

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

THE STROLLERS

A MUSICAL COMEDY
ADAPTED FROM THE GERMAN



LYRICS BY
HARRY B. SMITH
MUSIC BY
LUDWIG ENGLANDER.

VOCAL
SCORE

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 TAUBCHENWEG.

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

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BY

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VOCAL SCORE PR. \$2.00 NET.

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

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.)

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The Strollers.

Overture.

Lyrics by
HARRY B. SMITH.

Music by
LUDWIG ENGLANDER.

Allegro.

Piano.

p *mf* *f*

ff

poco a poco

accel.

f

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music is in a key with three sharps (F#, C#, G#) and common time (C). The first staff contains a melodic line with eighth and sixteenth notes, and a long slur over the final two measures. The second staff contains a bass line with chords and eighth notes.

Second system of musical notation, continuing the piece. It features a treble clef staff and a bass clef staff. The music is in the same key and time signature. The first staff has a melodic line with eighth notes and a slur. The second staff has a bass line with chords and eighth notes. There are accents (^) above several notes in both staves.

Allegretto grazioso.

Third system of musical notation, starting with the tempo marking *Allegretto grazioso.* It features a treble clef staff and a bass clef staff. The music is in the same key and time signature. The first staff has a melodic line with eighth notes and a slur. The second staff has a bass line with chords and eighth notes. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Fourth system of musical notation, featuring a treble clef staff and a bass clef staff. The music is in the same key and time signature. The first staff has a melodic line with eighth notes and a slur. The second staff has a bass line with chords and eighth notes. A *mf* (mezzo-forte) dynamic is indicated.

Fifth system of musical notation, featuring a treble clef staff and a bass clef staff. The music is in the same key and time signature. The first staff has a melodic line with eighth notes and a slur. The second staff has a bass line with chords and eighth notes. Tempo markings include *poco rit.* (poco ritardando) and *a tempo*.

Sixth system of musical notation, featuring a treble clef staff and a bass clef staff. The music is in the same key and time signature. The first staff has a melodic line with eighth notes and a slur. The second staff has a bass line with chords and eighth notes. Tempo markings include *a tempo* and *poco rit.* (poco ritardando).

First system of a piano score. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment of chords and eighth notes. Dynamics include *f* (forte) and tempo markings *poco rit.* and *a tempo*.

Second system of the piano score. The right hand continues with intricate melodic patterns. The left hand accompaniment remains consistent. Dynamics include *poco rit.* and *a tempo*.

Third system of the piano score. The right hand includes a triplet of eighth notes. The left hand accompaniment features some chromatic movement. Dynamics include *a tempo*, *poco rit.*, and *p a tempo*.

Fourth system of the piano score. The right hand has a more active melodic line. The left hand accompaniment is simpler. Dynamics include *mf* (mezzo-forte).

Fifth system of the piano score. The right hand features a melodic line with slurs. The left hand accompaniment is steady. Dynamics include *poco rit.* and *a tempo*.

Sixth system of the piano score. The right hand has a melodic line with some grace notes. The left hand accompaniment is steady. Dynamics include *poco rit.*

First system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 4/4. Dynamics: *ff* (fortissimo) at the beginning, *p* (piano) later. Accents (^) are placed over several notes. The music features a mix of chords and moving lines in both hands.

Second system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 4/4. Dynamics: *ff* (fortissimo) in the middle, *p* (piano) at the end. Accents (^) are placed over several notes. The music continues with complex harmonic textures.

Third system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 4/4. Tempo: *Allegro moderato.* Dynamics: *p* (piano), *rit.* (ritardando), *mf* (mezzo-forte), and *p* (piano). The system includes a double bar line and a key signature change to two sharps (D major).

Fourth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two sharps (D major). Time signature: 4/4. The music features a steady rhythmic pattern with accents (^) over notes.

Fifth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two sharps (D major). Time signature: 4/4. The music continues with complex harmonic textures and accents (^) over notes.

Sixth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two sharps (D major). Time signature: 4/4. The system concludes with a first ending bracket labeled '1' over the final measures.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. A first ending bracket with the number '2' is placed over the first two measures of the upper staff. A dynamic marking of *p* (piano) is located in the lower staff. The music features a mix of chords and moving lines in both hands.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music continues with various chordal textures and melodic fragments in both hands.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. A dynamic marking of *mf* (mezzo-forte) is present in the lower staff. The music shows a progression of chords and some melodic movement.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music continues with a focus on chordal accompaniment in both hands.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. A dynamic marking of *ff* (fortissimo) is present in the lower staff. The music features more complex chordal structures and some melodic activity.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music concludes with dense chordal textures in both hands.

First system of musical notation, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The music consists of chords and melodic lines with some slurs.

Second system of musical notation, continuing the piece with similar chordal and melodic textures.

Third system of musical notation, ending with a double bar line and a 2/4 time signature. The instruction *poco rit.* is written above the staff.

Allegro molto.

Fourth system of musical notation, starting with a 2/4 time signature and a dynamic marking of *ff* (fortissimo).

Fifth system of musical notation, featuring a treble and bass clef with various rhythmic patterns.

Sixth system of musical notation, concluding the piece with a final cadence and a double bar line.

Prologue.

No. 1. Capital Punishment.

Anna and Roland.

Allegro.

Piano.

First system of the piano introduction. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady bass line of eighth notes. The tempo is marked 'Allegro' and the dynamic is 'mf'.

Allegretto.

Second system of the piano introduction. The right hand continues with chords and eighth notes, and the left hand has a few rests before rejoining with a bass line. The tempo is marked 'Allegretto' and the dynamic is 'p'.

Roland

Now then pris'ner at the bar, What have you to say?

First system of the vocal and piano accompaniment. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The piano part provides harmonic support for the vocal melody.

Of this crime accused you are: You stole my heart a-way.

Second system of the vocal and piano accompaniment. The vocal line continues with the second line of lyrics, and the piano accompaniment follows with chords and eighth notes.

What have you to say? What have you to say?

Third system of the vocal and piano accompaniment. The vocal line repeats the phrase 'What have you to say?'. The piano accompaniment concludes with a 'rit.' (ritardando) marking.

Anna

Mer-cy I im - plore of_ you, Gent-ly_ deal with me; I ap - pear be -

Roland

fore you Judge, Guil-ty is my plea. 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,

Anna

Naugh - ty girl thou art. Judge you are mis - ta - ken quite In

poco rit. *mf*

this great larceny 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

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!

court-gives you re - lease. Ha ha ha ha ha ha ha ha!

rit.

A

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 courts in-

tent To make it cap-i-tal pun-ish-ment, cap-i-tal, (kiss)

Allegro.

(kiss) cap-i-tal, (kiss) cap-i-tal, cap-i-tal pun-ish-ment, cap-i-tal, (kiss) cap-i-tal, (kiss) cap-i-tal pun-ish-ment.

Nº 2. Gossip Chorus and March.

Allegro.

Piano.

pp

p

mf

f

What's the mat - ter? What's the clat - ter? We have caught the tramps,
 What's the mat - ter? What's the clat - ter? We have caught the tramps.

The musical score is written for piano and includes a vocal line. It consists of five systems of music. The first system is a piano introduction in 2/4 time, marked 'Allegro' and 'Piano'. The piano part features a rhythmic accompaniment of eighth notes in the bass clef and a melodic line in the treble clef. The second system continues the piano introduction. The third system introduces a change in dynamics to 'mf' and includes a key signature change to one sharp (F#). The fourth system increases the dynamics to 'f' and features a more complex piano accompaniment with chords and sixteenth notes. The fifth system contains the vocal line with lyrics: 'What's the mat - ter? What's the clat - ter? We have caught the tramps,'. The piano accompaniment for the vocal line consists of chords and a simple bass line.

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,

poco rit. And we've grabbed 'em, Caught 'em in the act. Ha ha ha ha ha ha ha, We've
a tempo
poco rit. And we've grabbed 'em, Caught 'em in the act. Ha ha ha ha ha ha ha, We've
a tempo
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

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

The first system of the score consists of three staves. The top staff is a bass clef staff with a whole note rest. The middle two staves are vocal staves in treble clef, with lyrics. The bottom staff is a piano accompaniment in bass clef, starting with a piano (p) dynamic marking. The music is in a key with one flat and a common time signature.

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.

The second system continues the vocal and piano parts. The vocal staves have the same lyrics. The piano accompaniment features a more active melody in the right hand, marked with a forte (f) dynamic. The tempo instruction 'Tempo di Marcia.' is placed above the piano staff. The system concludes with a double bar line.

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

The third system continues the vocal and piano parts. The vocal staves have the same lyrics. The piano accompaniment continues with a steady, rhythmic accompaniment. The system concludes with a double bar line.

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

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a series of chords and moving lines in both hands.

1. lone-ly cell, A dread-ful sto-ry theirs will be to tell. Now lone-ly cell, A

2. lone-ly cell, A

lone-ly cell, A dread-ful sto-ry theirs will be to tell. Now lone-ly cell, A

This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics and first/second endings. The second staff is a piano accompaniment. The key signature remains two flats.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It includes first and second endings for the piano part.

dread-ful sto-ry theirs will be to tell to all.

dread-ful sto-ry theirs will be to tell to all.

This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The key signature remains two flats.

This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef). It includes a fermata over a chord in the right hand.

No. 3. Song of the Strollers.

Lump, Bertha and Chorus.

Tempo di Valse, Moderato.

Voice.

Piano.

Lump.

Roam-ing round an - y where, Rov - ing most ev - 'ry where, Strol - lers we;
Po - ets who sell you Will frequent - ly tell you In ver - ses blue;

Bertha.

Scot-land and Russia, and Ire-land and Prussia, We've been to
'Tisn't the coat makes the man, and all that, And it may be

see; We have dwell'd in Si - am for a while, We have
true, I hope not, for my gown and my tile Are ex -

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

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

The first system of the musical score is in G major (one sharp). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

jol - ly, and pluck-y As you can see. Blithe

The second system continues the melody. The vocal line has a half note E5, followed by quarter notes F5, G5, and A5. The piano accompaniment maintains its rhythmic pattern.

and gay As a day in May, This

The third system continues the melody. The vocal line has a half note B5, followed by quarter notes C6, D6, and E6. The piano accompaniment continues with its characteristic accompaniment.

world un-for - giv-ing, Oves us a good liv-ing And it must

The fourth system concludes the melody. The vocal line has a half note F6, followed by quarter notes G6, A6, and B6. The piano accompaniment ends with a final chord.

1.
pay.
This world un-for - giv-ing, Oves them a good liv - ing And it
This world un-for - giv-ing, Oves them a good liv - ing And it

1.

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

This system contains the first two systems of a musical score. The top system features two vocal staves (treble clef) and a piano accompaniment staff (bass clef). The lyrics are: "luck-y, They're jol-ly and pluck-y As you can see. Blithe". The piano accompaniment consists of chords and single notes in the right hand and a bass line in the left hand.

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

and gay As a day in May. This world un - for -
and gay As a day in May. This world un - for -

This system contains the second two systems of the musical score. The top system features two vocal staves and a piano accompaniment staff. The lyrics are: "and gay As a day in May. This world un - for -".

The piano accompaniment for the second system, showing the right and left hand parts. The right hand includes some melodic flourishes and chords, while the left hand continues the bass line.

giv-ing, Oves them a good liv-ing And it must pay.
giv-ing, Oves them a good liv-ing And it must pay.

This system contains the third two systems of the musical score. The top system features two vocal staves and a piano accompaniment staff. The lyrics are: "giv-ing, Oves them a good liv-ing And it must pay."

The piano accompaniment for the third system, showing the right and left hand parts. The right hand features chords and some melodic movement, while the left hand provides a bass line.

No. 4. Heaven's best Gift.

Duet. Mimi and Prince.

Allegro. Allegretto *mf*

Mimi. 1. Man is not meant to nature woman

Prince.

Allegro. Allegretto.

Piano. *f* *mf*

dwel a - lone, is most fair, Now what is heaven's best gift, my own?
Your joys and sor-rows she will share,

That would be too dis-tress-ing. . . Give
From art a lot she bor-rows. *a tempo* But

A wife it is who al-ways will Be gen-tle, nev-er-
Her quar-rels are but passing clouds, A moment prapsshe

up, you keep me guessing. *a tempo*
she cuts out the sor-rows.

reck-less, Who will your life with pleasure fill,
blunderd, But ah how sweet when she makes up,

To touch you for a necklace. My
She hits you for a hundred. My

un poco

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 accel. *rit.*

Allegro.

There's noth-ing to sad as a lone- - ly life,
right. me. That's sen-ti-ment I en-
That's what all wo - men

And heav-en'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 -

eon. dough.

a tempo

Dance. Allegretto.

1. 2.

Nº 4a. Melodrama.

Moderato.

Piano.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The right hand features a melodic line with several triplet markings (indicated by a '3' above a bracket). The left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The right hand has a more active melodic line with frequent triplet markings. The left hand accompaniment remains consistent with the first system, providing a steady harmonic base.

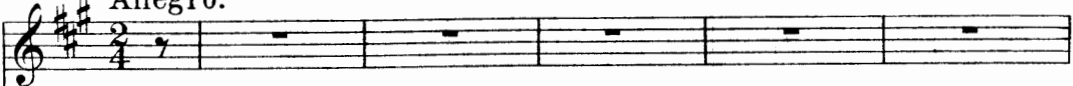
The third system shows a change in dynamics to mezzo-forte (*mf*). The right hand continues with triplet-based melodic patterns. The left hand accompaniment includes some chordal textures and moving lines.

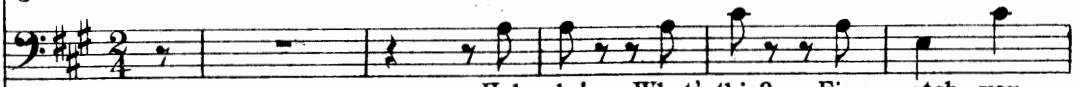
The fourth system features a melodic flourish in the right hand, marked with an accent (^) above a triplet. The left hand accompaniment includes a similar accented triplet in the bass line.

The fifth system concludes the piece. The right hand has a final melodic phrase with triplet markings. The left hand accompaniment ends with a few chords and a triplet in the bass line.

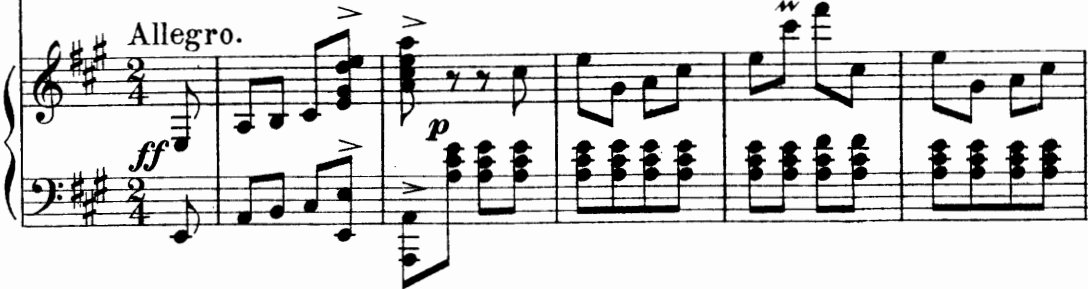
No. 5. Finale to Prologue.

Allegro.

Kamfer. 

Roland. 

Hel - lo! What's this? Fine watch you

Piano. 

Allegro.




Ex-cuse me, Judge, my foot's a - sleep.

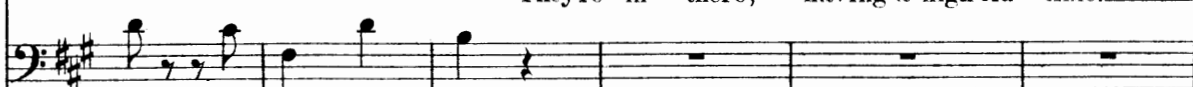


keep! Where are those


Piano. 



They're in there, having a high old time.



two ac-cused of crime?

Piano. 

Innkeeper.

Ex - cuse me,

Old man, your eye - sight is not strong.

Allegretto.

Judge, I can't be wrong. ——— Though el - e - gantly dress'd were they, I

Allegretto.

rit.

knew them both, Judge, right a - way, I knew them, and I stake my life, It was the

rit.

Kamfer. Tempo I. (opens door)

a tempo We'll prove, beyond all doubt, Here! rascal rogues, come

stroller and his wife.

Tempo I. *mf*

out, come out, Come out you two ras -
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.

nothing tramps, Come out, come out! What in - so - lence to me! What in - so -
nothing tramps, Come out, come out!

Prince. Mimi.

Allegretto.

lence! they're drunk all three! I saw the oth - ers,
Ah but this is quite a diff'rent pair.

Roland.

Prince.

Judge, I swear!

The Judge in - vit - ed us to stay.

How came you in there? I say,

But

Musical score for Prince's first entry. It consists of a vocal line and a piano accompaniment. The vocal line has two staves: the top staff contains the lyrics 'Judge, I swear!' and 'The Judge in - vit - ed us to stay.', and the bottom staff contains 'How came you in there? I say,' and 'But'. The piano accompaniment is written in a grand staff with treble and bass clefs.

Mimi & Prince.

What you? We're taken in for fair!

Im the Judge, are you aware?

Help, Murder, Thieves, Po-lice! I

Allegro.

Musical score for Mimi & Prince's second entry. It features a vocal line and piano accompaniment. The vocal line has two staves: the top staff contains 'What you? We're taken in for fair!' and 'Help, Murder, Thieves, Po-lice! I', and the bottom staff contains 'Im the Judge, are you aware?'. The piano accompaniment includes a section marked 'Kamfer.' and 'Allegro.'.

Prince.

swear They have es - caped, that rascal - pair.

My hat and coat, Where

Musical score for Prince's third entry. It includes a vocal line and piano accompaniment. The vocal line has two staves: the top staff contains 'swear They have es - caped, that rascal - pair.' and 'My hat and coat, Where', and the bottom staff contains 'are they at? Where is my cloak, And where's my hat?'. The piano accompaniment features a section marked 'Allegretto.' and 'rit.'.

Mimi.

are they at? Where is my cloak, And where's my hat?

Roland.

My coat is gone, Oh

Musical score for Mimi's entry. It consists of a vocal line and piano accompaniment. The vocal line has two staves: the top staff contains 'are they at? Where is my cloak, And where's my hat?' and 'My coat is gone, Oh', and the bottom staff contains 'Roland.'. The piano accompaniment is written in a grand staff.

Kamfer.

Mimi & Prince.

Sacred cats! where are my pants? A — fear-ful mis-ad-
 what mis-chance!

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

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

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Judge; Though we declare we'd like to swear, Yet all we say is: Fudge. We'd". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

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.*

The second system continues with four vocal staves and piano accompaniment. The lyrics are: "like to swear a lot Of language good and hot. But in the presence". The piano part includes performance markings: *poco vivo*, *p*, and *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.

Lump.

were locked in and can't get out. (Lump & Bertha appear at the window).

Roland.

Ta,

were 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.

Innkeeper
& Kamfer.

There they are, there they are!

Ha, ha, There they are, there they are!

Roland.

Ha, ha, There they are, there they are!

bid you all a fond good-bye, A tender 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

Kill them! the rascals, both. My cloak! Mimi. Prince. my coat!

them! The rascals both. Kamfer. 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 Marcia vivo.

Piano. *ff*

1.

2.

Moderato.

Tempo di Valse. Moderato.

First system of the musical score. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of the musical score, continuing the piece. The melodic line in the right hand continues with similar rhythmic patterns, and the left hand accompaniment remains consistent.

Third system of the musical score. The dynamics shift to mezzo-forte (*mf*). The right hand has more active melodic passages, including some sixteenth-note runs.

Fourth system of the musical score. The dynamics return to piano (*p*). The right hand features a prominent melodic line with a slur, and the left hand continues with its accompaniment.

Fifth system of the musical score. It starts with a forte (*f*) dynamic and includes the instruction *poco a poco rit.* (rhythmically decelerating). The tempo marking *a tempo* appears later in the system. The dynamics then change to mezzo-forte (*mf*).

Sixth system of the musical score. The right hand has a melodic line with a slur, and the left hand continues with its accompaniment. The piece concludes with a final chord in the right hand.

First system of musical notation. The treble clef staff contains a melody with a half note, a quarter note, and a dotted quarter note, followed by a sixteenth-note triplet. The bass clef staff features a steady accompaniment of eighth-note chords. A fermata is placed over the first two notes of the treble staff.

Second system of musical notation. The treble clef staff continues the melody with a quarter note, a dotted quarter note, and a half note. The bass clef staff maintains the eighth-note accompaniment. A fermata is placed over the first two notes of the treble staff.

Third system of musical notation. The treble clef staff features a melody with a quarter note, a dotted quarter note, and a half note, followed by a quarter note and a dotted quarter note. The bass clef staff includes a dynamic marking *f* and a fermata over the first two notes of the treble staff.

Fourth system of musical notation. The treble clef staff contains a melody with a quarter note, a dotted quarter note, and a half note, followed by a quarter note and a dotted quarter note. The bass clef staff continues the eighth-note accompaniment. A fermata is placed over the first two notes of the treble staff.

Fifth system of musical notation. The treble clef staff features a melody with a quarter note, a dotted quarter note, and a half note, followed by a quarter note and a dotted quarter note. The bass clef staff continues the eighth-note accompaniment. A fermata is placed over the first two notes of the treble staff.

Sixth system of musical notation. The treble clef staff contains a melody with a quarter note, a dotted quarter note, and a half note, followed by a quarter note and a dotted quarter note. The bass clef staff continues the eighth-note accompaniment. A fermata is placed over the first two notes of the treble staff.

Nº 6. Opening Ensemble and Song of Loretta.

Roland and Chorus.

Allegro.

Piano.

ff

First system of piano introduction, featuring treble and bass staves with triplets and chords.

Second system of piano introduction, continuing the musical theme with triplets and chords.

Male Chorus.

First system of the male chorus, including vocal line and piano accompaniment.

Hail to the bride-groom, All hail!
Drink to the Prince now, We drink!

Piano accompaniment for the first system of the male chorus, featuring chords and rhythmic patterns.

Second system of the male chorus, including vocal line and piano accompaniment.

Hail to the fair bride, All hail! They have been mar-ried fif-ty-years,
Drink to the Prince now, We drink! May he have of wealth a-store,

Piano accompaniment for the second system of the male chorus, concluding the piece with chords and rhythmic patterns.

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.

Hail hap-py pair, All hail, All hail! Hail to the Prince now,

Rolond.
 Stop, pray! — How many ver-ses, please, of this thing may there
 Hail, hail! hail.

Allegretto. (Stoerber.)
 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.

1. The po-ets may sing Of blossoms of Spring And all that the Springtime en-
sing of brown eyes, Some can-not disguise Their prefrence for gyp-sy-like

ritard. *mf* *l.h.* *l.h.*

han - ces, While oth-ers may praise In va - ri - ous ways The
black, — They say, that be - cause Of na - ture's old laws, Of

l.h. *l.h.*

charms of the old - en ro - man - ces; Still oth-ers at - tune Of
love the blue eyes have a lack; — How lit - tle they know, Who

l.h.

ros - es in June Or stars that look down from a - bove me, But
prate to you so, My faith in them ev - er is shak - en, In

l.h.

I come out strong When I sing you a song - In praise of a girl who will
vi - o - let eyes The real love light lies When they to the true love a -

poco rit. *poco rit.*

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 -

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a half note 'my', followed by quarter notes 'A - ri - et - ta', and then a half note 'I'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

ret - ta, Lo - ret - ta This life's a bur - let - ta And you play the

The second system continues the vocal line with 'ret - ta, Lo - ret - ta'. The piano accompaniment features a more active right hand with eighth notes and chords, while the left hand remains simple.

he - ro - ine's part. Who ev - er can get a girl like my Lo -

The third system has the vocal line starting with 'he - ro - ine's part.' followed by 'Who ev - er can get a girl like my Lo -'. The piano accompaniment includes a melodic flourish in the right hand.

ret - ta Will find life one long draught of wine, But few ev - er

The fourth system continues with 'ret - ta Will find life one long draught of wine, But few ev - er'. The piano accompaniment features a melodic line in the right hand that mirrors the vocal line.

met a maid like my Lo - ret - ta: Sweet - heart of mine.

The fifth system concludes with 'met a maid like my Lo - ret - ta: Sweet - heart of mine.' The piano accompaniment ends with a final chord marked 'ff' (fortissimo).

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,

The first system of the musical score consists of two systems of vocal lines and piano accompaniment. The top system has a vocal line with lyrics "Lo - ret - ta, Lo - ret - ta In my A - ri -" and a piano line with lyrics "La, la, la,". The second system has a vocal line with lyrics "Lo - ret - ta, Lo - ret - ta In my A - ri -" and a piano line with lyrics "La, la, la,". The piano accompaniment is in the key of D major and 4/4 time, featuring a steady bass line and chords in the right hand.

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,

The second system of the musical score continues with two systems of vocal lines and piano accompaniment. The top system has a vocal line with lyrics "et - ta I of - fer the love of my heart, Lo -" and a piano line with lyrics "la, la, Love, my heart.". The second system has a vocal line with lyrics "et - ta I of - fer the love of my heart, Lo -" and a piano line with lyrics "la, la, Love, my heart.". The piano accompaniment continues with the same key and time signature, providing harmonic support for the vocal lines.

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,
Piano accompaniment for the first system.

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,
Piano accompaniment for the second system.

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,
 tra la la la la, tra la la la la,

like my Lo - ret - ta: Sweet - heart of mine.

tra la la la la, tra la la la, Sweet - heart of mine.

1

mine. Tra la.

mine. Tra la.

2. Some mine.

mine. Tra la.

mine. Tra la!

p

f

N^o 7. An English Coon Song.

Lump and Chorus.

Moderato,

Voice.

Piano.

f

1. By the

blue Chi - ca - go — rib - ber, Whar de o - le - an - der's green — And de
cow - boy fields oh — Bos - ton, 'Neath the branches ob the bean, — Dar de
banks of the Ho - bo - ken, Whar de ho - bo tunes his hoe, — Dar de

lu - lu - bird — am — sing - ing — In de o - le - o - mar - ga - rine; — Whar de
ter - ra - pin — am — soun - din' — And de pum - kin pie is green; — When de
ten - der words were spok - en — By my pigeon wing, my Jo - jo. — We was

gay per - sim - mon — war - bles In to - bac - co trees a - bove, — Dar I
hoe - cakes am — a — wak - in' Through gold head - ed su - gar - cane, — Den I
walk - ing in — the — Bron - cho, List - 'nin' to the ole sea foam, — 'Op - ing

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 - ludgals 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-

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

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 Reubendear, 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 Reubendear, And I will be your

1 & 2. 3.

moon.
poose.

moon.
poose.

2. In the
3. On the

jay.
jay.

Detailed description: This system contains four vocal staves. The top staff has a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a first ending bracket labeled '1 & 2.' and a second ending bracket labeled '3.'. The lyrics 'moon. poose.' are written under the first two staves, and 'moon. poose.' under the next two. The lyrics '2. In the' and '3. On the' are positioned above the second ending. The words 'jay.' and 'jay.' are written under the final two staves. The music consists of simple rhythmic patterns, primarily quarter and eighth notes.

1 & 2. 3.

Detailed description: This system shows the piano accompaniment for the first system. It consists of a grand staff with a treble and bass clef. The music is in the same key signature and time signature as the vocal parts. It features a first ending bracket labeled '1 & 2.' and a second ending bracket labeled '3.'. The accompaniment includes chords and moving lines in both hands, with some grace notes and slurs.

Dance.

p

Detailed description: This system is the beginning of a piano piece titled 'Dance.'. It is written for grand staff in a key signature of two sharps (D major) and common time. The piece starts with a piano (*p*) dynamic. The melody in the right hand is characterized by eighth-note patterns and slurs. The left hand provides a steady accompaniment with chords and eighth notes.

mf

Detailed description: This system continues the piano piece. The right hand features more complex melodic lines with slurs and accents. The left hand continues with a consistent accompaniment. A mezzo-forte (*mf*) dynamic marking is present.

Detailed description: This system concludes the piano piece. The right hand has a final melodic flourish. The left hand ends with a series of chords. The piece concludes with a final cadence.

Nº 8. Automobile Ensemble.

Mimi, Lump and Girls.

Allegro.

Piano. *f*

Mimi. Allegretto.

You may talk a-bout your hors-es, All your sport up-on race-cours-es, Of rid-ing and of driv-ing you may rave; You may eu-lo-gize the feel-ing Of a rap-id tran-sit wheel-ing Or of

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

pp Choo choo choo choo choo choo choo choo choo

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

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

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 gram-matic'-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

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

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.

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

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

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.

Nº 9. A Lesson in Flirtation.

Bertha and Officers.

Allegretto.

Bertha.
grazioso

Art is ever present In what-

Piano.

ev-er may be plea-sant, Whether mu - sic or on - ly love. —

Officers.

We've al-ways

been con - si - dered clev - er In all love af - fairs what - ev - er; We will

a tempo

poco rit. Just a bit of flirt-ing Is ex -
 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

thet-ic, ³ that's the game. *rit.* If she should dropher handkerchief, You *a tempo*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a triplet of eighth notes. The tempo markings are *rit.* and *a tempo*. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

pick it up so grace-ful-ly, Re - turn it with a bow and smile. —

And when the

The second system continues the vocal line and piano accompaniment. The vocal line has a long note followed by a rest. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present.

ar-ti-cle re-turn-ing Can we sigh a bit with yearn-ing, In this style? *poco rit.*

The third system continues the vocal line and piano accompaniment. The vocal line has a long note followed by a rest. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present. The tempo marking is *poco rit.*

Talk a-bout the weather, That is always en-ter-tain-ing, And a

The fourth system continues the vocal line and piano accompaniment. The vocal line has a long note followed by a rest. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *p* is present. The tempo marking is *a tempo*.

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?

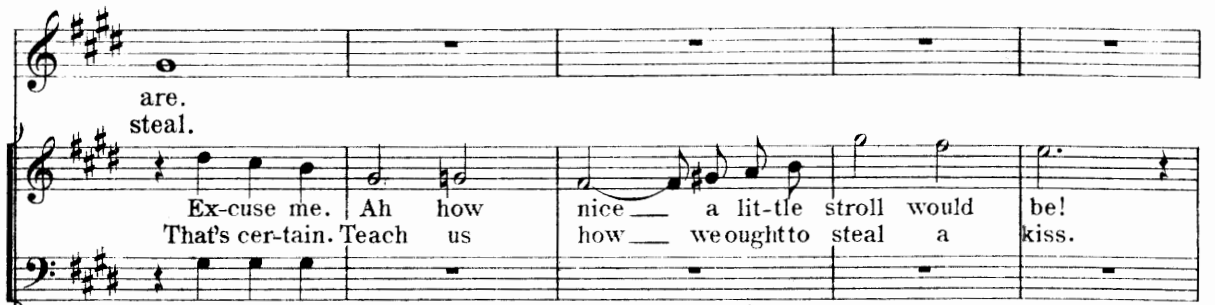
You are go-ing just a bit too far. No, I think I'll keep you as you
 You would in - ex - pe - rience re - veal. That's a thing that you're supposed to

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.

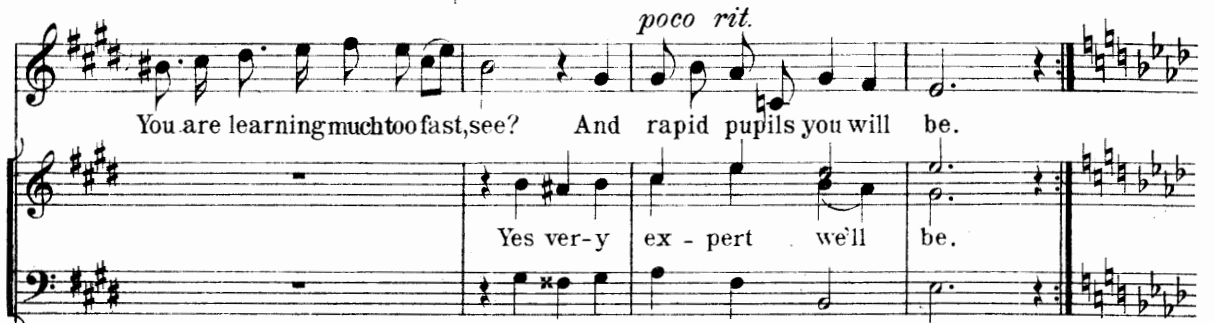


dolce



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*



poco rit.



Nº 10. The bold Hussars.

Mimi, Rudi, Mucki and Chorus.

Tempo di Marcia.

Piano.

ff

The musical score is written for piano in a 2/4 time signature with a key signature of one sharp (F#). It consists of six systems of two staves each. The first system includes a piano dynamic marking and a fortissimo (*ff*) dynamic marking. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand, with various chordal textures and melodic flourishes throughout.

Mimi.

Were the Kais-er's bold Hussars, The arm-y's pride and pet,
 When the Kais-er's bold Hussars Start out to make a raid, Noth-ing do we
 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,

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,

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Oh we pre - fer a waltz, and we waltz well. And so the cor-set we do not dis-dain. brr, brr, bum." The piano part includes the vocalizations "brr, brr, bum, bum" repeated in the vocal line.

Mimi.

With ban - ners fly - ing ——— and bu - gles bray - ing ——— We march a -
bum.
bum.

way to sound of drum and fife, ——— While sa - bres gleam - ing ———

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Mimi. With ban - ners fly - ing ——— and bu - gles bray - ing ——— We march a - bum. bum." The piano part includes the vocalizations "bum." repeated in the vocal line. The piano accompaniment is marked with a piano (*p*) dynamic.

— 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.

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is in the right and left hands. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "sons of Mars — And ev-'ry fair one throws a kiss, — To cheer the".

Kais - er's bold Hus - sars.
Kais - er's bold Hus - sars.

The second system continues the vocal and piano parts. The lyrics are: "Kais - er's bold Hus - sars.". The piano accompaniment features a steady bass line and chords in the right hand.

Kais - er's bold Hus - sars.
Kais - er's bold Hus - sars.

The third system continues the vocal and piano parts. The lyrics are: "Kais - er's bold Hus - sars.". The piano accompaniment continues with the same rhythmic pattern.

1 2

f *p* *f*

The fourth system is primarily piano accompaniment. It features a first ending (marked '1') and a second ending (marked '2'). The first ending leads back to the beginning of the system, while the second ending concludes with a forte (*f*) dynamic. The piano part includes various articulations and dynamics such as *f* and *p*.

The first system of music consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are grouped as a grand staff (treble and bass clefs). The music features a mix of eighth and sixteenth notes, with some rests. A piano (*p*) dynamic marking is placed below the middle staff.

The second system continues the musical piece with three staves. It features similar rhythmic patterns and melodic lines as the first system, with various accidentals and rests.

The third system consists of three staves. The right-hand part of the grand staff (middle and bottom staves) concludes with a long, sustained chord marked with a piano (*p*) dynamic and the instruction *poco rit.* (slightly ritardando).

The fourth system consists of three staves. The music features a mezzo-forte (*mf*) dynamic and the tempo marking *a tempo*. The notation includes various note values and rests, with some notes marked with accents (^).

The first system of music consists of three staves. The top staff is a single treble clef staff with a melodic line. The middle and bottom staves are grouped by a brace on the left and represent the piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music features a key signature of one sharp (F#) and a 3/4 time signature. The first measure contains a quarter note G4, an eighth note F#4, and a quarter note E4. The second measure contains a quarter note D4, an eighth note C#4, and a quarter note B3. The third measure contains a quarter note A3, an eighth note G#3, and a quarter note F#3. The system concludes with a fermata over a half note G#3.

The second system of music consists of three staves. The top staff is a single treble clef staff. The middle and bottom staves are grouped by a brace on the left and represent the piano accompaniment. The first measure contains a quarter note G#4, an eighth note F#4, and a quarter note E4. The second measure contains a quarter note D4, an eighth note C#4, and a quarter note B3. The third measure contains a quarter note A3, an eighth note G#3, and a quarter note F#3. The system concludes with a fermata over a half note G#3. A first ending bracket labeled '1' spans the final two measures of the system.

The third system of music consists of three staves. The top staff is a single treble clef staff. The middle and bottom staves are grouped by a brace on the left and represent the piano accompaniment. The first measure contains a quarter note G#4, an eighth note F#4, and a quarter note E4. The second measure contains a quarter note D4, an eighth note C#4, and a quarter note B3. The third measure contains a quarter note A3, an eighth note G#3, and a quarter note F#3. The system concludes with a fermata over a half note G#3. A second ending bracket labeled '2' spans the final two measures of the system.

The fourth system of music consists of three staves. The top staff is a single treble clef staff. The middle and bottom staves are grouped by a brace on the left and represent the piano accompaniment. The first measure contains a quarter note G#4, an eighth note F#4, and a quarter note E4. The second measure contains a quarter note D4, an eighth note C#4, and a quarter note B3. The third measure contains a quarter note A3, an eighth note G#3, and a quarter note F#3. The system concludes with a fermata over a half note G#3.

Nº 12 Finale Act I.

Allegro.
Piano. *f*

The first system of the piano introduction features a treble and bass clef. The treble clef has a key signature of two flats and a common time signature. It begins with a forte dynamic and contains a series of chords and melodic fragments. The bass clef provides a steady accompaniment of chords.

The second system continues the piano introduction with similar chordal textures in both staves.

The third system of the piano introduction concludes with a final chord in the treble clef.

Allegro moderato.
Male Chorus. *f* Hail to the bridegroom, All hail!

The male chorus begins with a forte dynamic. The lyrics "Hail to the bridegroom, All hail!" are written above the treble staff. The music is in a common time signature and features a simple harmonic accompaniment.

Allegro moderato.
f

The piano accompaniment for the male chorus starts with a forte dynamic. It provides a rhythmic and harmonic support for the vocal line.

Hail to the fair bride, All hail! Hail! to the bride-groom, All hail!

The second system of the male chorus continues the lyrics: "Hail to the fair bride, All hail! Hail! to the bride-groom, All hail!". The vocal line includes triplet markings over the notes.

The piano accompaniment continues, supporting the vocal line with chords and a steady rhythm.

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!
 Speech, speech, speech!

Allegretto.
p

ration, 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

This aged cou-ple so hap - py to_ find, After years fift - y, So hale and

Prince.
 thrift-y, Really it makes oneto 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-'ryheart 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

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 v ill, 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

Kamfer.

Stop! I say. I ar - rest that

What's this? You dare in - trude!

What's this? You dare in - trude!

Detailed description: This system contains the first two systems of a musical score. The top system has a vocal line with lyrics 'Stop! I say. I ar - rest that'. The second system has two vocal lines with lyrics 'What's this? You dare in - trude!'. Below these are two piano staves with accompaniment. The key signature is G major (two sharps) and the time signature is 2/4.

man! He's not a Prince, He's

Prince.

What I? how rude!

Detailed description: This system contains the second two systems of the musical score. The top system has a vocal line with lyrics 'man! He's not a Prince, He's'. The second system has two vocal lines with lyrics 'Prince.' and 'What I? how rude!'. Below these are two piano staves with accompaniment. The key signature is G major and the time signature is 2/4.

just a tramp And so he goes with me, the scamp.

Detailed description: This system contains the third two systems of the musical score. The top system has a vocal line with lyrics 'just a tramp And so he goes with me, the scamp.'. The second system has two piano staves with accompaniment. The key signature is G major and the time signature is 2/4.

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?

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.

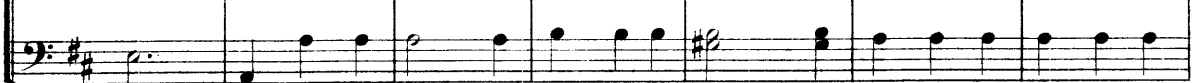
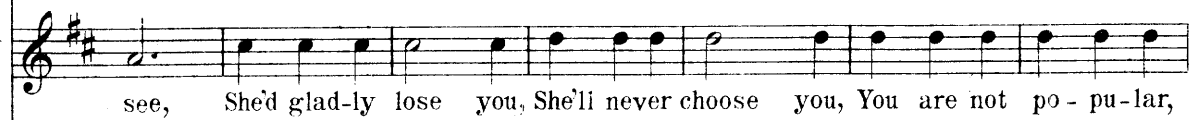
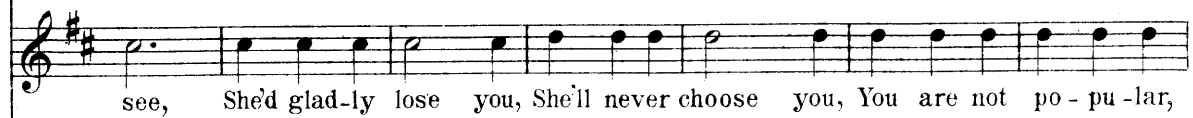
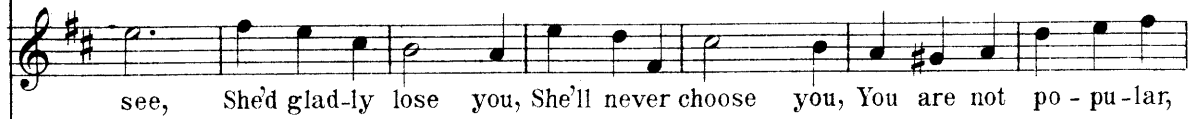
What you are pre-sent, 'Tis most un-pleas-ant Now your face a-gain to

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



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-

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 2/4 time. The piano accompaniment is in the same key and time, with a steady eighth-note bass line and chords in the right hand.

(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

Roland. The trump-ets sound, The sol-dier

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

The second system of the score features a vocal ensemble. The vocal staves are in G major and 2/4 time. The piano accompaniment is in the same key and time, with a steady eighth-note bass line and chords in the right hand.

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

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

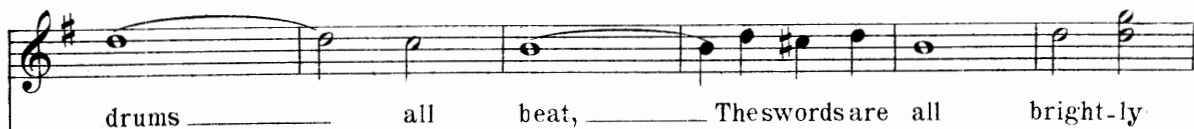
fly _____ for sol - diers gay. _____ The

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

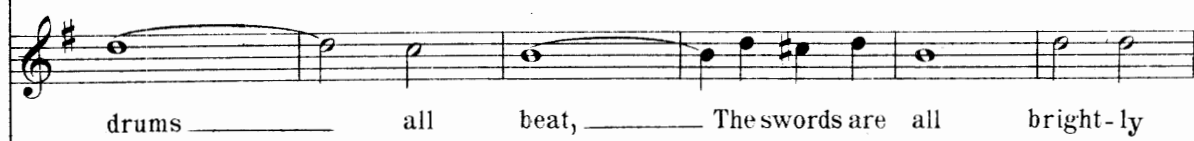
shin - ing bright, The sol - dier must go forth for fight - ing. The

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

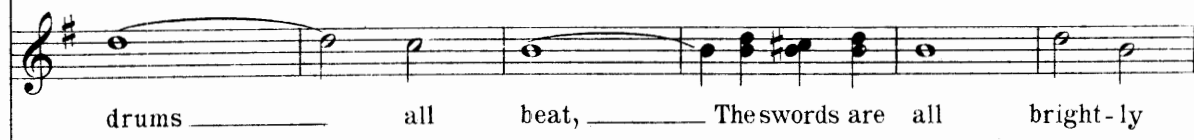
Piano accompaniment for the third system.



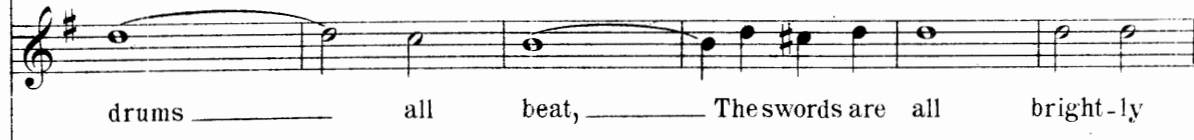
drums all beat, The swords are all bright-ly



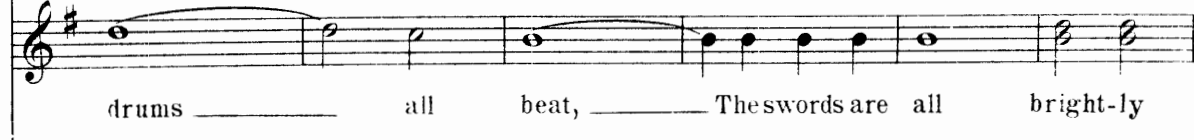
drums all beat, The swords are all bright-ly



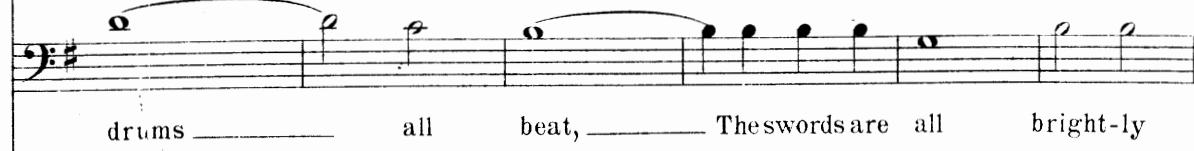
drums all beat, The swords are all bright-ly



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



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



Piano accompaniment for the second system of lyrics.

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

pp

First system of musical notation, featuring a treble and bass clef with piano (pp) dynamics. The music consists of chords and melodic lines in a minor key.

pp

Second system of musical notation, continuing the piece with piano (pp) dynamics. It features a mix of chords and melodic fragments.

Third system of musical notation, showing further development of the musical themes with various chordal textures.

Fourth system of musical notation, continuing the dialogue with piano accompaniment.

Fifth system of musical notation, featuring more complex chordal structures and melodic lines.

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

Sixth system of musical notation, characterized by a rhythmic pattern of eighth notes in the bass line and chords in the treble.

All turn and burst out laughing.

Seventh system of musical notation, featuring a rhythmic pattern of eighth notes in the bass line and chords in the treble, concluding the scene.

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.

Moderato. Andantino con es-

Piano. *p* *mf*

pressione.

poco a poco

rit. a tempo

rit. p

Tempo di Valse. Moderato.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music features a steady accompaniment in the bass clef and a melody in the treble clef. The melody begins with a series of eighth notes, followed by a more complex rhythmic pattern. There are several accents (^) above the notes in the treble clef. The system ends with a fermata over a chord.

The second system of musical notation continues the piece. It features similar accompaniment and melody. The melody includes a phrase with a fermata. A dynamic marking of *mf* (mezzo-forte) is placed below the treble clef staff towards the end of the system.

The third system of musical notation includes tempo and dynamic markings. The text *poco a poco rit.* (poco a poco ritardando) is written above the bass clef staff, and *a tempo* is written below the treble clef staff. The melody features a phrase with a fermata. The system concludes with a key signature change to one sharp (F#).

The fourth system of musical notation shows a change in dynamics. A dynamic marking of *ff* (fortissimo) is placed below the bass clef staff. The melody consists of several chords with accents (^) above them. The system ends with a fermata over a chord.

The fifth system of musical notation continues with the accompaniment and melody. The melody features a phrase with a fermata. The system ends with a fermata over a chord.

The sixth system of musical notation concludes the piece. It features a final melody phrase with a fermata. The system ends with a fermata over a chord.

First system of a musical score in G major, 2/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords and eighth notes.

Tempo di Marcia.

Second system of the musical score, marked 'Tempo di Marcia'. It begins with a 2/4 time signature and a dynamic marking of *f* (forte). The right hand has a more rhythmic, march-like melody with slurs and accents, and the left hand continues with a consistent accompaniment.

Third system of the musical score, continuing the march tempo. The right hand features a melodic line with slurs and accents, and the left hand provides a steady accompaniment of chords and eighth notes.

Fourth system of the musical score, continuing the march tempo. The right hand features a melodic line with slurs and accents, and the left hand provides a steady accompaniment of chords and eighth notes.

Fifth system of the musical score, continuing the march tempo. The right hand features a melodic line with slurs and accents, and the left hand provides a steady accompaniment of chords and eighth notes.

Sixth system of the musical score, continuing the march tempo. The right hand features a melodic line with slurs and accents, and the left hand provides a steady accompaniment of chords and eighth notes. The system concludes with a final cadence.

Act II.

No 13. Opening Ensemble and Ballet.

Allegro.

Piano. *mf*

Tempo di Gavotte, moderato.

In ev-ry age, in ev-ry clime Since
girls to flirt be - gan, The poets page - of pretty rhyme Has

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

rhyme Has sung the praises — of the — fan. *Allegro.*

(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

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.

In the mer - ry Mon - arch's day,

Tempo di Minuet, moderato e

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.

But the girl of to day has a dif-fer-ent way, The

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.

The 'Dance' section consists of a vocal line and piano accompaniment. The piano part features a steady eighth-note bass line and a more active treble line with various chords and melodic fragments. Dynamic markings include a forte 'f' and a fortissimo 'ff'.

This system continues the piano accompaniment for the 'Dance' section, showing the interaction between the treble and bass staves with various chordal textures.

This system continues the piano accompaniment for the 'Dance' section, showing the interaction between the treble and bass staves with various chordal textures.

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

The 'Moderato e marcato' section features a vocal line with lyrics and a piano accompaniment. The piano part consists of a steady eighth-note bass line and a treble line with chords. Dynamic markings include a forte 'f' and a fortissimo 'ff'.

Moderato e marcato.

This system continues the piano accompaniment for the 'Moderato e marcato' section, showing the interaction between the treble and bass staves with various chordal textures.

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

This system contains the first two systems of music. The top system features two vocal staves and a piano accompaniment. The lyrics are: "heart of man; It's charm is of the rar-est When wield-ed by the fair-est, So". The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

poco rit. let us sing the prais-es of my la - dy's fan, Let's sing the prais - es of my
poco rit. *ritard.*

let us sing the prais-es of my la - dy's fan, Let's sing the prais - es of my
poco rit. *ritard.*

poco rit. *ritard.*

This system contains the second and third systems of music. The top system features two vocal staves and a piano accompaniment. The lyrics are: "let us sing the prais-es of my la - dy's fan, Let's sing the prais - es of my". The tempo markings *poco rit.* and *ritard.* are placed above the vocal lines. The piano accompaniment continues with chords and moving lines.

la - dy's fan, my la - dy's fan.

la - dy's fan, my la - dy's fan.

This system contains the fourth and fifth systems of music. The top system features two vocal staves and a piano accompaniment. The lyrics are: "la - dy's fan, my la - dy's fan." and "la - dy's fan, my la - dy's fan." The piano accompaniment features long, sustained chords in the right hand and moving lines in the left hand.

No. 14. When the Orchestra plays.

Lump and Chorus.

Allegro moderato. *Allegretto.*

Voice. *If you dance with a Miss And then*

Piano.

of - fer a kiss, She will turn up her nose like this. The

charm of your arm 'Round her waist will a-larm, And she'll si - dle a - way like -

this. But - oh when the or - ches - tra tunes up once more, She'll for -

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 quiet 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-

Tempo di Valse.

2

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.

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment, and the fourth staff is a bass line. The music is in a key with two flats and a 2/4 time signature.

Now there's lit - tie Ja - net, a lit - tie Scotch maid, Tho' her talk is too much like

The second system consists of three staves, all piano accompaniment. It begins with a double bar line and a change in time signature to 2/4. The music continues with chords and moving lines in both hands.

this. With her tar - tan and plaid She could win an - y hand With her

The third system consists of three staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The music continues with chords and moving lines in both hands.

"heck" hoot a - wa - like this. She is shy and de - mure, Such a

The fourth system consists of three staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The music continues with chords and moving lines in both hands.

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

this. **Allegro.**

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.

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

This system contains three vocal staves and a piano accompaniment. The vocal lines are in a soprano, alto, and tenor/bass range. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are: "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.

This system contains three vocal staves and a piano accompaniment. The vocal lines are in a soprano, alto, and tenor/bass range. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are: "ri - ot, It's all right when the or - ches - tra plays. There's the".

Chi - nese maid so sweet With di - min - u - tive feet, She can walk, but she walks like

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a soprano and tenor/bass range. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are: "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.

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.

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.

Tempo di Valse.

Bertha and Lump.

Voice.

Strol - lers we and our

Piano.

f *mf*

life is free, We're hap - py go luck - y, We're

jol - ly and pluck - y As you can see,

All Principals.

Blithe and gay As a day in May,

Blithe and gay As a day in May,

Blithe and gay As a day in May,

f

This world un-for-giv-ing, Owe us a good liv-ing And it must

This world un-for-giv-ing, Owe them a good liv-ing And it must

This world un-for-giv-ing, Owe 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 sword are shining bright, —

must be on his way; — The ban-ners fly, — The sword are shining bright, —

must be on his way, his way; The ban-ners fly, — The sword 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

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs.

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

The second system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs.

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

The third system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment with treble and bass clefs.

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.

The first system of music features three vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are "is - n't al - ways spoil - ing for a fight." The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Presto.

The second system of music is a piano accompaniment for the Presto section. It is in G major and 4/4 time. The right hand features a melodic line with some grace notes, while the left hand provides a steady bass line with chords.

The third system of music is a piano accompaniment for the final section. It is in G major and 4/4 time. The right hand features a melodic line with some grace notes, while the left hand provides a steady bass line with chords.

End of the Opera!