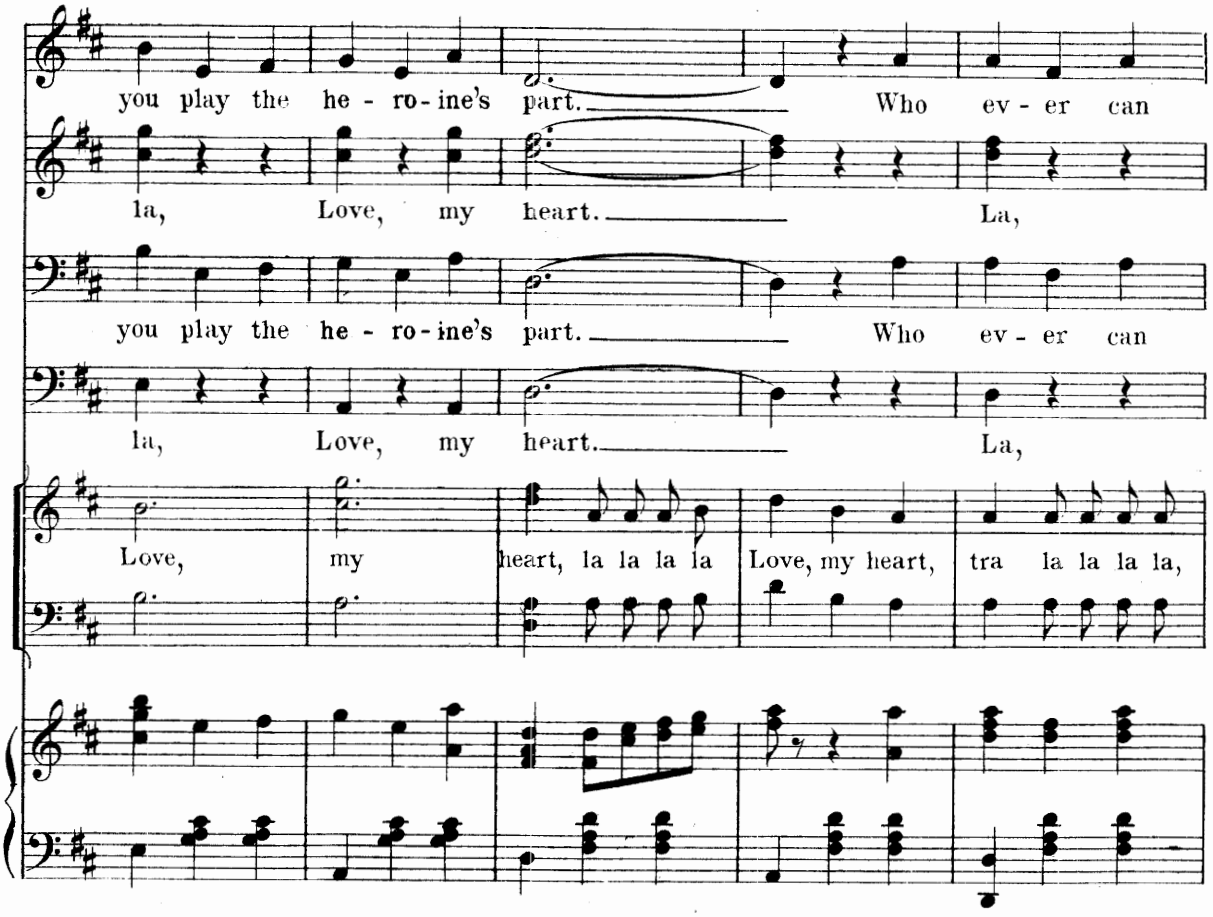


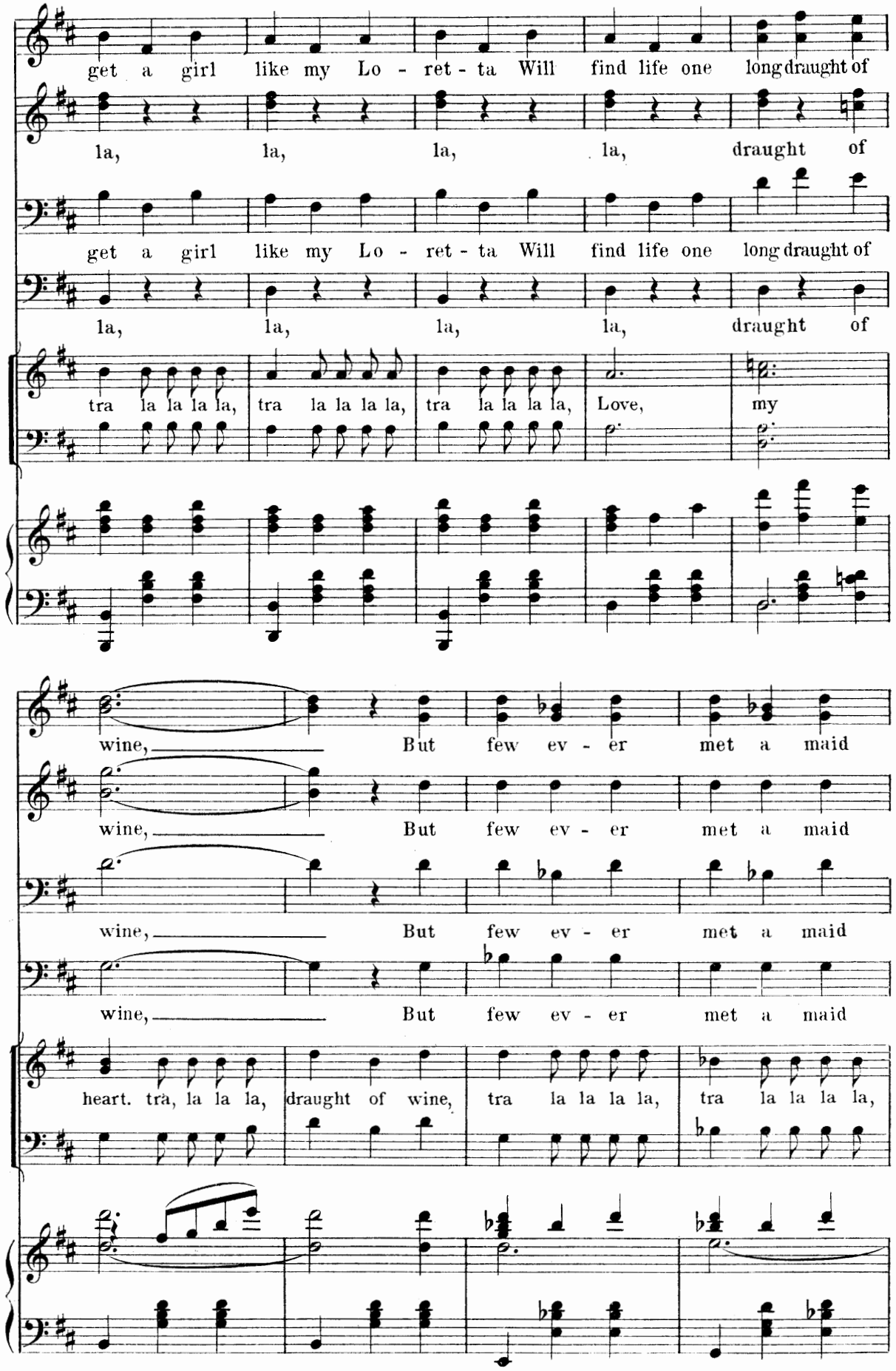

love me.
wak - en.
And all will a - gree that the best of all songs Is in
Per - haps you are right and we're much to po - lite To in -
And all will a - gree that the best of all songs Is in
Per - haps you are right and we're much to po - lite To in -
f
p
Tempo di Valse Moderato.
Lo - ret - ta, Lo - ret - ta In
praise of the girl that we love.
si - nu - ate you can be wrong.
praise of the girl that we love.
si - nu - ate you can be wrong.
Tempo di Valse Moderato.
poco a poco
ritard.

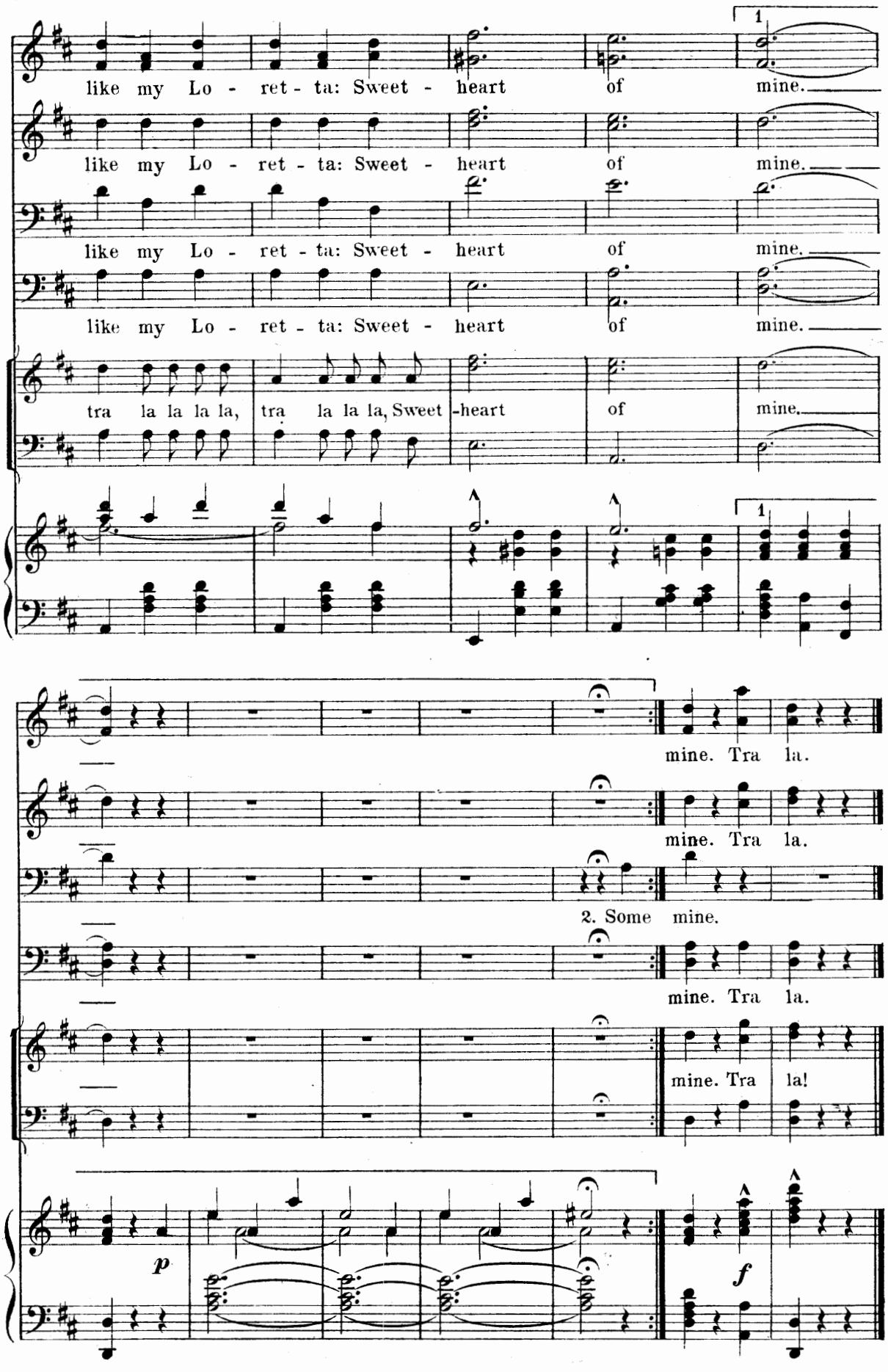

my A - ri - et - ta I of - fer the love of my heart, Lo -
ret - ta, Lo - ret - ta This life's a bur - let - ta And you play the
he - ro - ine's part. Who ev - er can get a girl like my Lo -
ret - ta Will find life one long draught of wine, But few ev - er
met a maid like my Lo - ret - ta: Sweet-heart of mine.
ff


Lo - ret - ta, Lo - ret - ta In my A - ri -
La, la, la,
Roland.
Lo - ret - ta, Lo - ret - ta In my A - ri -
La, la, la,
Tra la la la la, tra la la la la, tra la la la la,
et - ta I of - fer the love of my heart, Lo -
la, la, Love, my heart.
et - ta I of - fer the love of my heart, Lo -
la, la, Love, my heart.
tra la la la la, Love, my heart, tra la la la, love, my heart,


ret - ta, Lo - ret - ta This life's a bur - let - ta And
La, la, la, la,
ret - ta, Lo - ret - ta This life's a bur - let - ta And
La, la, la, la,
Tra la la la la, tra la la la la, tra la la la la, tra la la la la,

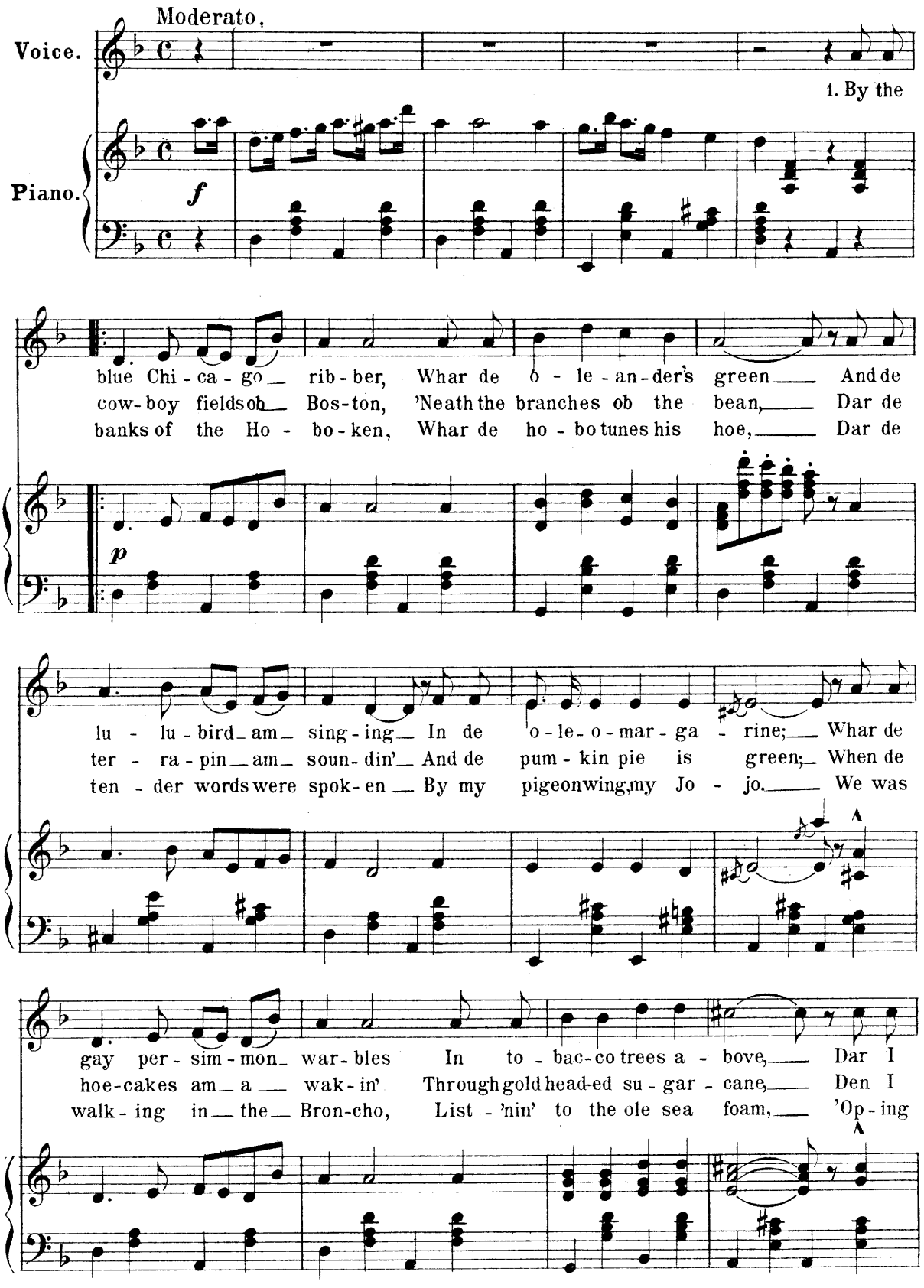

you play the he - ro - ine's part. Who ev - er can
la, Love, my heart. La,
you play the he - ro - ine's part. Who ev - er can
la, Love, my heart. La,
Love, my heart, la la la la Love, my heart, tra la la la la,

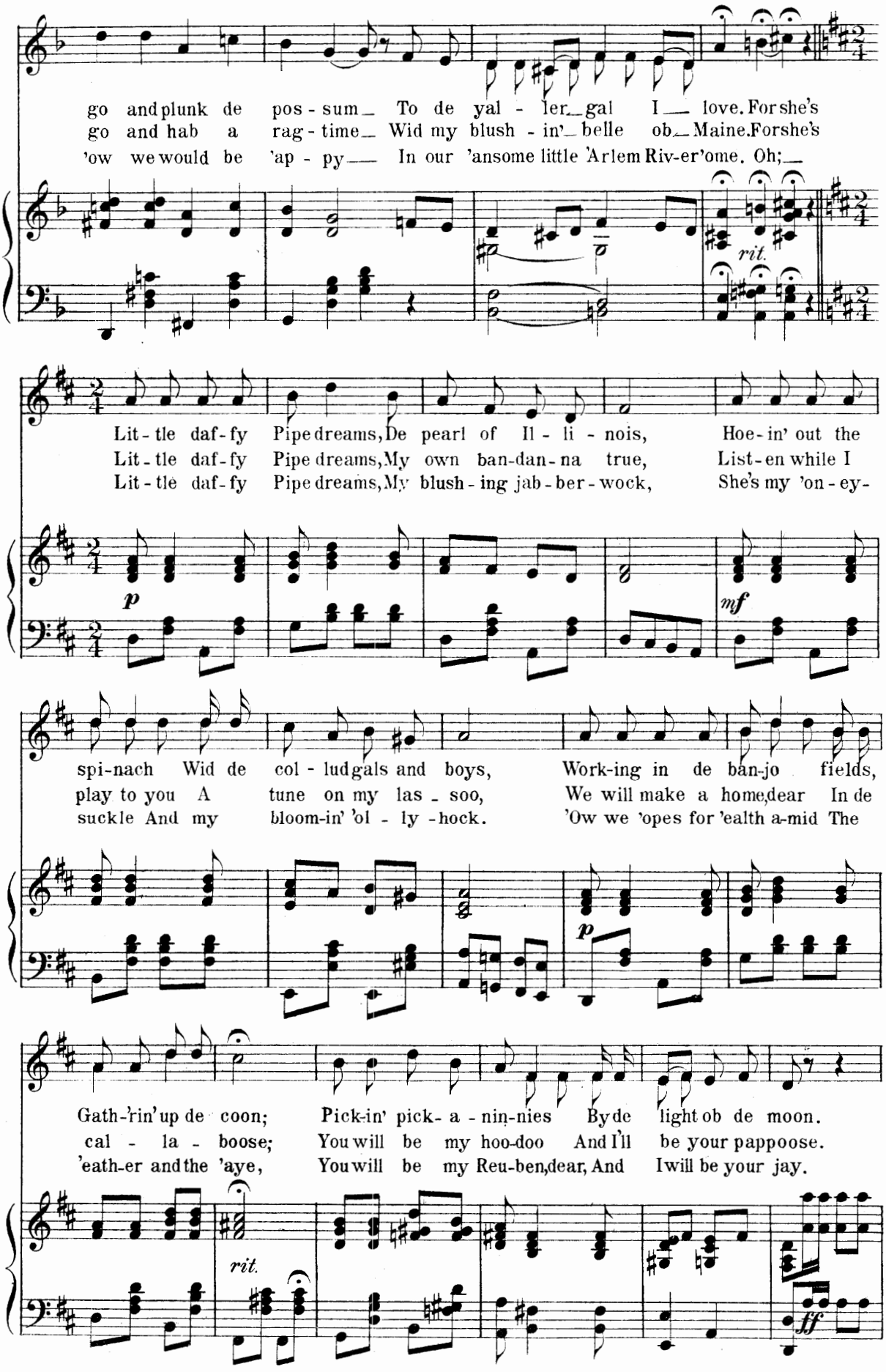

get a girl like my Lo - ret - ta Will find life one long draught of
la, la, la, la, draught of
get a girl like my Lo - ret - ta Will find life one long draught of
la, la, la, la, draught of
tra la la la la, tra la la la la, tra la la la la, Love, my
wine, But few ev - er met a maid
wine, But few ev - er met a maid
wine, But few ev - er met a maid
wine, But few ev - er met a maid
heart. tra, la la la, draught of wine, tra la la la la, tra la la la la,

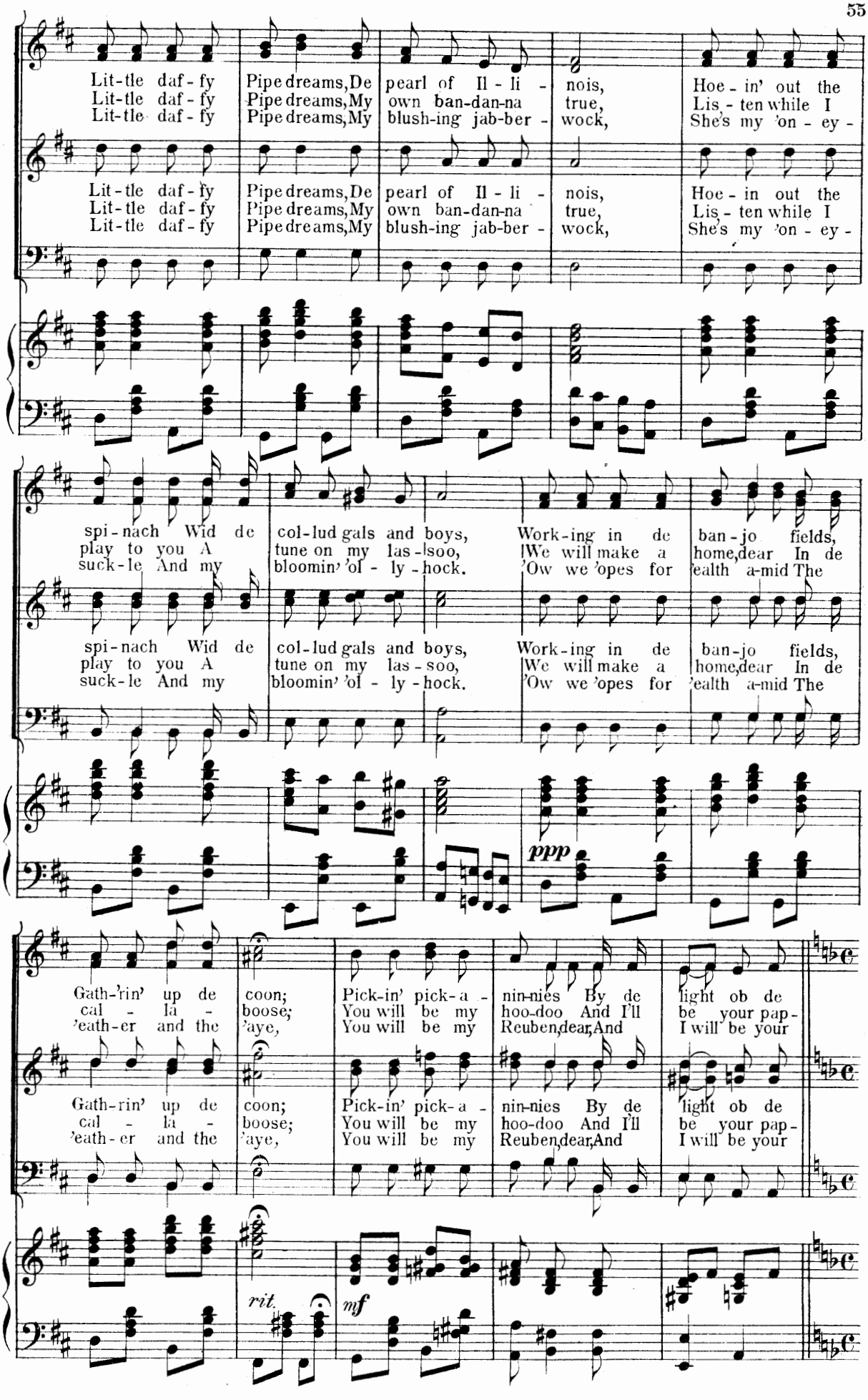

like my Lo - ret - ta: Sweet - heart of mine.
like my Lo - ret - ta: Sweet - heart of mine.
like my Lo - ret - ta: Sweet - heart of mine.
like my Lo - ret - ta: Sweet - heart of mine.
tra la la la la, tra la la la, Sweet - heart of mine.
1
1
mine. Tra la.
mine. Tra la.
2. Some mine.
mine. Tra la.
mine. Tra la!
p
f

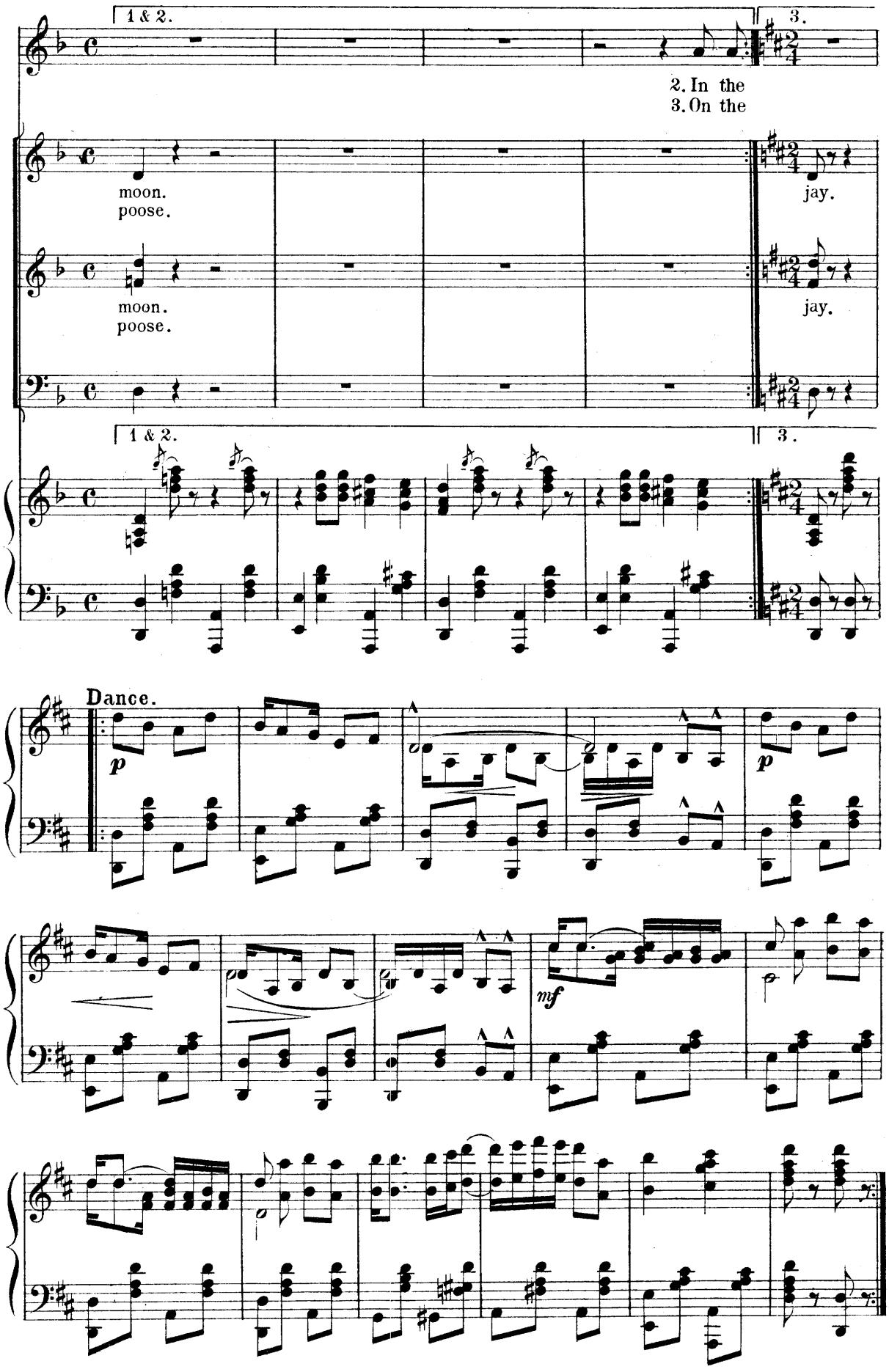
No. 7. An English Coon Song.

Lump and Chorus.



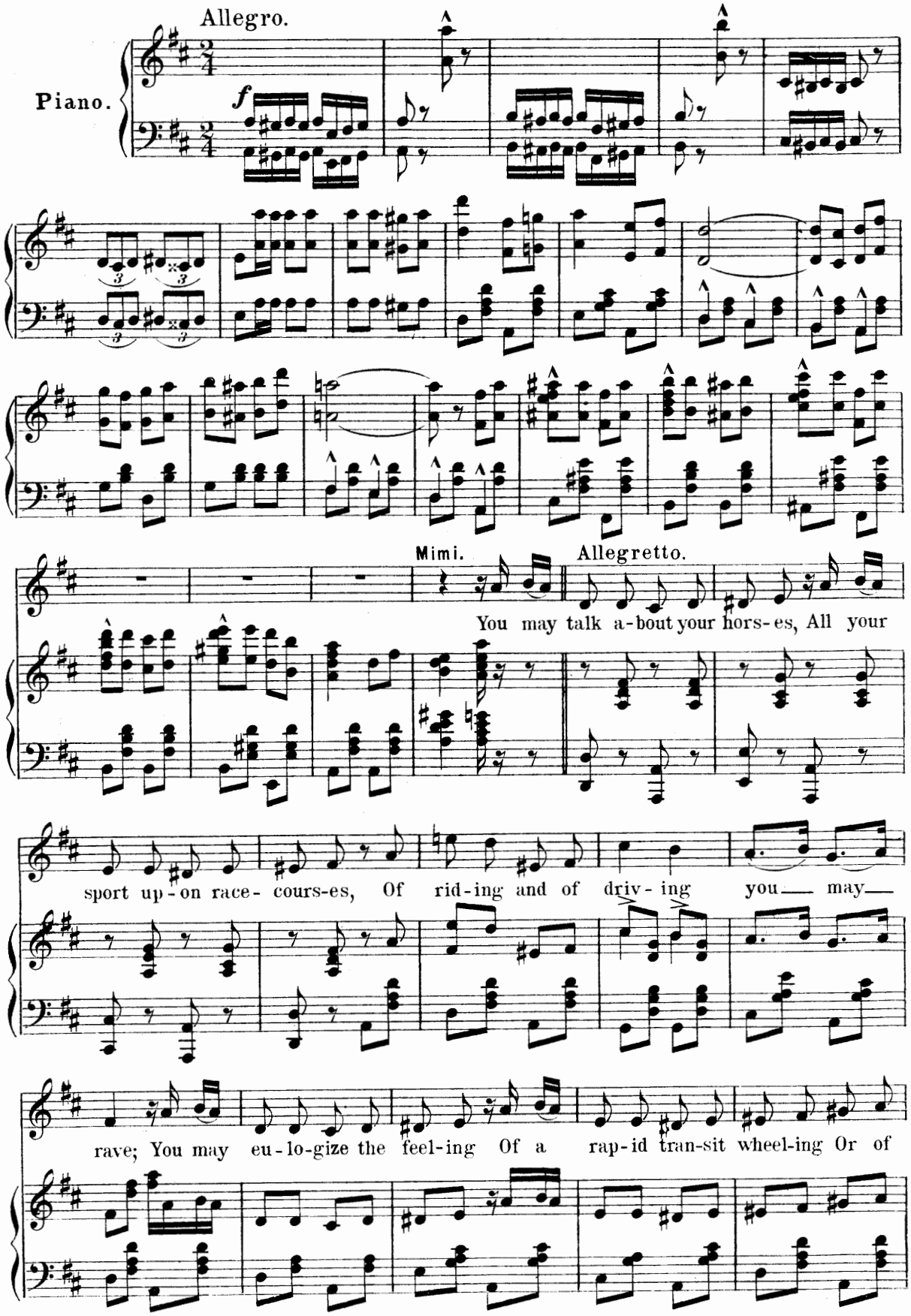

go and plunk de pos - sum To de yal - ler gal I love. For she's
go and hab a rag - time Wid my blush - in' belle ob Maine. For she's
'ow we would be 'ap - py In our 'ansome little 'Arlem Riv-er'ome. Oh;
rit.
Lit - tle daf - fy Pipe dreams, De pearl of Il - li - nois, Hoe - in' out the
Lit - tle daf - fy Pipe dreams, My own ban-dan - na true, List - en while I
Lit - tle daf - fy Pipe dreams, My blush - ing jab - ber - wock, She's my 'on - ey -
p
mf
spi-nach Wid de col - lud gals and boys, Work-ing in de ban-jo fields,
play to you A tune on my las - soo, We will make a home, dear In de
suckle And my bloom-in' 'ol - ly - hock. 'Ow we 'opes for 'ealth a-mid The
p
Gath-'rin' up de coon; Pick-in' pick - a - nin-nies By de light ob de moon.
cal - la - boose; You will be my hoo-doo And I'll be your pappoose.
'eath-er and the 'aye, You will be my Reu-ben, dear, And I will be your jay.
rit.
ff

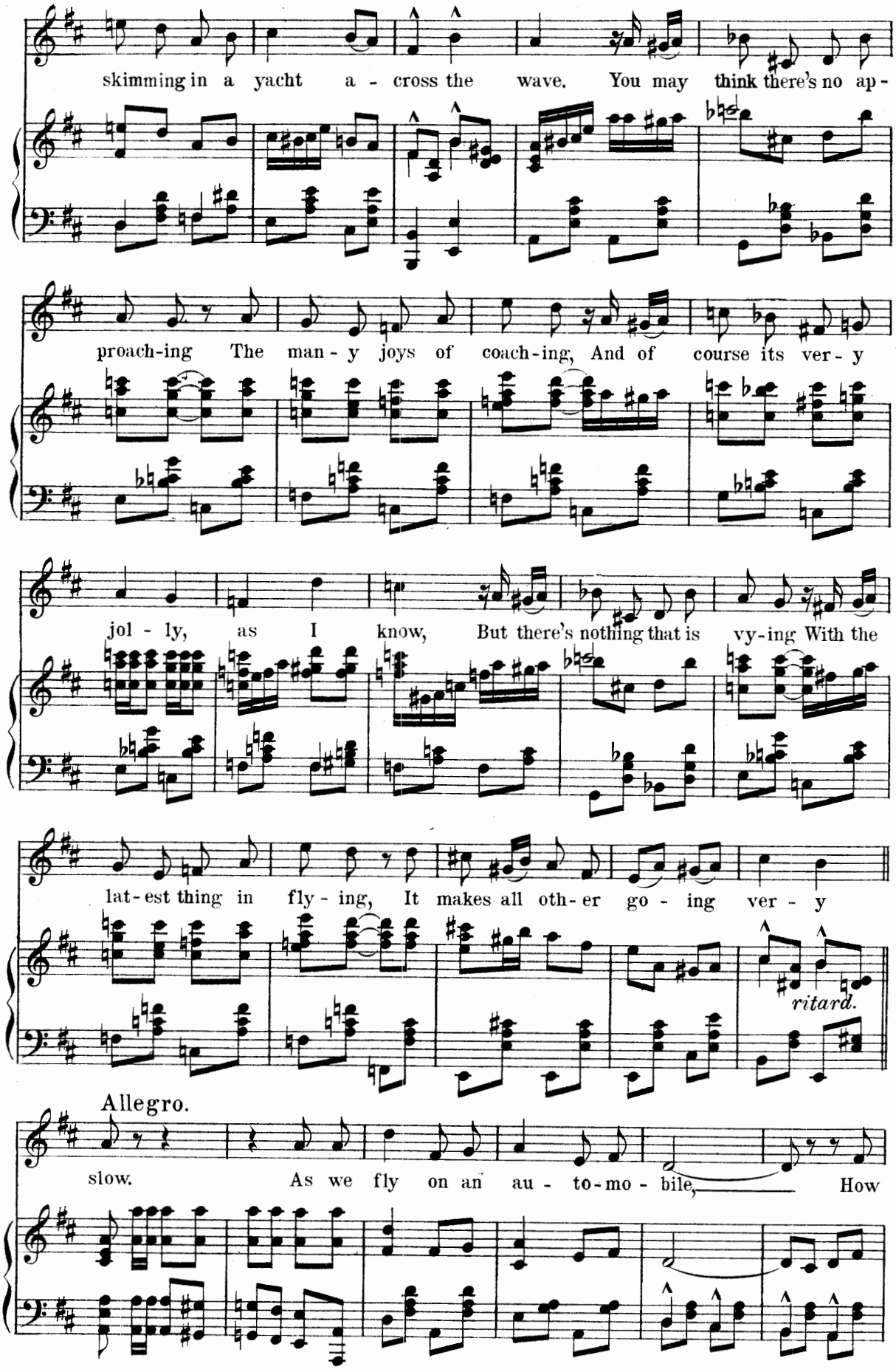

Lit-tle daf-fy Pipe dreams, De pearl of Il-li- nois, Hoe-in' out the
Lit-tle daf-fy Pipe dreams, My own ban-dan-na true, Lis-ten while I
Lit-tle daf-fy Pipe dreams, My blush-ing jab-ber- wock, She's my 'on-ey-
Lit-tle daf-fy Pipe dreams, De pearl of Il-li- nois, Hoe-in out the
Lit-tle daf-fy Pipe dreams, My own ban-dan-na true, Lis-ten while I
Lit-tle daf-fy Pipe dreams, My blush-ing jab-ber- wock, She's my 'on-ey-
spi-nach Wid de col-lud gals and boys, Work-ing in de ban-jo fields,
play to you A tune on my las-soo, We will make a home, dear In de
suck-le And my bloomin' 'ol-ly-hock. 'Ow we 'opes for 'ealth a-mid The
spi-nach Wid de col-lud gals and boys, Work-ing in de ban-jo fields,
play to you A tune on my las-soo, We will make a home, dear In de
suck-le And my bloomin' 'ol-ly-hock. 'Ow we 'opes for 'ealth a-mid The
ppp
Gath-'rin' up de coon; Pick-in' pick-a- nin-nies By de light ob de
cal-la- boose; You will be my hoo-doo And I'll be your pap-
'eath-er and the 'aye, You will be my Reuben, dear, And I will be your
Gath-rin' up de coon; Pick-in' pick-a- nin-nies By de light ob de
cal-la- boose; You will be my hoo-doo And I'll be your pap-
'eath-er and the 'aye, You will be my Reuben, dear, And I will be your
rit.
mf

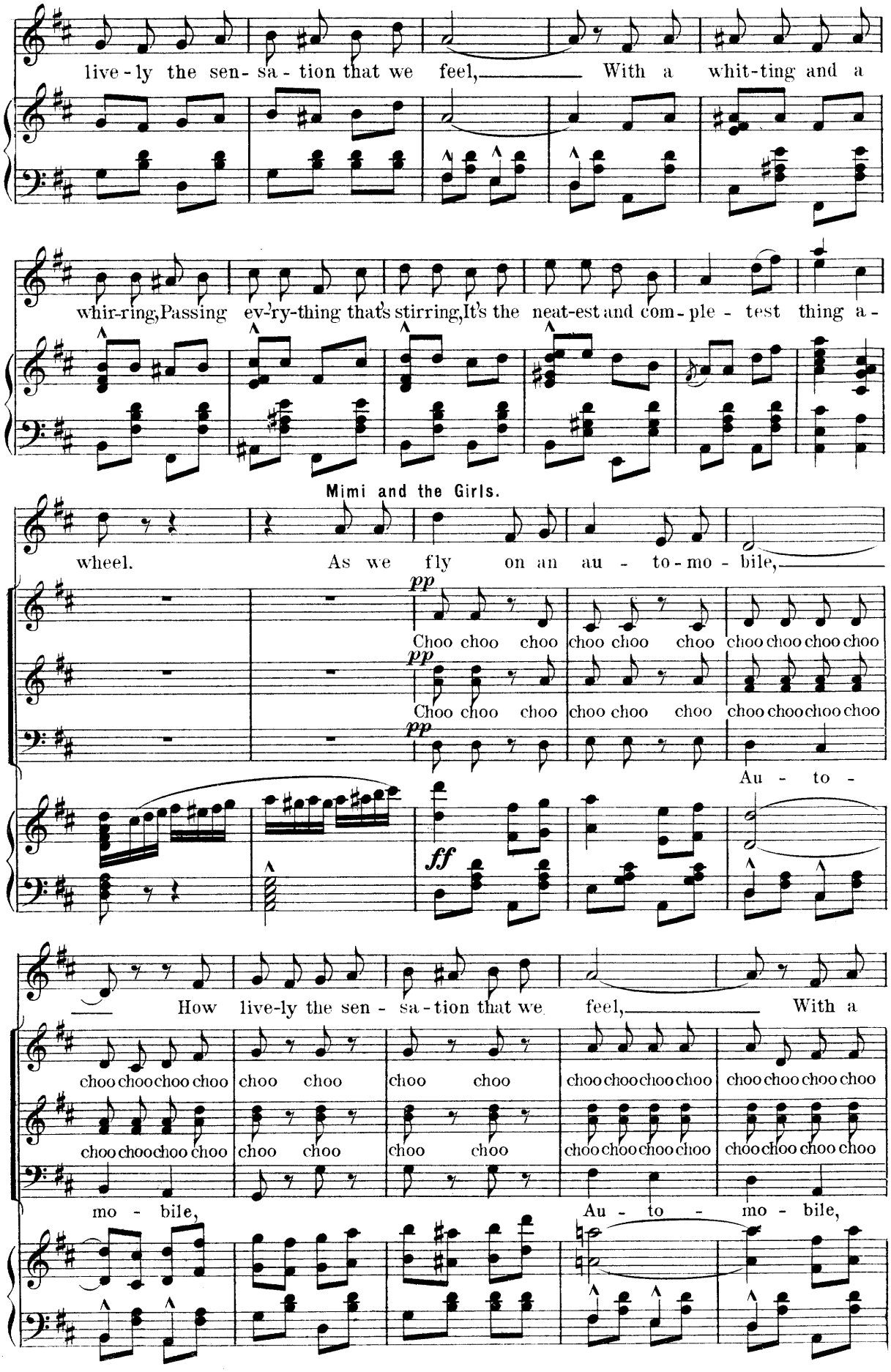

1 & 2.
3.
2. In the
3. On the
moon.
poose.
jay.
moon.
poose.
jay.
1 & 2.
3.
Dance.
p
p
mf

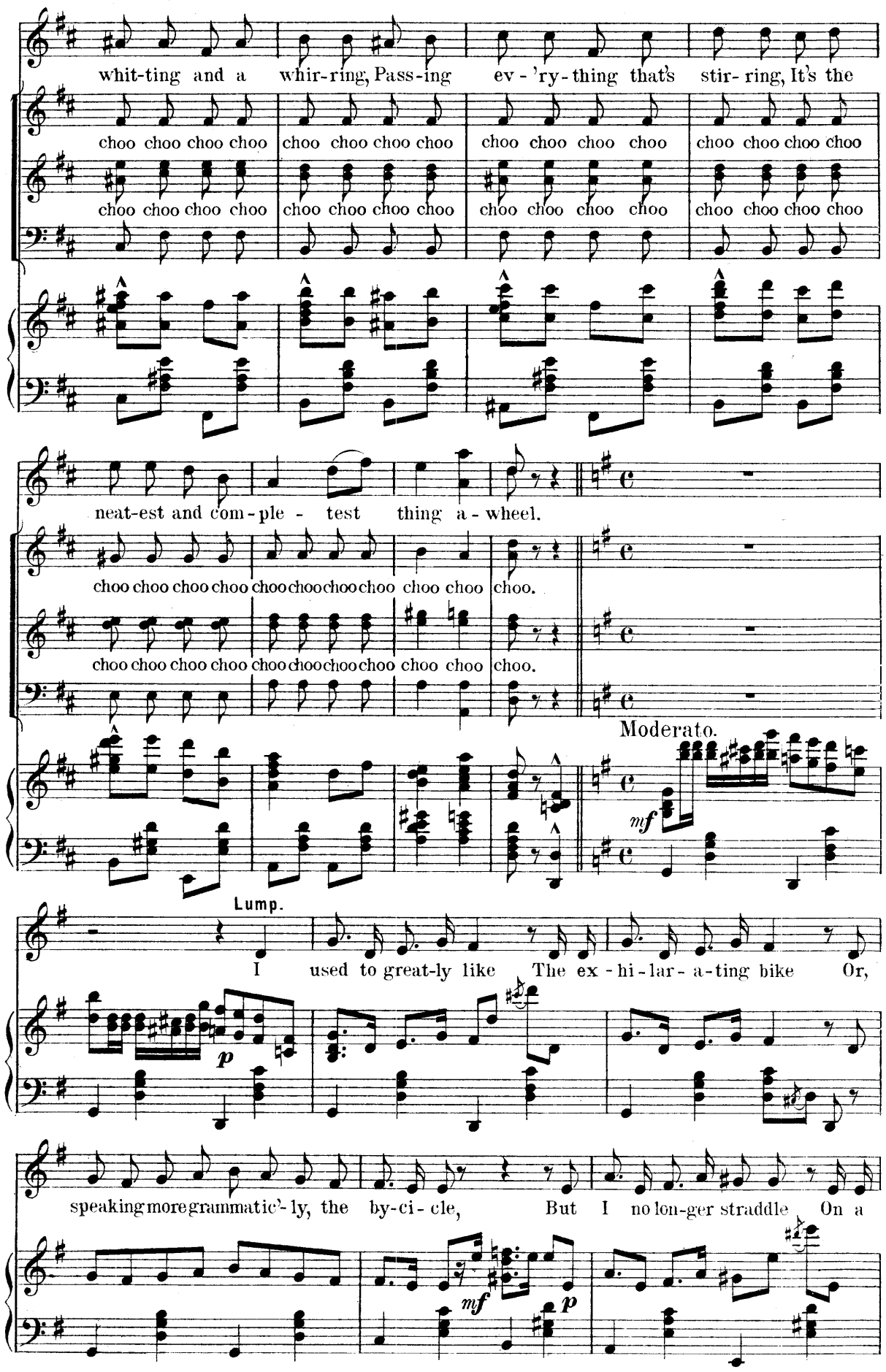
Nº 8. Automobile Ensemble.

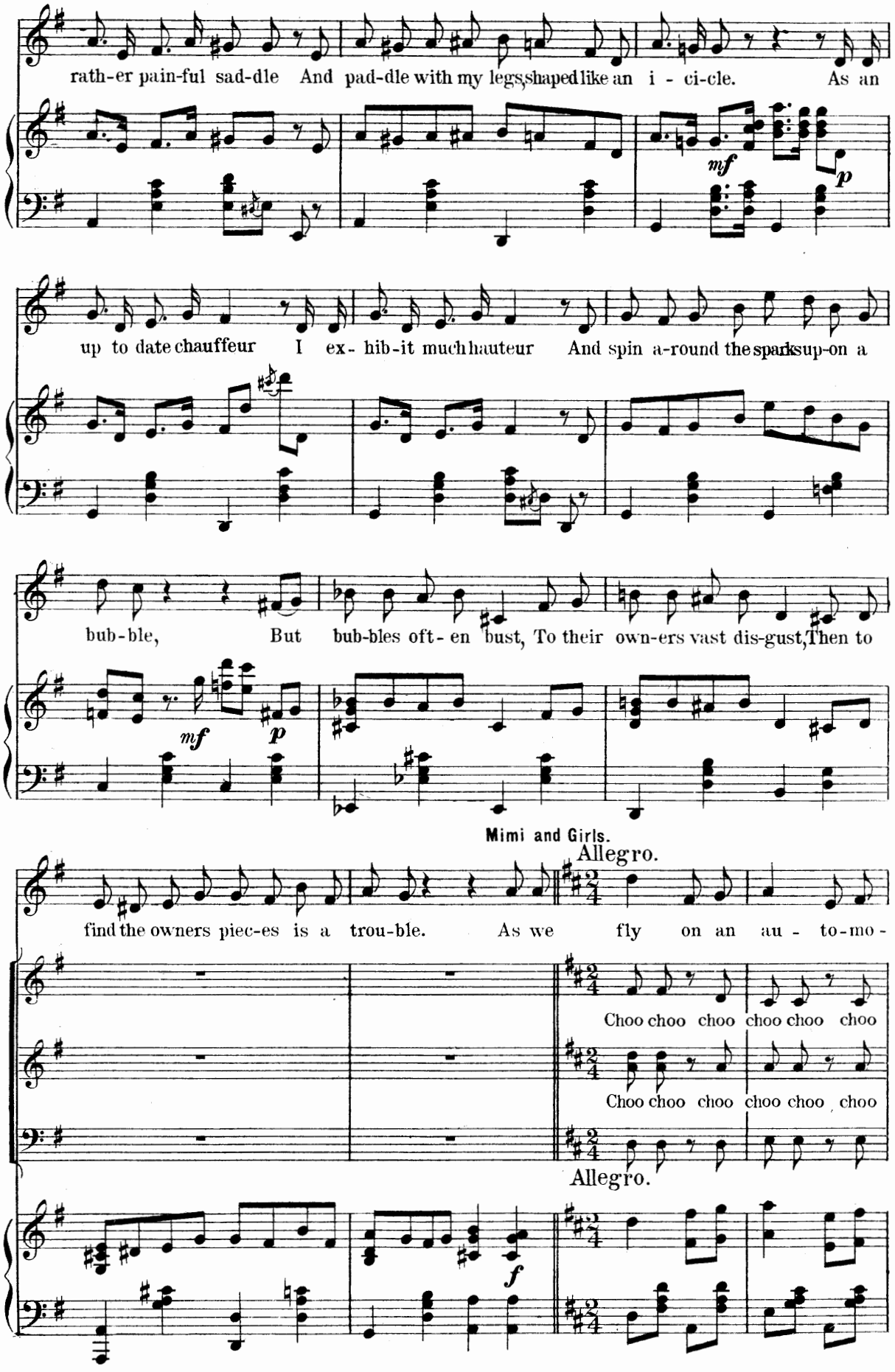
Mimi, Lump and Girls.

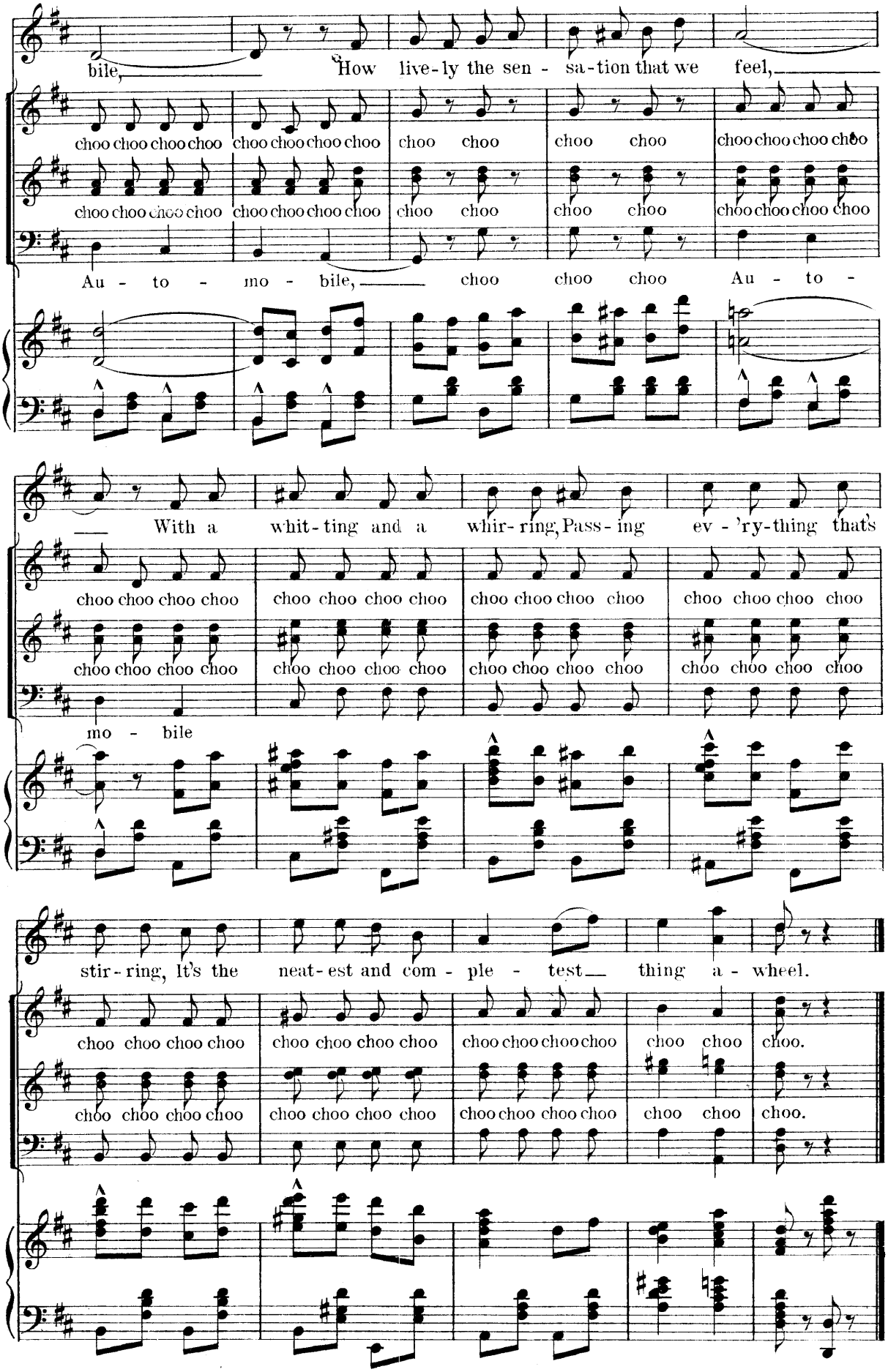



skimming in a yacht a - cross the wave. You may think there's no ap-
proach-ing The man - y joys of coach-ing, And of course its ver - y
jol - ly, as I know, But there's nothing that is vy-ing With the
lat - est thing in fly - ing, It makes all oth - er go - ing ver - y
ritard.
Allegro.
slow. As we fly on an au - to-mo - bile, How


live-ly the sen- sa - tion that we feel, With a whit-ting and a
whir-ring, Passing ev-'ry-thing that's stirring, It's the neat-est and com-ple - test thing a-
Mimi and the Girls.
wheel. As we fly on an au - to-mo - bile,
pp
Choo choo choo choo choo choo choo choo choo choo choo choo
pp
Choo choo choo choo choo choo choo choo choo choo choo choo
pp
Au - to -
ff
How live-ly the sen - sa - tion that we feel, With a
choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo
choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo
mo - bile, Au - to - mo - bile,

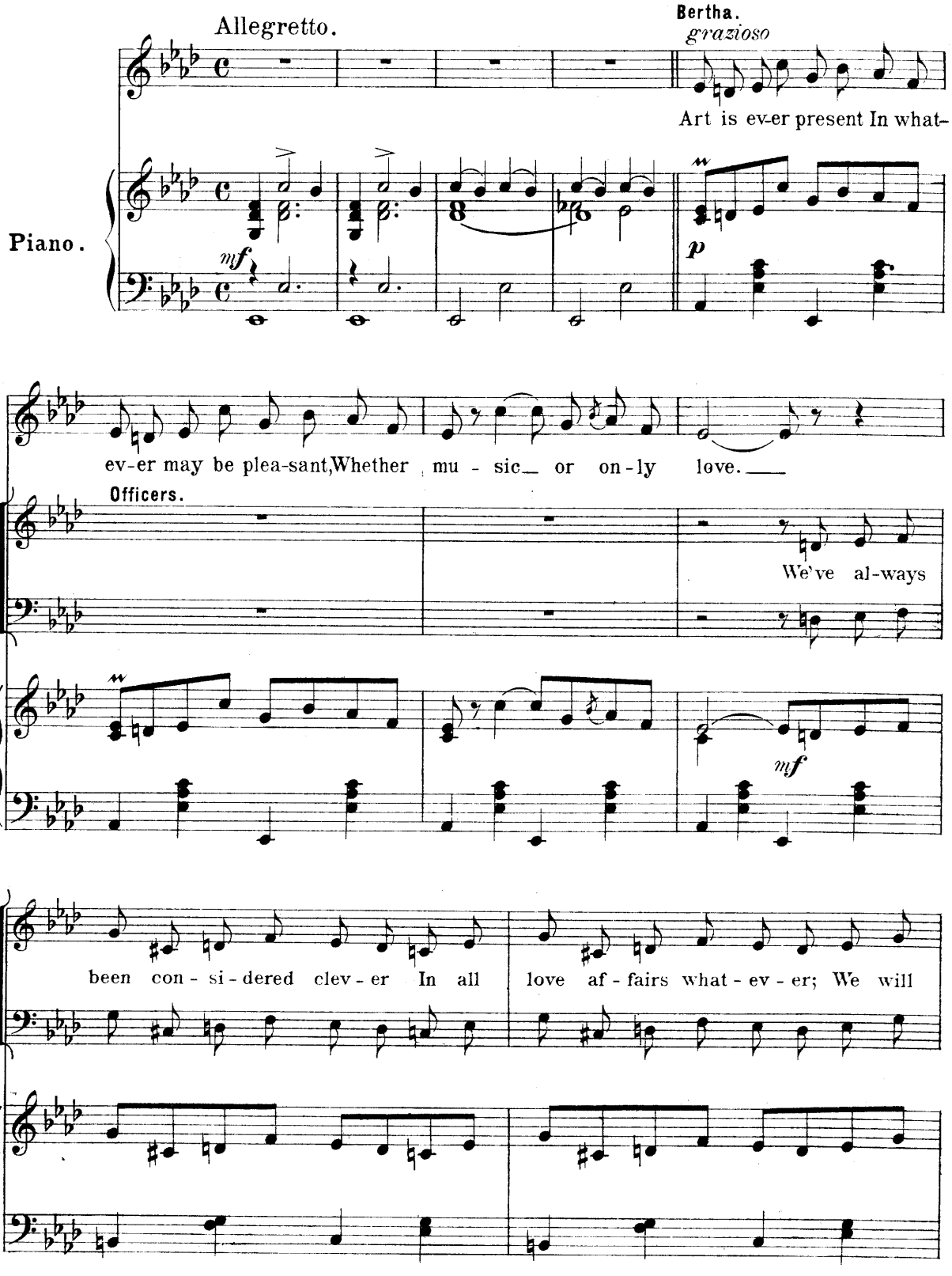

whit-ting and a whir-ring, Pass-ing ev-'ry-thing that's stir-ring, It's the
choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo
choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo
neat-est and com-ple-test thing a-wheel.
choo choo choo choo choo choo choo choo choo choo choo.
choo choo choo choo choo choo choo choo choo choo choo.
Moderato.
mf
Lump.
I used to great-ly like The ex-hi-lar-a-ting bike Or,
p
speaking more grammatic'-ly, the by-ci-cle, But I no lon-ger straddle On a
mf
p

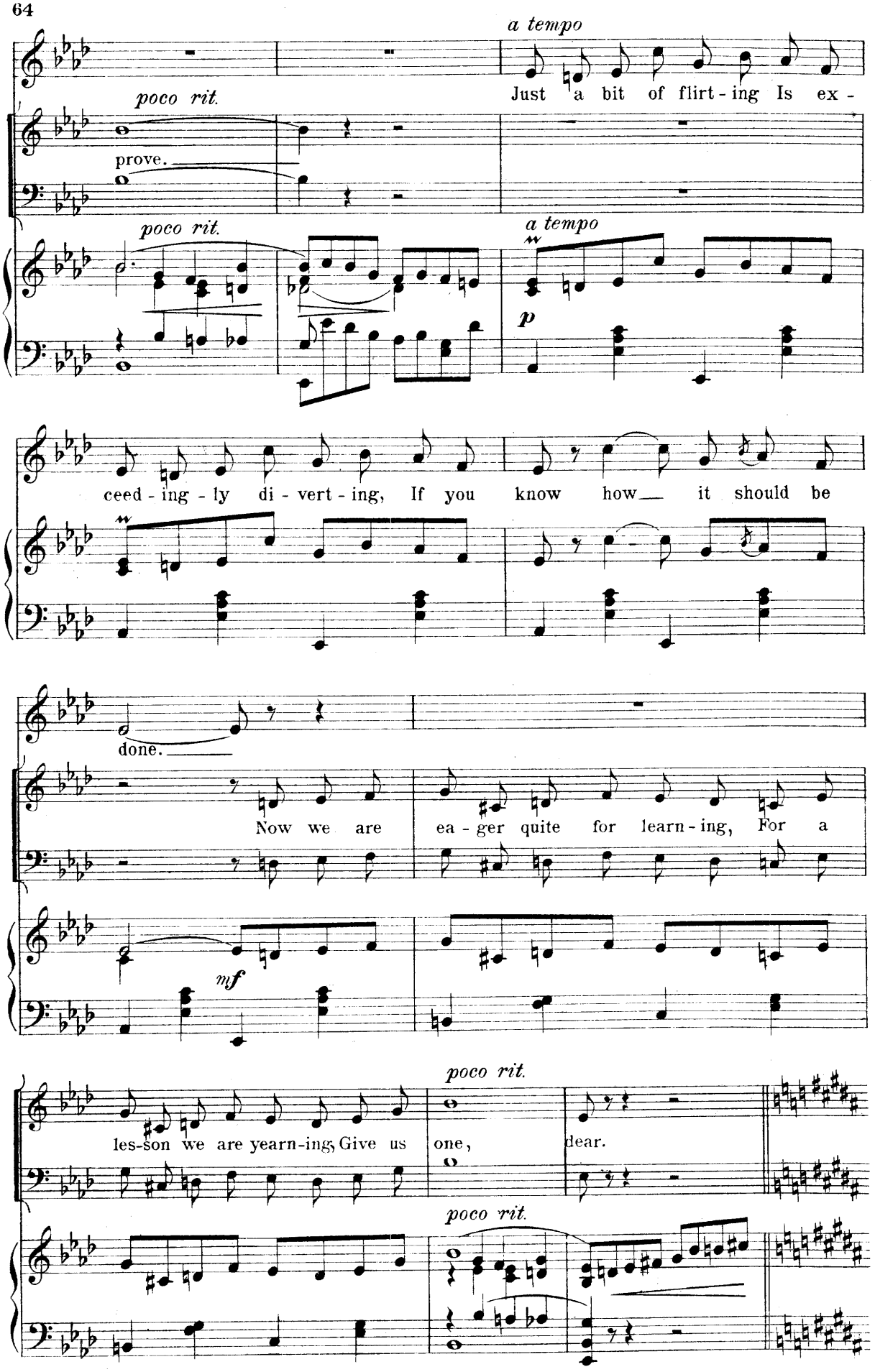

rath-er pain-ful sad-dle And pad-dle with my legs, shaped like an i - ci-cle. As an
mf
p
up to date chauffeur I ex- hib-it much hauteur And spin a-round the sparks up-on a
bub-ble, But bub-bles oft- en bust, To their own-ers vast dis-gust, Then to
mf
p
Mimi and Girls.
Allegro.
find the owners piec-es is a trou-ble. As we fly on an au - to-mo -
Choo choo choo choo choo choo
Choo choo choo choo choo choo
Allegro.
f

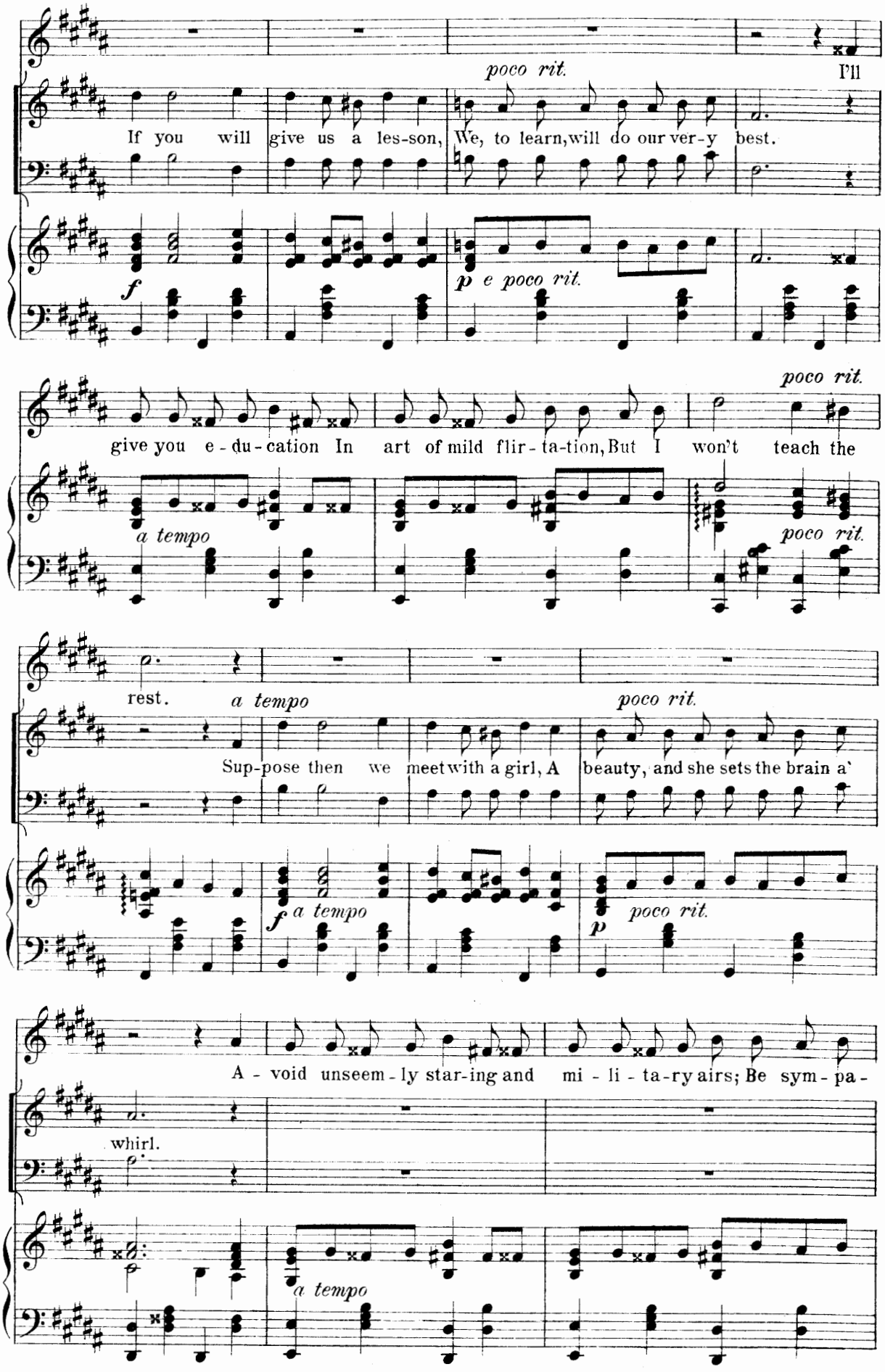

bile, How live-ly the sen - sa-tion that we feel,
choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo
choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo
Au - to - mo - bile, choo choo choo Au - to -
With a whit-ting and a whir-ring, Pass-ing ev-'ry-thing that's
choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo
choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo
mo - bile
stir-ring, It's the neat-est and com - ple - test thing a - wheel.
choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo.
choo choo choo choo choo choo choo choo choo choo choo choo choo choo choo.

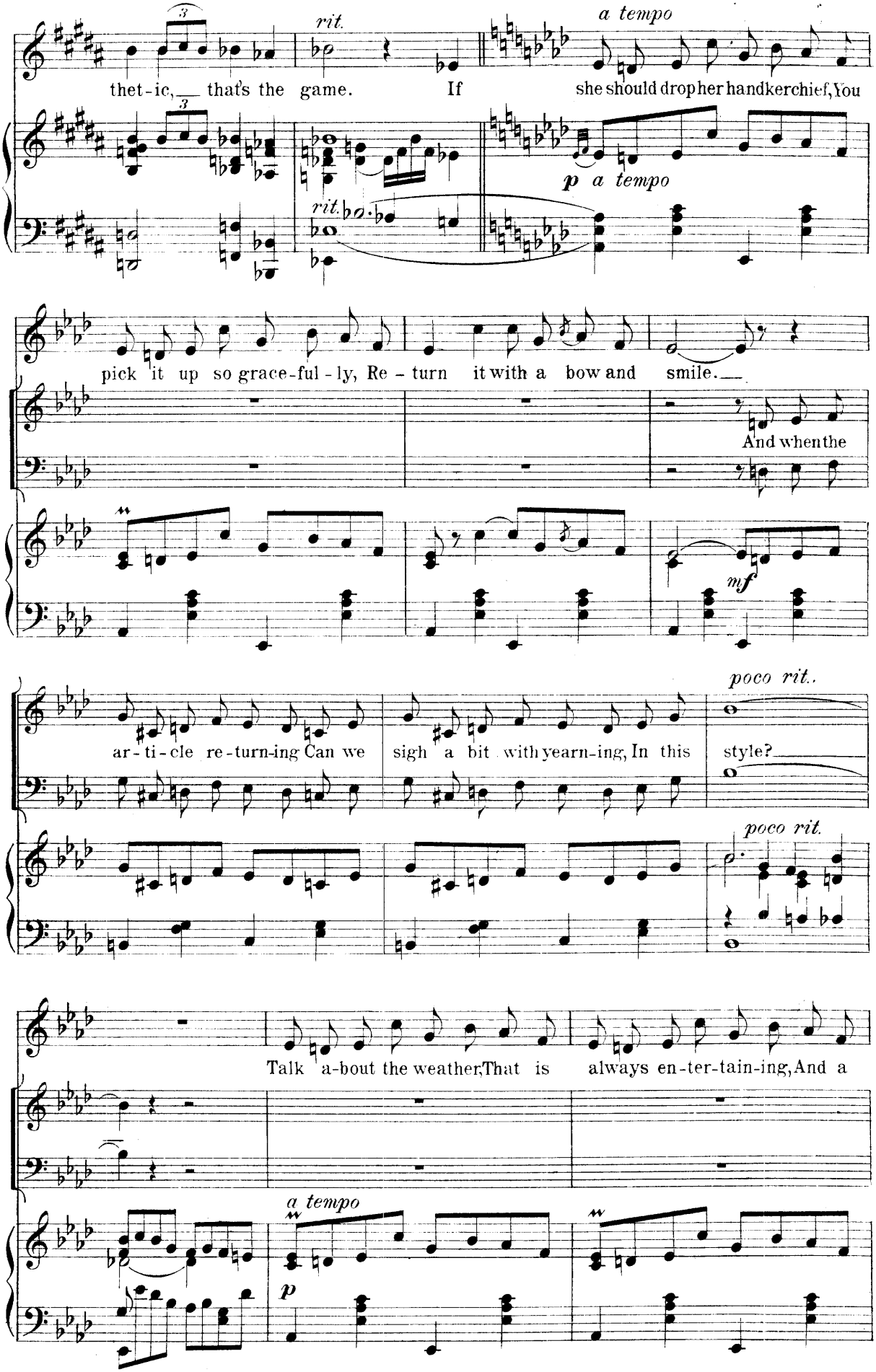
Nº 9. A Lesson in Flirtation.

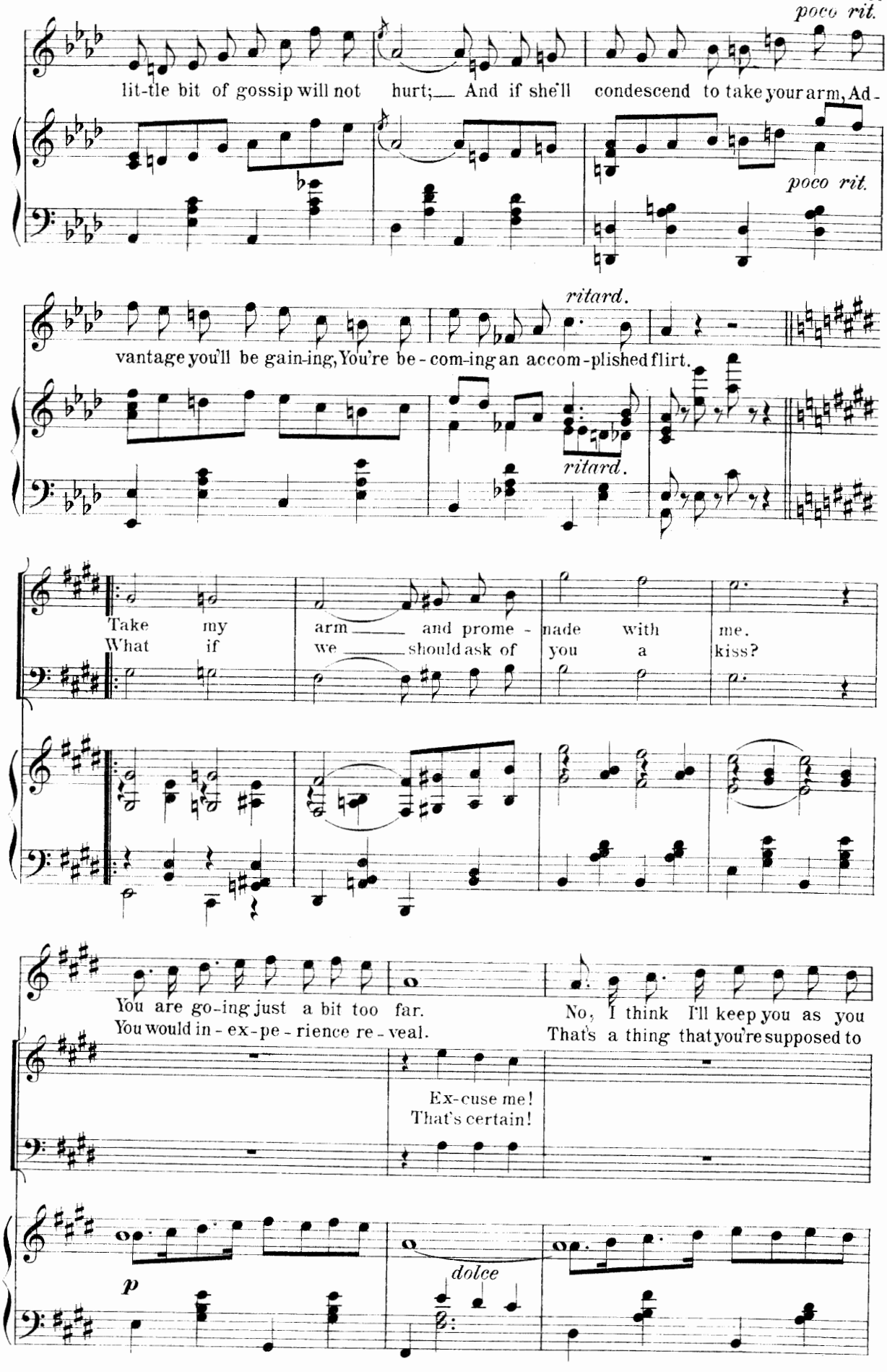
Bertha and Officers.

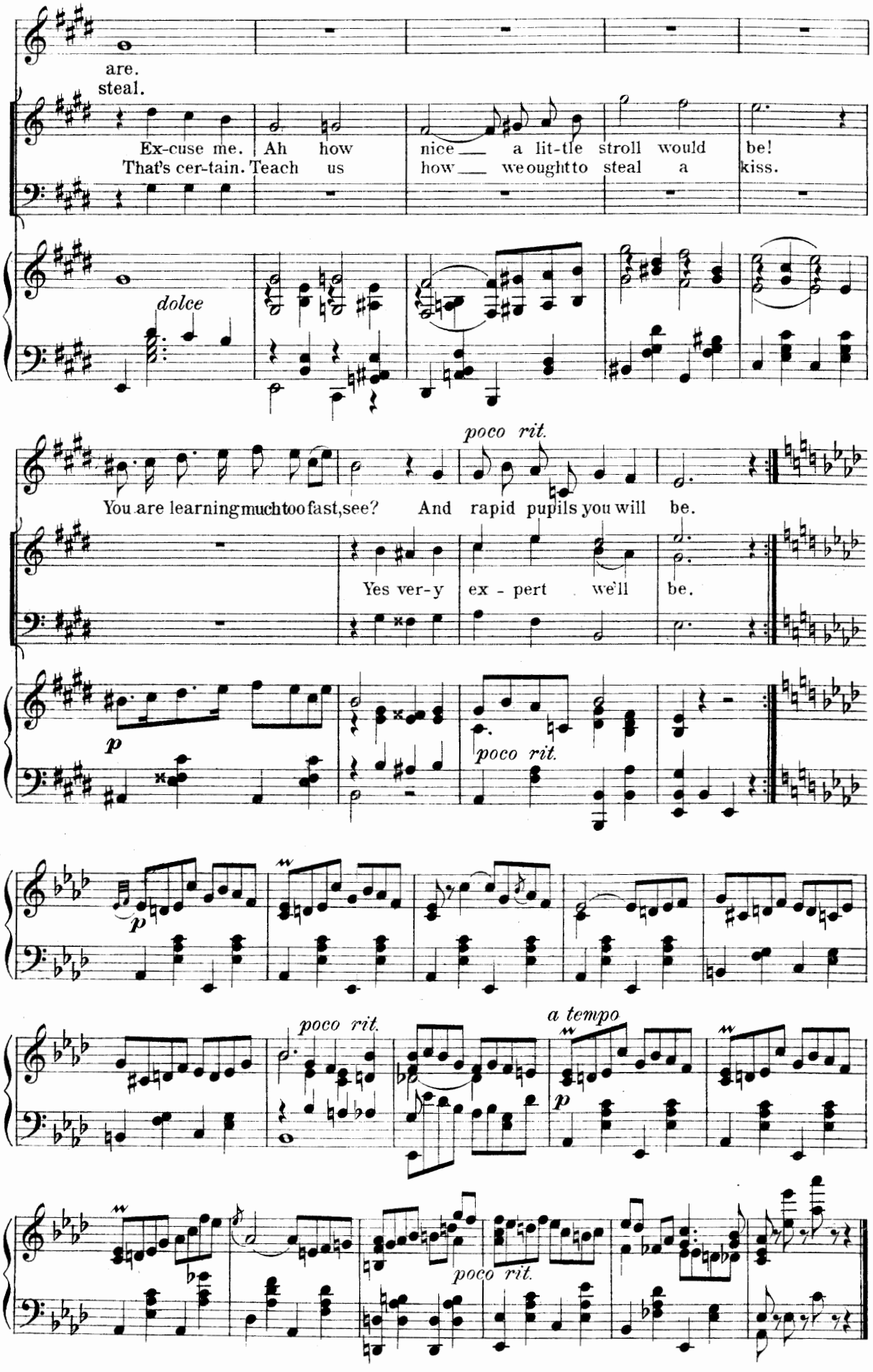



a tempo
Just a bit of flirt - ing Is ex -
poco rit.
prove.
poco rit.
a tempo
p
ceed - ing - ly di - vert - ing, If you know how it should be
done.
Now we are ea - ger quite for learn - ing, For a
mf
poco rit.
les-son we are yearn-ing, Give us one, dear.
poco rit.


poco rit.
I'll
If you will give us a les-son, We, to learn, will do our ver-y best.
f
p e poco rit.
poco rit.
give you e-du-cation In art of mild flir-ta-tion, But I won't teach the
a tempo
poco rit.
rest.
a tempo
poco rit.
Sup-pose then we meet with a girl, A beauty, and she sets the brain a`
f a tempo
p poco rit.
A-void unseem-ly star-ing and mi-li-ta-ry airs; Be sym-pa-
whirl.
a tempo


rit.
a tempo
thet-ic, that's the game. If she should drop her handkerchief, You
p a tempo
rit.
pick it up so grace-ful-ly, Re-turn it with a bow and smile.
And when the
mf
poco rit.
ar-ti-cle re-turn-ing Can we sigh a bit with yearn-ing, In this style?
poco rit.
Talk a-bout the weather, That is always en-ter-tain-ing, And a
a tempo
p

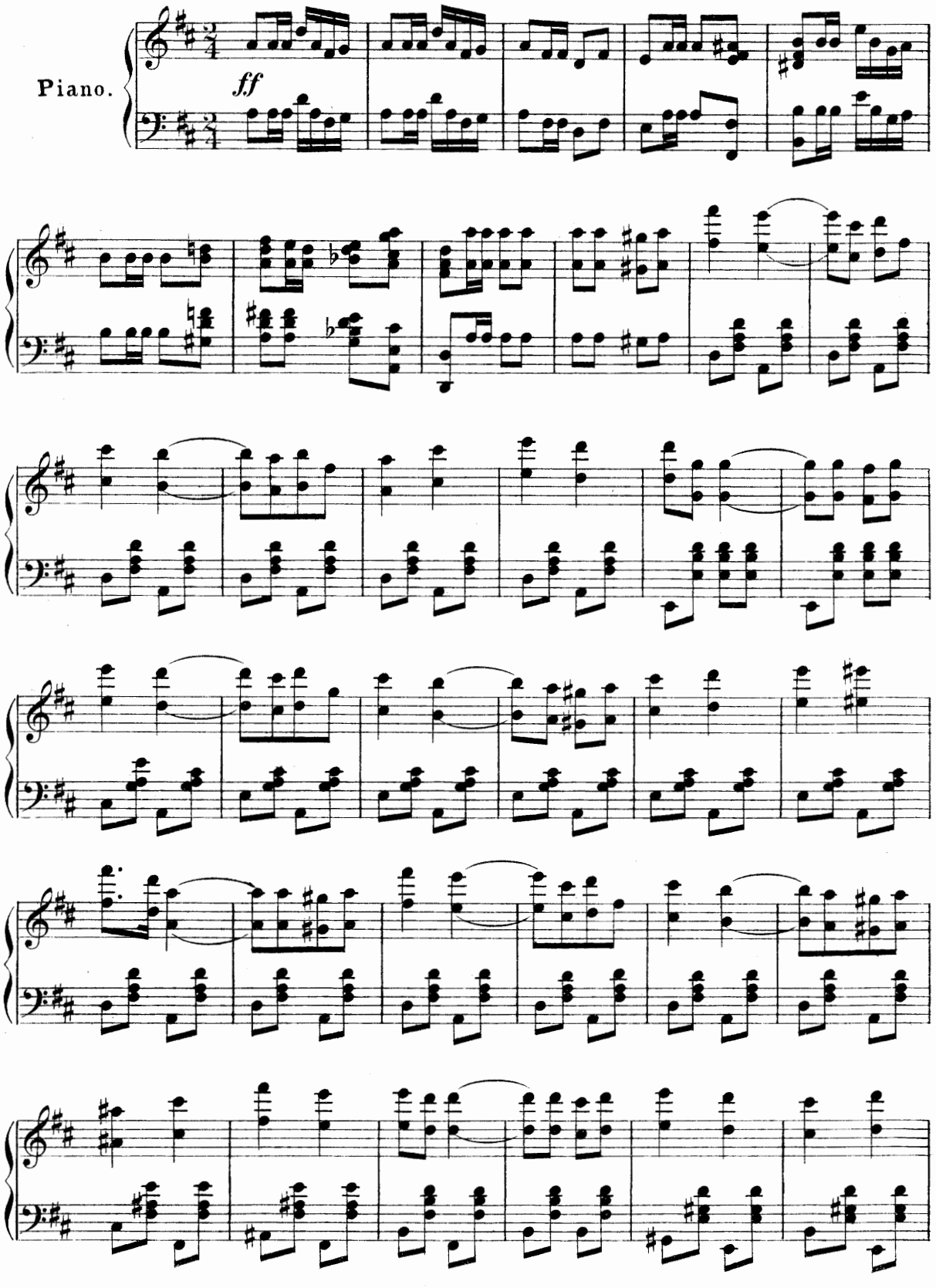

poco rit.
lit-tle bit of gossip will not hurt;— And if she'll condescend to take your arm, Ad-
poco rit.
ritard.
vantage you'll be gain-ing, You're be-com-ing an accom-plished flirt.
ritard.
Take my arm — and prome-nade with me.
What if we — should ask of you a kiss?
You are go-ing just a bit too far.
You would in-ex-pe-rience re-veal.
No, I think I'll keep you as you
That's a thing that you're supposed to
Ex-cuse me!
That's certain!
p
dolce

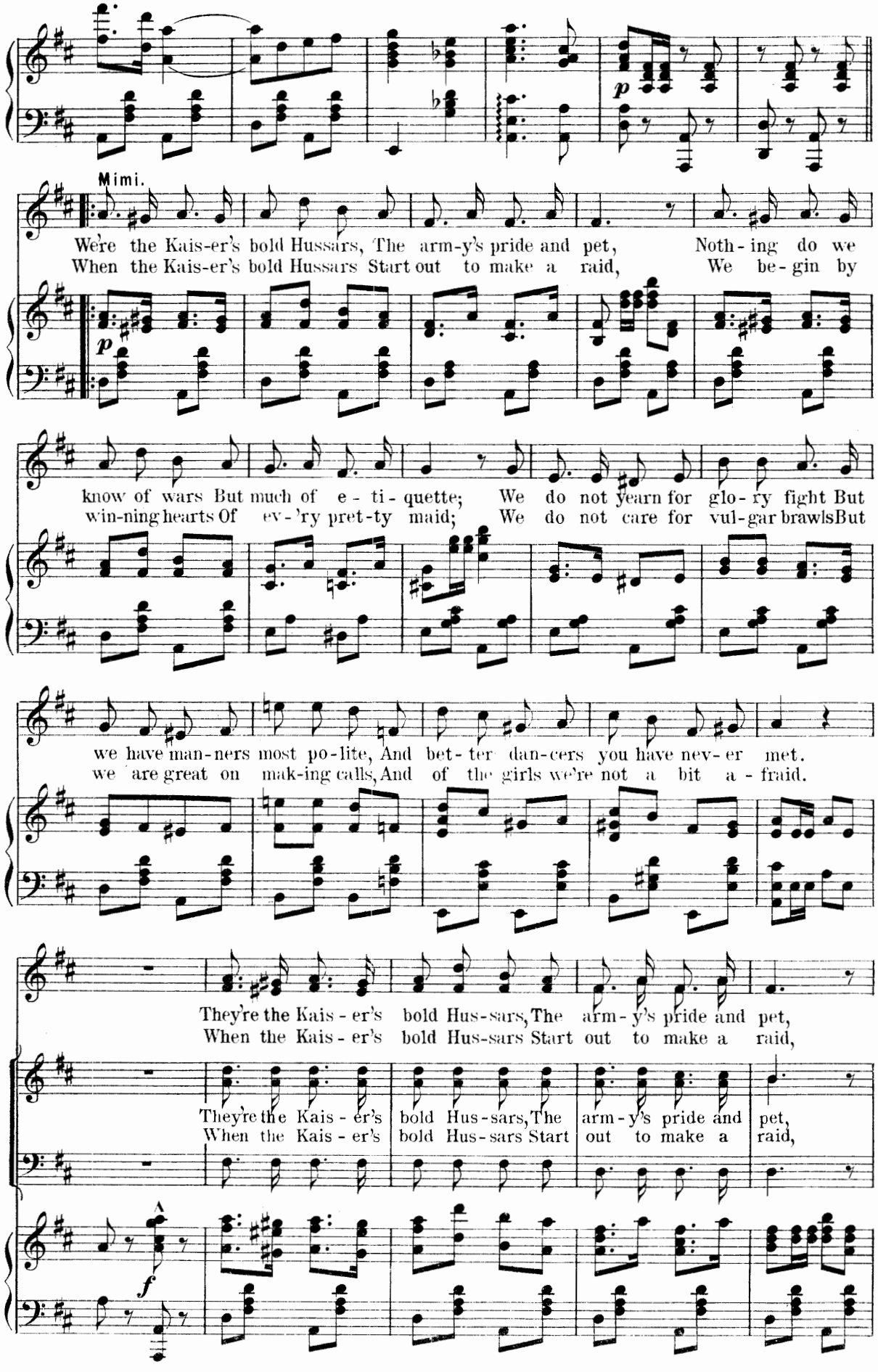

are.
steal.
Ex-cuse me. Ah how nice a lit-tle stroll would be!
That's cer-tain. Teach us how we ought to steal a kiss.
dolce
poco rit.
You are learning much too fast, see? And rapid pupils you will be.
Yes ver-y ex - pert we'll be.
p
poco rit.
p
poco rit.
a tempo
p
poco rit.

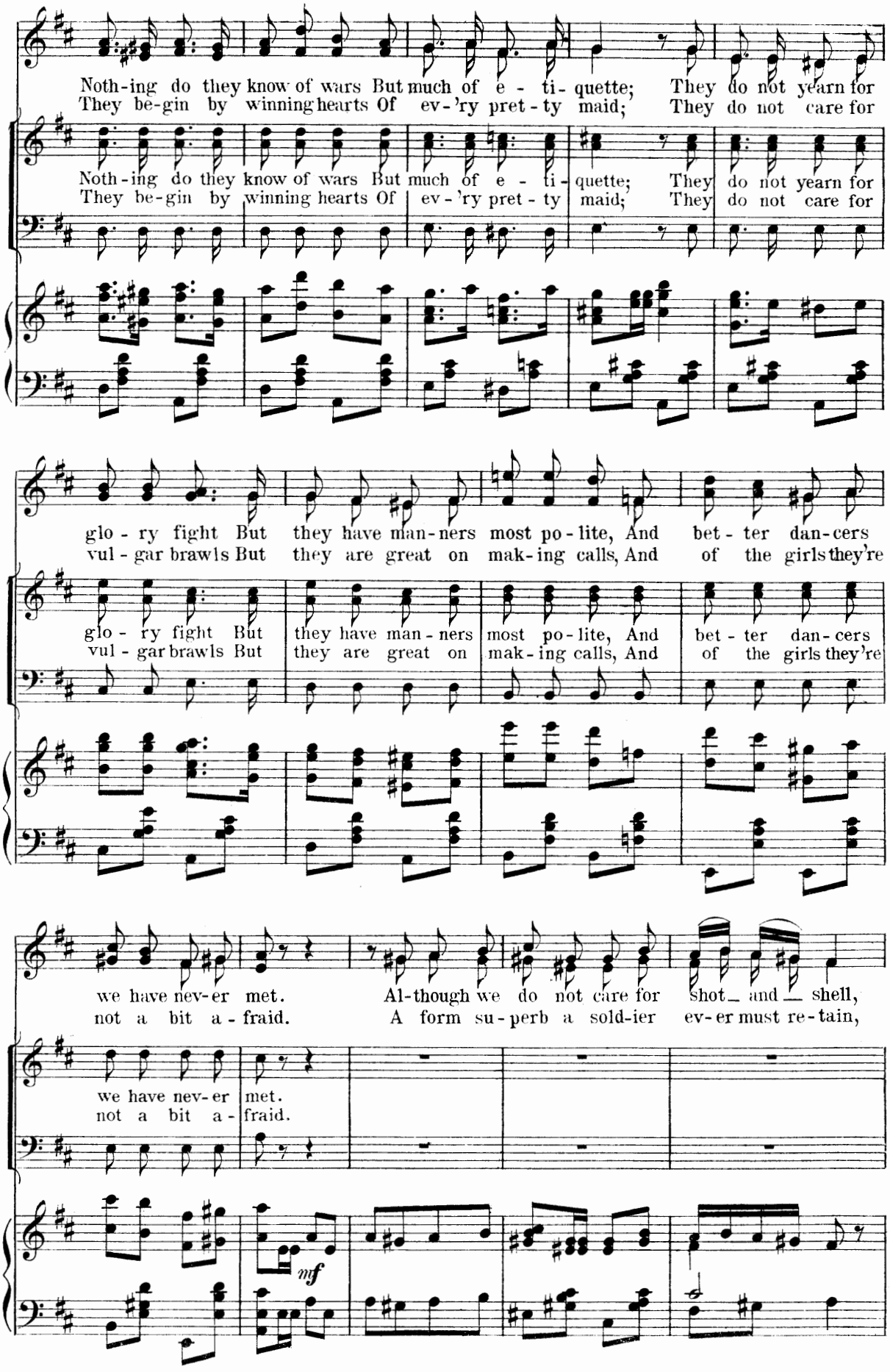
Nº 10. The bold Hussars.

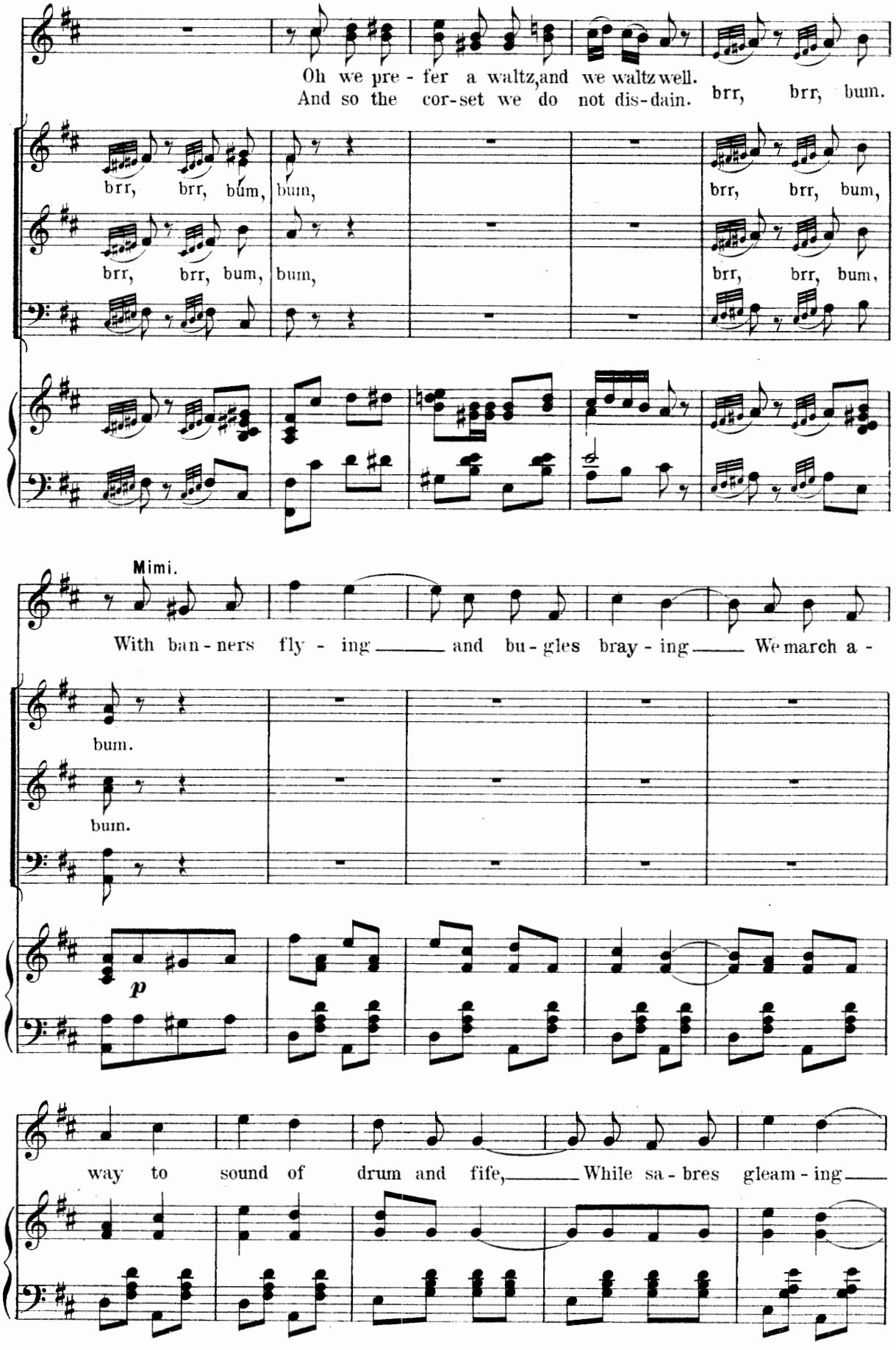
Mimi, Rudi, Mucki and Chorus.

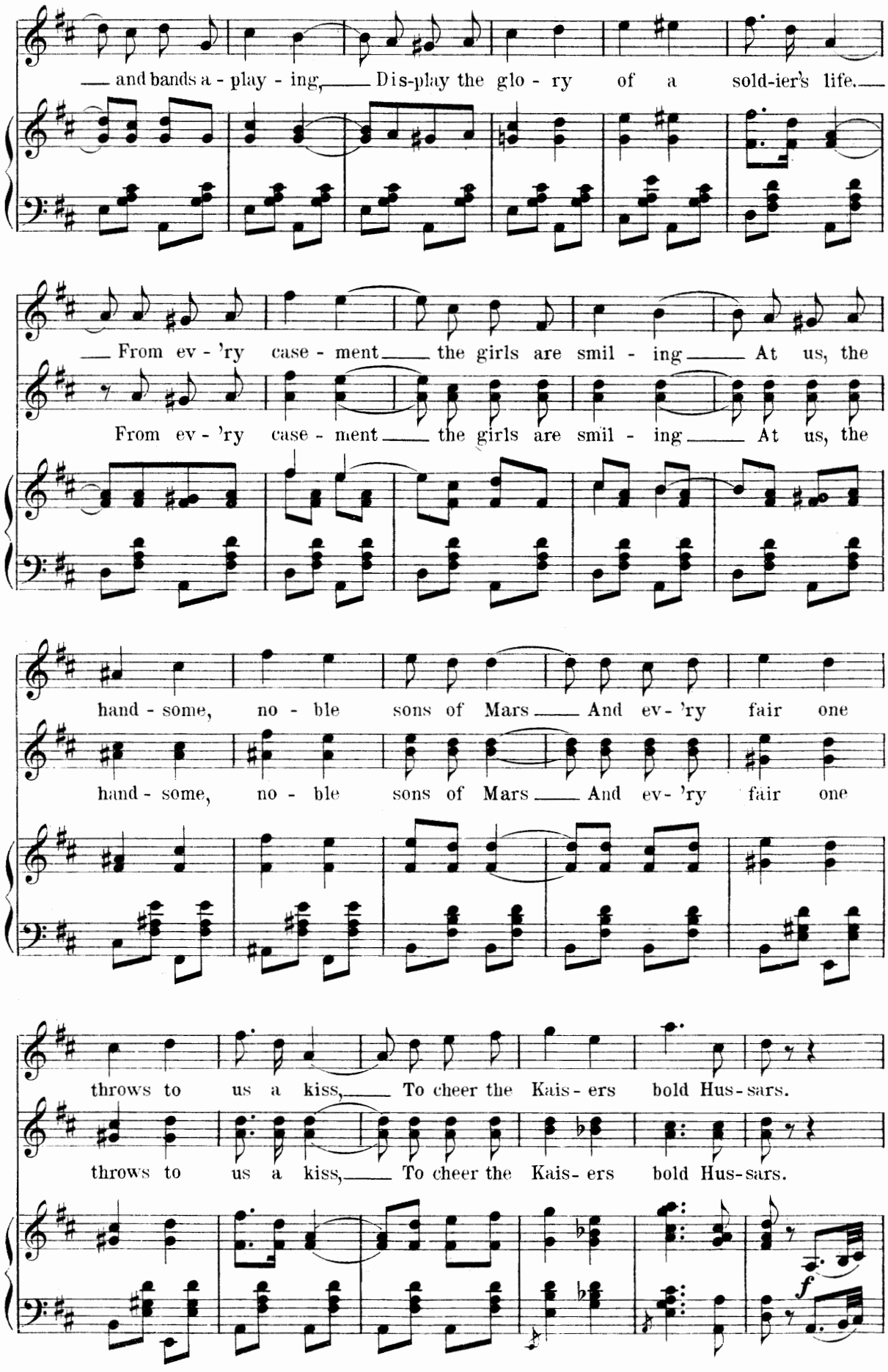
Tempo di Marcia.

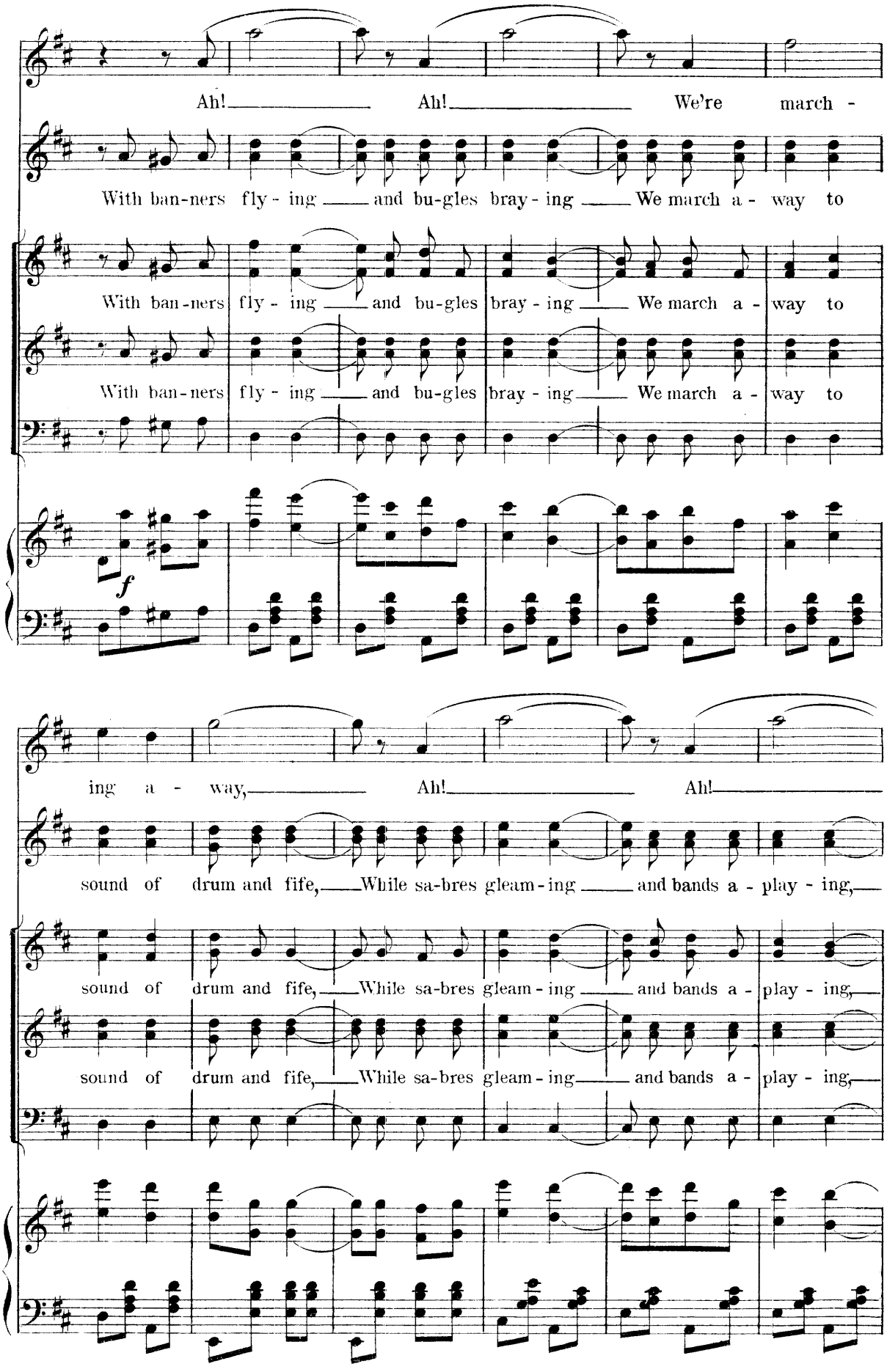


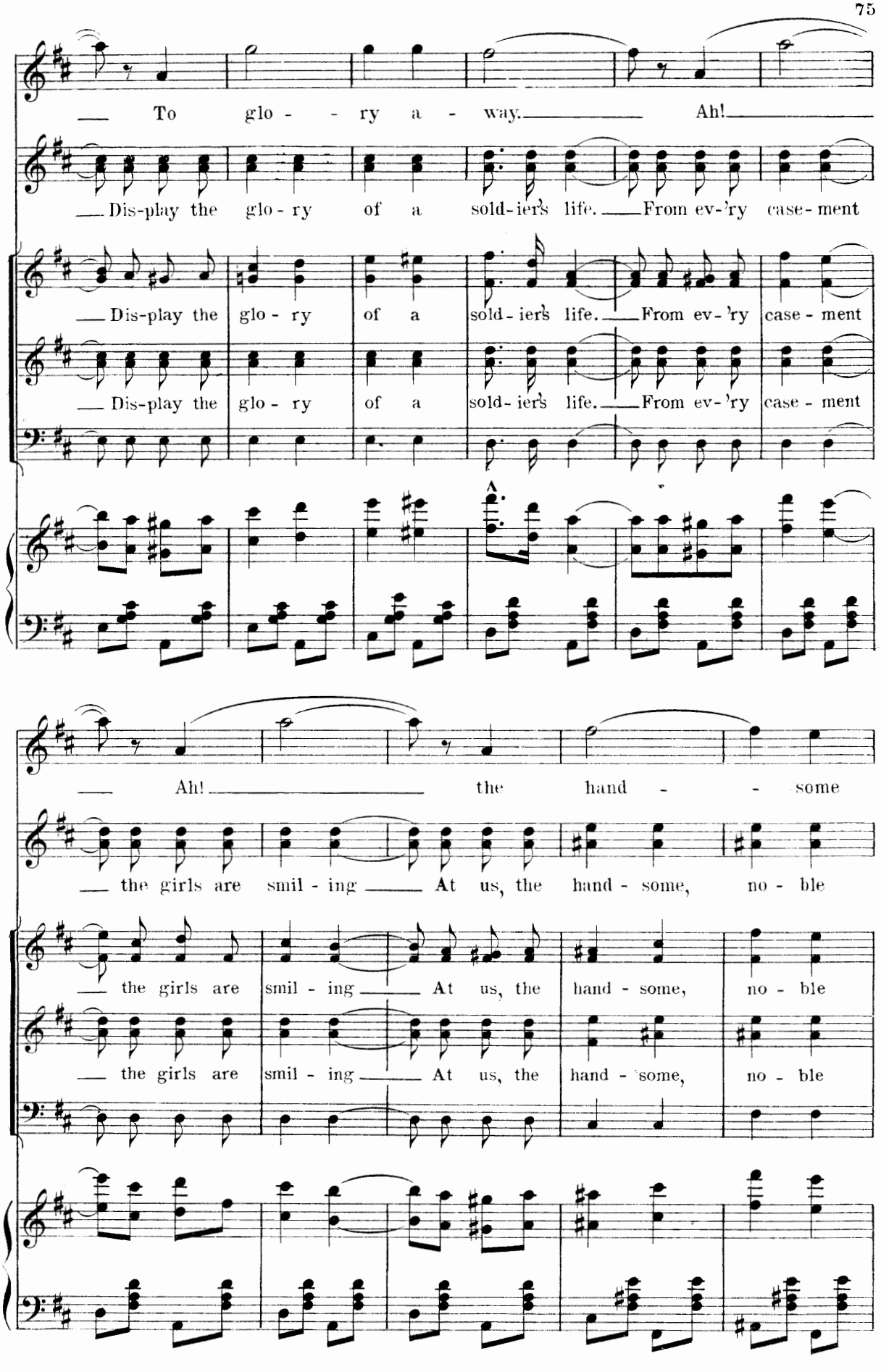

Mimi.
We're the Kais-er's bold Hussars, The arm-y's pride and pet, Noth-ing do we
When the Kais-er's bold Hussars Start out to make a raid, We be-gin by
know of wars But much of e-ti-quette; We do not yearn for glo-ry fight But
win-ning hearts Of ev-'ry pret-ty maid; We do not care for vul-gar brawls But
we have man-ners most po-lite, And bet-ter dan-cers you have nev-er met.
we are great on mak-ing calls, And of the girls we're not a bit a-fraid.
They're the Kais-er's bold Hus-sars, The arm-y's pride and pet,
When the Kais-er's bold Hus-sars Start out to make a raid,
They're the Kais-er's bold Hus-sars, The arm-y's pride and pet,
When the Kais-er's bold Hus-sars Start out to make a raid,
p
f

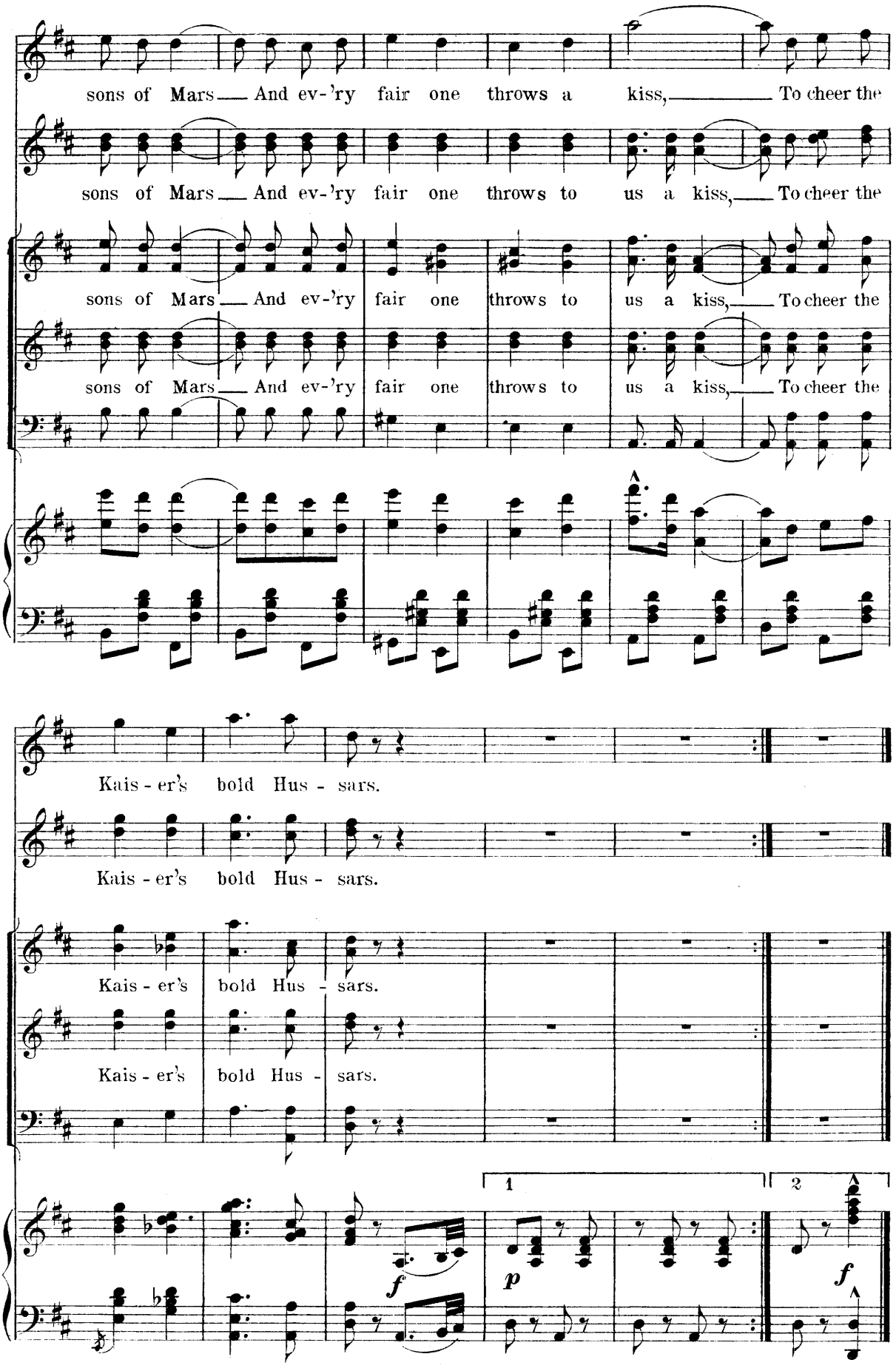

Noth-ing do they know of wars But much of e - ti- quette; They do not yearn for
They be-gin by winning hearts Of ev-'ry pret-ty maid; They do not care for
Noth-ing do they know of wars But much of e - ti- quette; They do not yearn for
They be-gin by winning hearts Of ev-'ry pret-ty maid; They do not care for
glo - ry fight But they have man-ners most po-lite, And bet - ter dan-cers
vul - gar brawls But they are great on mak-ing calls, And of the girls they're
glo - ry fight But they have man - ners most po-lite, And bet - ter dan-cers
vul - gar brawls But they are great on mak-ing calls, And of the girls they're
we have nev-er met. Al-though we do not care for shot and shell,
not a bit a - fraid. A form su-perb a sold-ier ev-er must re-tain,
we have nev-er met.
not a bit a - fraid.
mf


Oh we pre - fer a waltz, and we waltz well.
And so the cor-set we do not dis-dain.
brr, brr, bum.
brr, brr, bum, bum,
brr, brr, bum,
brr, brr, bum, bum,
brr, brr, bum,
Mimi.
With ban - ners fly - ing ___ and bu - gles bray - ing ___ We march a -
bum.
bum.
p
way to sound of drum and fife, ___ While sa - bres gleam - ing ___


and bands a - play - ing, Dis-play the glo - ry of a sold-ier's life.
From ev - 'ry case - ment the girls are smil - ing At us, the
From ev - 'ry case - ment the girls are smil - ing At us, the
hand - some, no - ble sons of Mars And ev - 'ry fair one
hand - some, no - ble sons of Mars And ev - 'ry fair one
throws to us a kiss, To cheer the Kais - ers bold Hus - sars.
throws to us a kiss, To cheer the Kais - ers bold Hus - sars.
f

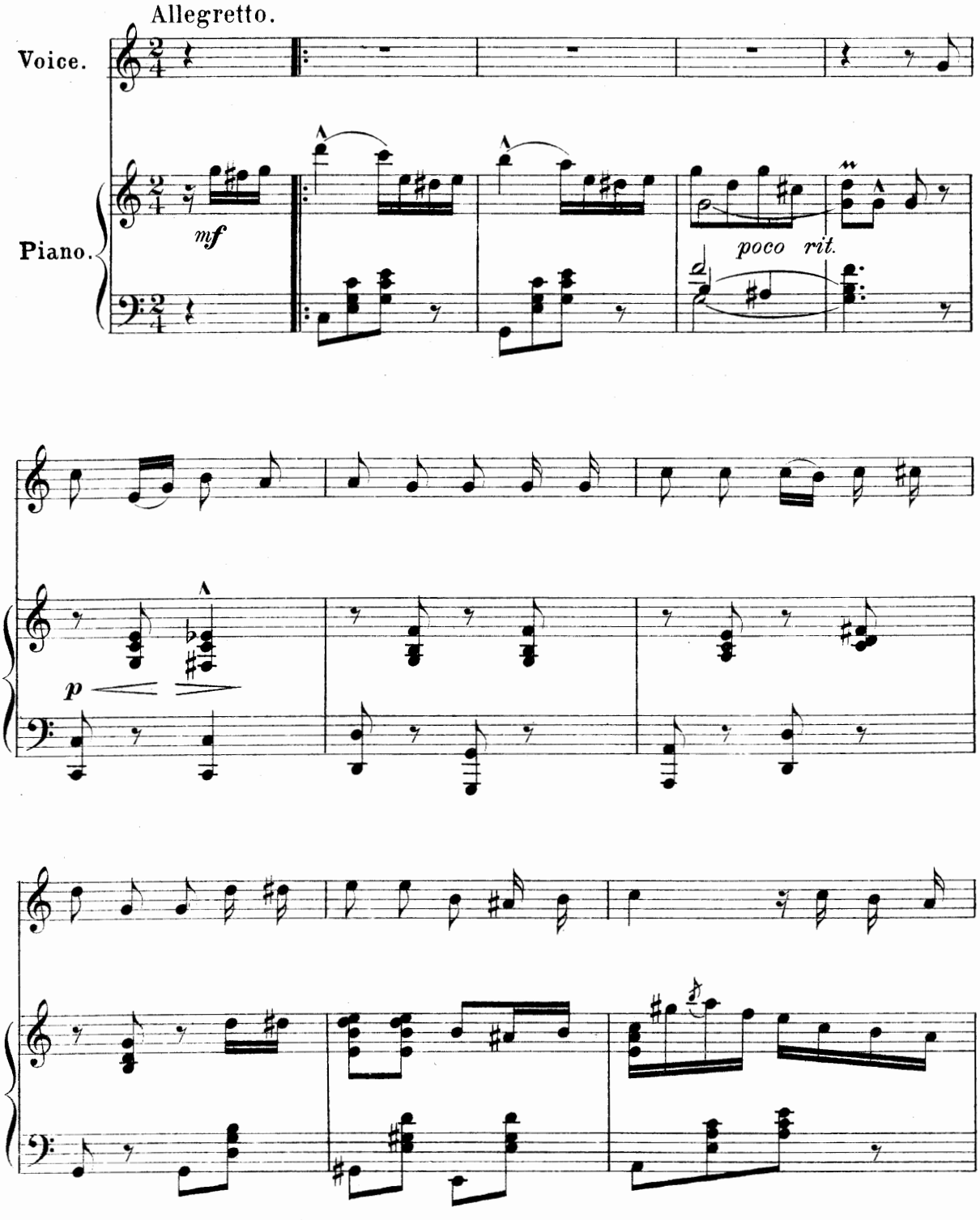

Ah! Ah! We're march -
With ban-ners fly - ing and bu-gles bray - ing We march a - way to
With ban-ners fly - ing and bu-gles bray - ing We march a - way to
With ban-ners fly - ing and bu-gles bray - ing We march a - way to
f
ing a - way, Ah! Ah!
sound of drum and fife, While sa-bres gleam - ing and bands a - play - ing,
sound of drum and fife, While sa-bres gleam - ing and bands a - play - ing,
sound of drum and fife, While sa-bres gleam - ing and bands a - play - ing,


To glo - - ry a - way. Ah!
Dis-play the glo - ry of a sold - ier's life. From ev - 'ry case - ment
Dis-play the glo - ry of a sold - ier's life. From ev - 'ry case - ment
Dis-play the glo - ry of a sold - ier's life. From ev - 'ry case - ment
Ah! the hand - - some
the girls are smil - ing At us, the hand - some, no - ble
the girls are smil - ing At us, the hand - some, no - ble
the girls are smil - ing At us, the hand - some, no - ble

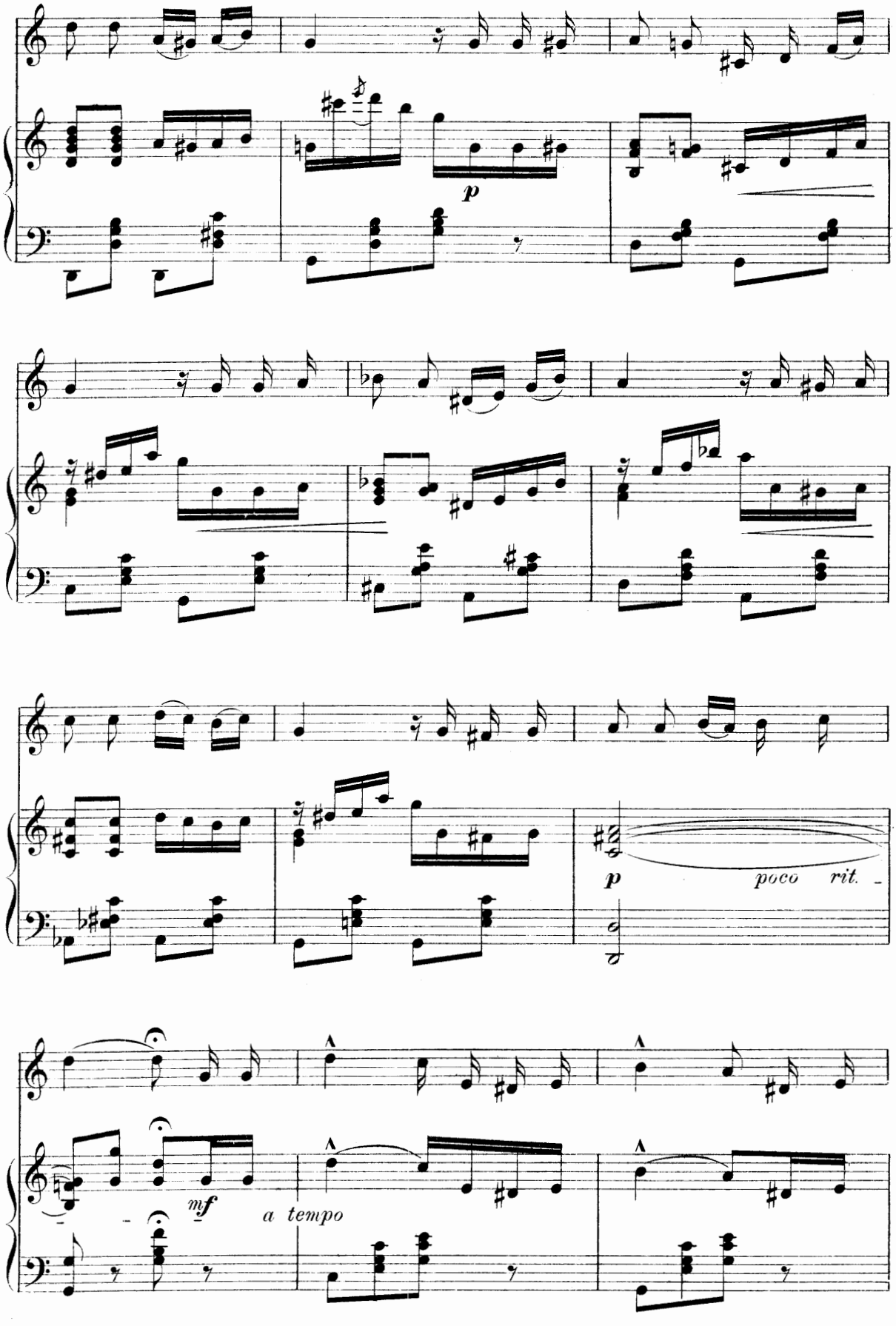

sons of Mars — And ev-'ry fair one throws a kiss, — To cheer the
sons of Mars — And ev-'ry fair one throws to us a kiss, — To cheer the
sons of Mars — And ev-'ry fair one throws to us a kiss, — To cheer the
sons of Mars — And ev-'ry fair one throws to us a kiss, — To cheer the
Kais - er's bold Hus - sars.
Kais - er's bold Hus - sars.
Kais - er's bold Hus - sars.
Kais - er's bold Hus - sars.
1
2
f
p
f

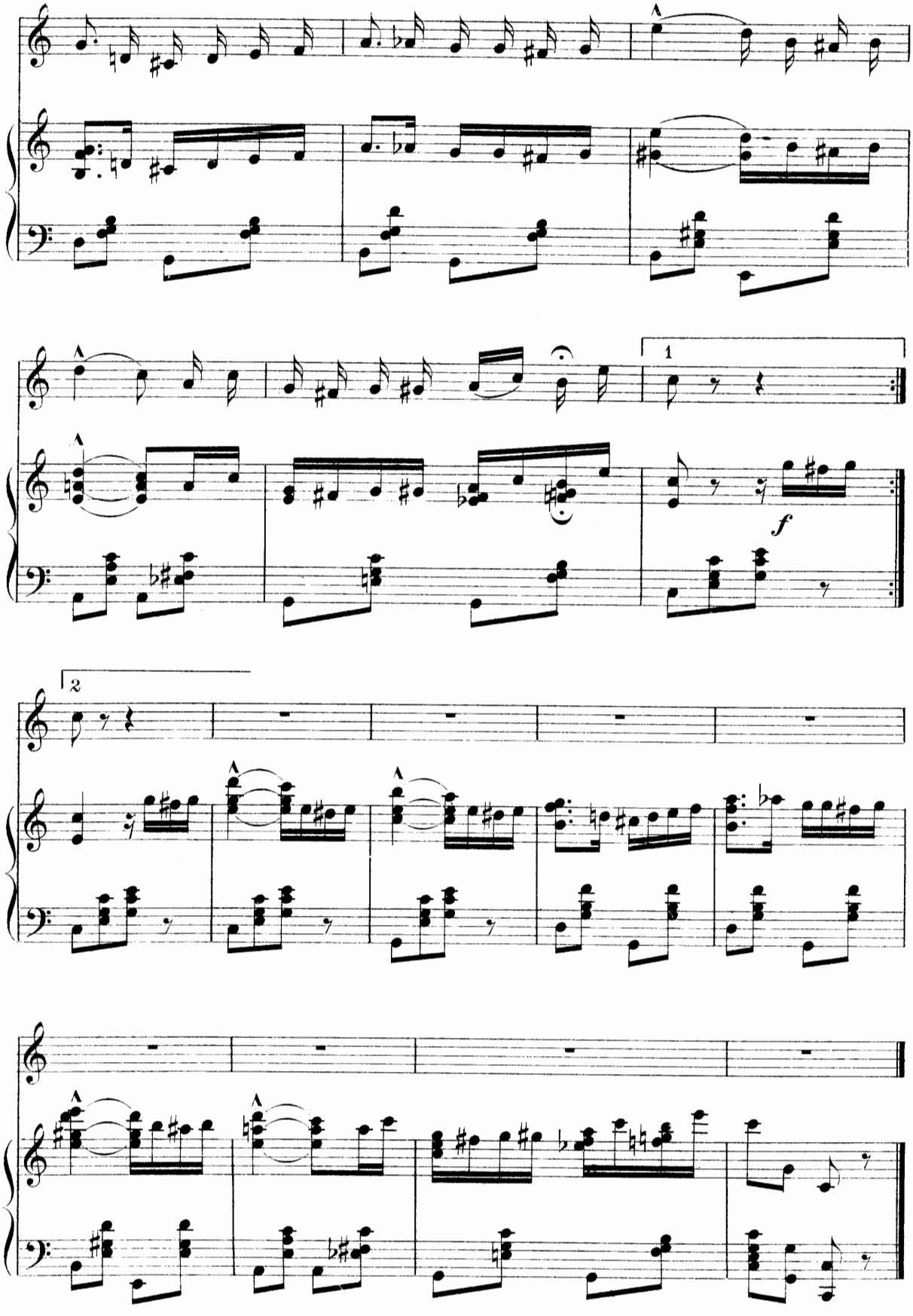
Nº 11. Song.

Kamfer.

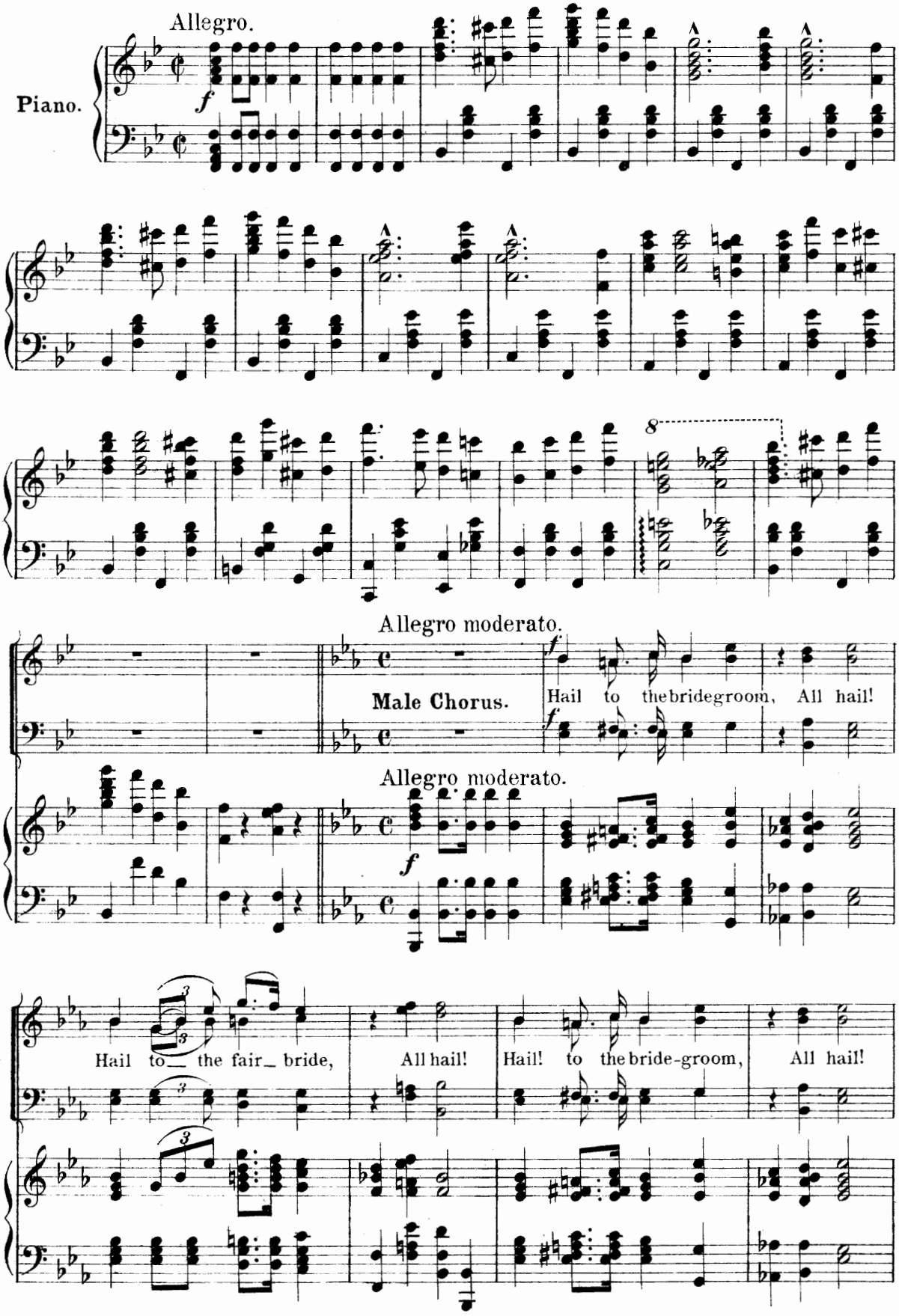


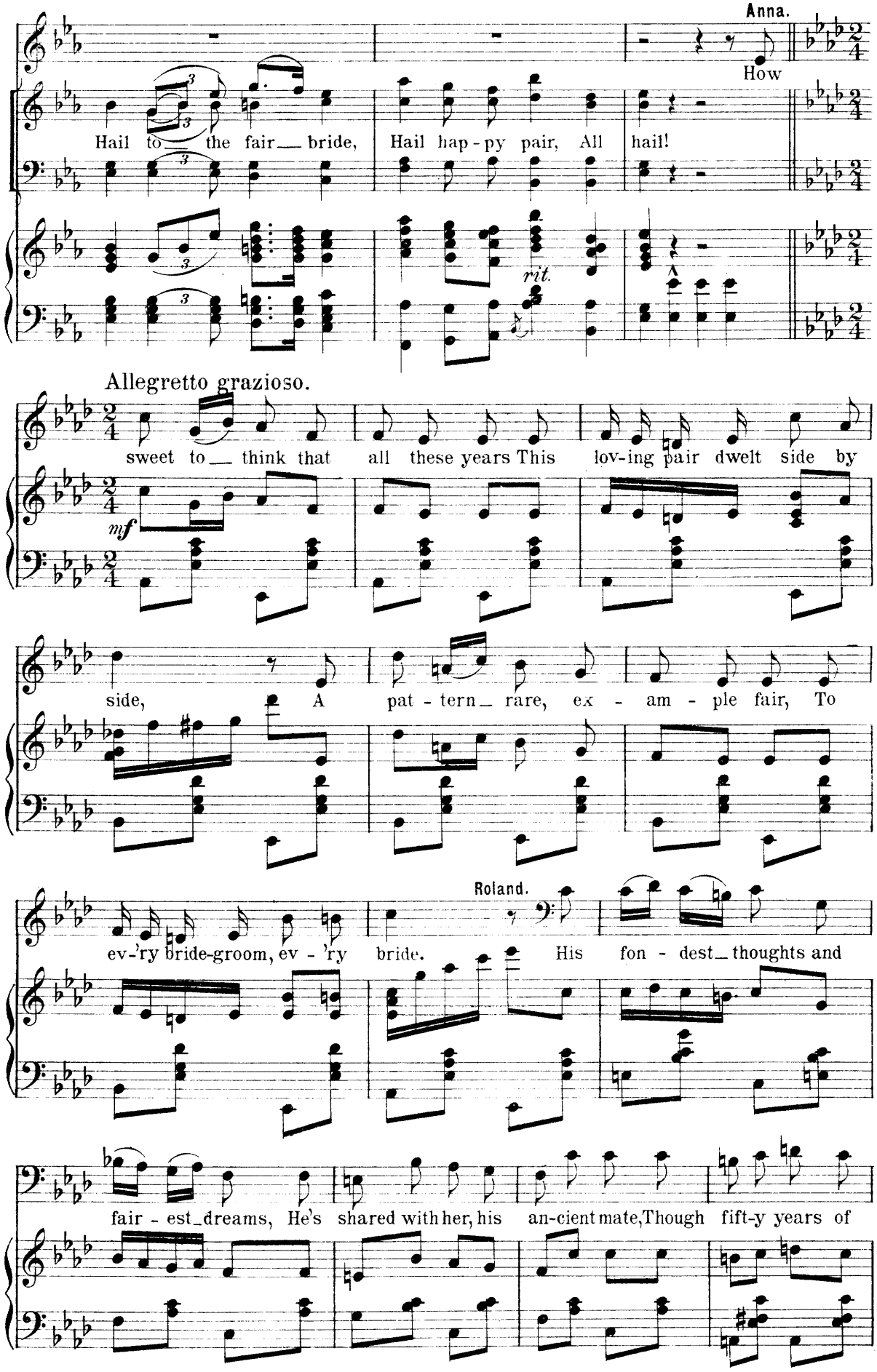
The words of this song have not been obtainable for Publication.

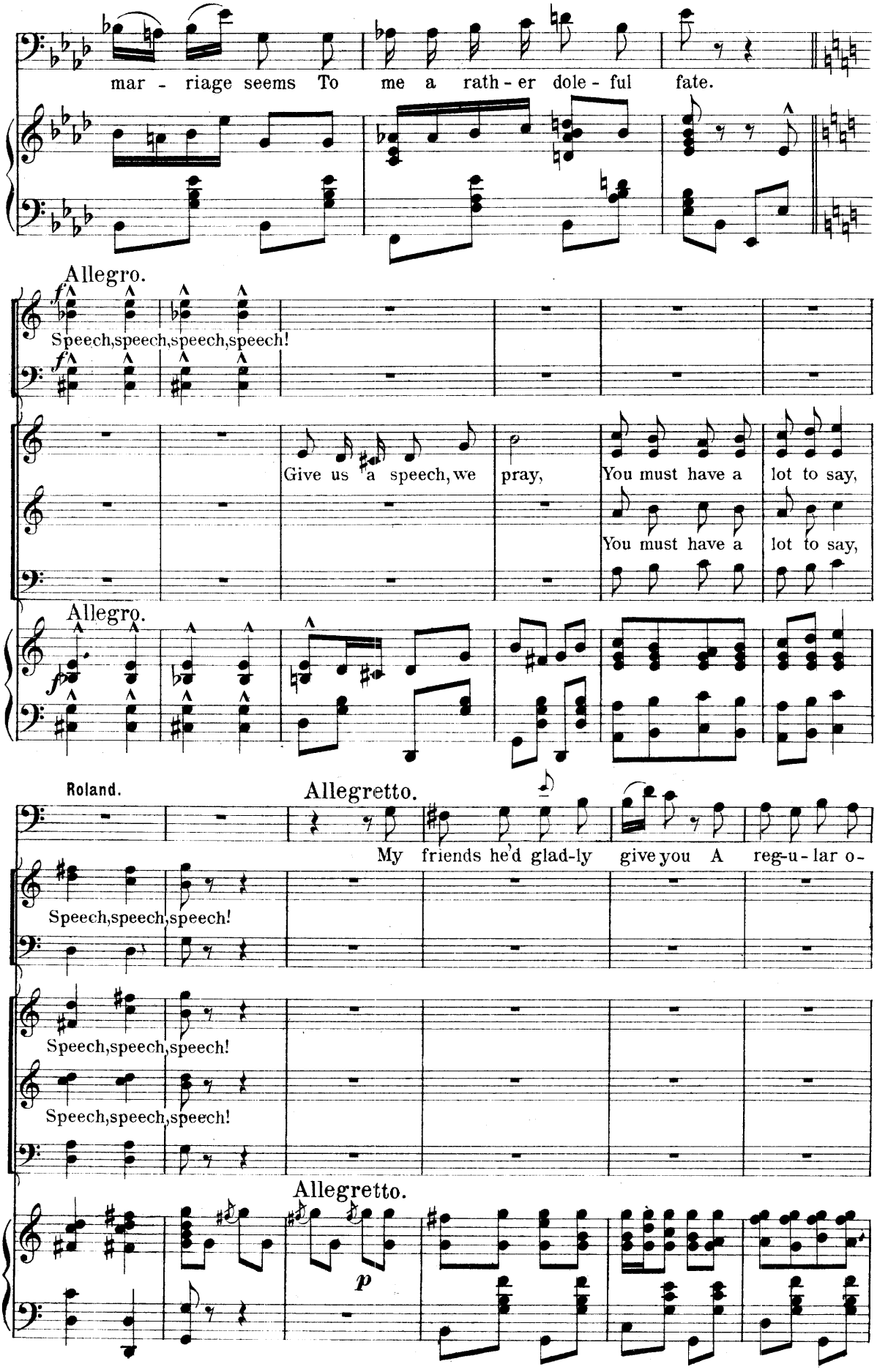

p
p
poco rit.
mf
a tempo

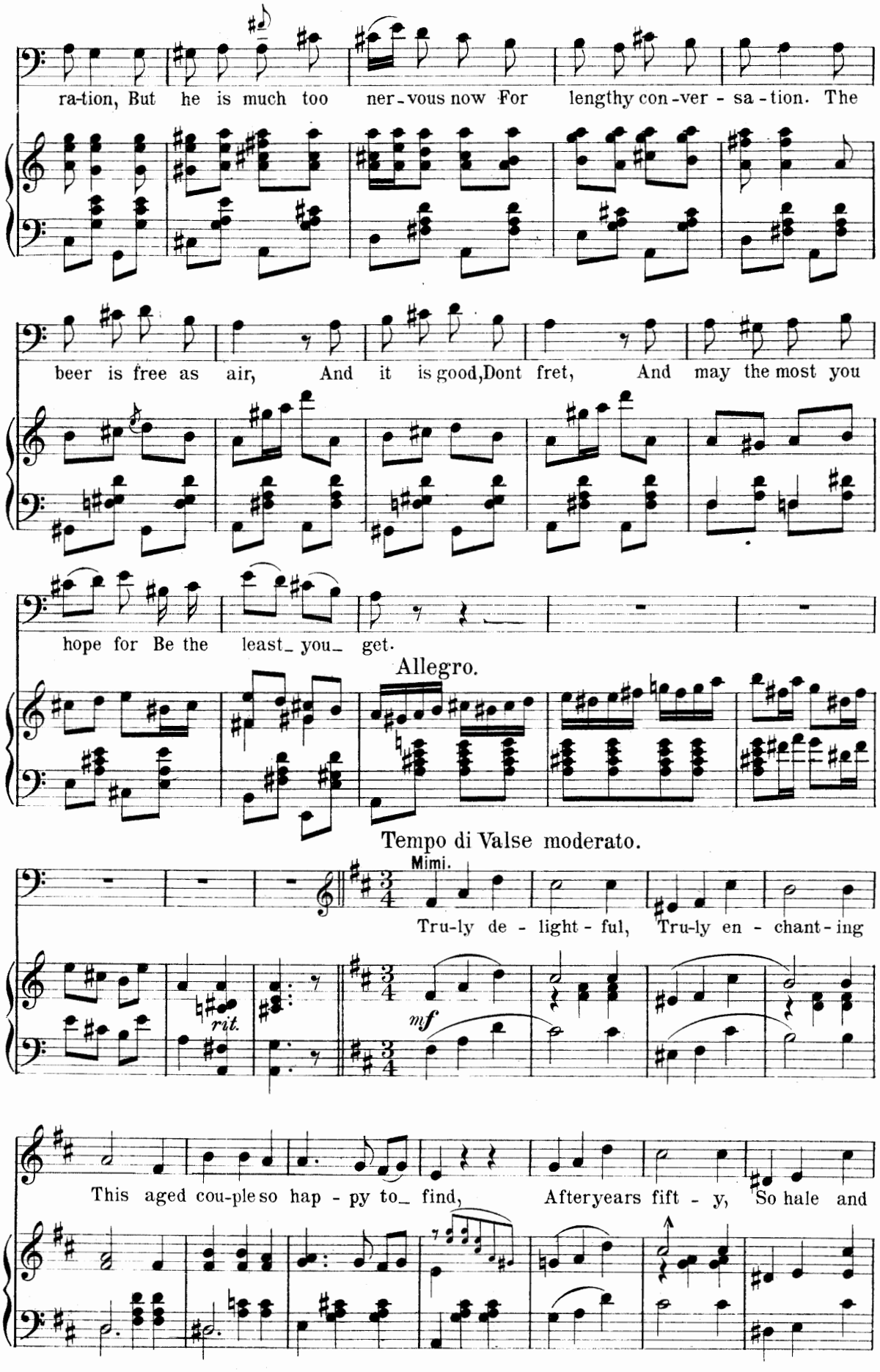

1
2
f

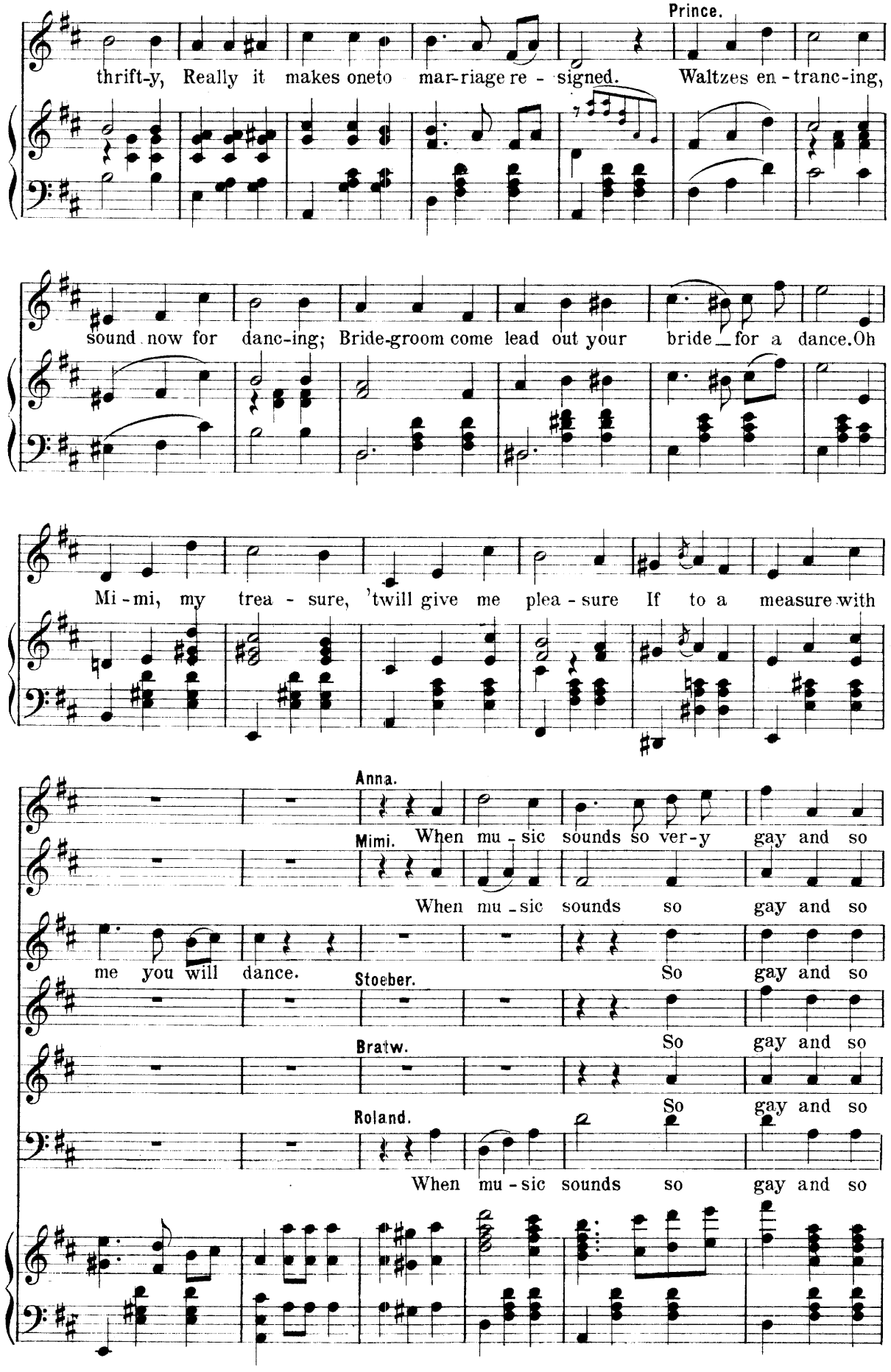
Nº 12 Finale Act I.

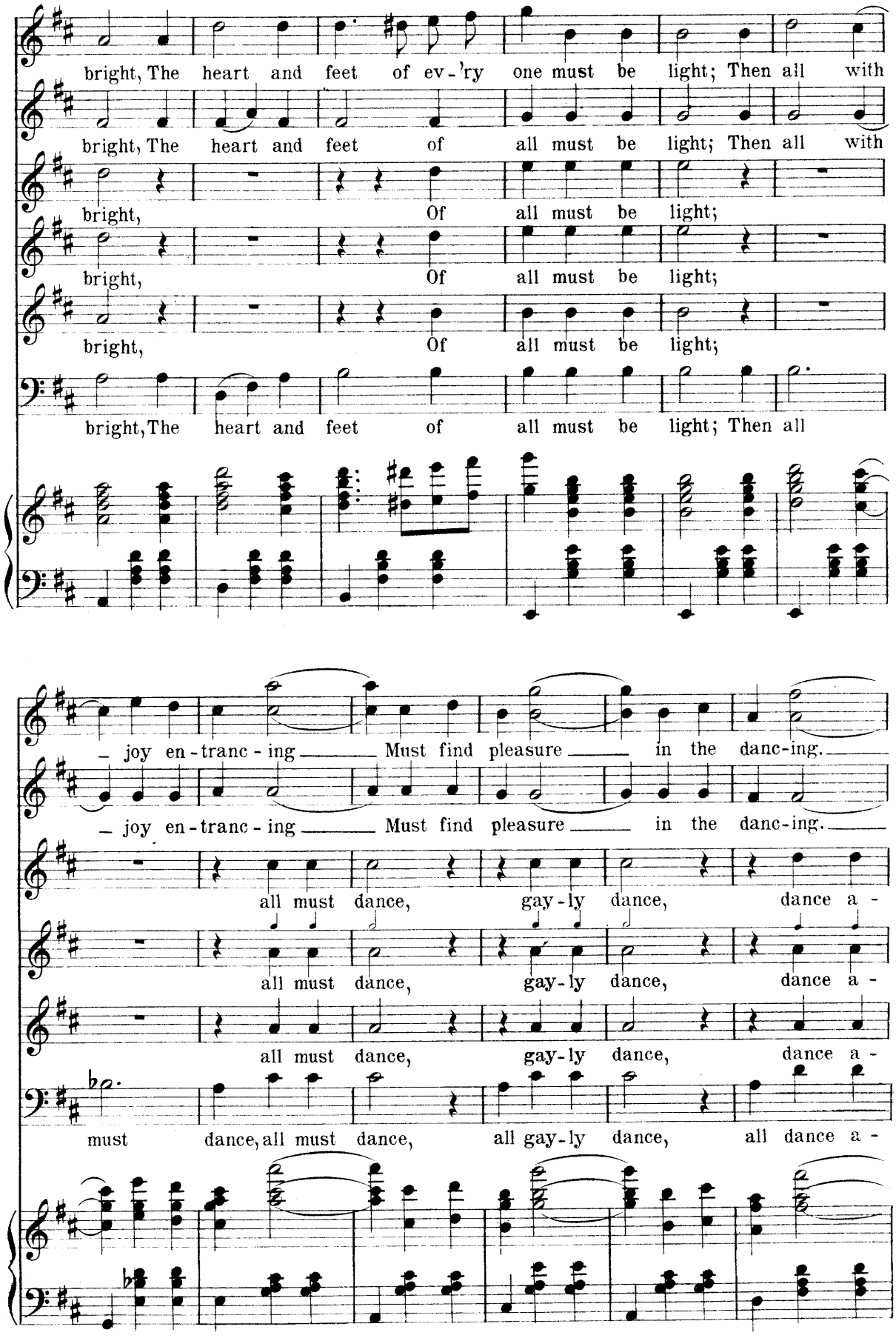


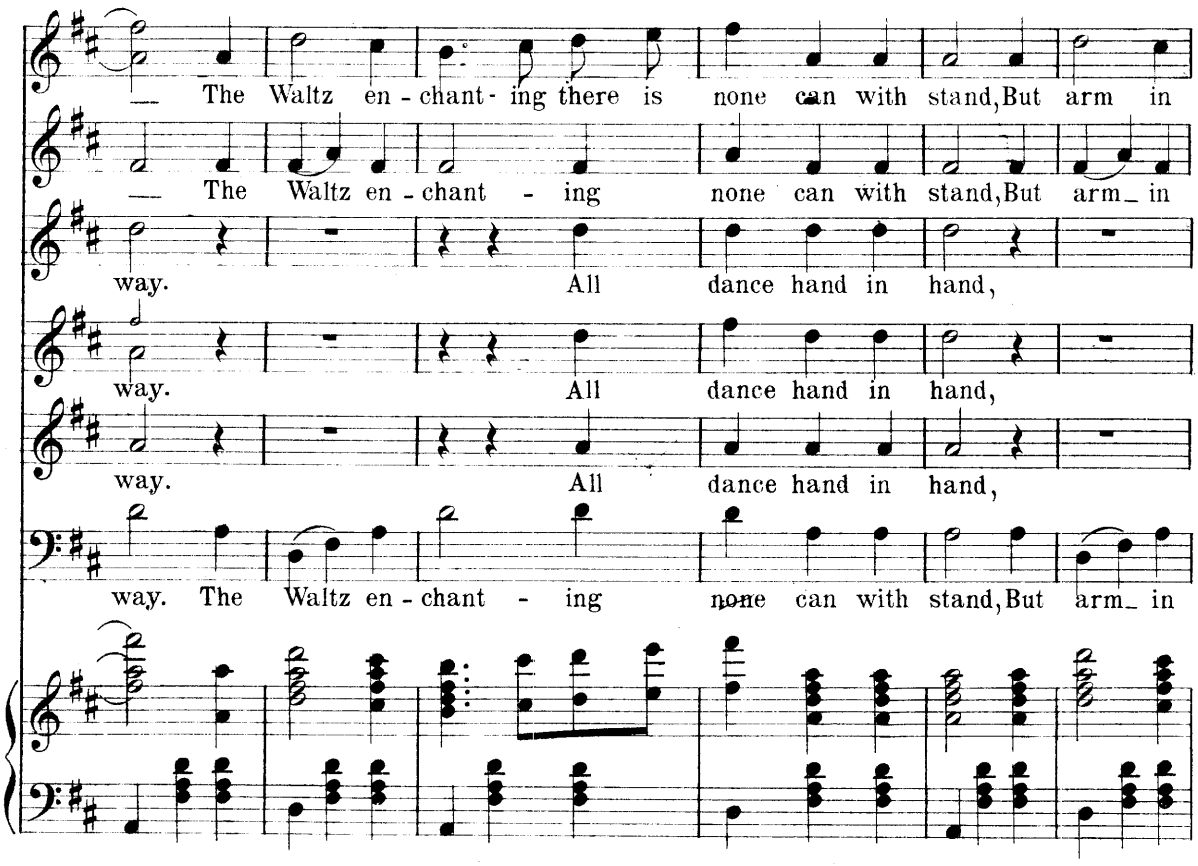

Anna.
How
Hail to the fair bride, Hail hap-py pair, All hail!
rit.
Allegretto grazioso.
sweet to think that all these years This lov-ing pair dwelt side by
mf
side, A pat-tern rare, ex-am-ple fair, To
Roland.
ev-'ry bride-groom, ev-'ry bride. His fon-dest thoughts and
fair-est dreams, He's shared with her, his an-cient mate, Though fift-y years of

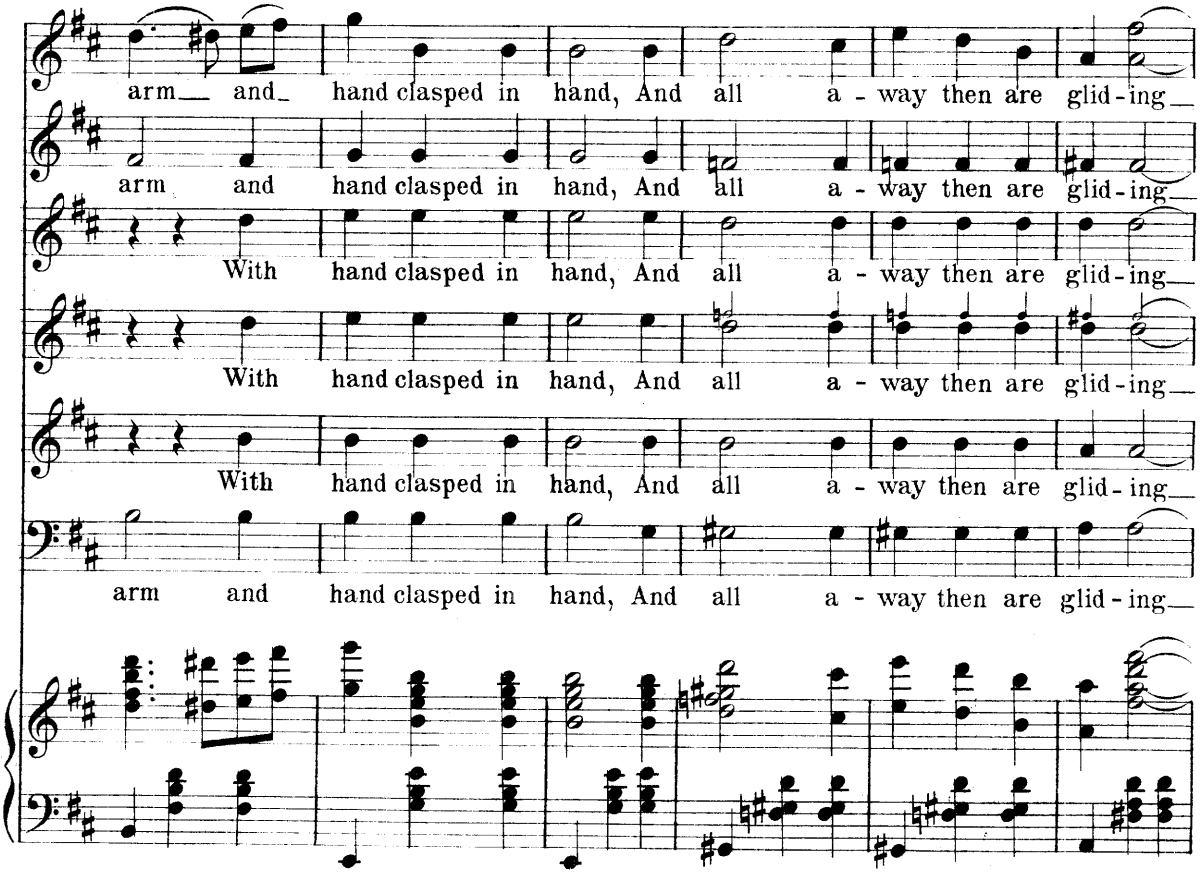

mar - riage seems To me a rath - er dole - ful fate.
Allegro.
Speech,speech,speech,speech!
Give us a speech, we pray,
You must have a lot to say,
You must have a lot to say,
Allegro.
Roland.
Allegretto.
My friends he'd glad-ly give you A reg-u-lar o-
Speech,speech,speech!
Speech,speech,speech!
Allegretto.
p

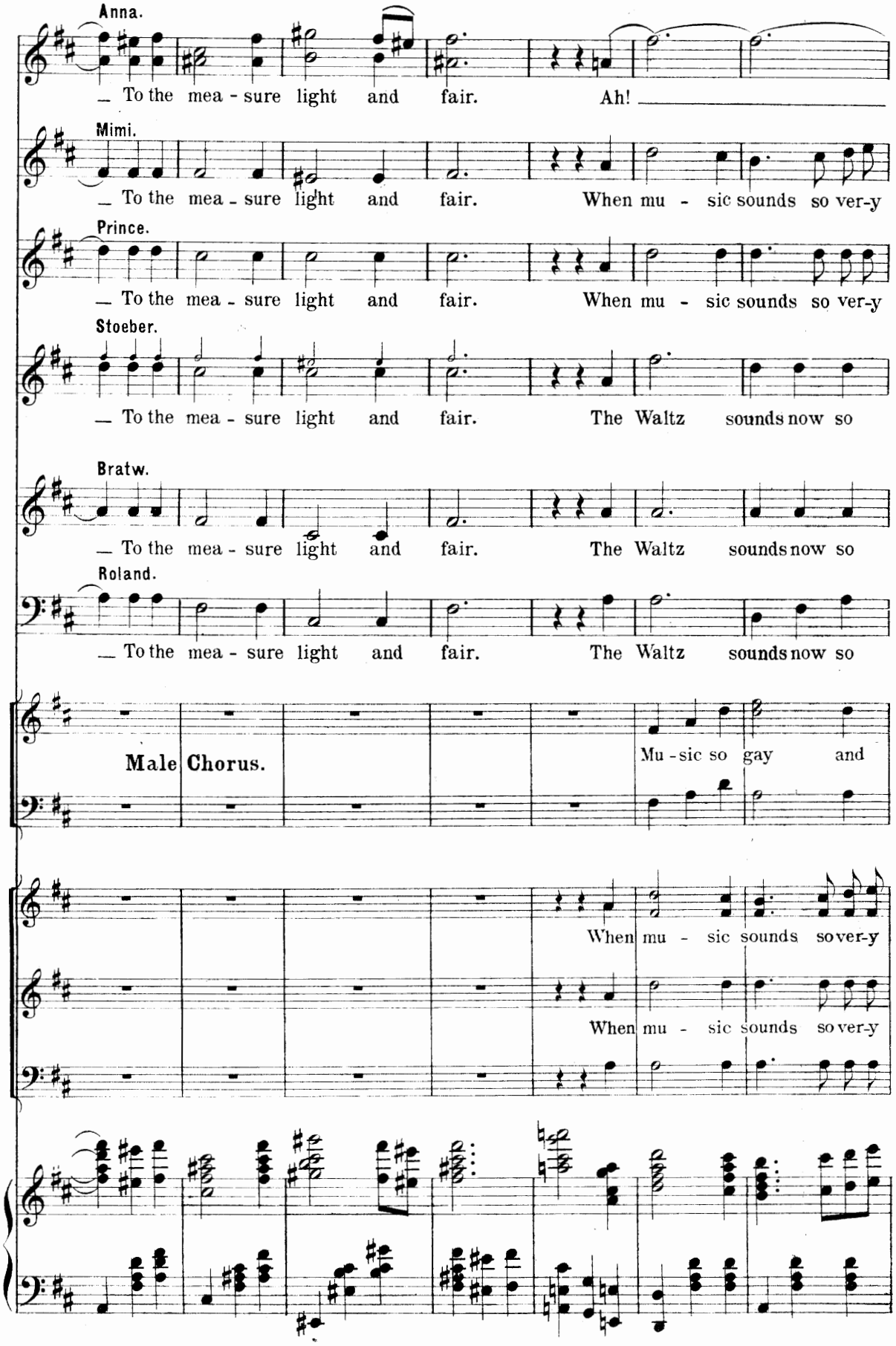

ra-tion, But he is much too ner-vous now For lengthy con-ver-sa-tion. The
beer is free as air, And it is good,Dont fret, And may the most you
hope for Be the least_ you_ get.
Allegro.
Tempo di Valse moderato.
Mimi.
Tru-ly de-light-ful, Tru-ly en-chant-ing
rit.
mf
This aged cou-ple so hap-py to_ find, After years fift-y, So hale and

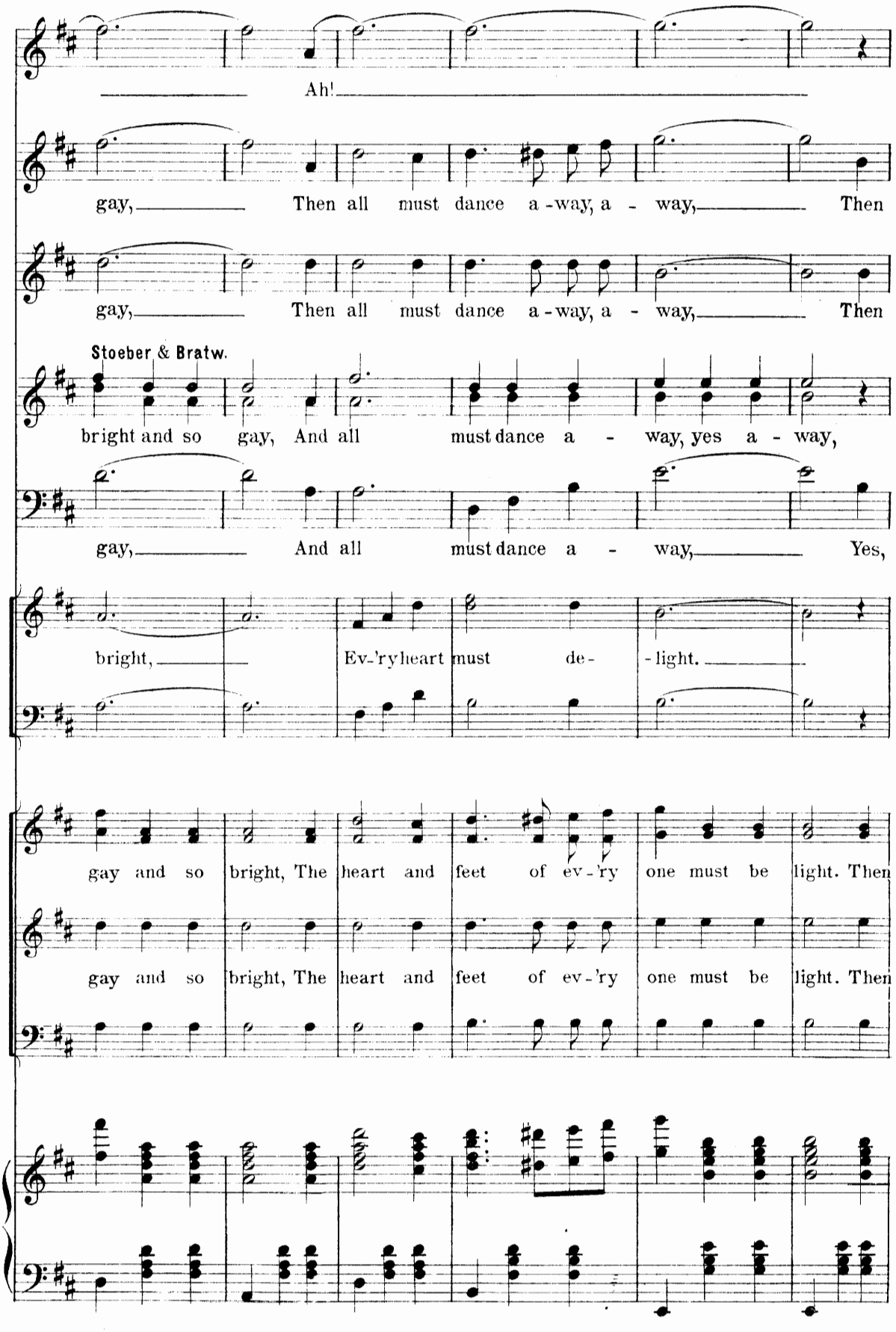

Prince.
thrift-y, Really it makes one to mar-riage re - signed. Waltzes en - tranc-ing,
sound now for danc-ing; Bride-groom come lead out your bride for a dance. Oh
Mi - mi, my trea - sure, 'twill give me plea - sure If to a measure with
Anna.
Mimi.
When mu - sic sounds so ver-y gay and so
When mu - sic sounds so gay and so
me you will dance.
Stoeber.
So gay and so
Bratw.
So gay and so
Roland.
So gay and so
When mu - sic sounds so gay and so

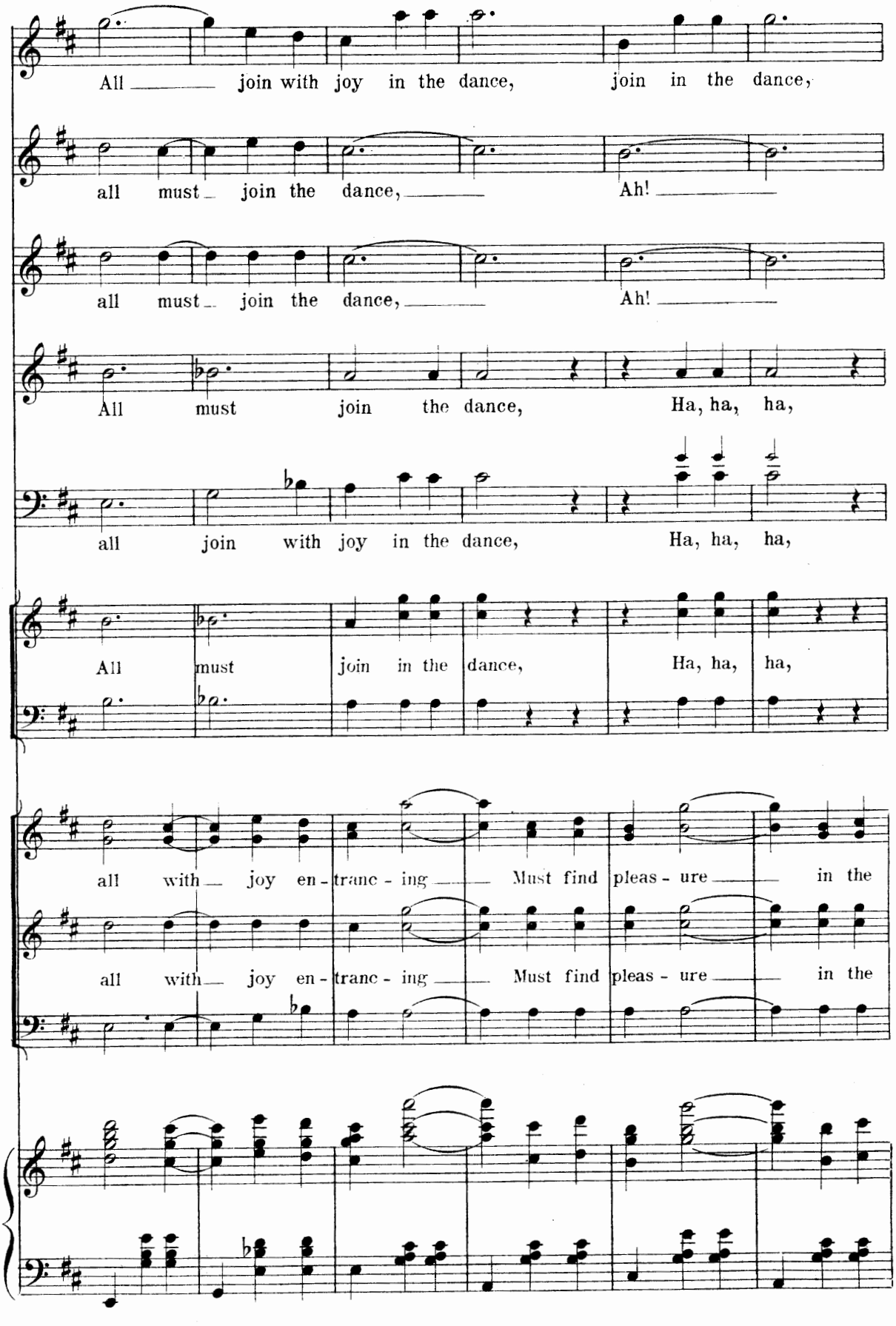

bright, The heart and feet of ev-'ry one must be light; Then all with
bright, The heart and feet of all must be light; Then all with
bright, Of all must be light;
bright, Of all must be light;
bright, Of all must be light;
bright, The heart and feet of all must be light; Then all
– joy en-tranc-ing Must find pleasure in the danc-ing.
– joy en-tranc-ing Must find pleasure in the danc-ing.
all must dance, gay-ly dance, dance a-
all must dance, gay-ly dance, dance a-
all must dance, gay-ly dance, dance a-
must dance, all must dance, all gay-ly dance, all dance a-

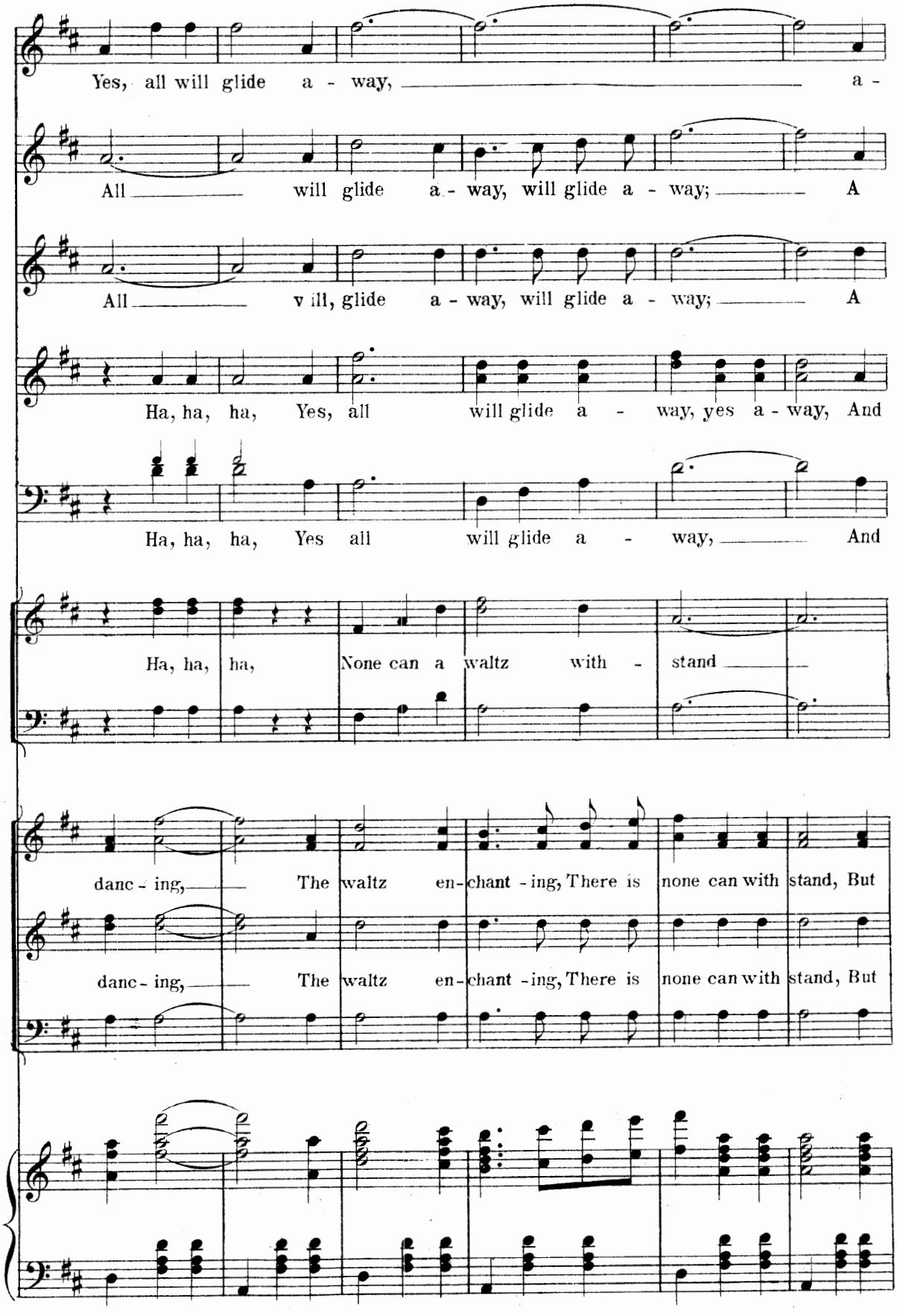

The Waltz en - chant - ing there is none can with stand, But arm in
The Waltz en - chant - ing none can with stand, But arm in
way. All dance hand in hand,
way. All dance hand in hand,
way. All dance hand in hand,
way. The Waltz en - chant - ing none can with stand, But arm in

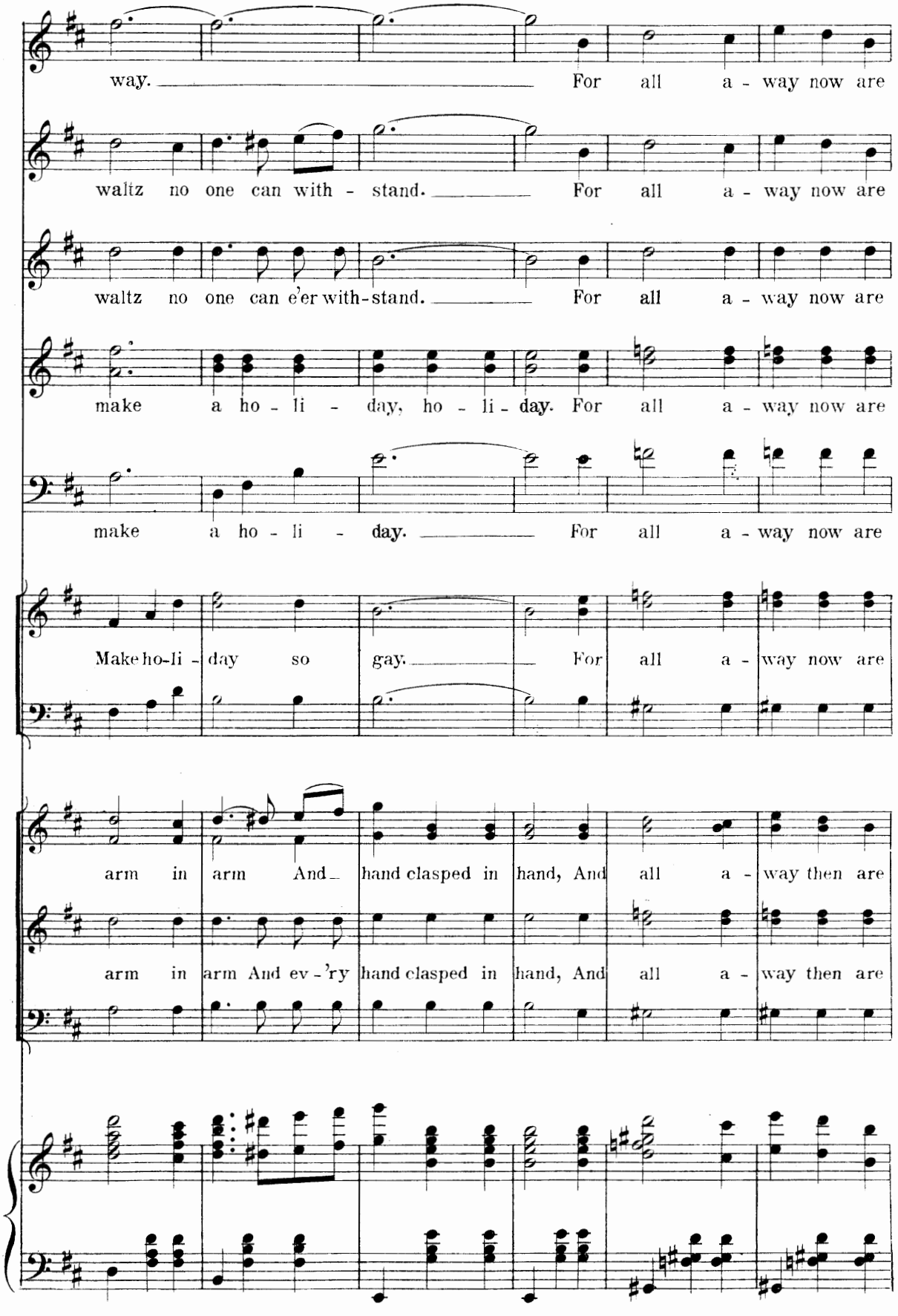

arm and hand clasped in hand, And all a - way then are glid - ing
arm and hand clasped in hand, And all a - way then are glid - ing
With hand clasped in hand, And all a - way then are glid - ing
With hand clasped in hand, And all a - way then are glid - ing
With hand clasped in hand, And all a - way then are glid - ing
arm and hand clasped in hand, And all a - way then are glid - ing

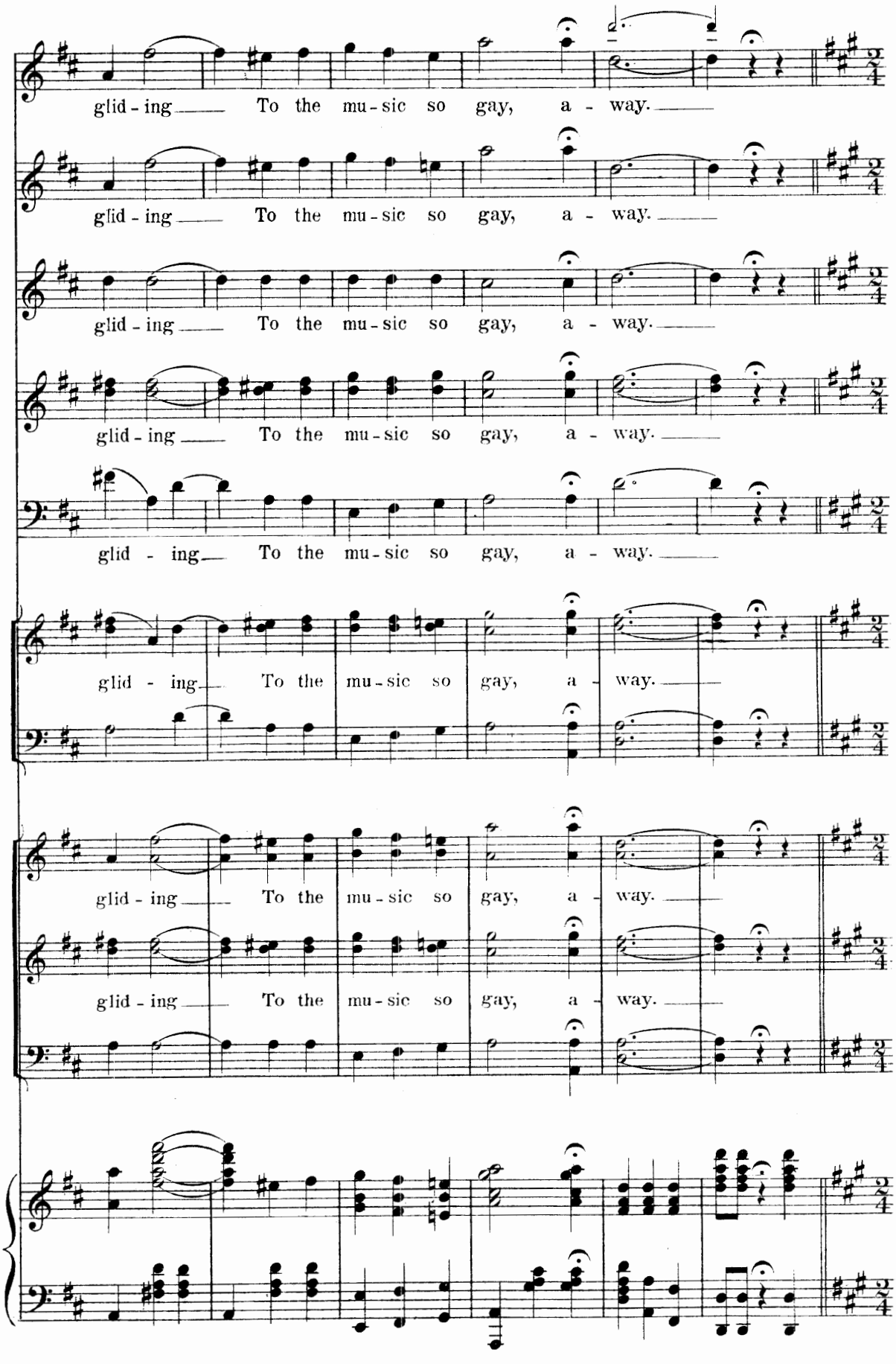

Anna.
To the mea - sure light and fair. Ah!
Mimi.
To the mea - sure light and fair. When mu - sic sounds so ver-y
Prince.
To the mea - sure light and fair. When mu - sic sounds so ver-y
Stoeber.
To the mea - sure light and fair. The Waltz sounds now so
Bratw.
To the mea - sure light and fair. The Waltz sounds now so
Roland.
To the mea - sure light and fair. The Waltz sounds now so
Male Chorus.
Mu - sic so gay and
When mu - sic sounds so ver-y
When mu - sic sounds so ver-y

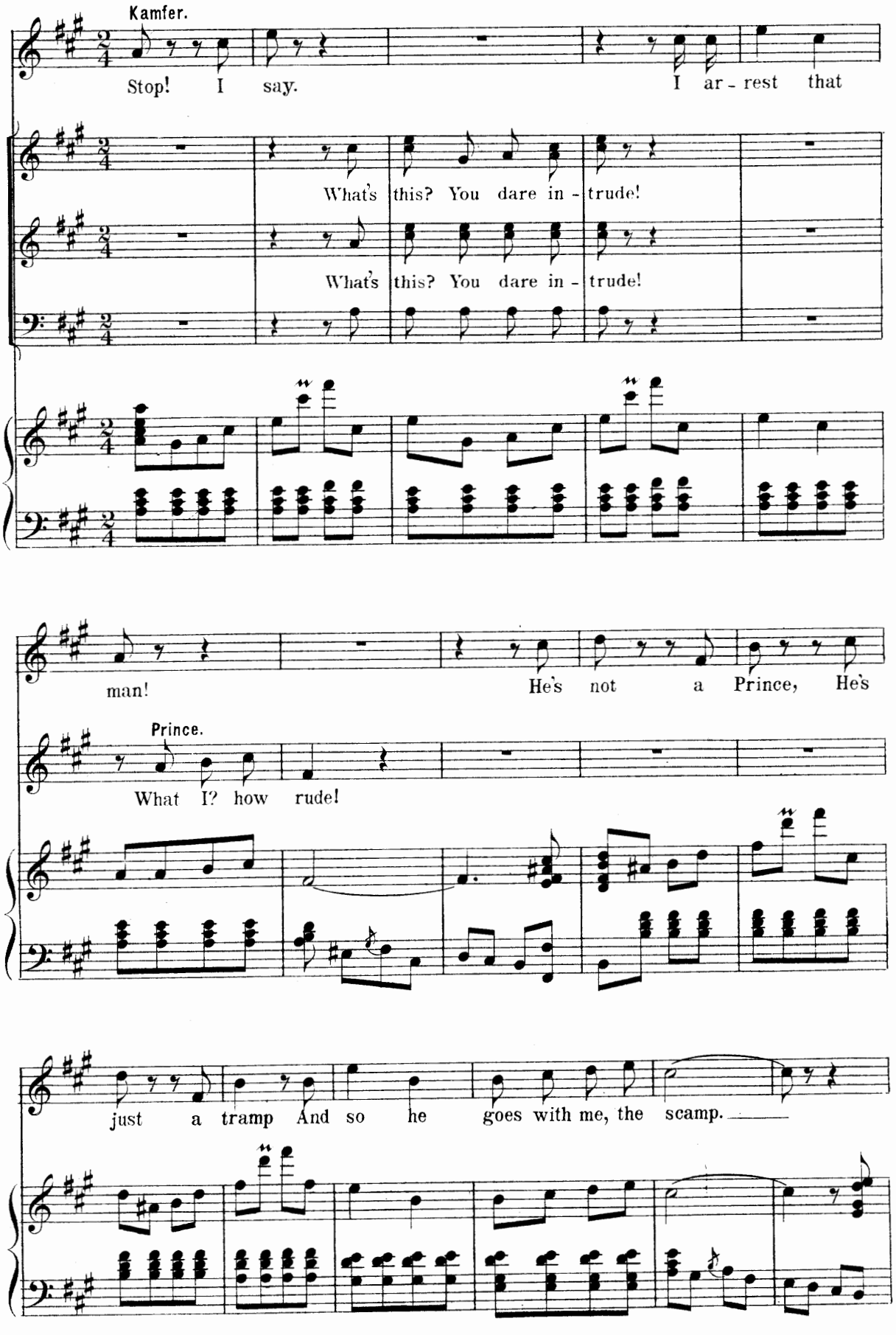

Ah!
gay, Then all must dance a-way, a - way, Then
gay, Then all must dance a-way, a - way, Then
Stoeber & Bratw.
bright and so gay, And all must dance a - way, yes a - way,
gay, And all must dance a - way, Yes,
bright, Ev-'ry heart must de- - light.
gay and so bright, The heart and feet of ev-'ry one must be light. Then
gay and so bright, The heart and feet of ev-'ry one must be light. Then

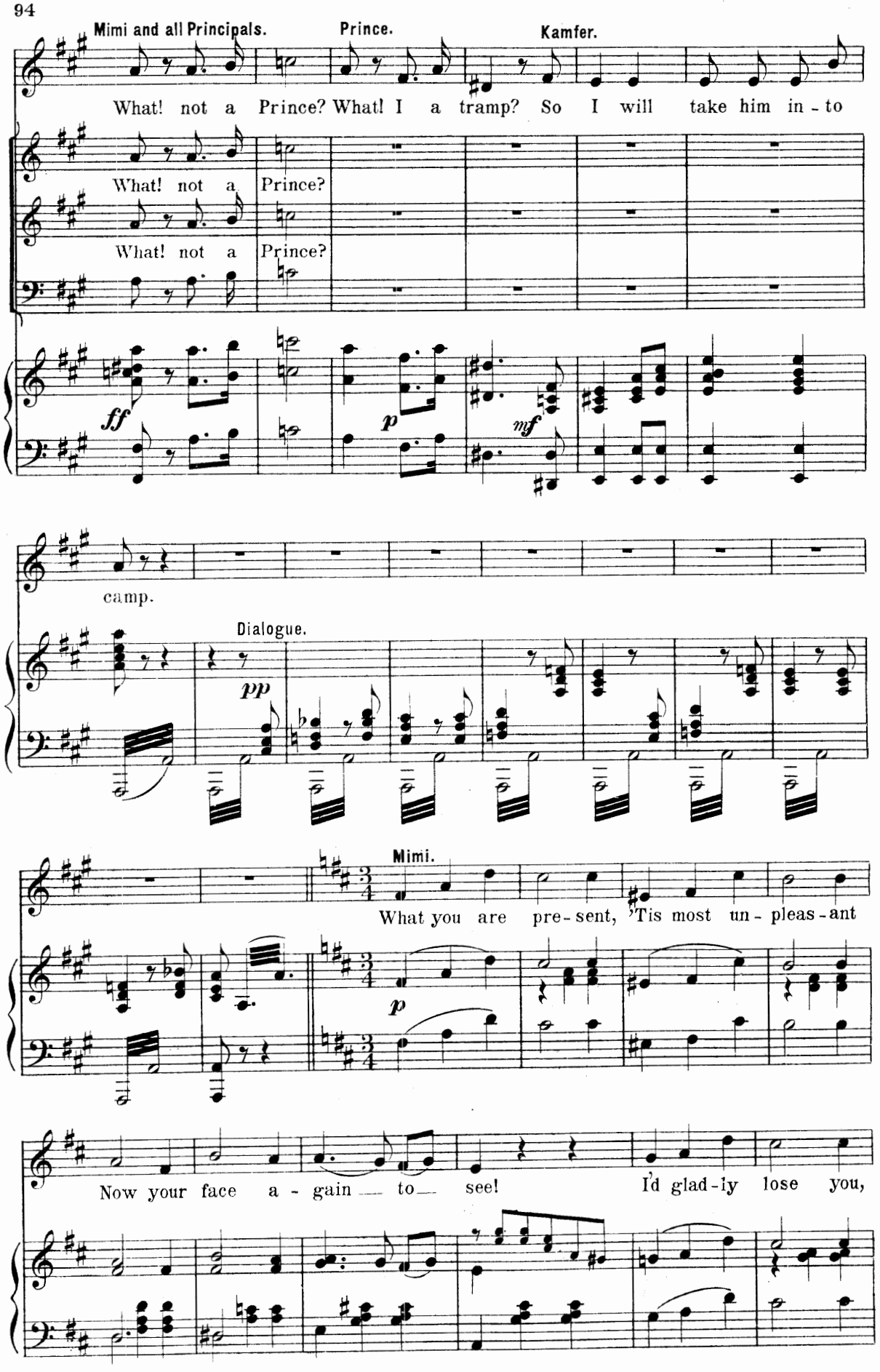

All join with joy in the dance, join in the dance,
all must join the dance, Ah!
all must join the dance, Ah!
All must join the dance, Ha, ha, ha,
all join with joy in the dance, Ha, ha, ha,
All must join in the dance, Ha, ha, ha,
all with joy en - tranc - ing Must find pleas - ure in the
all with joy en - tranc - ing Must find pleas - ure in the

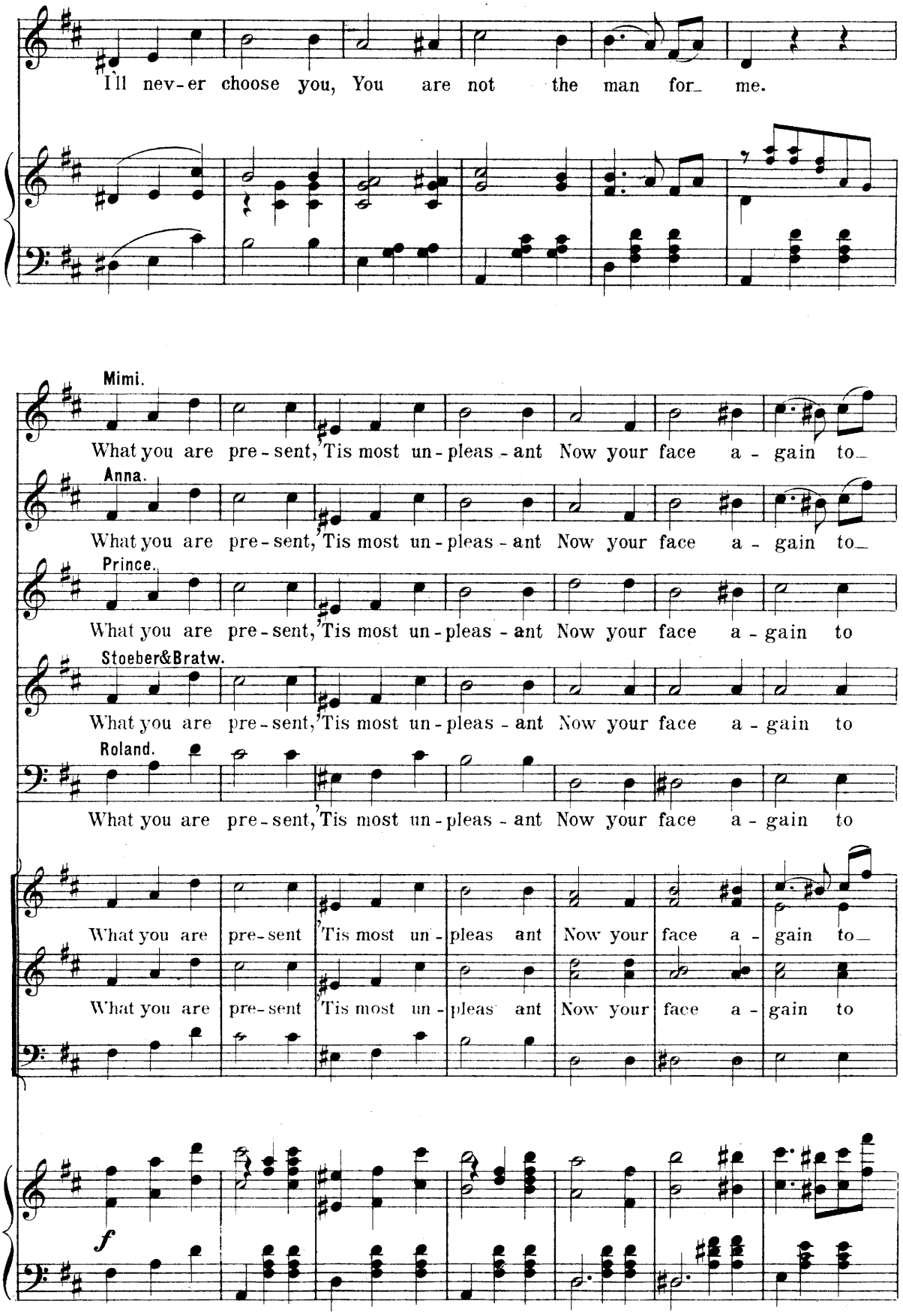

Yes, all will glide a - way, a -
All will glide a - way, will glide a - way; A
All will, glide a - way, will glide a - way; A
Ha, ha, ha, Yes, all will glide a - way, yes a - way, And
Ha, ha, ha, Yes all will glide a - way, And
Ha, ha, ha, None can a waltz with - stand
danc - ing, The waltz en - chant - ing, There is none can with stand, But
danc - ing, The waltz en - chant - ing, There is none can with stand, But

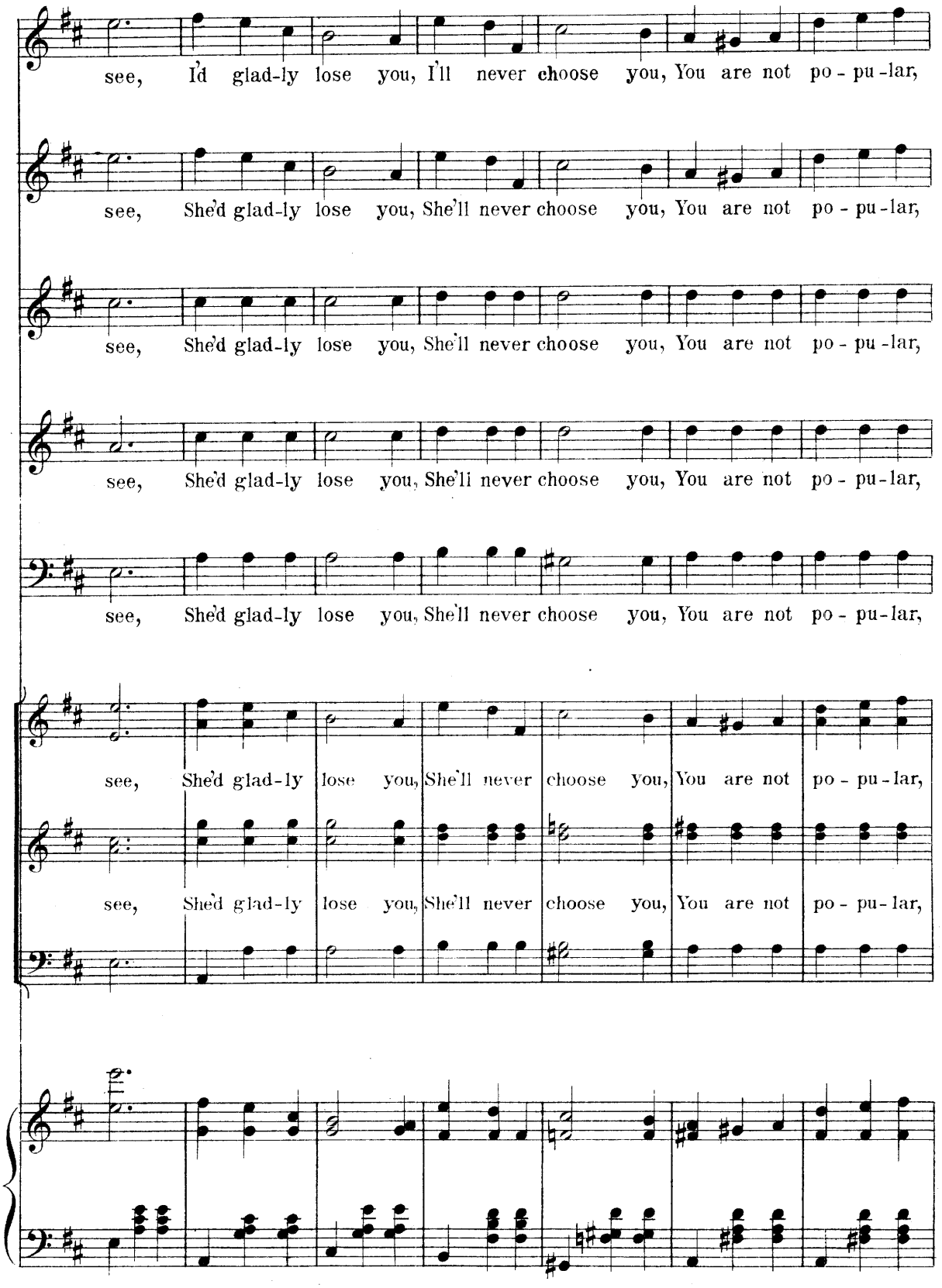

way. For all a - way now are
waltz no one can with - stand. For all a - way now are
waltz no one can e'er with-stand. For all a - way now are
make a ho - li - day, ho - li - day. For all a - way now are
make a ho - li - day. For all a - way now are
Make ho-li - day so gay. For all a - way now are
arm in arm And hand clasped in hand, And all a - way then are
arm in arm And ev - 'ry hand clasped in hand, And all a - way then are

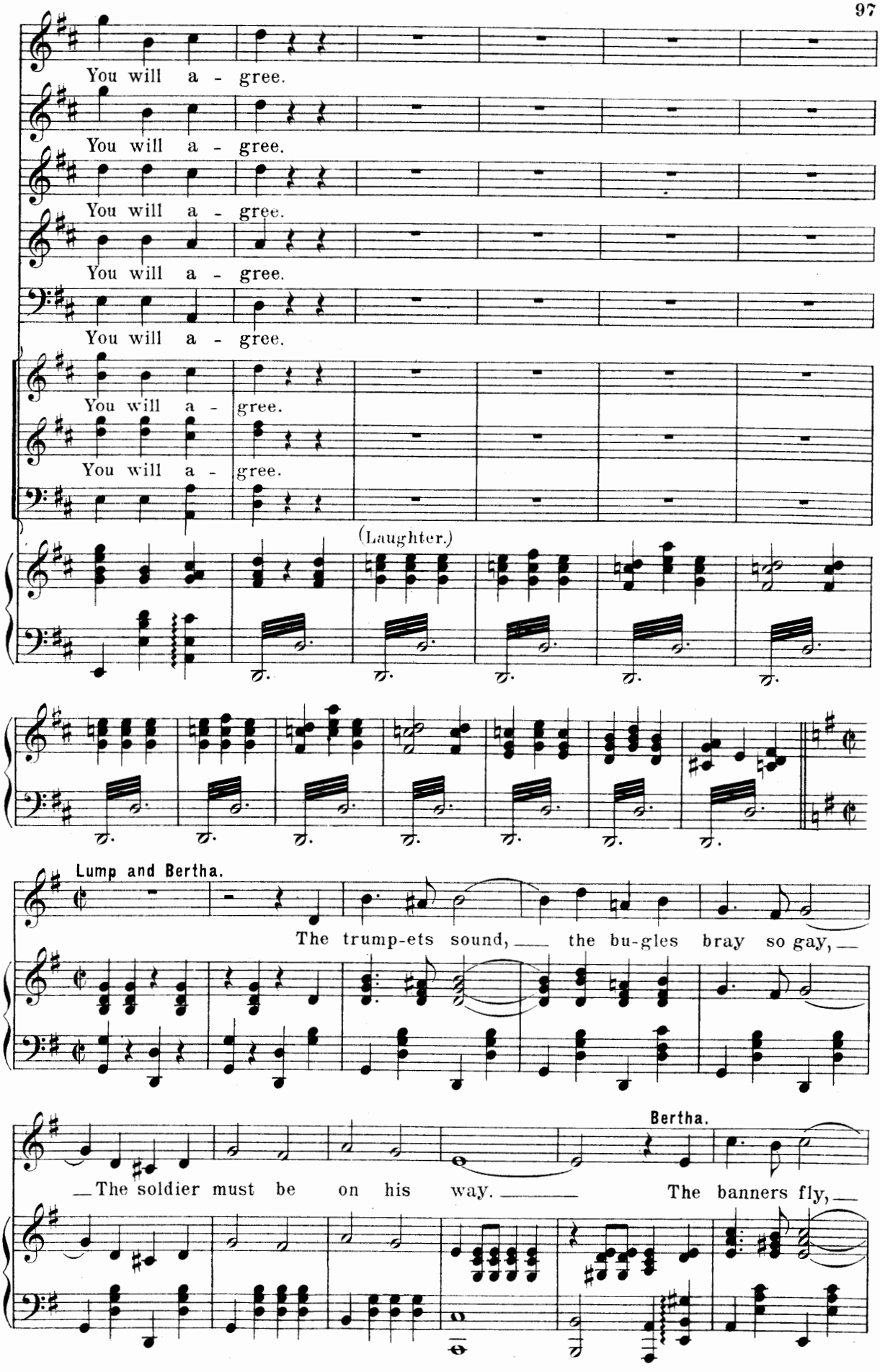

glid - ing To the mu - sic so gay, a - way.
glid - ing To the mu - sic so gay, a - way.
glid - ing To the mu - sic so gay, a - way.
glid - ing To the mu - sic so gay, a - way.
glid - ing To the mu - sic so gay, a - way.
glid - ing To the mu - sic so gay, a - way.
glid - ing To the mu - sic so gay, a - way.
glid - ing To the mu - sic so gay, a - way.

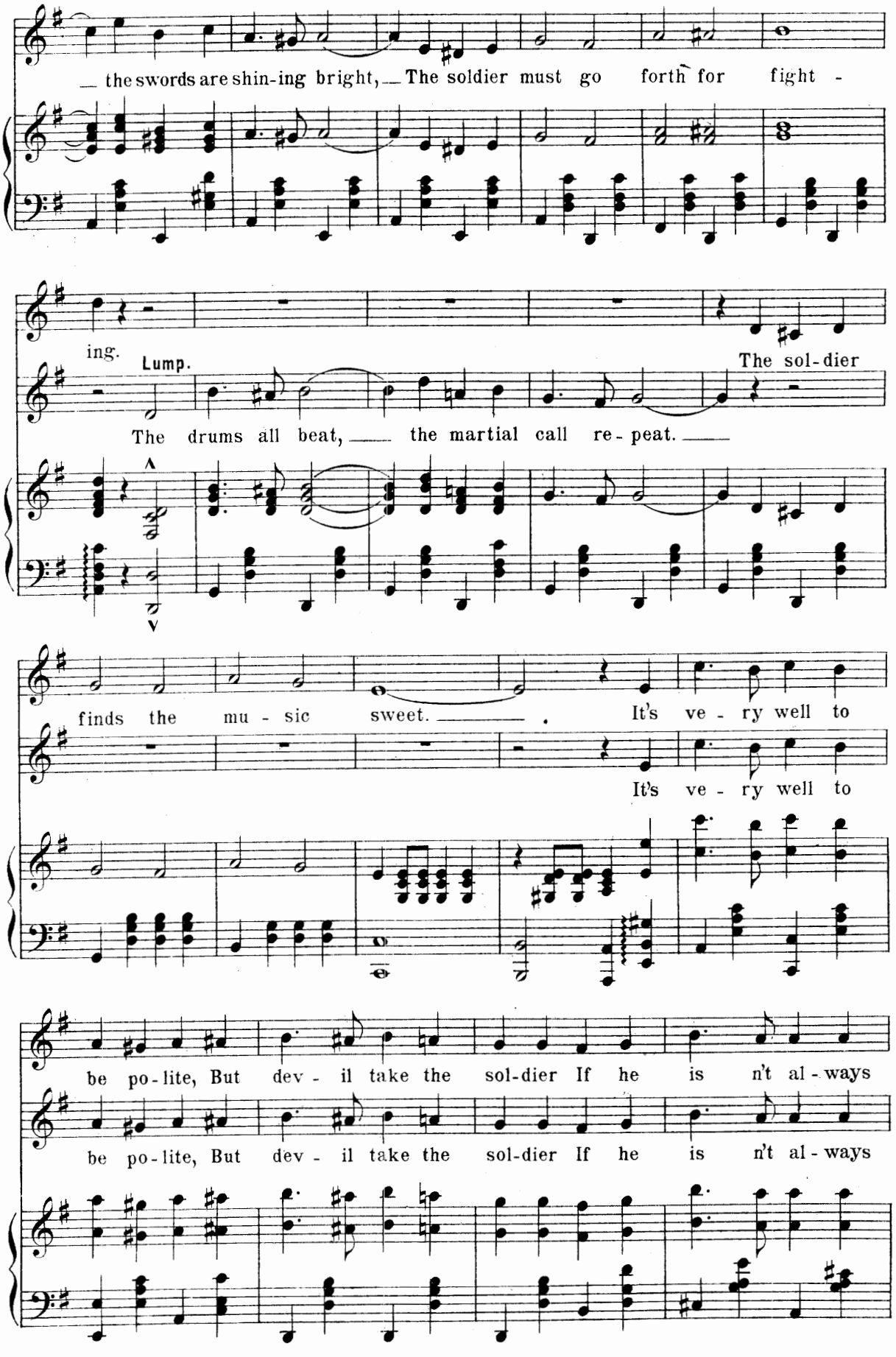

Kamfer.
Stop! I say. I ar - rest that
What's this? You dare in - trude!
What's this? You dare in - trude!
man! He's not a Prince, He's
Prince.
What I? how rude!
just a tramp And so he goes with me, the scamp.

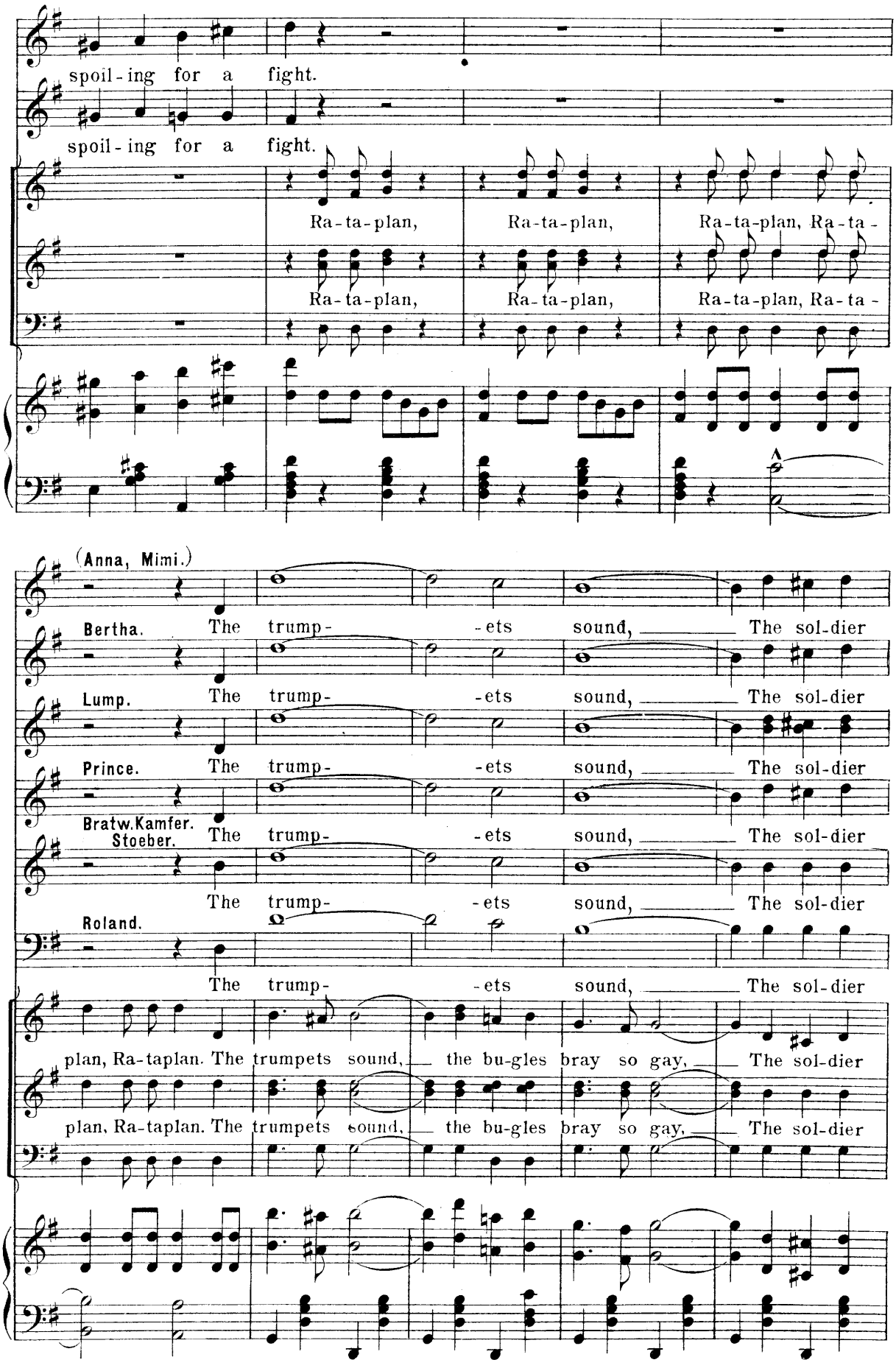

Mimi and all Principals.
Prince.
Kamfer.
What! not a Prince? What! I a tramp? So I will take him in - to
What! not a Prince?
What! not a Prince?
ff
p
mf
camp.
Dialogue.
pp
Mimi.
What you are pre - sent, 'Tis most un - pleas - ant
p
Now your face a - gain — to — see! I'd glad - ly lose you,

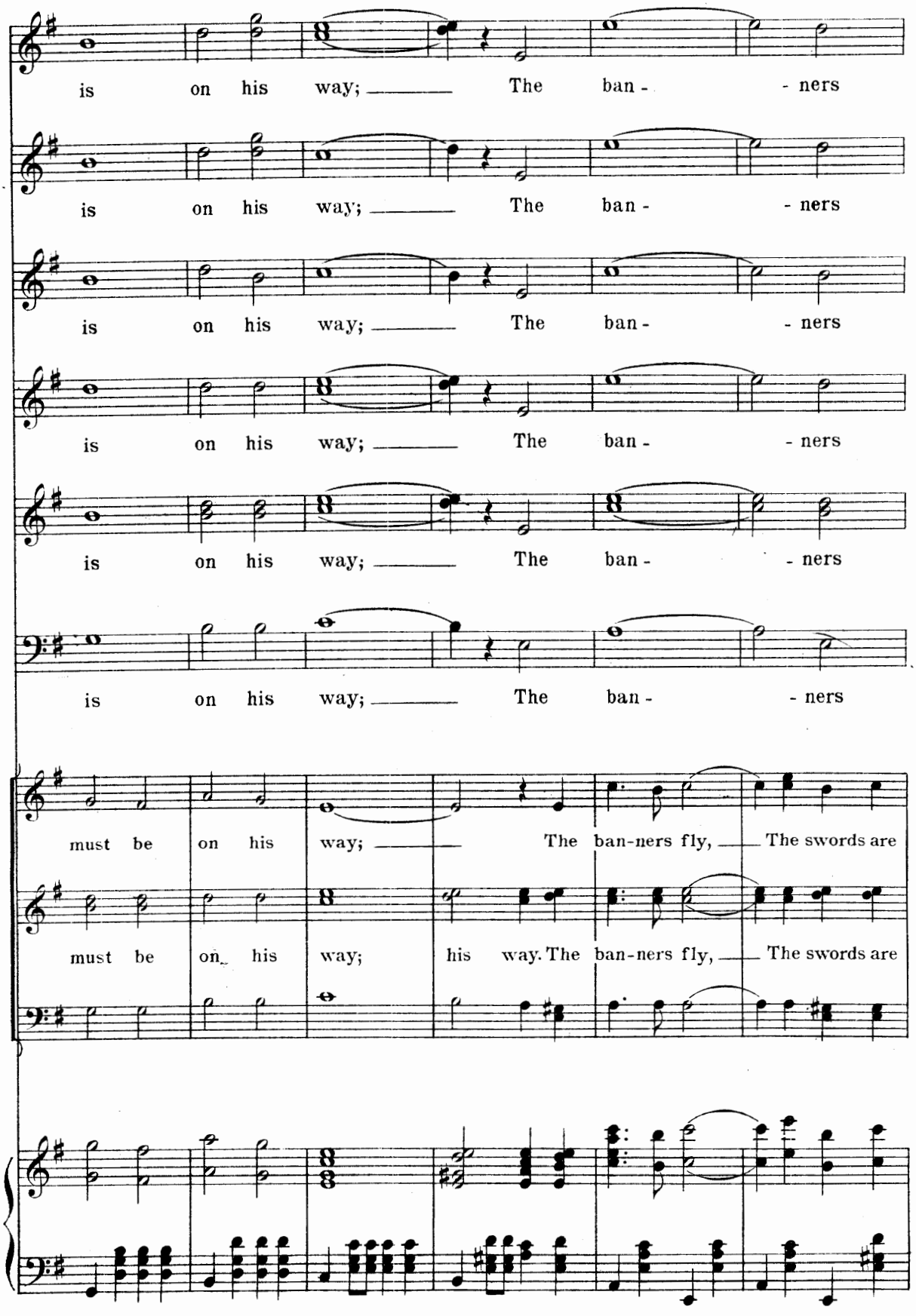

I'll nev-er choose you, You are not the man for me.
Mimi.
What you are pre-sent, Tis most un-pleas-ant Now your face a-gain to
Anna.
What you are pre-sent, Tis most un-pleas-ant Now your face a-gain to
Prince.
What you are pre-sent, Tis most un-pleas-ant Now your face a-gain to
Stoeber&Bratw.
What you are pre-sent, Tis most un-pleas-ant Now your face a-gain to
Roland.
What you are pre-sent, Tis most un-pleas-ant Now your face a-gain to
What you are pre-sent Tis most un-pleas ant Now your face a-gain to
What you are pre-sent Tis most un-pleas ant Now your face a-gain to
f

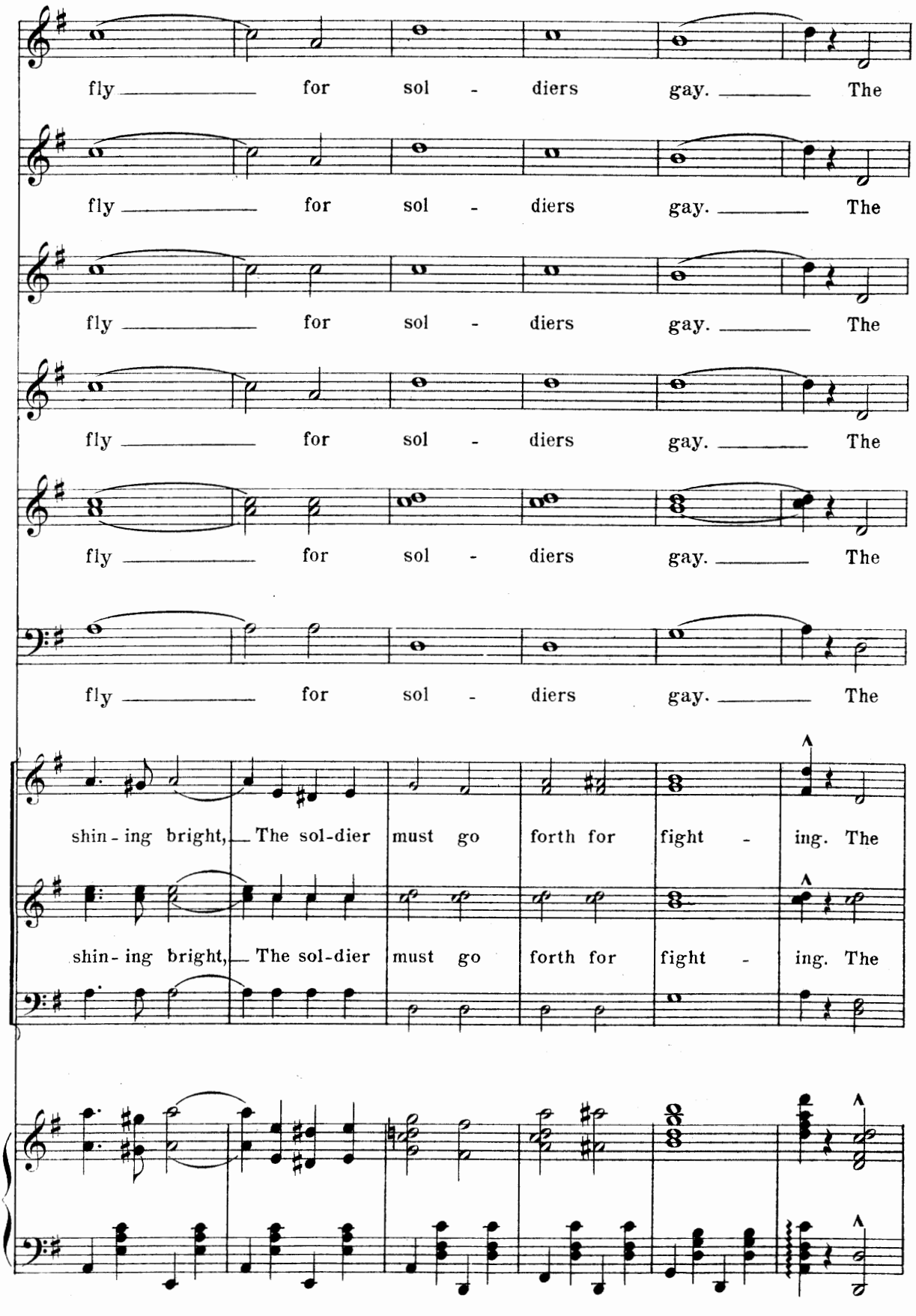

see, I'd glad-ly lose you, I'll never choose you, You are not po - pu - lar,
see, She'd glad-ly lose you, She'll never choose you, You are not po - pu - lar,
see, She'd glad-ly lose you, She'll never choose you, You are not po - pu - lar,
see, She'd glad-ly lose you, She'll never choose you, You are not po - pu - lar,
see, She'd glad-ly lose you, She'll never choose you, You are not po - pu - lar,
see, She'd glad-ly lose you, She'll never choose you, You are not po - pu - lar,
see, She'd glad-ly lose you, She'll never choose you, You are not po - pu - lar,

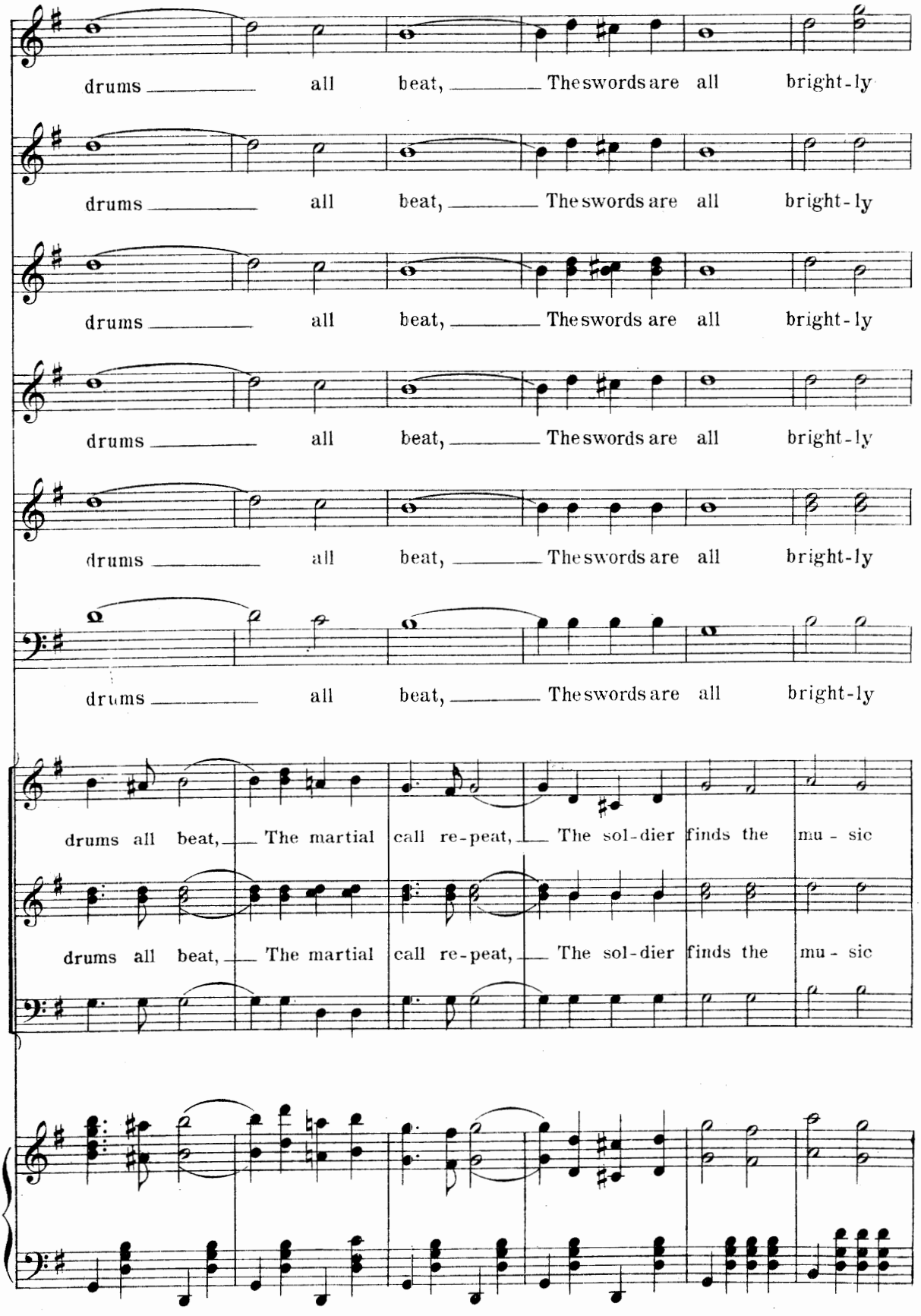

You will a - gree.
You will a - gree.
You will a - gree.
You will a - gree.
You will a - gree.
You will a - gree.
You will a - gree.
(Laughter.)
Lump and Bertha.
The trump-ets sound, the bu-gles bray so gay,
Bertha.
The soldier must be on his way.
The banners fly,

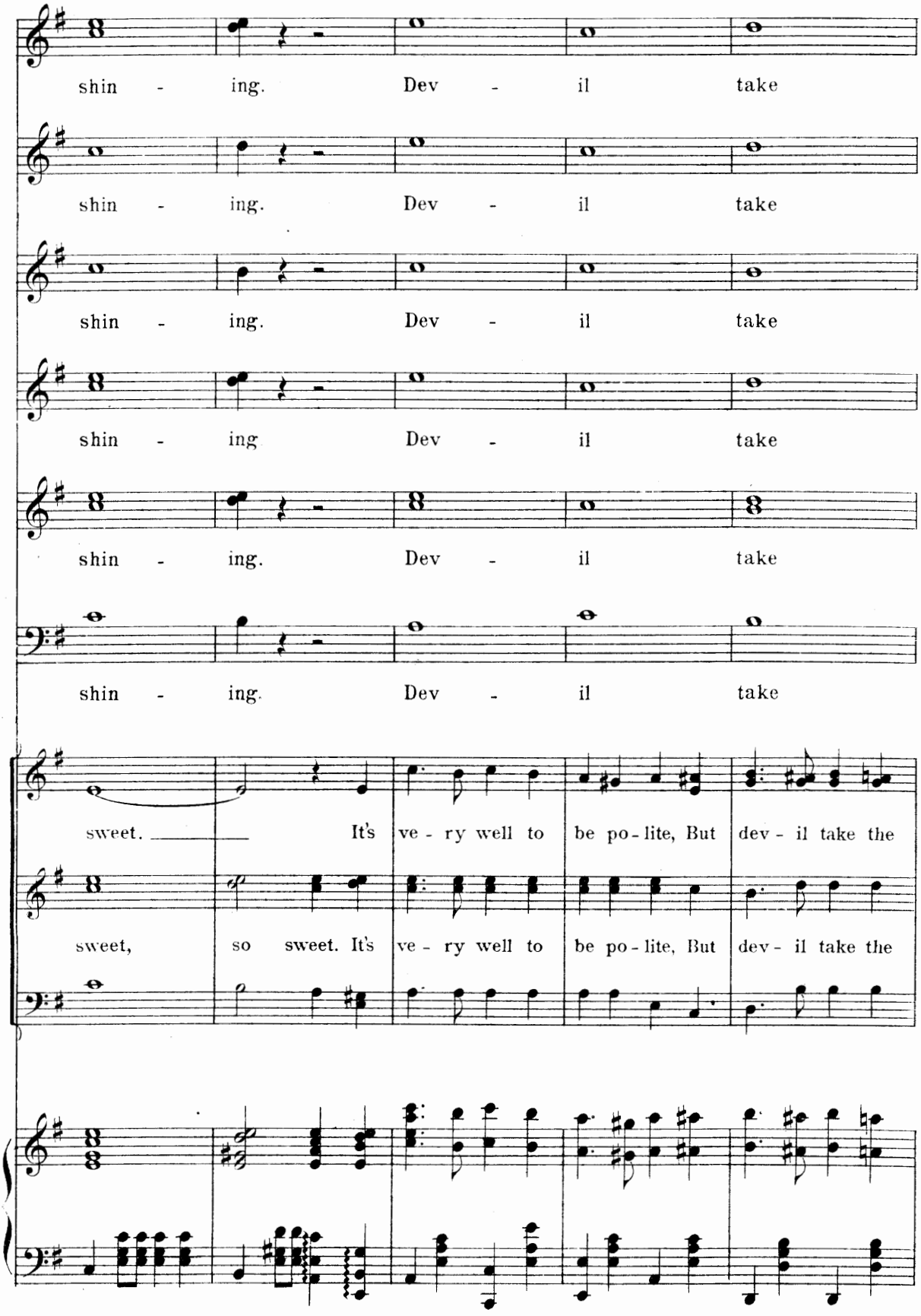

the swords are shin-ing bright, The soldier must go forth for fight -
ing.
Lump.
The sol-dier
The drums all beat, the martial call re-peat.
finds the mu-sic sweet.
It's ve-ry well to
It's ve-ry well to
be po-lite, But dev-il take the sol-dier If he is n't al-ways
be po-lite, But dev-il take the sol-dier If he is n't al-ways

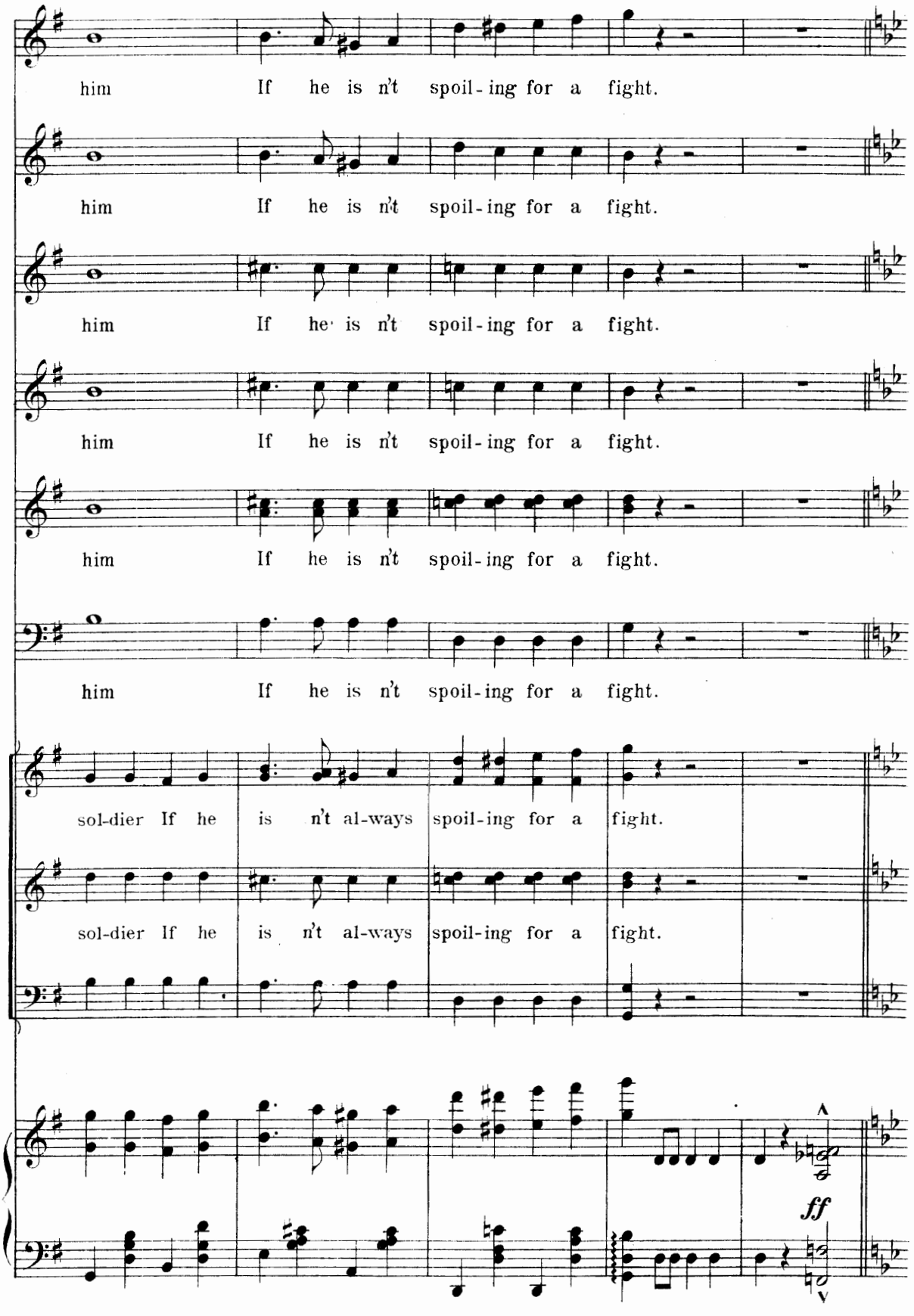

spoil-ing for a fight.
spoil-ing for a fight.
Ra-ta-plan, Ra-ta-plan, Ra-ta-plan, Ra-ta-
Ra-ta-plan, Ra-ta-plan, Ra-ta-plan, Ra-ta-
(Anna, Mimi.)
Bertha. The trump- -ets sound, The sol-dier
Lump. The trump- -ets sound, The sol-dier
Prince. The trump- -ets sound, The sol-dier
Bratw. Kamfer. Stoeber. The trump- -ets sound, The sol-dier
The trump- -ets sound, The sol-dier
Roland.
The trump- -ets sound, The sol-dier
plan, Ra-taplan. The trumpets sound, the bu-gles bray so gay, The sol-dier
plan, Ra-taplan. The trumpets sound, the bu-gles bray so gay, The sol-dier


is on his way; The ban - - ners
is on his way; The ban - - ners
is on his way; The ban - - ners
is on his way; The ban - - ners
is on his way; The ban - - ners
is on his way; The ban - - ners
must be on his way; The ban-ners fly, The swords are
must be on his way; his way. The ban-ners fly, The swords are


fly for sol - diers gay. The
fly for sol - diers gay. The
fly for sol - diers gay. The
fly for sol - diers gay. The
fly for sol - diers gay. The
fly for sol - diers gay. The
shin - ing bright, The sol-dier must go forth for fight - ing. The
shin - ing bright, The sol-dier must go forth for fight - ing. The


drums all beat, The swords are all bright-ly
drums all beat, The swords are all bright-ly
drums all beat, The swords are all bright-ly
drums all beat, The swords are all bright-ly
drums all beat, The swords are all bright-ly
drums all beat, The swords are all bright-ly
drums all beat, The martial call re-peat, The sol-dier finds the mu - sic
drums all beat, The martial call re-peat, The sol-dier finds the mu - sic


shin - ing. Dev - il take
shin - ing. Dev - il take
shin - ing. Dev - il take
shin - ing Dev - il take
shin - ing. Dev - il take
shin - ing. Dev - il take
sweet. It's ve - ry well to be po - lite, But dev - il take the
sweet, so sweet. It's ve - ry well to be po - lite, But dev - il take the


him If he is n't spoil-ing for a fight.
him If he is n't spoil-ing for a fight.
him If he is n't spoil-ing for a fight.
him If he is n't spoil-ing for a fight.
him If he is n't spoil-ing for a fight.
him If he is n't spoil-ing for a fight.
sol-dier If he is n't al-ways spoil-ing for a fight.
sol-dier If he is n't al-ways spoil-ing for a fight.
ff

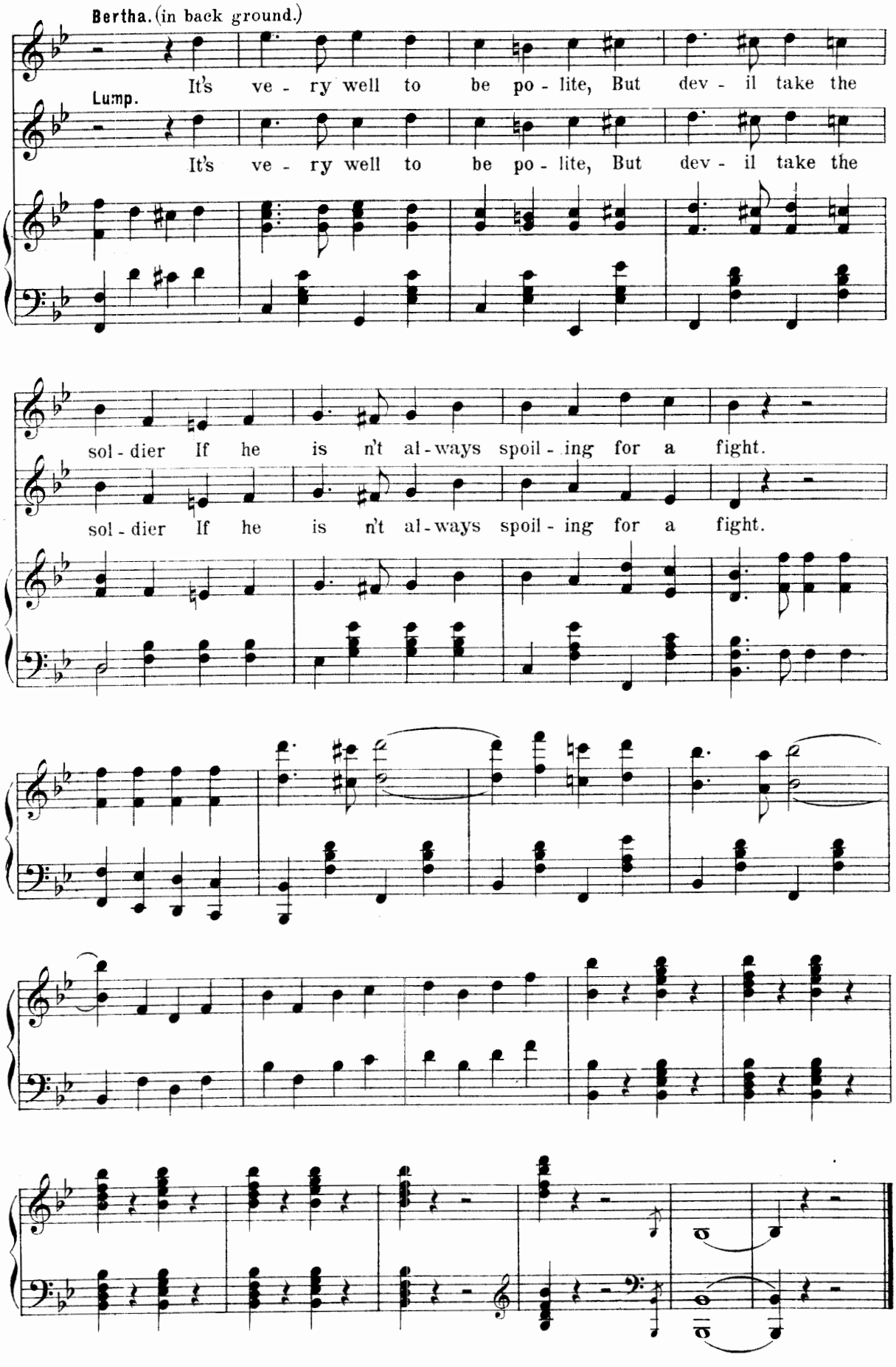
Dialogue.

pp

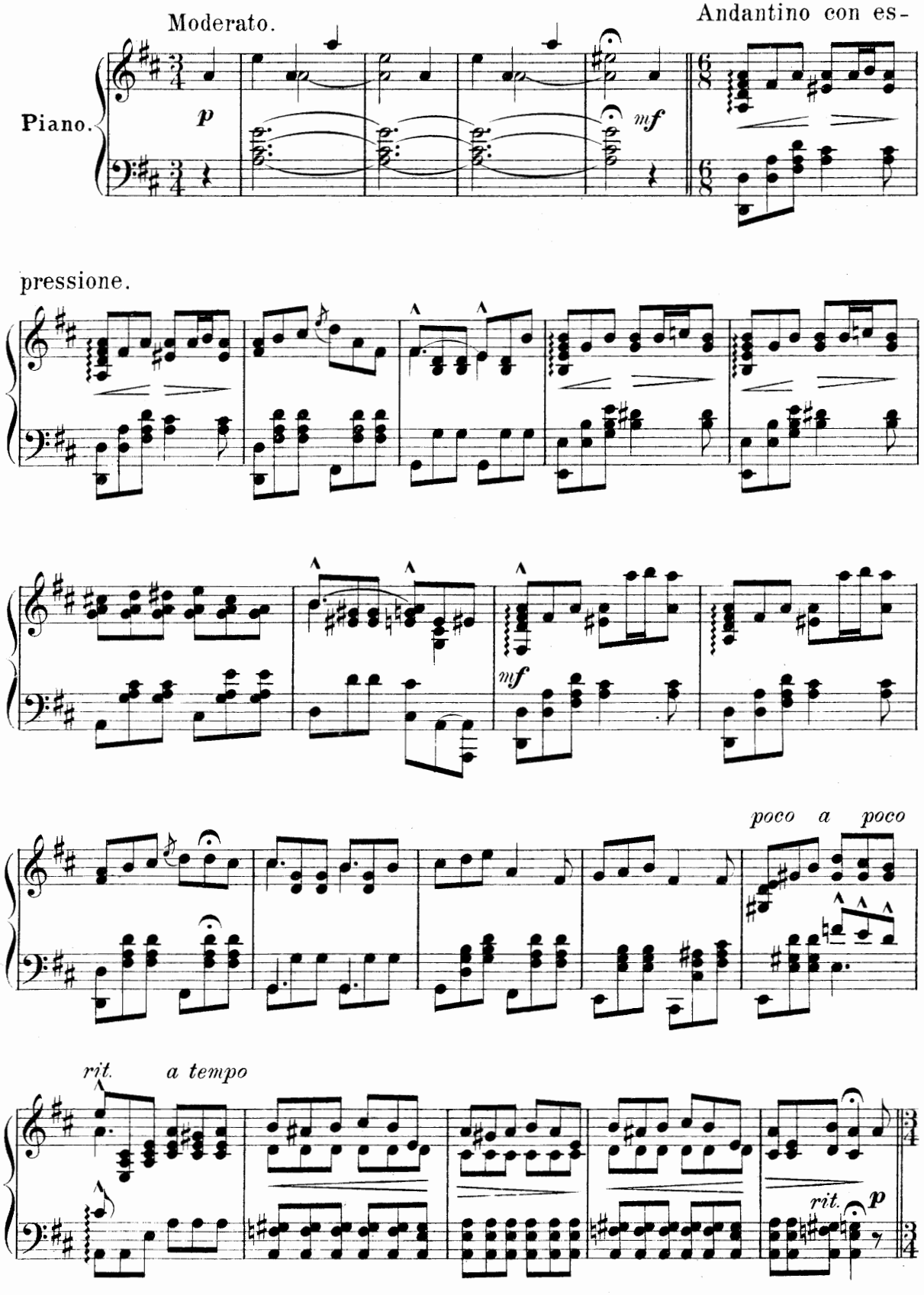
pp

Rudi and Muki put their heads out of the window of the hotel shouting: Here, Here, Where are our uniforms.

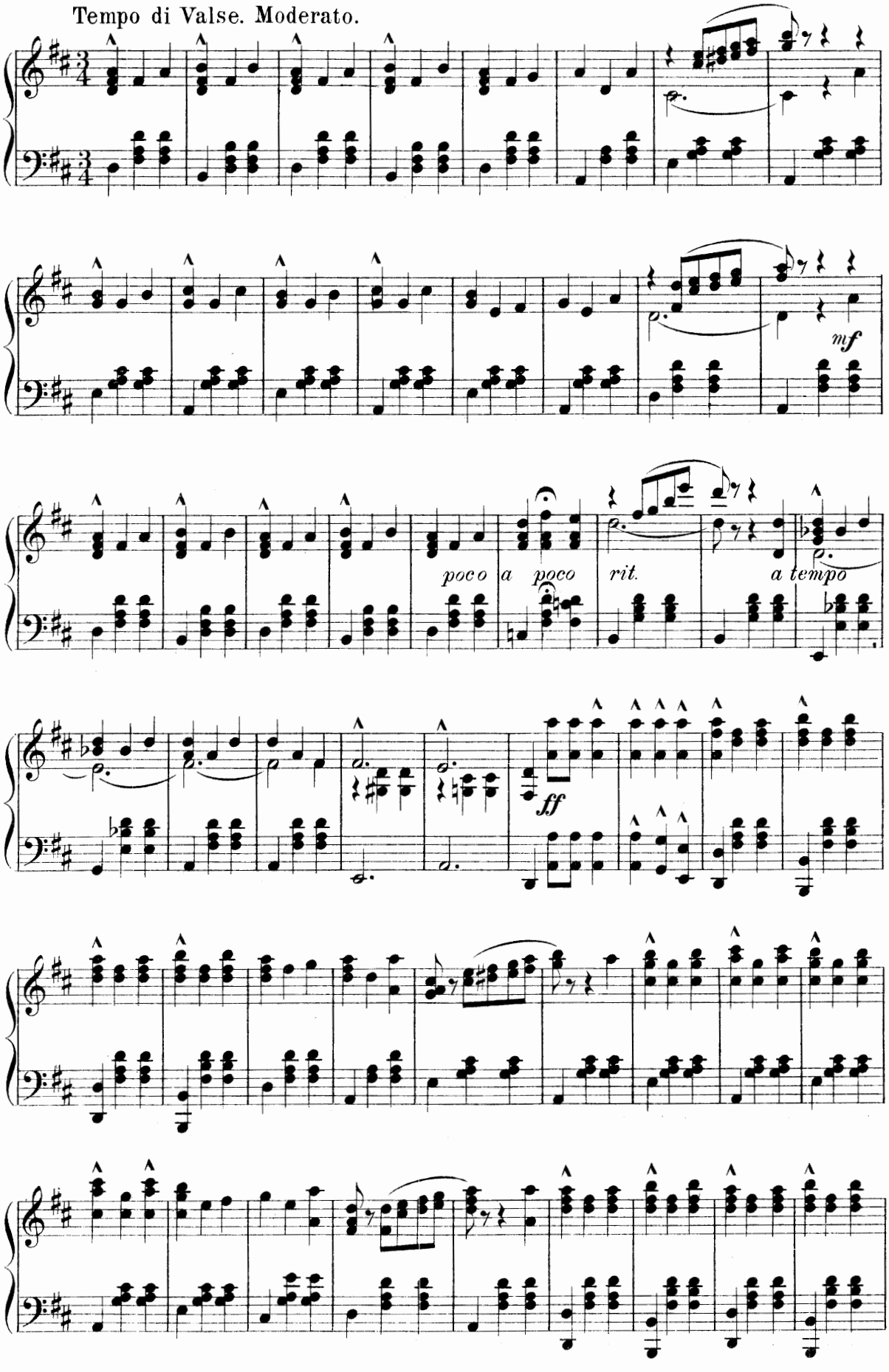
All turn and burst out laughing.

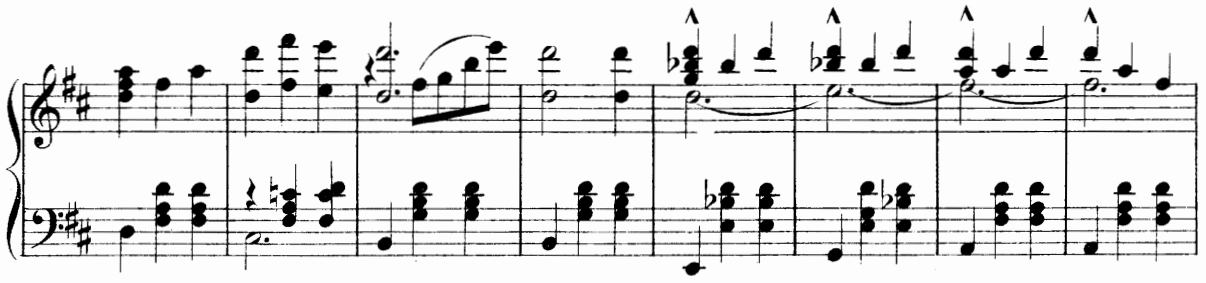

Bertha. (in back ground.)
It's ve - ry well to be po - lite, But dev - il take the
Lump.
It's ve - ry well to be po - lite, But dev - il take the
sol - dier If he is n't al - ways spoil - ing for a fight.
sol - dier If he is n't al - ways spoil - ing for a fight.

Prelude. Act II.

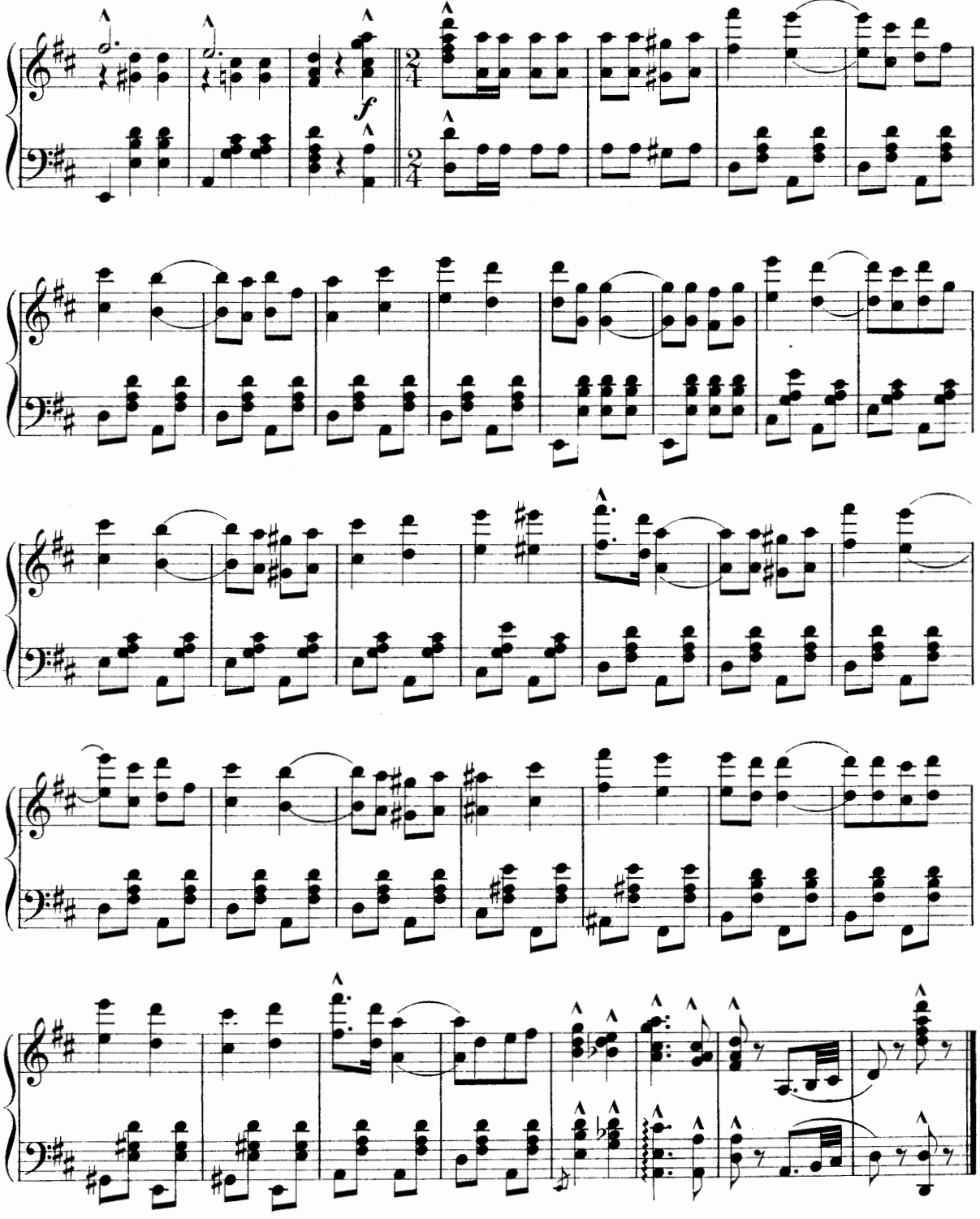


Tempo di Valse. Moderato.



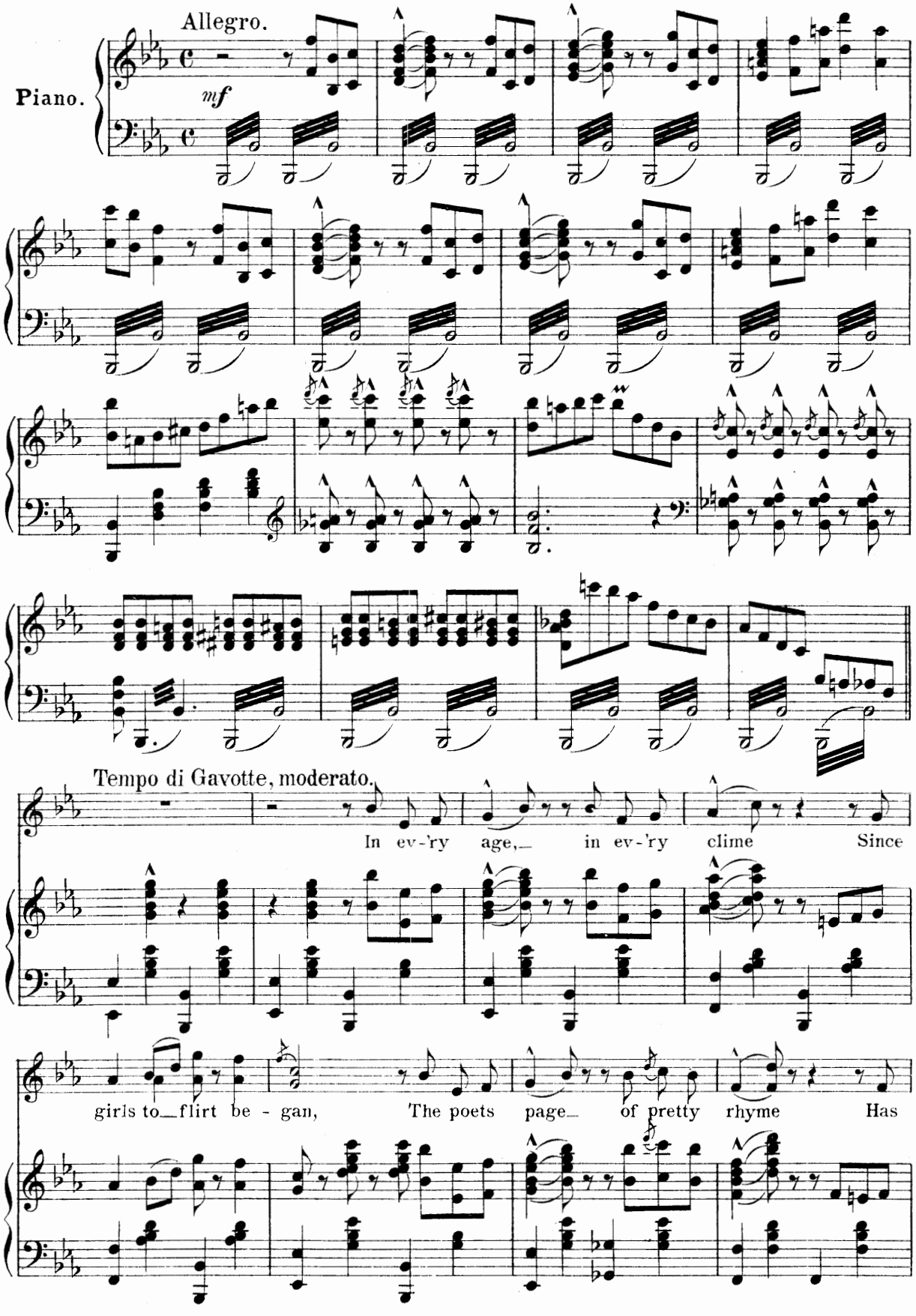


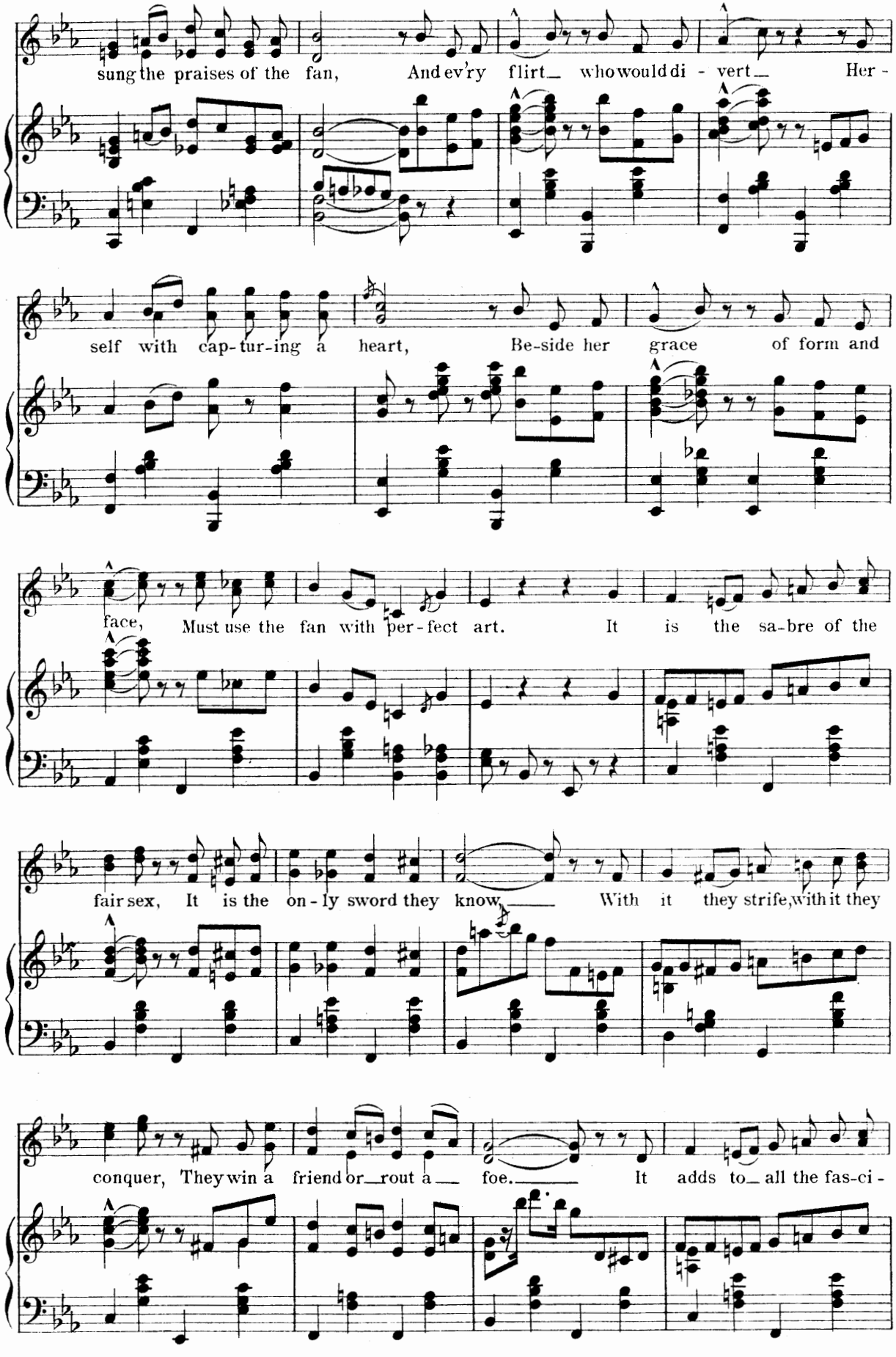
Tempo di Marcia.

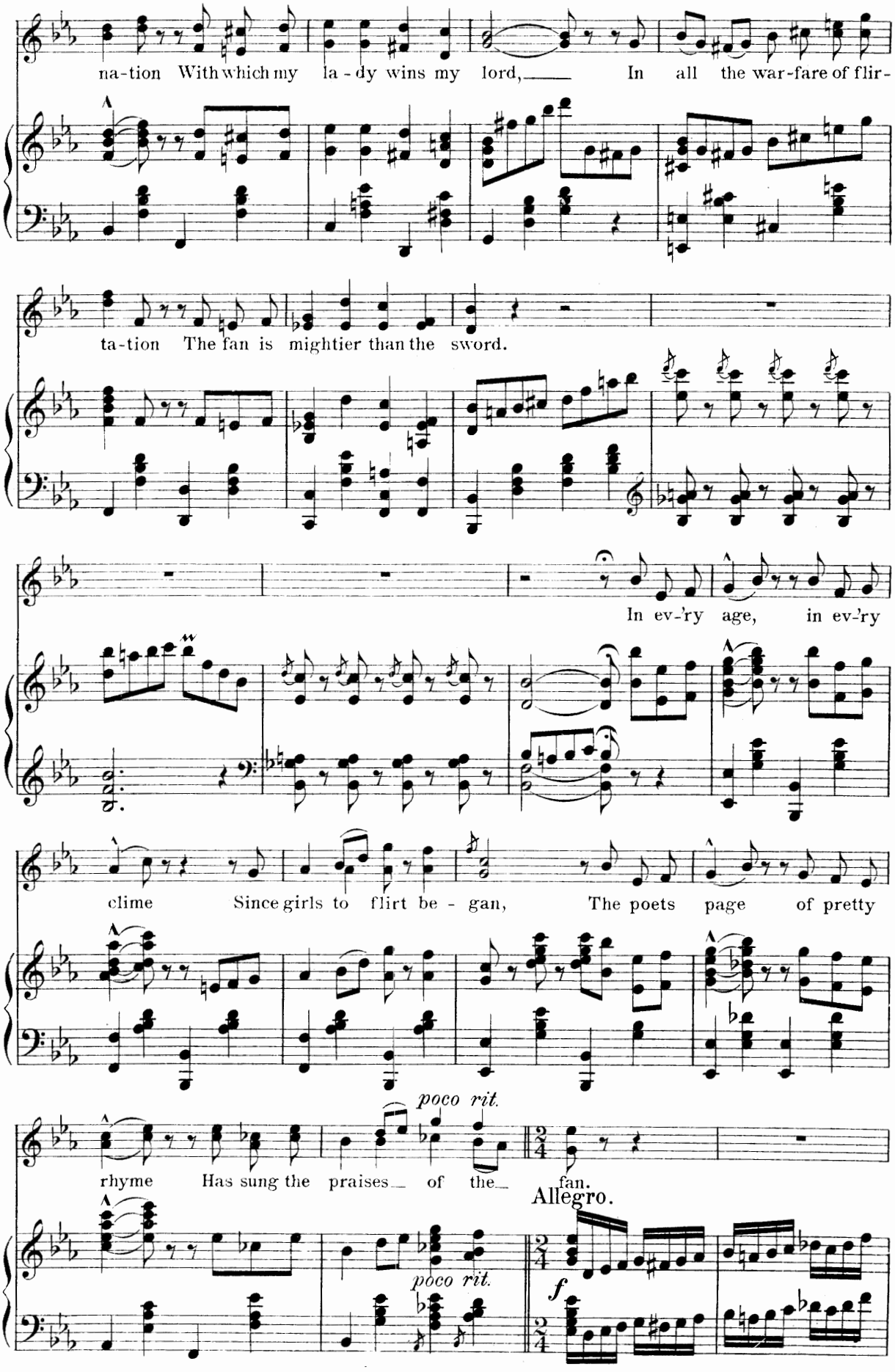


Act II.

Nº 13. Opening Ensemble and Ballet.




sung the praises of the fan, And ev'ry flirt who would di - vert Her -
self with cap-tur-ing a heart, Be-side her grace of form and
face, Must use the fan with per-fect art. It is the sa-bre of the
fair sex, It is the on - ly sword they know, With it they strife, with it they
conquer, They win a friend or rout a foe. It adds to all the fas-ci -


na-tion With which my la-dy wins my lord, In all the war-fare of flir-
ta-tion The fan is mightier than the sword.
In ev-'ry age, in ev-'ry
clime Since girls to flirt be-gan, The poets page of pretty
poco rit.
rhyme Has sung the praises of the fan.
Allegro.
poco rit.
f

(Japanese girls run on.)

Allegretto.

mf

Here is the fan of the cute lit-tle Gei-sha kind that goes with Ki-

p

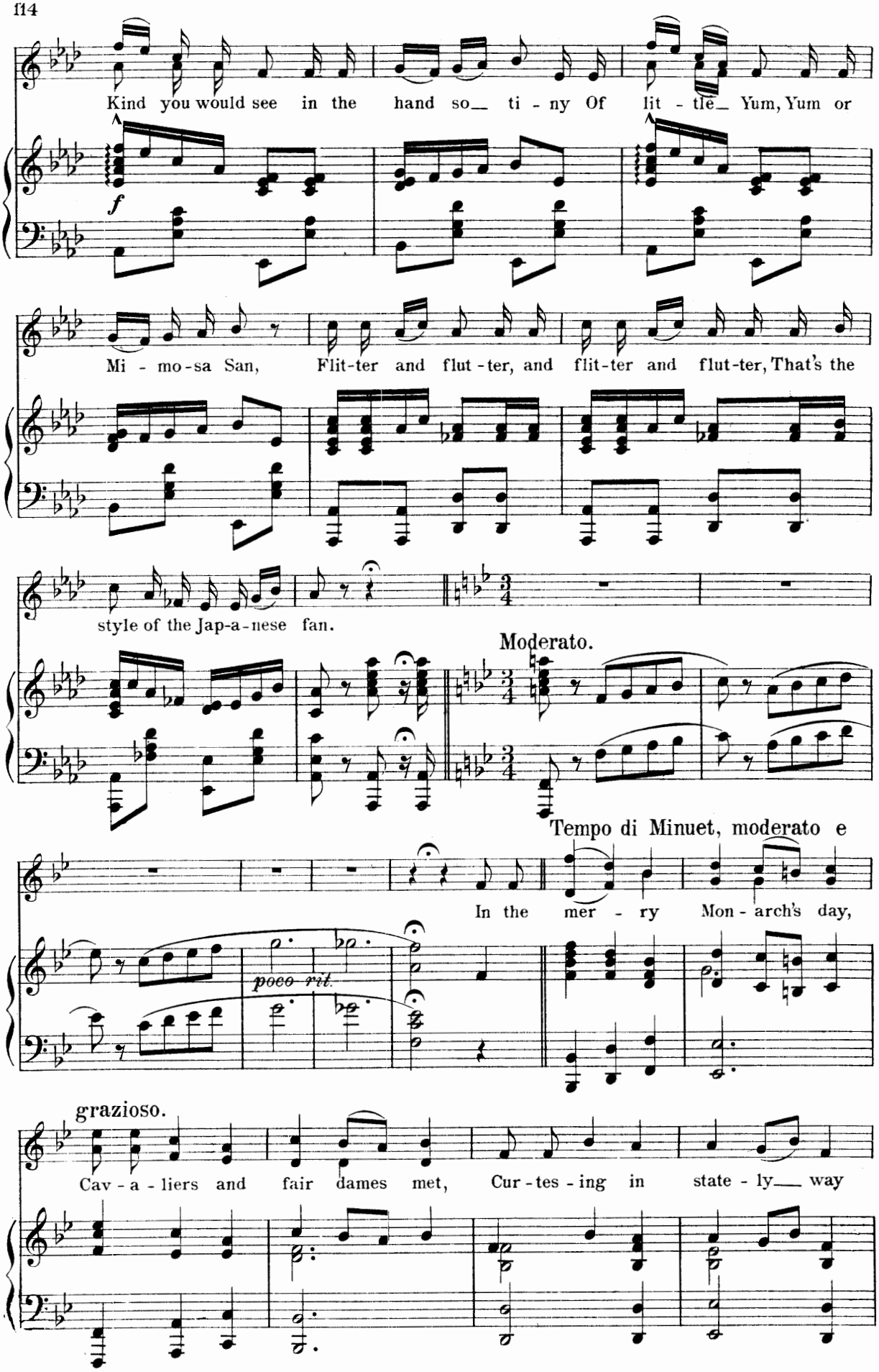
mo-no and each Opening, clos-ing, flut-ter-ing, posing, With it make a Me-li-can

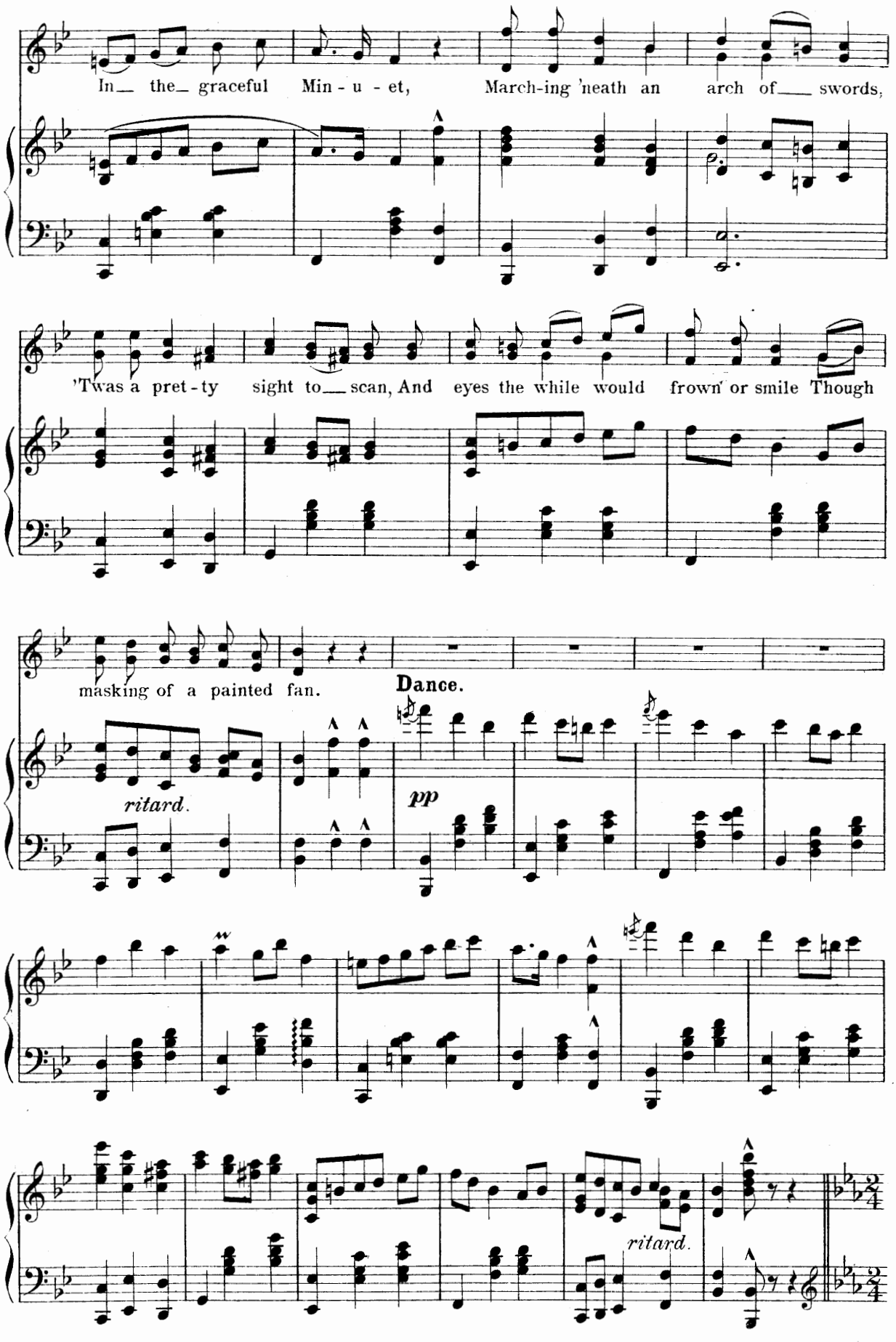
mash.

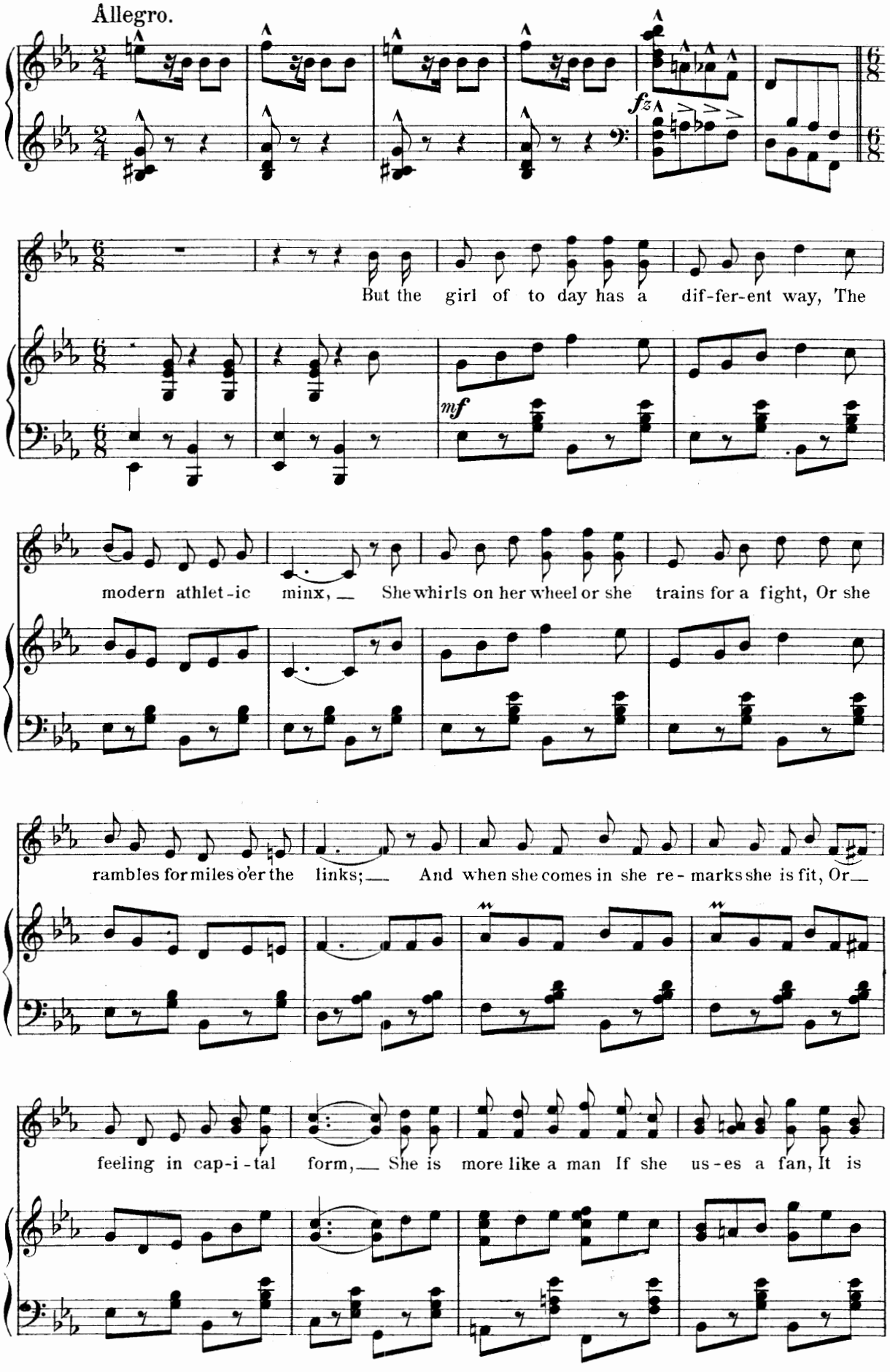
f

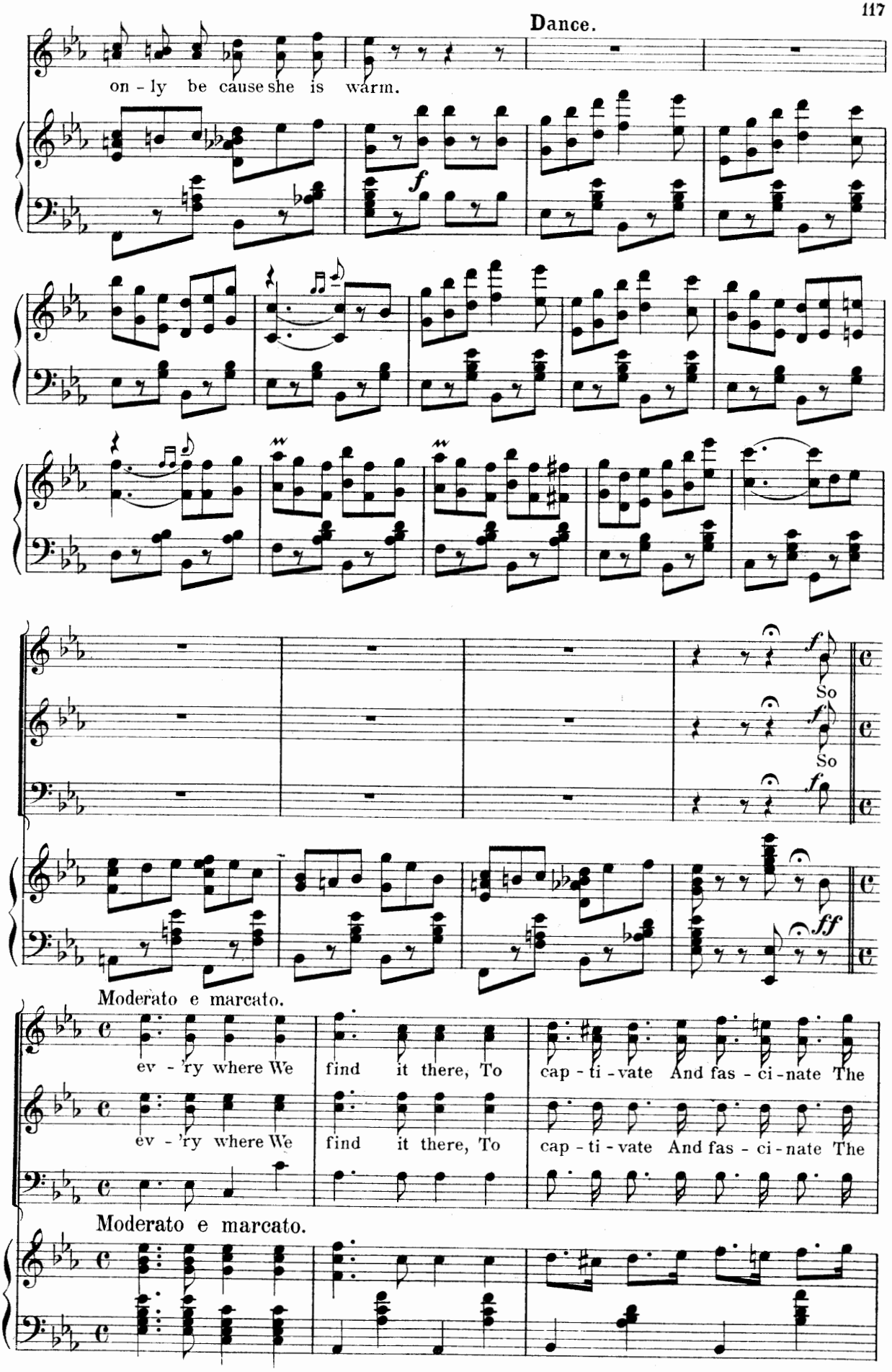
m.d.

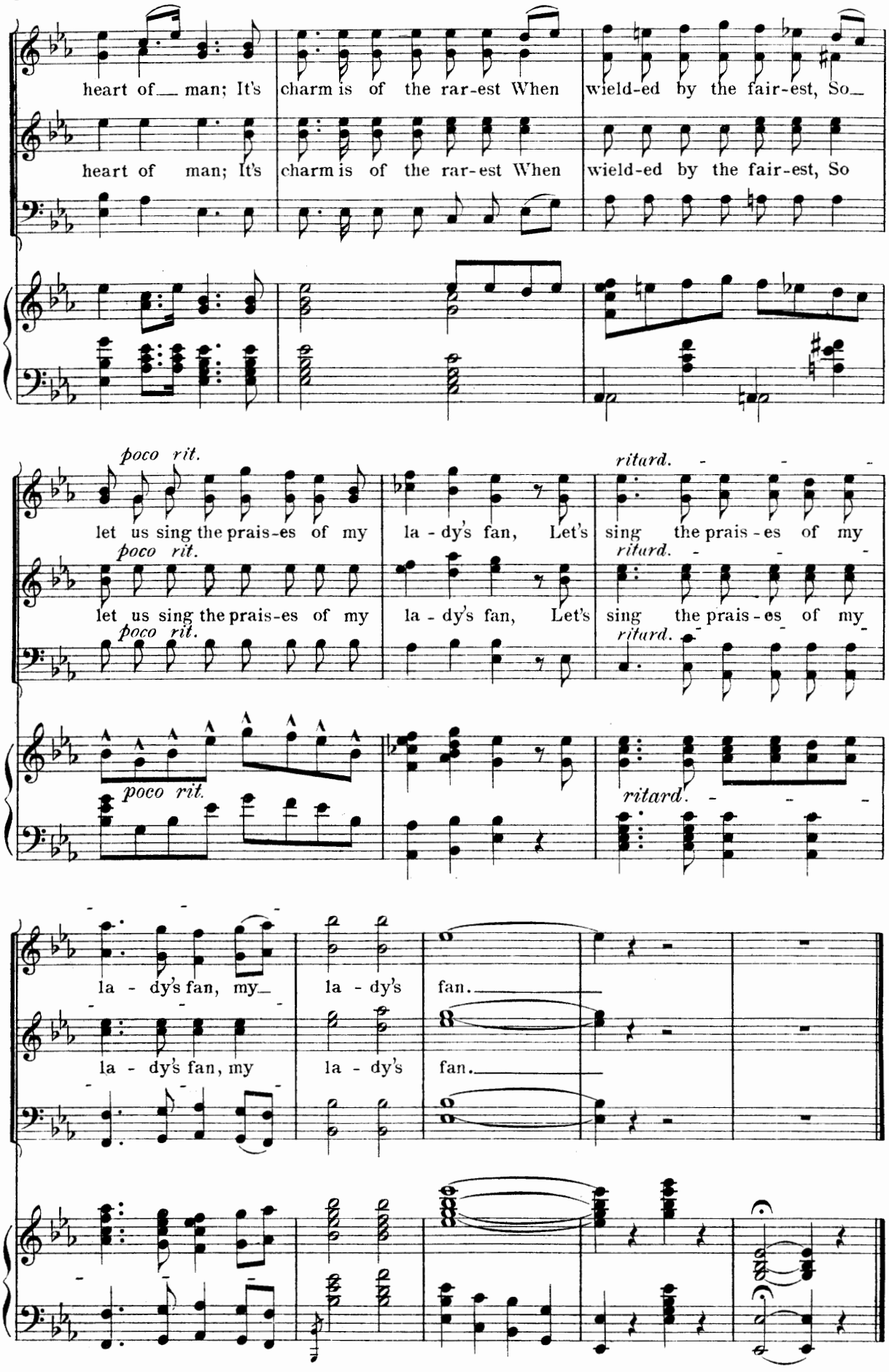
m.g.


Kind you would see in the hand so__ ti - ny Of lit - tle__ Yum, Yum or
f
Mi - mo-sa San, Flit-ter and flut - ter, and flit-ter and flut-ter, That's the
style of the Jap-a-nese fan.
Moderato.
Tempo di Minuet, moderato e
In the mer - ry Mon - arch's day,
poco rit.
grazioso.
Cav - a - liers and fair dames met, Cur - tes - ing in state - ly__ way


In the graceful Min - u - et, March-ing 'neath an arch of swords,
'Twas a pret - ty sight to scan, And eyes the while would frown or smile Though
masking of a painted fan.
Dance.
ritard.
pp
ritard.

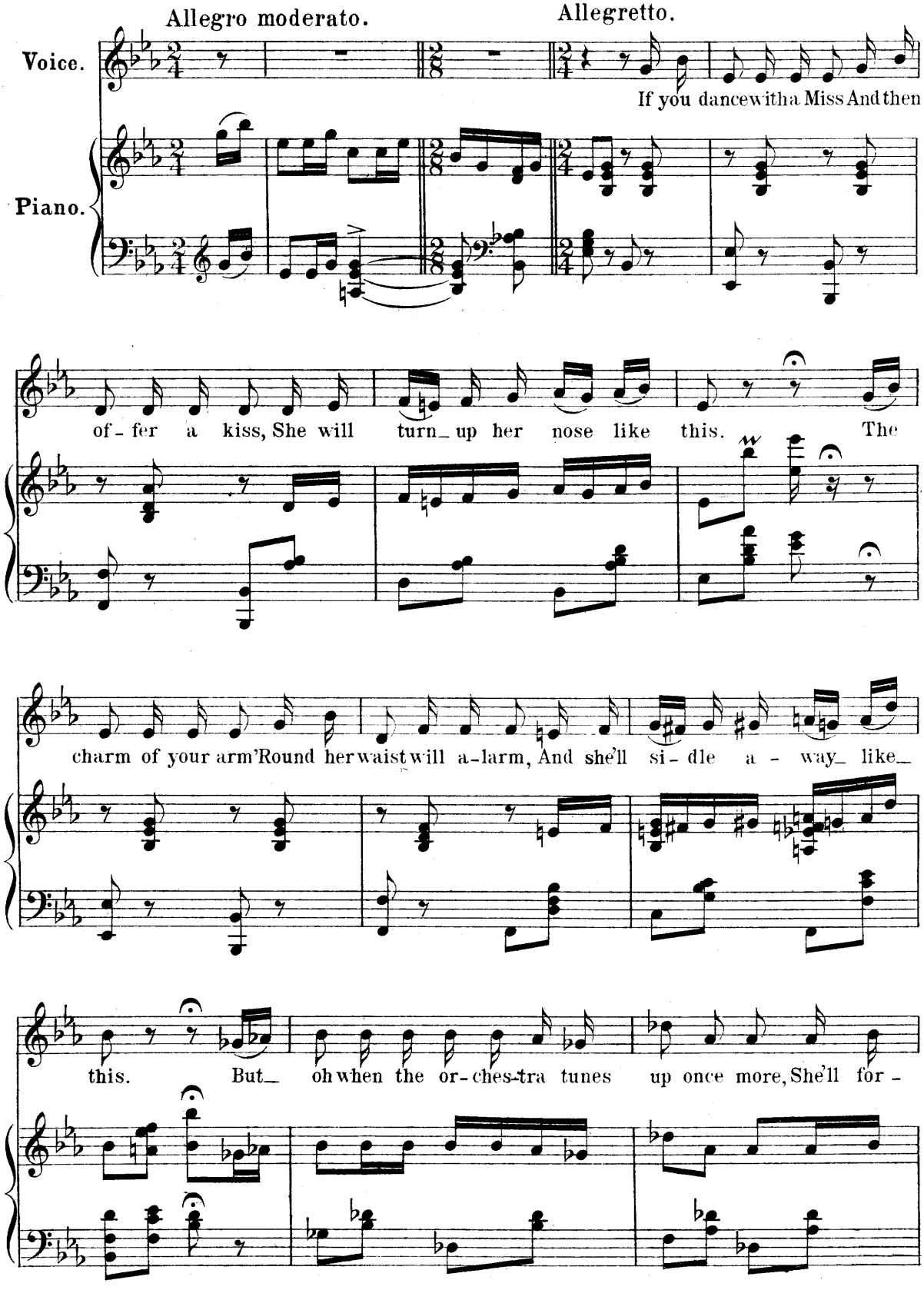

Allegro.
fz
But the girl of to day has a dif-fer-ent way, The
mf
modern athlet-ic minx, — She whirls on her wheel or she trains for a fight, Or she
rambles for miles o'er the links; — And when she comes in she re-marks she is fit, Or —
feeling in cap-i-tal form, — She is more like a man If she us-es a fan, It is

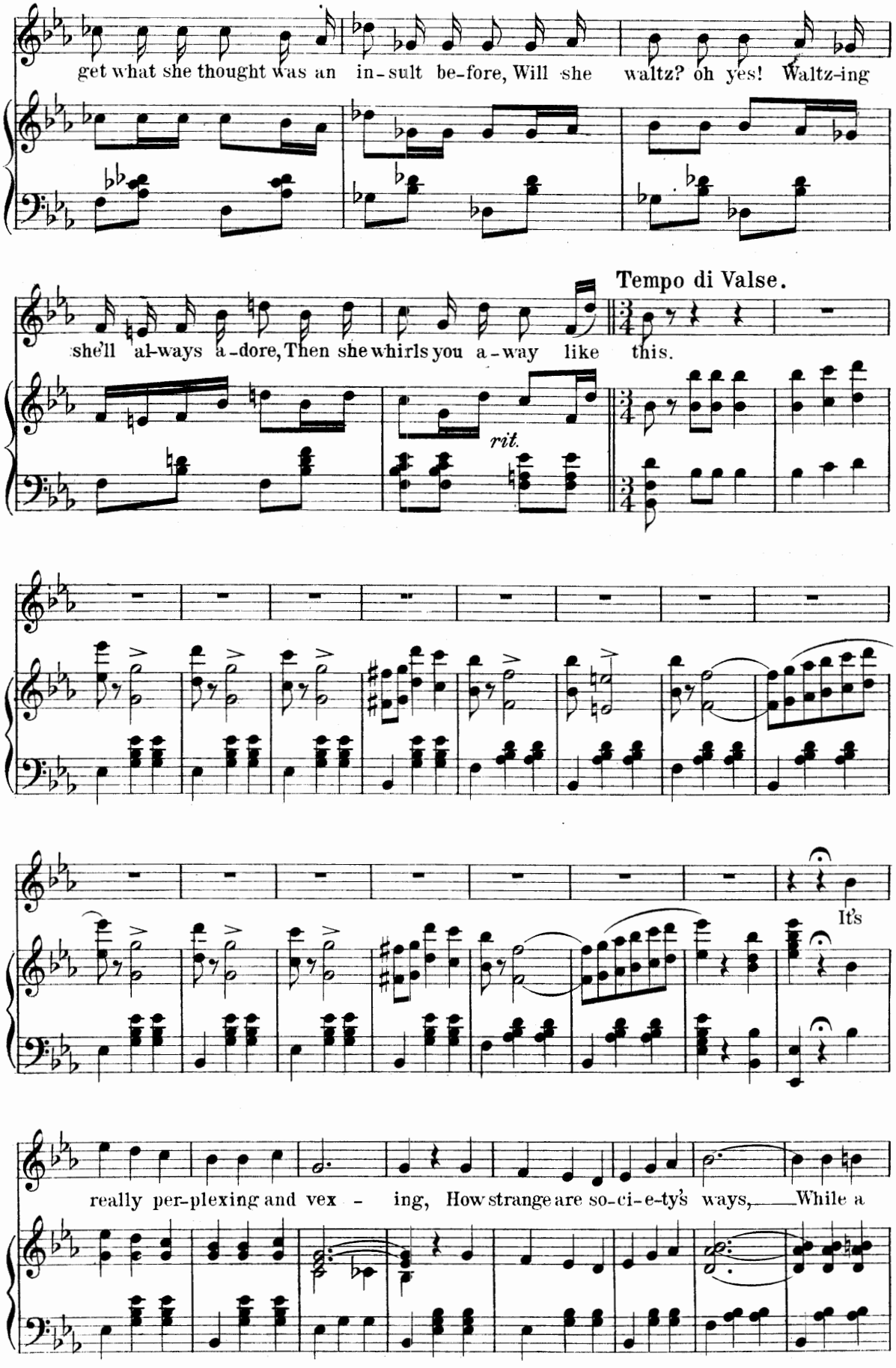

Dance.
on - ly be cause she is warm.
So
So
Moderato e marcato.
ev - 'ry where We find it there, To cap - ti - vate And fas - ci - nate The
ev - 'ry where We find it there, To cap - ti - vate And fas - ci - nate The
Moderato e marcato.

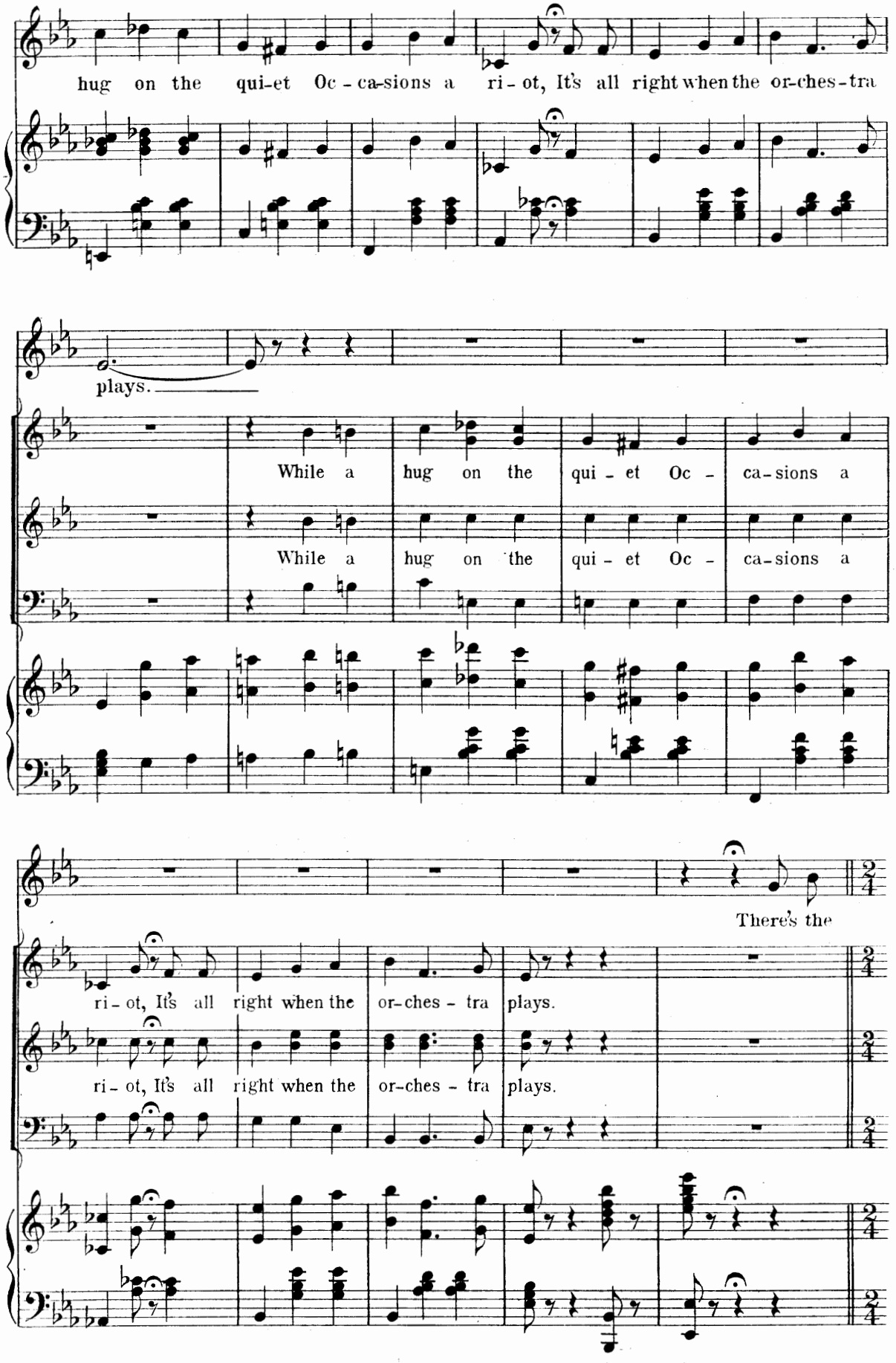

heart of man; It's charm is of the rar-est When wield-ed by the fair-est, So
heart of man; It's charm is of the rar-est When wield-ed by the fair-est, So
poco rit.
let us sing the prais-es of my la - dy's fan, Let's sing the prais - es of my
ritard.
poco rit.
let us sing the prais-es of my la - dy's fan, Let's sing the prais - es of my
ritard.
poco rit.
ritard.
la - dy's fan, my la - dy's fan.
la - dy's fan, my la - dy's fan.

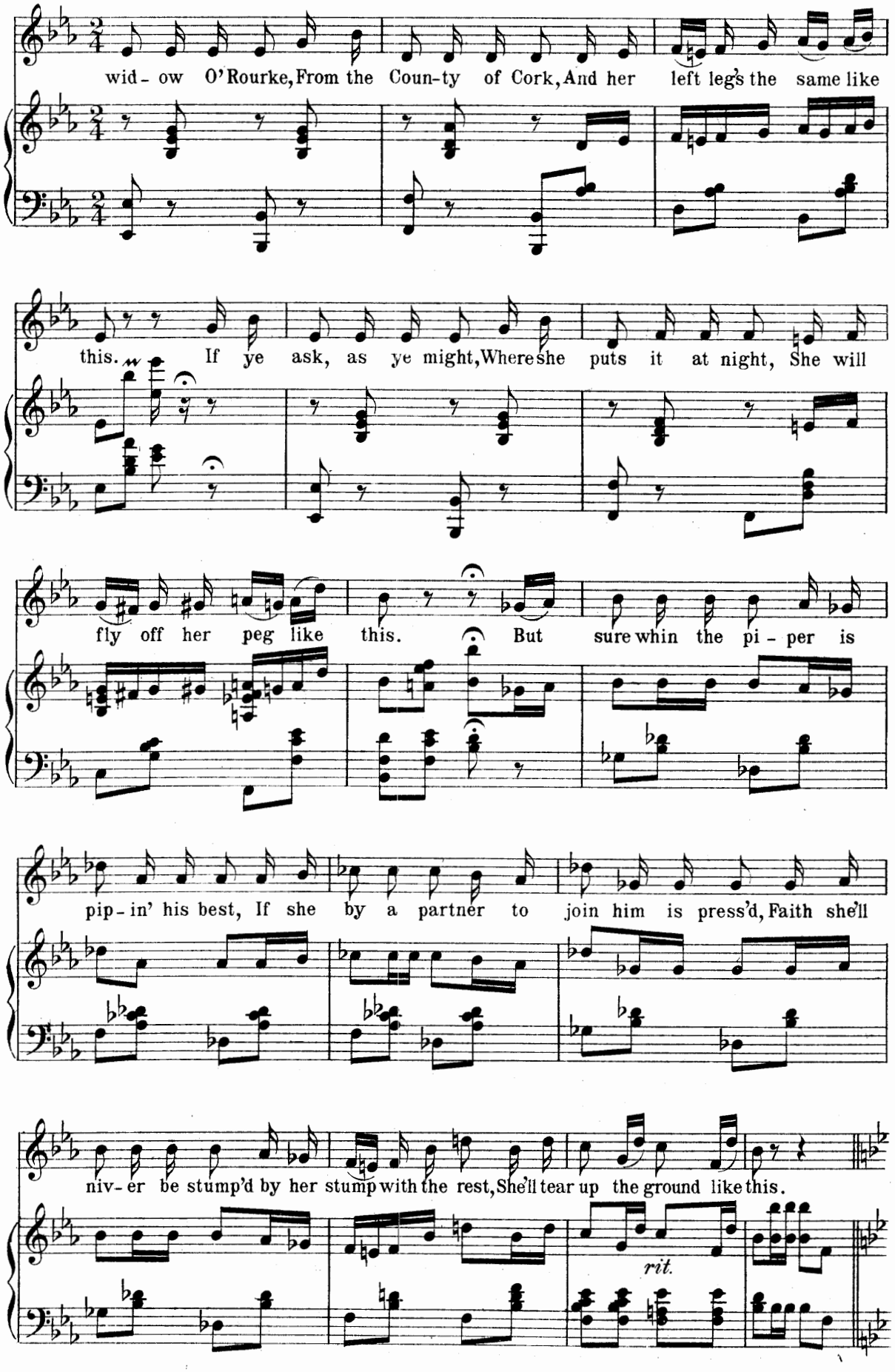
No 14. When the Orchestra plays.

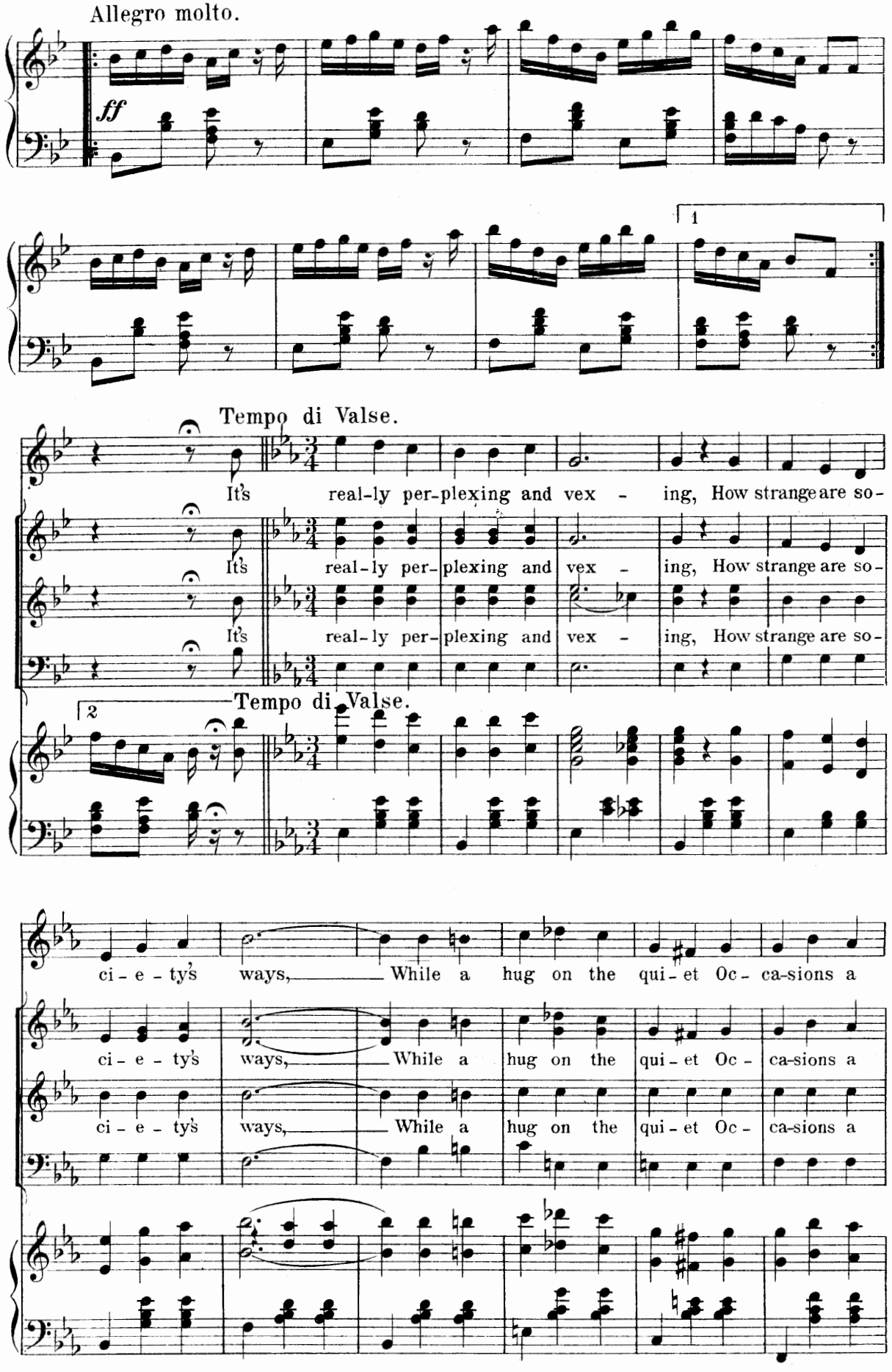
Lump and Chorus.

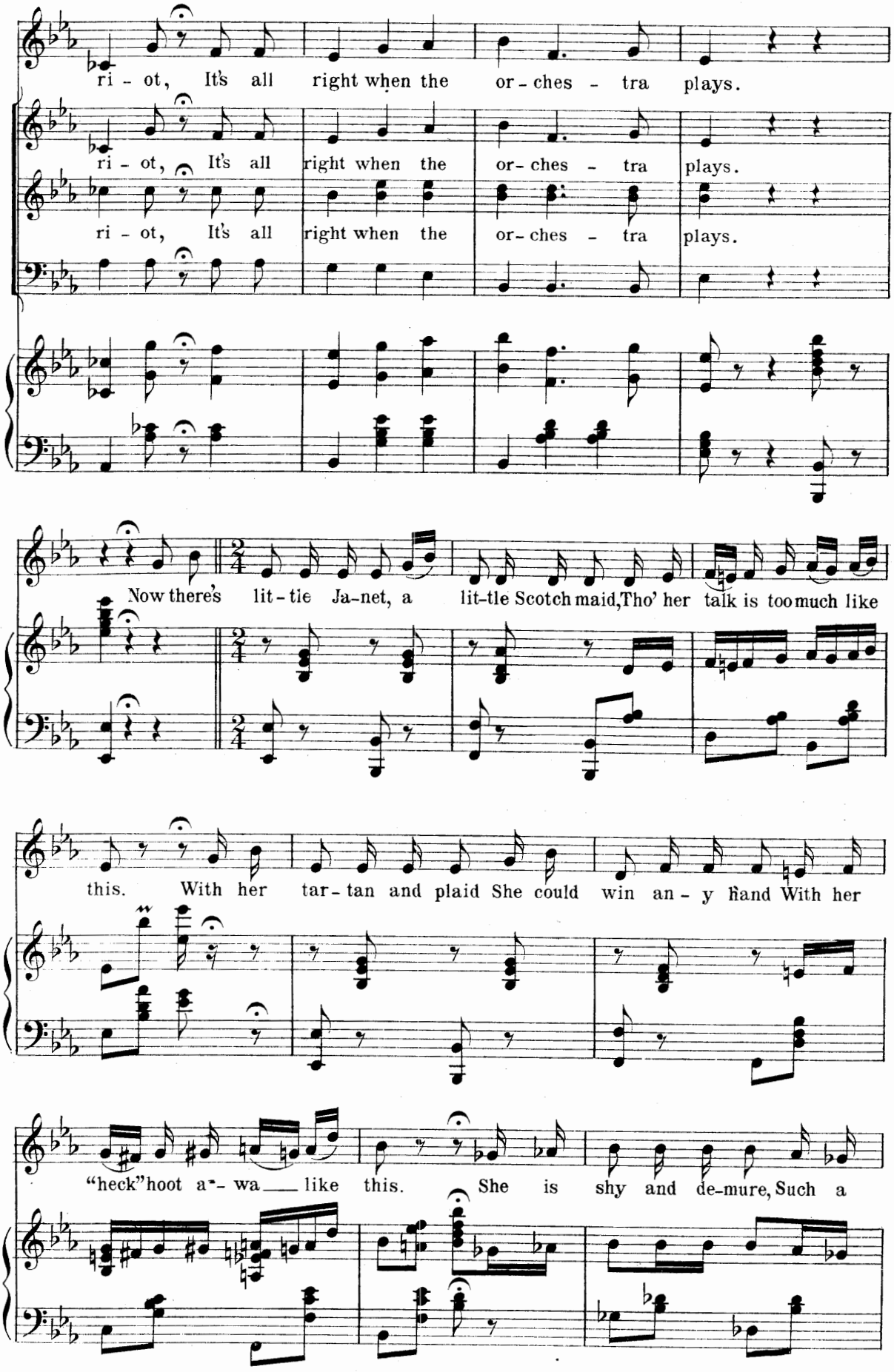


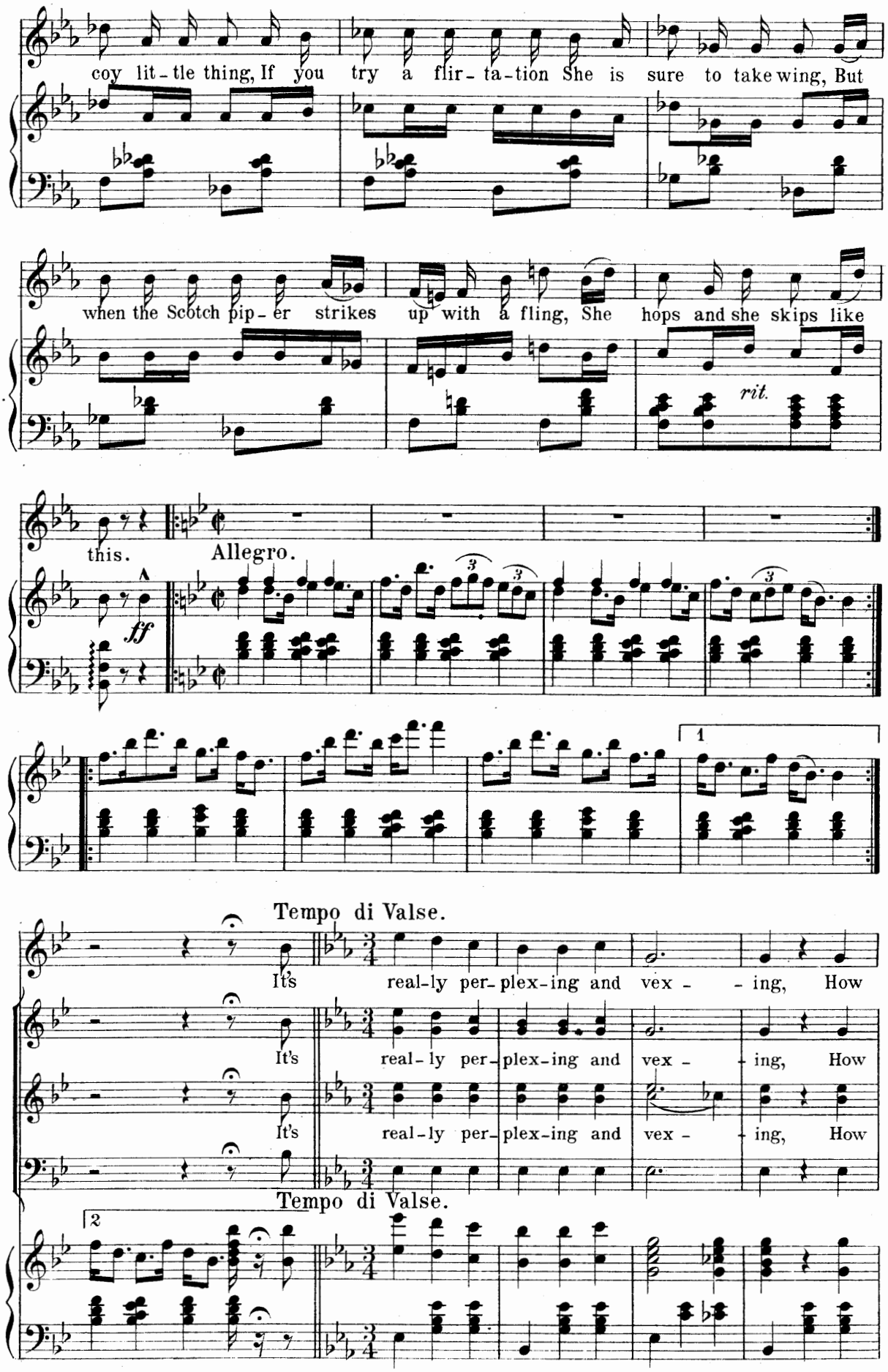

get what she thought was an in-sult be-fore, Will she waltz? oh yes! Waltz-ing
Tempo di Valse.
she'll al-ways a-dore, Then she whirls you a-way like this.
rit.
It's
really per-plexing and vex - ing, How strange are so-ci-e-ty's ways, While a

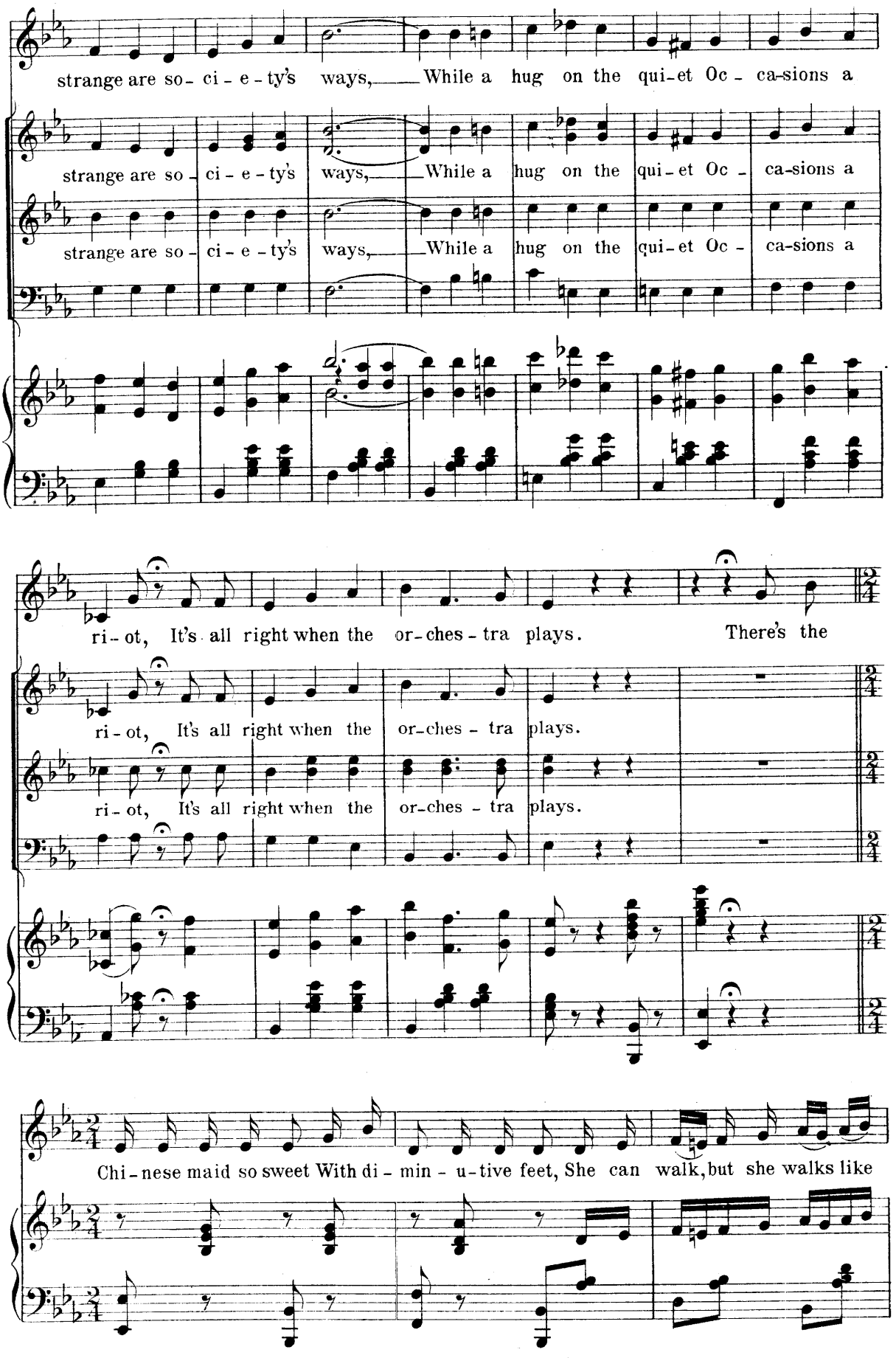

hug on the qui-et Oc - ca-sions a ri - ot, It's all right when the or-ches-tra
plays.
While a hug on the qui - et Oc - ca-sions a
While a hug on the qui - et Oc - ca-sions a
There's the
ri - ot, It's all right when the or-ches - tra plays.
ri - ot, It's all right when the or-ches - tra plays.

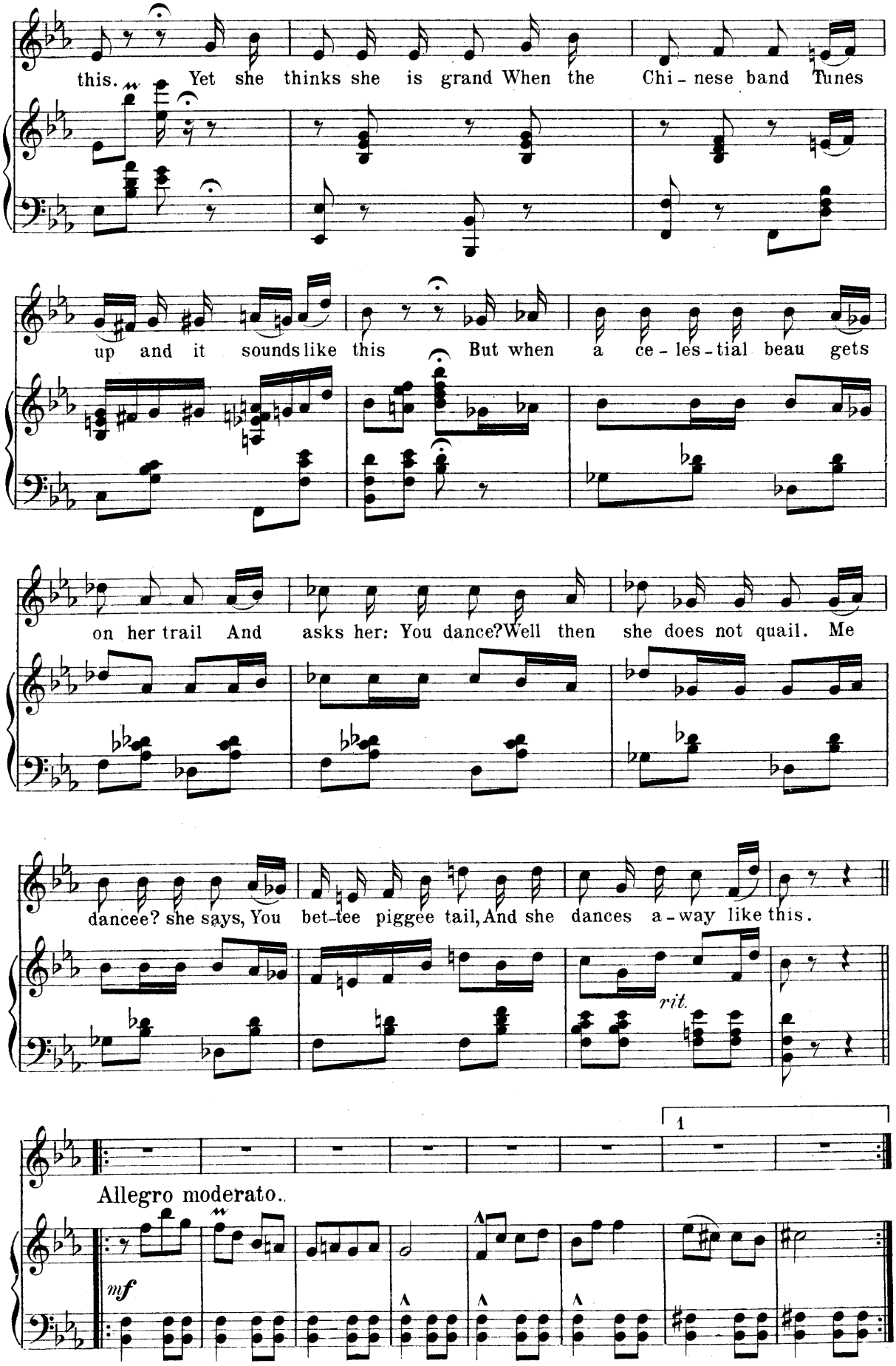

wid - ow O'Rourke, From the Coun-ty of Cork, And her left leg's the same like
this. If ye ask, as ye might, Where she puts it at night, She will
fly off her peg like this. But sure whin the pi - per is
pip - in' his best, If she by a partner to join him is press'd, Faith she'll
niv - er be stump'd by her stump with the rest, She'll tear up the ground like this.
rit.

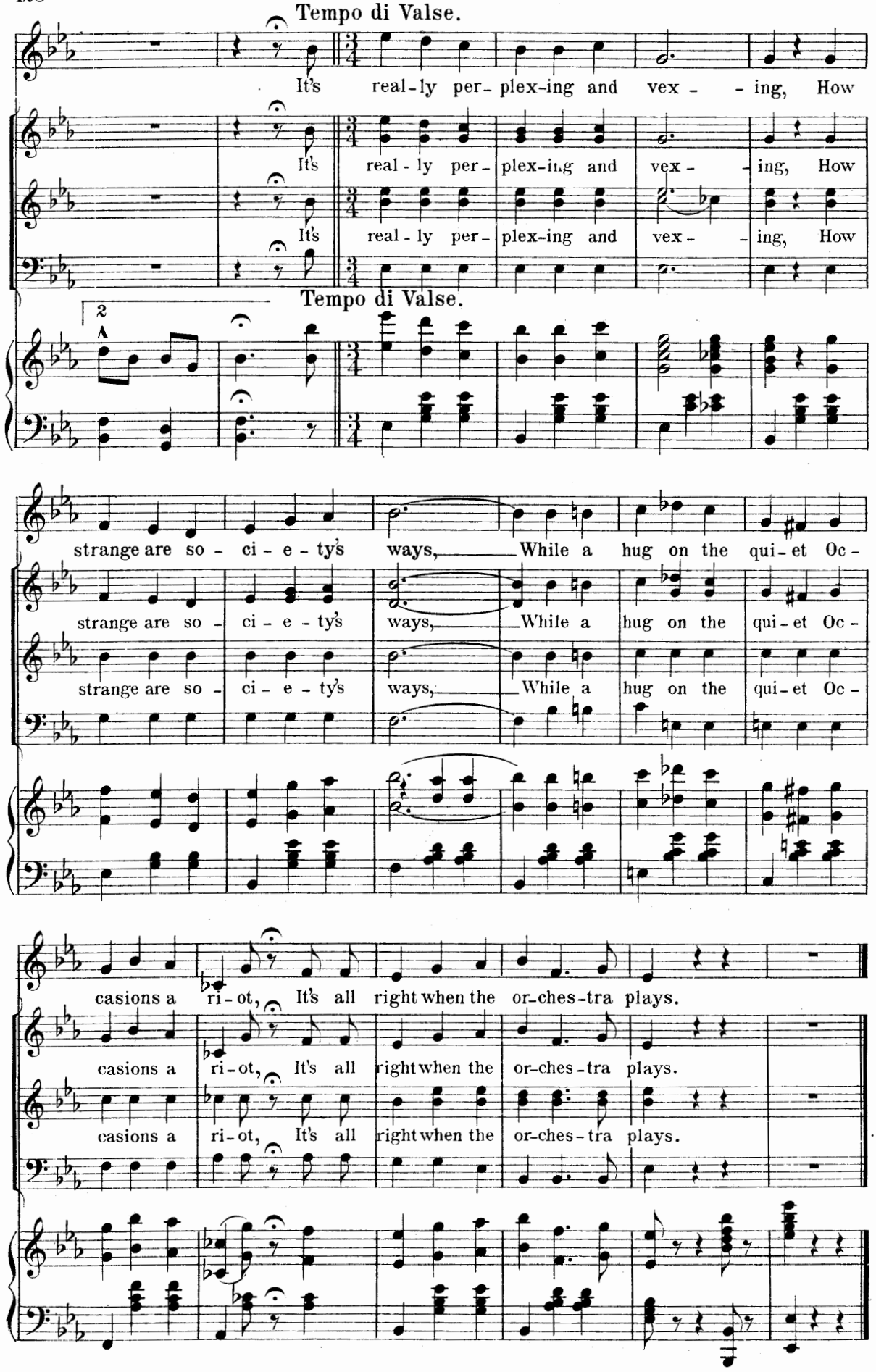

Allegro molto.
ff
1
Tempo di Valse.
It's real-ly per-plexing and vex - ing, How strange are so-
It's real-ly per-plexing and vex - ing, How strange are so-
It's real-ly per-plexing and vex - ing, How strange are so-
2
Tempo di Valse.
ci - e - ty's ways, While a hug on the qui - et Oc - ca-sions a
ci - e - ty's ways, While a hug on the qui - et Oc - ca-sions a
ci - e - ty's ways, While a hug on the qui - et Oc - ca-sions a


ri - ot, It's all right when the or - ches - tra plays.
ri - ot, It's all right when the or - ches - tra plays.
ri - ot, It's all right when the or - ches - tra plays.
Now there's lit - tie Ja-net, a lit-tle Scotch maid, Tho' her talk is too much like
this. With her tar - tan and plaid She could win an - y hand With her
"heck" hoot a - wa___ like this. She is shy and de-mure, Such a

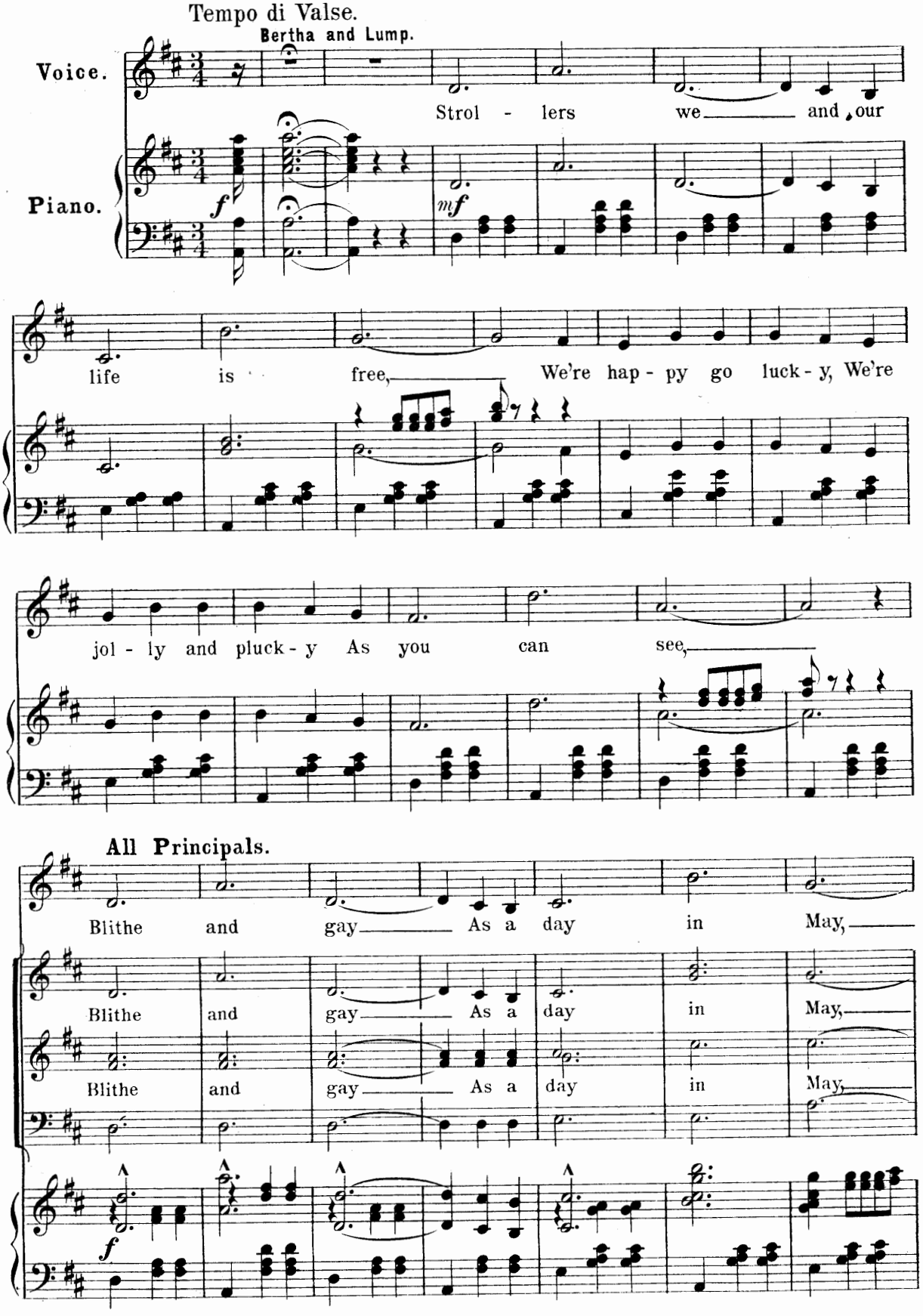

coy lit-tle thing, If you try a flir-ta-tion She is sure to take wing, But
when the Scotch pip-er strikes up with a fling, She hops and she skips like
rit.
this.
Allegro.
ff
1
Tempo di Valse.
It's real-ly per-plex-ing and vex - - ing, How
It's real-ly per-plex-ing and vex - - ing, How
It's real-ly per-plex-ing and vex - - ing, How
Tempo di Valse.
2

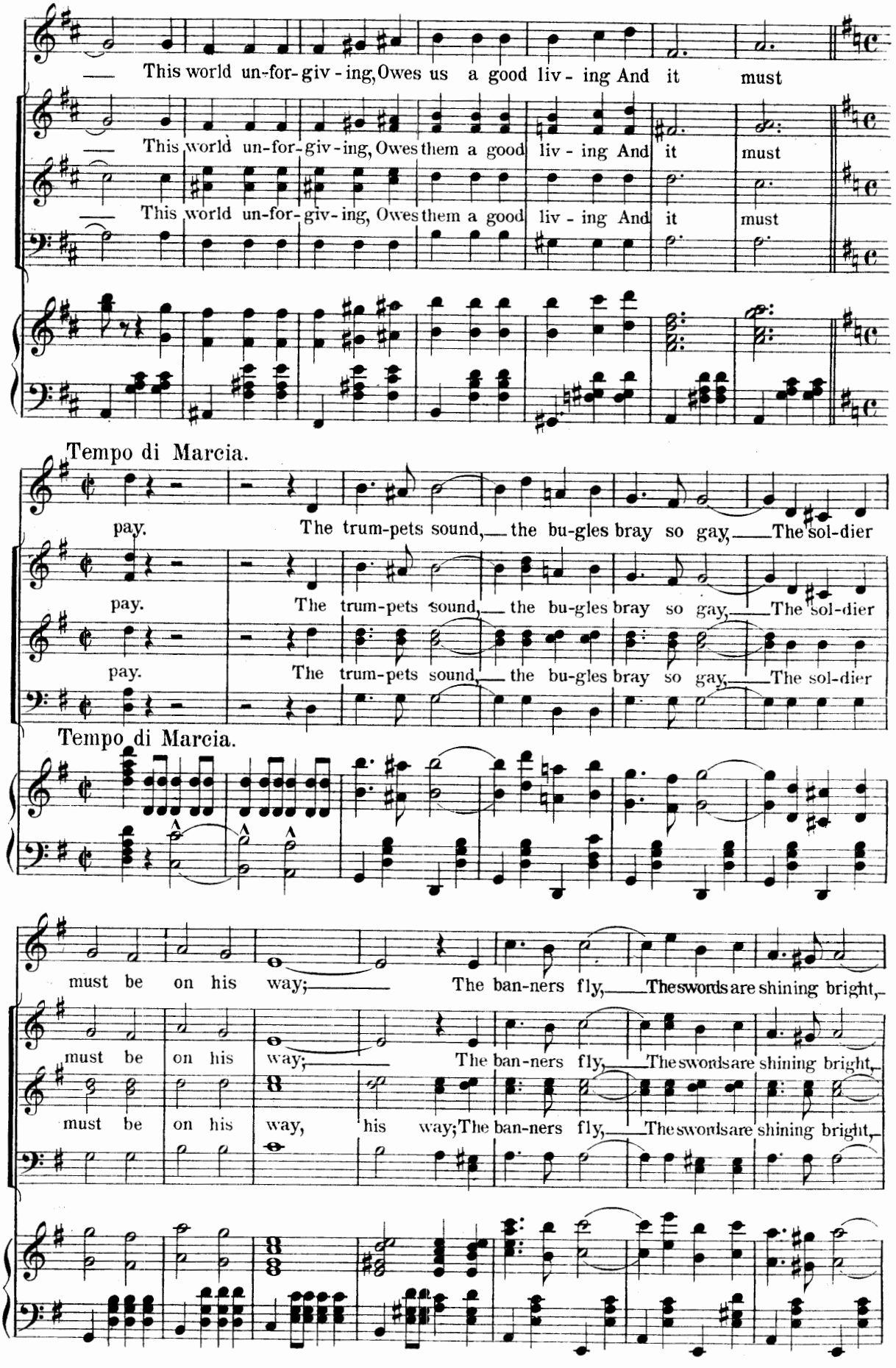

strange are so- ci - e - ty's ways, While a hug on the qui-et Oc - ca-sions a
strange are so - ci - e - ty's ways, While a hug on the qui - et Oc - ca-sions a
strange are so - ci - e - ty's ways, While a hug on the qui-et Oc - ca-sions a
ri - ot, It's all right when the or-ches - tra plays. There's the
ri - ot, It's all right when the or-ches - tra plays.
ri - ot, It's all right when the or-ches - tra plays.
Chi - nese maid so sweet With di - min - u-tive feet, She can walk, but she walks like

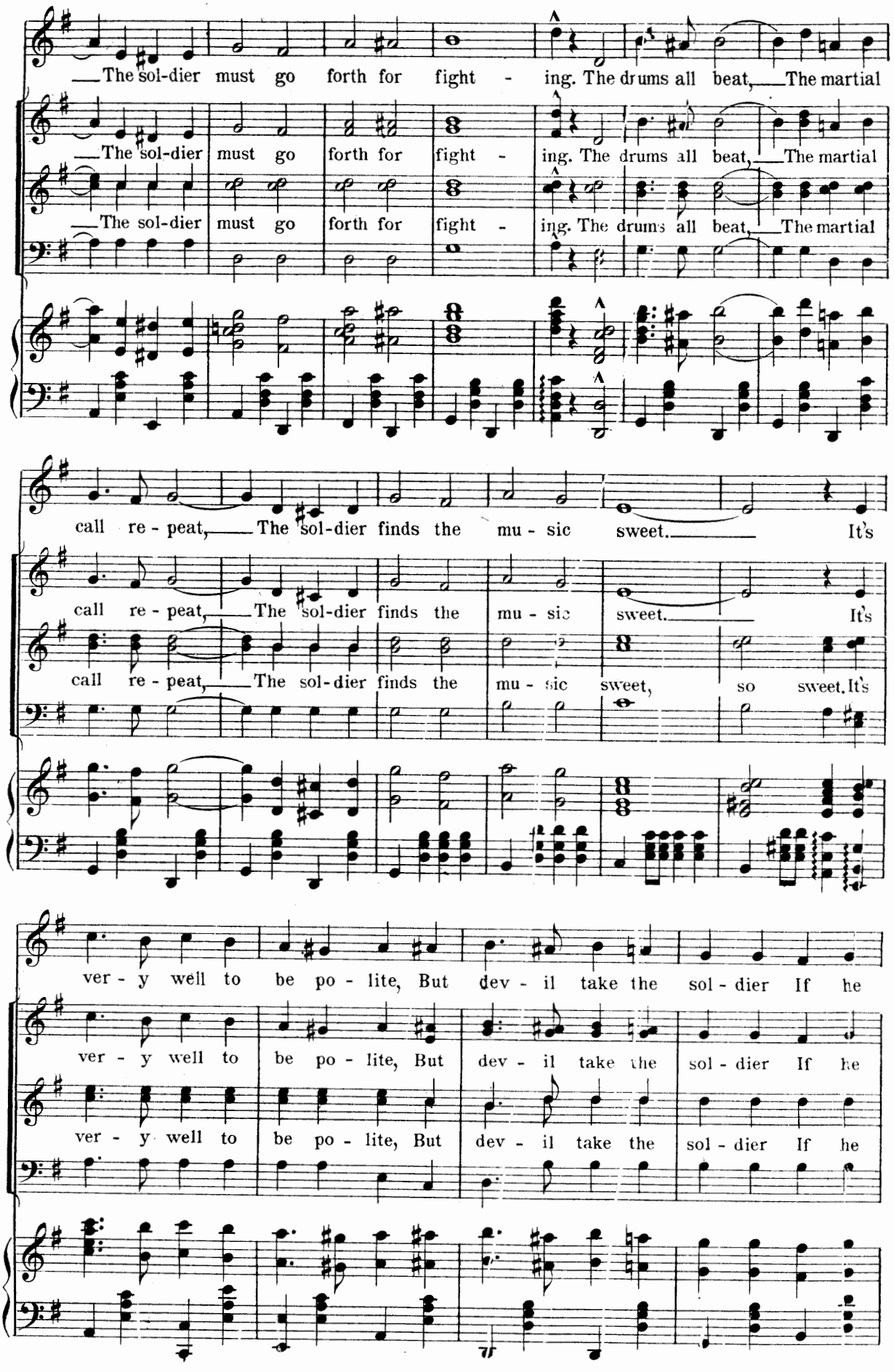

this. Yet she thinks she is grand When the Chi - nese band Tunes
up and it sounds like this But when a ce - les - tial beau gets
on her trail And asks her: You dance? Well then she does not quail. Me
dancee? she says, You bet-tee piggee tail, And she dances a - way like this.
rit.
1
Allegro moderato.
mf

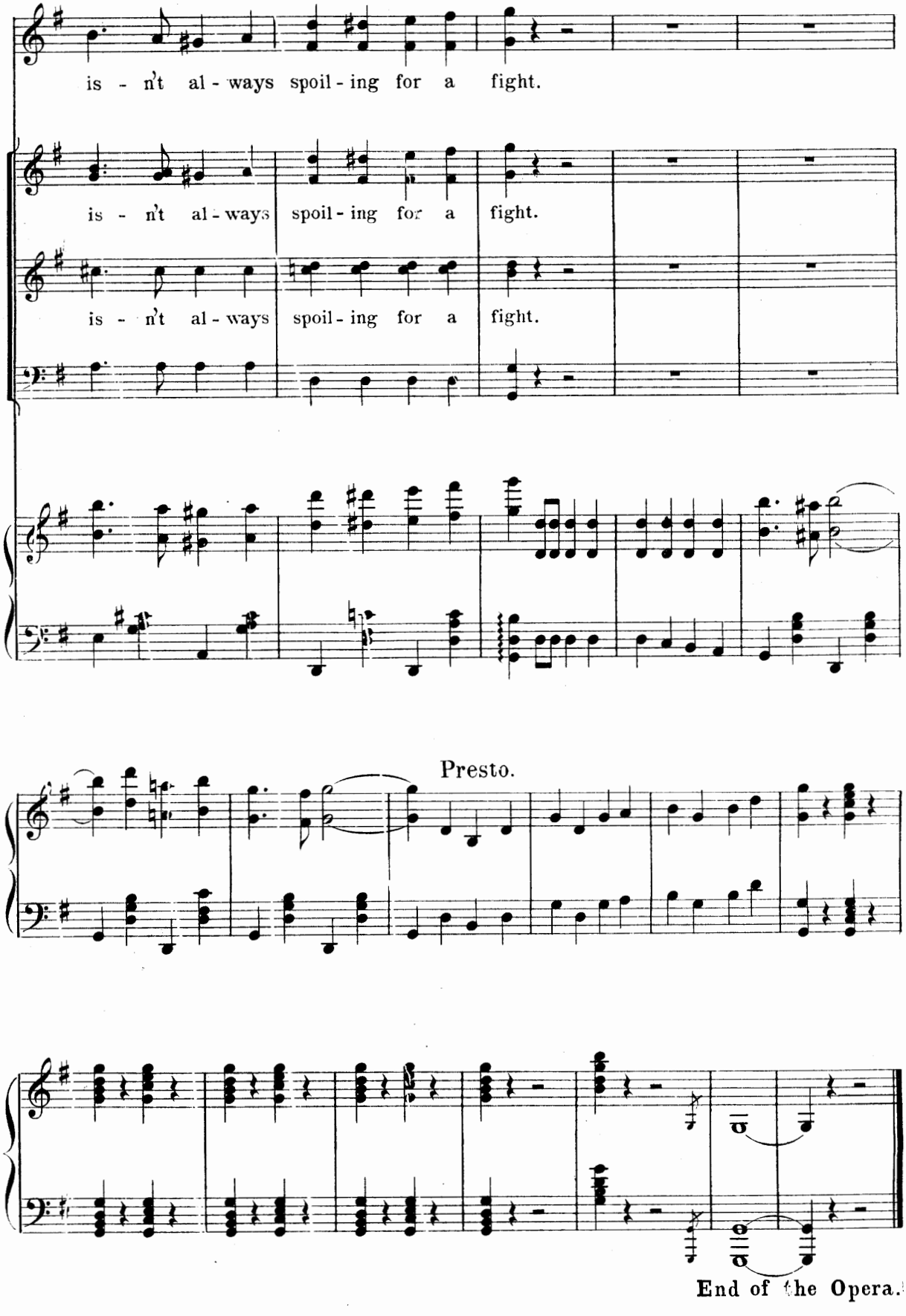

Tempo di Valse.
It's real-ly per- plex-ing and vex - - ing, How
It's real - ly per- plex-ing and vex - - ing, How
It's real - ly per- plex-ing and vex - - ing, How
Tempo di Valse.
2
strange are so - ci - e - ty's ways, While a hug on the qui-et Oc-
strange are so - ci - e - ty's ways, While a hug on the qui-et Oc-
strange are so - ci - e - ty's ways, While a hug on the qui-et Oc-
casions a ri-ot, It's all right when the or-ches-tra plays.
casions a ri-ot, It's all right when the or-ches-tra plays.
casions a ri-ot, It's all right when the or-ches-tra plays.

Nº 15. Finale Act II.




This world un-for-giv-ing, Owes us a good liv-ing And it must
This world un-for-giv-ing, Owes them a good liv-ing And it must
This world un-for-giv-ing, Owes them a good liv-ing And it must
Tempo di Marcia.
pay. The trum-pets sound, the bu-gles bray so gay, The sol-dier
pay. The trum-pets sound, the bu-gles bray so gay, The sol-dier
pay. The trum-pets sound, the bu-gles bray so gay, The sol-dier
Tempo di Marcia.
must be on his way; The ban-ners fly, The swords are shining bright,
must be on his way; The ban-ners fly, The swords are shining bright,
must be on his way, his way; The ban-ners fly, The swords are shining bright,


The sol-dier must go forth for fight - ing. The drums all beat, The martial
The sol-dier must go forth for fight - ing. The drums all beat, The martial
The sol-dier must go forth for fight - ing. The drums all beat, The martial
call re - peat, The sol-dier finds the mu - sic sweet. It's
call re - peat, The sol-dier finds the mu - sic sweet. It's
call re - peat, The sol-dier finds the mu - sic sweet, so sweet. It's
ver - y well to be po - lite, But dev - il take the sol - dier If he
ver - y well to be po - lite, But dev - il take the sol - dier If he
ver - y well to be po - lite, But dev - il take the sol - dier If he


is - n't al - ways spoil - ing for a fight.
is - n't al - ways spoil - ing for a fight.
is - n't al - ways spoil - ing for a fight.
Presto.
End of the Opera.