

79601

“A Waltz Dream”

OPERETTA IN
THREE ACTS

By

FELIX DOERMANN and LEOPOLD JACOBSON

Music by

OSCAR STRAUS



English Book and Lyrics

BY

JOSEPH HERBERT



Music Arranged by A. CARROLL ELY

JOS. W. STERN & CO.

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CAST OF CHARACTERS.

As presented at the CHESTNUT STREET OPERA HOUSE,
Philadelphia, January 6th, 1908, by the
Interstate Amusement Co.

(FRANK McKEE, Pres.)

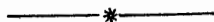
JOACHIM XIII.....CHAS. A. BIGELOW
PRINCESS HELENE.....MAGDA DAHL
COUNT LOTHAR.....JOS. W. HERBERT
LIEUTENANT NIKI.....EDWARD JOHNSON
LIEUTENANT MONTSCHI.....EDWIN WILSON
FRIEDERICKE CATHERINE INGANOFF
WENDOLIN.....DONALD BUCHANAN
SIGISMUND.....JOS. CAREY
FRANZI STEINGRUBER.....SOPHIE BRANDT
FIFI JOSIE SADLER
ANNERL GERALDINE MALONE

SCENIC LOCALE

ACT I.—Festival Hall in Prince Joachim's Castle at Flausenthurn.
ACT II.—Garden Salon.
ACT III.—Drawing Room in the Castle at Flausenthurn.

Production Staged by HERBERT GRESHAM.

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A Waltz Dream

Music by
OSCAR STRAUS.

Overture

Arranged by
A. CARROLL ELY.

Vivace.

Piano

f Tutti

p Str. pizz.
Horns

'Cel.

p

f Tutti

mp

f

mp

ff Brass

Str. Br. Str. Br. Str. Str. Bssn.

fz *fz* *fz* *p*

Detailed description: This system shows the beginning of a musical passage for strings and brass. The top staff is for strings (Str.) and the bottom staff is for bassoon (Bssn.). The music features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *fz* (forzando) and *p* (piano).

Moderato (♩ = ♩)

Cl. Ob. Str. Bssn.

Detailed description: This system continues the musical passage, featuring woodwinds (Clarinets and Oboes) and strings. The tempo is marked 'Moderato' with a quarter note equal to a half note. The woodwinds play a melodic line, while the strings provide harmonic support. Dynamic markings include *fz* and *p*.

Fl. Ob. Cl.

dolce

Detailed description: This system focuses on the woodwind section, including Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The music is marked *dolce* (sweetly). The woodwinds play a melodic line with a gentle, flowing character.

Fl. VI.

cresc. *p*

Detailed description: This system continues the woodwind and string parts. The Flute (Fl.) and Viola (VI.) are prominent. The music is marked *cresc.* (crescendo) and *p* (piano). The woodwinds play a melodic line, while the strings provide harmonic support.

l.h. *l.h.*

Detailed description: This system continues the woodwind and string parts. The Flute (Fl.) and Viola (VI.) are prominent. The music is marked *l.h.* (left hand). The woodwinds play a melodic line, while the strings provide harmonic support.

p cresc.

Detailed description: This system continues the woodwind and string parts. The music is marked *p cresc.* (piano crescendo). The woodwinds play a melodic line, while the strings provide harmonic support.

Str. *cresc.*

Musical score for strings in treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music features a steady eighth-note accompaniment in the bass and chords in the treble. A *cresc.* (crescendo) marking is present.

Cl. *meno cl.*

Musical score for clarinet in treble clef. The melody is characterized by eighth-note patterns. A *meno cl.* (diminuendo) marking is present.

Tempo I.

Vi. Cl. *mf Str.*

Musical score for violin and clarinet. The violin part is in treble clef and the clarinet part is in bass clef. The tempo is marked *Tempo I.* and the dynamic is *mf*. The time signature changes to 2/4.

Vi. pizz.

Musical score for violin in treble clef. The music is primarily pizzicato. The dynamic is *mf*.

f Tutti

Musical score for strings in treble and bass clefs. The music is marked *f* (forte) and *Tutti*. The bass line features a rhythmic pattern of eighth notes.

mp

Musical score for strings in treble and bass clefs. The music is marked *mp* (mezzo-piano). The bass line features a rhythmic pattern of eighth notes.

VI.
ff *ff* *f* *mf* *p*
p

Poco meno.

Cl. Str.

pizz.
cresc.

f Str. Hr. *mf* *f*

p *cresc.* *f*

Hr. Str. Str. *ff*

Ob. Cl.

p espress.

This system shows the beginning of a musical passage. The upper staff contains woodwinds (Ob. Cl.) and the lower staff contains piano and strings. The piano part features a rhythmic accompaniment of eighth notes. The strings play a steady eighth-note pattern. The dynamic is marked *p espress.*

cresc.

p

The second system continues the piano and string accompaniment. The piano part has a *cresc.* (crescendo) marking. The strings continue with their rhythmic pattern. The dynamic is marked *p*.

Cl. Ob.

Horns *cresc.* *mf* Trp. Str. *f*

This system introduces woodwinds. The upper staff includes Clarinet (Cl.) and Oboe (Ob.). The lower staff includes Horns, Trumpets (Trp.), and Strings (Str.). The woodwinds play a melodic line. The strings play a rhythmic accompaniment. The dynamic is marked *f*.

dim. *mp*

The fourth system continues the piano and string accompaniment. The piano part has a *dim.* (diminuendo) marking. The strings continue with their rhythmic pattern. The dynamic is marked *mp*.

p

The fifth system continues the piano and string accompaniment. The piano part has a *p* (piano) marking. The strings continue with their rhythmic pattern.

Andantino

p Str. *dolce* Vlc.

This system marks the beginning of the *Andantino* section. The upper staff contains piano and the lower staff contains strings. The piano part has a *p* (piano) marking. The strings play a melodic line. The dynamic is marked *dolce*. The section is marked *Vlc.*

First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). The bass line includes a 'Cb.' marking.

Moderato.

Second system of musical notation, continuing the piece with a moderate tempo.

Third system of musical notation, including dynamic markings 'cresc.' and 'rit.'.

Vivo.

Fourth system of musical notation, marked 'Vivo'. It includes 'poco f Tutti' and 'f' dynamic markings.

Vivo non troppo.

Fifth system of musical notation, marked 'Vivo non troppo'. It includes 'p', 'f', and 'mf' dynamic markings, as well as 'Str.', 'r. h.', and 'l. h.' instructions.

Sixth system of musical notation, featuring a 'vi.' marking and a '3' (triple) marking.

VI. Cl.

p

This system shows the beginning of a musical passage. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment. The dynamic marking *p* (piano) is present.

Fl. Ob. VI. Cl.

espress. *cresc.*

This system introduces woodwind entries. The Flute (Fl.) and Oboe (Ob.) parts are marked with *espress.* (espressivo) and *cresc.* (crescendo). The strings continue their accompaniment.

VI. Cl. Fl. Ob.

f Str.

The woodwind parts continue with melodic lines. The strings are marked with *f Str.* (forte strings), indicating a significant increase in volume.

più f e string.

This system features a dynamic shift to *più f e string.* (more forte and strings), with accents placed over the notes to emphasize the change.

f rit. Tutti a tempo

3

The music transitions to a *f rit. Tutti a tempo* section. The right hand has a triplet of eighth notes marked with a '3' and an accent. The left hand has a steady accompaniment.

3

This system continues the *f rit. Tutti a tempo* section with another triplet of eighth notes in the right hand, marked with a '3' and an accent.

string. sf sf

This system contains the first two staves of music. The key signature has two sharps (F# and C#). The first staff has a treble clef and the second has a bass clef. The first staff begins with a whole note chord and then moves to a melodic line. The second staff provides harmonic support with chords and a bass line. Dynamics include *sf* (sforzando) in both staves.

sf ff rit. a tempo

This system contains the next two staves. The first staff continues the melodic line with some grace notes. The second staff continues the harmonic support. Dynamics include *sf*, *ff* (fortissimo), and *rit.* (ritardando), followed by *a tempo*.

f Str. Cl.I.

This system contains the next two staves. The first staff has a treble clef and the second has a bass clef. The first staff has a melodic line with some grace notes. The second staff has a bass line with some grace notes. Dynamics include *f* (forte) and *Str.* (string). The marking *Cl.I.* is present.

This system contains the next two staves. The first staff has a treble clef and the second has a bass clef. The first staff has a melodic line with some grace notes. The second staff has a bass line with some grace notes.

rit.

This system contains the next two staves. The first staff has a treble clef and the second has a bass clef. The first staff has a melodic line with some grace notes. The second staff has a bass line with some grace notes. Dynamics include *rit.* (ritardando).

Vivo. ff

This system contains the final two staves. The first staff has a treble clef and the second has a bass clef. The first staff has a melodic line with some grace notes. The second staff has a bass line with some grace notes. Dynamics include *Vivo.* and *ff* (fortissimo).

Vivace.

rit. p. f

ff Str.

Presto. Più presto.

Str. ff Tutti

Act I. No. 1. Chorus.

Lyric by
JOSEPH HERBERT.

(Friederike, Wendolin, Sigismund, Chorus.)

Music by OSCAR STRAUS.
Arr. by A. CARROLL ELY.

Allegro

Cl. Viol. Ob.

cresc.

Chorus.

Sopr. Alto. Ten. Bass.

Our hearts are filled with glee and
Our hearts are filled with glee and

VI. Tr. *f* *mf*

fes-tive loy-al-ty, Our Prin-cess weds to-day! The bridegroom on his way To
fes-tive loy-al-ty, Our Prin-cess weds to-day! The bridegroom on his way To

Tr.

us, from lands a -far; His beacon, love's bright star. Pray tell, whence does he come? Where
 us, from lands a -far; His beacon, love's bright star. Pray tell, whence does he come? Where

str. cresc.
p
str.

lies his dis-tant home? Is he of prince-ly birth, Knows he his la - dy's worth? Knows
 lies his dis-tant home? Is he of prince-ly birth, Knows he his la - dy's worth? Knows

più cresc.

Wendolin

The bridegroom comes to-day, And question him.
 he his la - dy's worth?
 he his la - dy's worth?

f
p

w. *rit.*
 per-haps you may. Our Prin-cess made her choice and she o-beyed love's

a tempo Sigismund
 A count? Here, counts are cheap! 'Tis thus, when Pridé's a -

w. voice cl. vl.

a tempo p

Friederike
 He's brave as brave can be, A staunch un-daunt-ed sol - dier

s. sleep

Chorus. Dame
 Dame

stacc.
 Str. pizz. *f colla parte* *mf* Tutti

F. he!

Fortune must be blind, And to him won-drous kind. Our beau-ti-ful Prin-cess, Yields

Fortune must be blind, And to him won-drous kind. Our beau-ti-ful Prin-cess, Yields

to his fond ca-ress. A stran-ger to our land Has won our Prin-cess' hand, A

to his fond ca-ress. A stran-ger to our land Has won our Prin-cess' hand, A

Str. *p*

hand-some vag-a-bond, From coun-try far be-yond, Wins prin-cess, land, and

hand-some vag-a-bond, From coun-try far be-yond, Wins prin-cess, land, and

cresc.

Wood. 7 *più cresc.*

Sigismund.

For our throne a dread - ful
 pow'r In one brief hap - py hour.

f Tutti *p* cl.

s. blow, Flau-sen - thurn is steeped in woe.

Wendolin
 For our throne a dread - ful

Str. Fl.

Recit.
 Friederike
 If you'll lis-ten to me

w. blow! Flau-sen - thurn is steeped in woe.

Str. *f*

now, I can quick-ly tell you how they ex - changed their marriage vow.

mp *p*

Poco lento

For the pair that wed to - day Both gave ear to love's fond

Fl. Cl. I. Ob. Cl. Cl. II.

sway!

Tell us! Tell us! Lis-ten all! Lis-ten all!

Tell us! Tell us! Lis-ten all! Lis-ten all!

Str. pizz. *p* Ob. Cl. Str. *f*

attaca No 2

No. 2. Song with Chorus.

"A Soldier Stole her Heart"

Lyric by
JOSEPH HERBERT.

Friedericke, Sigismund and Chorus.

Music by OSCAR STRAUS.
Arr. by A. CARROLL ELY.

Allegretto moderato.

Friedericke

Musical score for Friedericke's vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one flat. The tempo is marked 'Allegretto moderato'. Dynamics include *p* (piano), *Str. pizz.* (string pizzicato), *mf* (mezzo-forte), and *p* (piano). The vocal line begins with a rest followed by a few notes, and the piano accompaniment starts with a rhythmic pattern of eighth notes.

Musical score for Friedericke's vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one flat. Dynamics include *pizz.* (pizzicato). The lyrics are: "maid-en whom Cu-pid had not ca - joled, Of i - cy mold, Dis-trait and cold, Re-".

Musical score for Friedericke, Sigismund, and Wendolin's vocal lines and piano accompaniment. Friedericke's line is on a single staff with a treble clef and a key signature of one flat. Sigismund's and Wendolin's lines are on two staves with treble clefs and a key signature of one flat. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one flat. Dynamics include *espress.* (espressivo). The lyrics are: "fus-ing man-y a Sui - tor bold, And left them brok-en - heart - ed Their They part - ed They part - ed".

Musical score for Friedericke's vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one flat. The lyrics are: "plaint ig-nored as she tripped her way, So blithe and gay; to".

poco accel.

F. their dis - may, She sang the mer-ri-est roun - de - lay.

S. **Sigismund**
She sang her mer-ri - est

poco accel. *cresc.*

F. She tripped her way, So blithe and

S. roun e - lay to Vi - en - na she tripped her way, So blithe and

W. **Wendolin**
So off

Chorus

Soprano. her way so blithe and

Alto. her way so blithe and

Tenor. her way so blithe and

Bass. her way so blithe and

so blithe and

cresc. *f Tutti.*

a tempo

F. *gay* This fan-ci-ful friv-o-lous fay! She found in that cap-i-tol

S. *gay*

W. *gay*

gay

a tempo

gay

gay

a tempo

p Str.

F. *gay* Her heart a - way!

S. *p* A sol-dier stole Her heart a - way!

W. *p* A sol-dier stole Her heart a - way!

p She'd lost con - trol, Her heart a - way!

p A sol-dier stole Her heart a - way!

ff

VI. *p* Str.

f Tutti.

Str. Horns.

Sigismund

S. The Princess who never was known to sigh Whose laugh - ing eye, Could

S. tears de - fy Has learn'd the tale of the fool - ish fly And spi - der who pur -

Friederike

F. Pur - - sued her!

S. sued her! For love as you know is an an - cient game, Re -

Wendolin

W. Pur - - sued her!

Friederike

F. She

S. sult the same, As the Moth and Flame The wings were singed of this high born dame.

Frie. lost her heart at this ancient game, Re - peating the sto-ry of
 S. Re-peating, re - peating the sto-ry of
 w. Re - peating, re - peating the sto-ry of
 Re - peating the sto-ry of
 Re - peating the sto-ry of
 Re - peating the sto-ry of
 of

cl. *cresc.* *cresc.*

Frie. *a tempo* Moth and Flame
 S. Moth and Flame This fanci-ful fri-vo-lous fay! She found in that cap-it-ol
 w. Moth and Flame
 Moth and Flame
 Moth and Flame
 Moth and Flame
 Moth and Flame

a tempo *Tutti f* *p* vl.

Friederike.

Frie. *p* She'd lost con - trol,- *ff* Her heart a - way!

S. *p* gay A sol - dier stole Her heart a - way!

W. *ff* Wendolin Her heart a - way!

p She'd lost con - trol,- *ff* Her heart a - way!

p A sol - dier stole Her heart a - way!

VI. *ff* Tutti.

Hrn. *p*

Friederike.

Frie. It's no use to cry o - ver milk that's spilt, If hopes you built Turn

Tr. *p* pizz.

Frie. out but gilt And you are the los - er in Cu - pid's tilt Then you must pay the

VI. Ob. *espress.*

Frie. *pi - per!* You marry in haste and you rue the day You went a - stray, A -
 W. *wendolin and Sigismund.*
 S. A vip - er!

Frie. lack - a - day For peo - ple who dance must the fid - dler pay *Sigismund.*
 S. You mar - ry in haste and

poco accel.

Str. *poco accel.* *cresc.*

Frie. *Friederike.* *a tempo*
 Re - peating the story of Moth and Flame — This
 S. rue the day Re - peating, re - peating the story of Moth and Flame — This
 W. *Wendolin.* Re - peat - ing re - peating the story of Moth and Flame — This

a tempo

The story of Moth and Flame — *a tempo*

Hr. *cresc.* *f* *Tutti* *p*

F. fan-ci-ful, friv-o-lous fay, — She found in that cap-i - tol gay

S. fan-ci-ful, friv-o-lous fay, — She found in that cap-i - tol gay

W. fan-ci-ful, friv-o-lous fay, — She found in that cap-i - tol gay

She'd lost con-

ff **Vivo**

F. her heart a-way!

S. her heart a-way!

W. her heart a-way!

her heart a-way!

her heart a-way!

her heart a-way!

A sol-dier stole her heart a-way!

f **Tutti** **Vivo** *f* *ff*

No 3. Entrance March and Hymn.

Lyric by
JOSEPH HERBERT.

(Wendolin, Sigismund, Chorus)

Music by OSCAR STRAUS
Arr. by A. CARROLL ELY.

March tempo

Wendolin

(Cannon behind Scenes) (Cannon) The trum-pets

March tempo

Trumpets

ff (Bells behind Scenes) *f* (in Orch.)

Sigismund

Let's wel-come the hap-py pair! (Cannon)

blare!

Trumpets

(on the Stage)

Hrs.

(in Orch.)

Friederike

(Cannon) They're drawing near!

Wendolin

To greet them now pre-pare

Trumpets

(on the Stage)

String.
Hrs.

(in Orch.)

cresc.

più cresc.

dim. *p*

This system shows the beginning of a piano piece. The right hand starts with a melodic line marked *dim.* (diminuendo), and the left hand provides a harmonic accompaniment. A dynamic marking of *p* (piano) is indicated in the middle of the system.

This system continues the piano accompaniment. The right hand features a series of chords and melodic fragments, while the left hand maintains a steady accompaniment. A sharp sign (#) is visible above the right-hand staff.

(Trumpets on the Stage)

f *cresc.* Harp *mf* (in Orch.) *l.h.*

This system introduces a trumpet part on the stage, marked with a forte (*f*) dynamic and a triplet rhythm. The piano accompaniment continues with a crescendo (*cresc.*). The harp part is marked *mf* (mezzo-forte) in the orchestra, and the left hand (*l.h.*) is also indicated.

l.h. Str. Cl.

This system features a string quartet (Str. Cl.) part. The piano accompaniment continues with a left hand (*l.h.*) part. The string quartet part is marked with a sharp sign (#) and a crescendo.

l.h. *cresc.* *f*

This system shows the piano accompaniment continuing with a left hand (*l.h.*) part. The dynamics include a crescendo (*cresc.*) and a forte (*f*) marking.

Musical score system 1. The top staff is a single melodic line. The bottom two staves are for strings, with the label *mf Str. Hrs.* in the left margin. The music features a triplet of eighth notes in the upper voice and a rhythmic accompaniment in the strings.

Musical score system 2. The top staff continues the melodic line. The bottom two staves are for strings and woodwinds, with the label *Cl. Str.* in the left margin. The music includes a piano (*p*) section and a crescendo (*cresc.*) section.

Musical score system 3. The top staff continues the melodic line. The bottom two staves are for strings and woodwinds, with the label *f Tutti* in the left margin. The music features a forte (*f*) section and a tutti section.

Musical score system 4. The top staff continues the melodic line. The bottom two staves are for strings and woodwinds. The music features a forte (*f*) section and a tutti section.

Musical score system 5. The top staff continues the melodic line. The bottom two staves are for strings and woodwinds, with the label *Dr.* in the right margin. The music features a fortissimo (*ff*) section and a drum (*Dr.*) section.

This page of musical notation is for a piano piece, consisting of seven systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation includes various musical elements:

- System 1:** Features a right-hand melody with triplets and sixteenth-note patterns, and a left-hand accompaniment with chords and eighth notes. Dynamics include *dim.* and *f*.
- System 2:** Continues the right-hand melody with complex fingerings (4, 4, 4, 3, 1, 5, 4, 5, 3, 5, 4) and a left-hand accompaniment with chords. Dynamics include *f*.
- System 3:** Shows a right-hand melody with triplets and a left-hand accompaniment with chords. Dynamics include *cresc.* and *ff*.
- System 4:** Features a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords. Dynamics include *f*.
- System 5:** Continues the right-hand melody with eighth-note patterns and a left-hand accompaniment with chords. Dynamics include *f*.
- System 6:** Shows a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords. Dynamics include *f*.
- System 7:** Features a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords. Dynamics include *f*.

(Trumpets on stage.)

Piano introduction for the first system, featuring treble and bass staves with chords and melodic lines.

Piano introduction for the second system, including a triplet in the treble staff and a forte (*ff*) dynamic marking.

O joy let our songs of glad - ness be

C h o r u s

O joy let our songs be

O joy let our songs be

Piano accompaniment for the chorus section, showing chords and bass lines.

heard on ev-ry side! Each voice be raised to wel-come The Bridegroom and the Bride! May
 heard on ev-ry side! Each voice be raised to wel-come The Bridegroom and the Bride!
 May

pp

Piano accompaniment for the final section, showing chords and bass lines.

Wis-dom Love and Beau-ty Be stead-fast, hand in hand, May Loy-al-ty and Du-ty Pre-

Be stead-fast, hand in hand, May Loy-al-ty and Du-ty Pre-

Wis-dom Love and Beau-ty *rit.*

rit. *a tempo*

vail through-out our land! Hail! Hail! Hail! Hail! Hail!

vail through-out our land! Hail! Hail! Hail! Hail! Hail!

col canto *ff* *a tempo* *Tutti.*

(Trumpets on stage.)

No. 4. Song.

Lyric by
JOSEPH HERBERT.

“Love Cannot Be Bought.”
(Niki.)

Music by OSCAR STRAUS
Arr. by A. CARROLL ELY.

Allegro.

Niki.
Some
I've

f Tutti.. *sf* *p*

Moderato.

men are born to rule the land, And pur - ple robes they don them; Whilst some up - on the
wandered off in Ve - nus bow'rs Per - fumed with fond af - fec - tion; I've tast - ed sweets that

oth - er hand, Have greatnes thrust up - on them. And I believe that some acheive By
charmed the hours, But made my own se - lec - tion. I've of - ten met A vio - o - let Who

sheer be - ter - mi - na - tion, Po - si - tion great. In spite of Fate, Or oth - er com - bi -
for the moment charmed me, Then I'd pro - pose to rad - iant Rose Whose beau - ty fair dis -

cresc.

N. na - tion Now I was but a sol - dier plain Con - tent - ed with my
armed me. And thus improved each shin - ing hour, The sweets of life pur -

p *cresc.*

N. sta - tion With ne'er a thought that I'd at - tain My present el - e - va - tion.
su - ing, Like but - ter - fly in ro - sy bow'r In - constant in his wooing.

poco rit.

N. *Waltz tempo.* *a tempo*
rit. 1&2. Free - dom no long - er mine, Wo - man and song and wine For - bid - den

rit. *a tempo* *p*

N. plea - sures, Bach - e - lers' trea - sures! Scarce can con - trol my rage,

N. *rit.* *a tempo*

Bird in a gild - ed cage When you've lost Free-dom your life's a blank page.

cresc. *rit.* *a tempo* *f*

March tempo.

N. Victim am I of un-lucky star, Mar-i-tal bonds now en-

Trumpets *p* *vi.*

N. chain me Oh, what a life for a young Hussar! Still there's no pow'r can restrain me

Waltz tempo. *poco*

N. Comrades and woman and wine and song I much pre-fer to this court-ly throng. Tho'

cantabile *poco*

rit. *accel.* *a tempo vivo*

N. ach-ing and breaking I've always been taught, Hearts can not be bartered, Love

rit. *accel.* *a tempo vivo*

N. cannot be bought Hearts can not be bartered, Love can not be bought

crese. *f* Tutti Tutti

Più allegro.

f

Exit March.

Slow March Tempo.

Str. pizz. *p*

crese.

N^o 5. Duet.

"A Husband's Love"
(Helene, Friederike.)

Music by OSCAR STRAUS.
Arr. by A. CARROLL ELY.

Lyric by
JOSEPH HERBERT.

Andantino.

Our vows ex - changed we're plighted For -
something in my heart that tells me, My

ev - er linked by Fate, Our hearts and lives u - ni - ted In hap - py married
happiness he will not share, His man - ner cold re - pels me My doubts I must de -

state. No pow'r on earth can sev - er My soul from doubt is
clare. A - las, a task a - bove me, I fear that it may

freed He's mine yes, mine for - ev - er! The Fate's are kind in - deed.
prove, To teach him how to love me, And to retain his love!

p dolce

F1.

cresc.

Friederike

Think not love can last for- ev - er, Dangers may a - rise
 You must be wis-er than the ser - pent, Gen - tler than the dove -

It were well, if you en-deav - or - Guard a - gainst sur - prise.
 Constant watchfull - ness re - quired, to keep a hus - band's love.

Helene

Husband's love as I've been told, Is no ea - sy thing to
 Reason temp'ring passion's fire, I shall grant his last de -

Husband's love as I've been told
 That, his love will not in - spire,

hold To keep one's husband true, dear, Each day he won a - new, dear;
 sire

Is no ea - sy thing to hold.
 Of your blandishments he'll tire.

espr.

H. *rit.*
 If one would keep one's hus-band true, — He must be won each day a - -

Andantino grazioso
 H. new. — I scarce can ex-press My complete hap-pi-ness, For-

H. ev-er he's mine — a - lone — He for - ev - er will reign, 'Mid

H. plea-sure or pain, My heart's fond af-fec-tions his throne. — I
 Friederike.
 You

H. scarce can express My com-plete happiness For-ev-er he's mine a - lone— We for-

F. scarce can express Your com-plete happiness For-ev-er he's yours a - lone—

H. ev-er will reign 'Mid pleasure or pain My heart's fond affections his throne.—

F. He will reign 'Mid pleasure or pain Your heart's fond affections his throne.—

cresc. *rit.* *p*

H. **Tempo I** There's heart's fond af-fections his throne.—

F. heart's fond af-fections his throne.—

Tempo I *rit.* *f*

N^o 6. Terzette.

"The Family's Ancient Tree."

Lyric by
JOSEPH HERBERT.

(Friedericke, Niki, Joachim.)

Music by OSCAR STRAUS.
Arr. by A. CARROLL ELY

What a mis - fortune, wo - ful dis -

grace! It is too late our steps to re - trace.

Niki.
Yours a bad bargain

Wast - ed our gold We're the ones sold.

N.
Though I was purchased, You're the ones sold


'Tis in -

mf *espress*

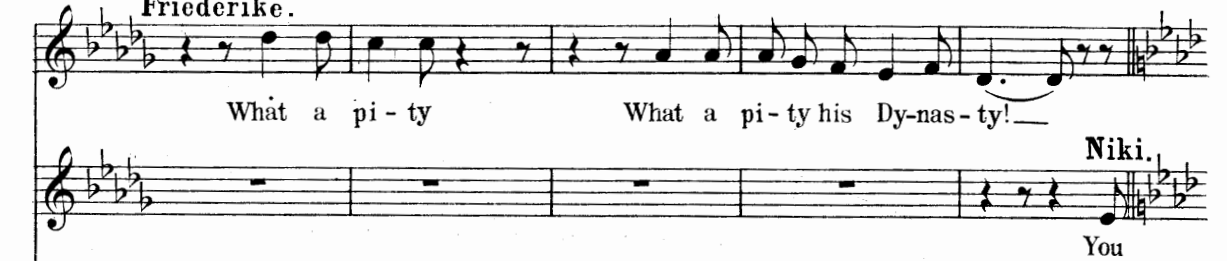
L'istesso tempo.

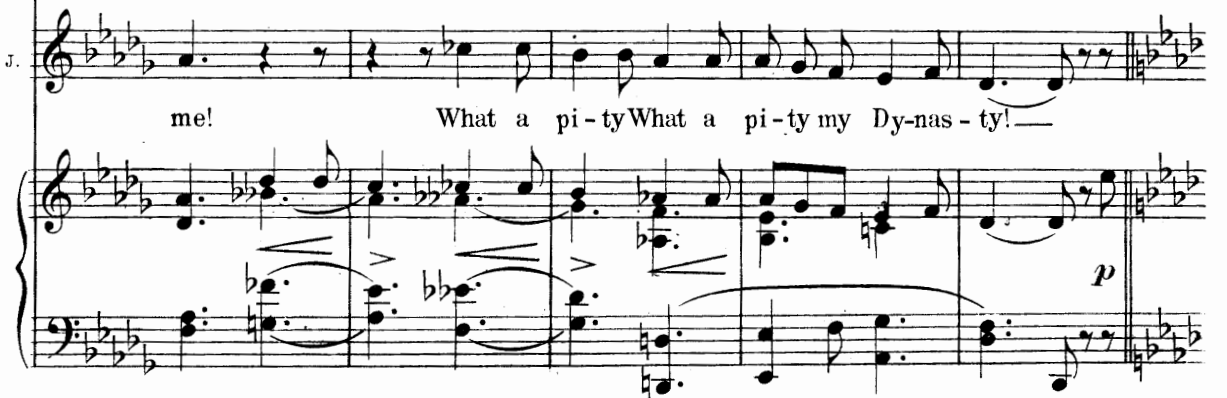
J.  deed a sad dis - as - ter, My poor daugh - ter steeped in woe! Cast off

J.  by her lord and mas - ter For my grand - son what a

J.  blow! Gone my fam - i - ly's an - cient tree, Ped - i - gree all off for

Friederike.

 What a pi - ty What a pi - ty his Dy - nas - ty! — **Niki.**

J.  me! What a pi - ty What a pi - ty my Dy - nas - ty! — **p**

Poco più vivo.

should have con-sulted with me. — Now, you are en-tire-ly to blame; — Though

N. married, I feel I am free, — Re-spon-si-ble you for the shame. — Did

N. I seek the Prin-cess' hand? — I was not permit-ted to choose; — Co-

Friederike. Tempo I.

What a mis-
er-cion by roy-al com-mand — To live with her, now I re-fuse.

for-tune, wo-ful dis-grace, It is to late our steps to re-trace,

Ours a bad bargain, Wast-ed our gold, Though you were purchased
 Yours a bad bargain, Wast-ed our gold, Though I was purchasd
 Ours a bad bargain, Wast-ed our gold, Though you were purchased

We're the ones sold. Poor He - le - na
 You're the ones sold. Poor He-
 We're theones sold. Poor He - le - na

mf espress

N. le - na she will rage, When she finds that I've de - sert - ed, Bird has

Friederike.

N. Gone his fam-i-ly's an-cient tree, Ped-i gree all off for

flown_ an emp-ty cage.

Joachim.

N. Gone my fam-i-ly's an-cient tree, Ped-i gree_ all off for

Cl. *p*

Frie. him; What a pit - y! what a pit-y, his dy-nas - ty! — I

J. me; What a pit - y! what a pit-y, my dy-nas - ty! —

F1. Cl. *p*

Poco più vivo.

Frie. think that your du-ty is clear. Your
Niki.
'Tis du-ty that calls me a - way. —

Poco più vivo.

ob.

Frie. wife, bro-ken-heart ed I fear —

N. That's not an in-ducement to

vi.

Frie. But think of the scandal in - volved! The court will be mor-ti-fied

N. stay

cresc.

Frie. *quite* —

N. *rit.*
My pur-pose is firm. I'm re - solved! To leave her for - ev - er to -

Tempo I.

N. night. I am

Joachim.
'Tis in - deed a sad dis - as - ter, My poor daugh - ter steeped in woe!

Tempo I.

mf espress.

Str.

Friederike.

N. Gone his

J. not her lord and mas - ter, And your grand - son I don't know. Gone his

Gone my

Frie. fam-i-ly's an-cient tree, Ped-i-gree_ all off for him. What a

N. fam-i-ly's an-cient tree, Ped-i-gree_ all off for him.

J. fam-i-ly's an-cient tree, Ped-i-gree_ all off for him.

Frie. pit - y! what a pit - y, his dy - nas - ty —

N. What a pit - y! what a pit - y, his dy - nas - ty — 'Tis

J. What a pit - y, my dy - nas - ty —

rit.

cl.

p

Poco più lento.

N. time that this in-terview ends, I bid you a-dieu, my good friends. I

Fl.

p

ritard. (Niki exit)

N. think quite e-nough has been said — I'm off to bed. —

Joachim. *Più lento.*

'Tis in - deed a sad dis -

Friederike.

Cast off by her lord and

J. as - ter, My poor daugh - ter slept in woe,

Frie. mas - ter, For his grand-son_ what a blow! Gone his fam-i - ly's an - cient

J. Gone my fam-i - ly's an - cient

Cl. *p*

Bassoon

Frie. tree, Ped - i - gree, - all off for him! Oh, a - las! his dy - nas -

J. tree, Ped - i - gree, - all off for me! Oh, a - las! my dy - nas -

dim.

Frie. ty! Dy - nas - nas - ty!

J. ty! Dy - nas - nas - ty!

Fl. Oboe

Cl. *pp* Bassoons

No. 7. Waltz Duet.

"Love's Roundelay."

Lyric by
JOSEPH HERBERT.

(Niki, Montschi.)

Music by OSCAR STRAUS
Arr. by A. CARROLL ELY.

Vivo.

Introduction for piano, marked *f Tutti*. The music is in 3/4 time and G major. It features a series of chords and melodic fragments in the right hand, with a bass line in the left hand. Fingerings are indicated: 2, 1, 3, 3, 3, 3, 3, 3, 3, 4.

Niki. *Meno mosso.*

First vocal entry for Niki, marked *Meno mosso*. The lyrics are: "The soft summer twilight was fading, I". The piano accompaniment features a melodic line in the right hand with fingerings 3, 2, 1, VI, and a bass line in the left hand with a *p* dynamic marking.

Second vocal entry for N. The lyrics are: "sat in the garden alone; The zephyrs of night ser-". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Third vocal entry for N. The lyrics are: "nading The trees with their mystical tone. The". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

N. leaves seemed to thrill to each meas - ure, The boughs beat-ing time to each

N. strain. — The flow'r-ets all nod-ding their pleas - ure On

cresc.

N. hear-ing the sweet re - frain. — The tune set the shad-ows a -

rit. *a tempo*

rit. *espress.*

a tempo

N. danc - - ing, No note in the ca-dence was false, — A

espr.

poco rit.

N. mel-o - dy sim - ply en - tranc - ing, A beau - ti - ful Vi - en - nese

poco rit.

*pìu tranquillo
con espress*

N. Waltz! Soft - ly each mea - sure, Gent - ly each strain,

Str. *pp pìu tranquillo*

N. Thrilled me with plea - sure, Filled me with pain; Tones that were tear - ful,

N. Tones of de - light, Sor - row - ful or cheer - ful, Rang through the night.

Niki.
poco string.

N. Softly each mea - sure, Gently each strain Thrilled me with plea - sure, Filled me with
 M. Softly each mea - sure, Gently each strain Thrilled me with plea - sure, Filled me with
ppoco string. *cresc.*

N. pain. *rit.* Song of the ring - time,
 M. pain. Song of the Springtime, Love's month of May! *Mosso*
rit. *Tutti mf*

N. Love's round - e - lay! Song of the Spring - time, Love's month of May, *rit.* Song of the
 M. Song of the Spring - time, Love's month of May, Song of the
poco f *p* *rit. cresc.*

N. ring - time, Love's round - e - lay!
 M. ring - time, Love's round - e - lay! *a tempo mosso*
f

N. *Niki. Meno*
The mel - o - dy

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a series of chords and moving lines in both hands, including a dynamic marking 'p' (piano) in the right hand.

N. seem-ing-ly bore me To land of a beau-ti-ful dream; — Whose

The second system continues the vocal line with the lyrics "seem-ing-ly bore me To land of a beau-ti-ful dream; — Whose". The piano accompaniment provides harmonic support with chords and melodic fragments.

N. splen-dors were o - pened be - fore me, On banks of a

The third system continues the vocal line with the lyrics "splen-dors were o - pened be - fore me, On banks of a". The piano accompaniment continues with its harmonic and melodic accompaniment.

N. mys - ti - cal stream. — The wave - lets pond - lil - lies ca - ress -

The fourth system concludes the vocal line with the lyrics "mys - ti - cal stream. — The wave - lets pond - lil - lies ca - ress -". The piano accompaniment provides the final harmonic and melodic accompaniment for this section.

N. *cresc.*
 ing, While sun-beams were danc-ing a - bove, And Sol seemed to

Musical score for the first system, featuring a vocal line (N.) and a piano accompaniment. The vocal line has a *cresc.* marking. The piano accompaniment has a *cresc.* marking.

N. *rit.*
 smile as tho' bless - ing, An E - den of Truth and Love —

Musical score for the second system, featuring a vocal line (N.) and a piano accompaniment. Both parts have *rit.* markings.

N. *a tempo*
 — And chant-ing in song cap-ti - vat - - ing Each heart vowed'twould

M. *a tempo*
 Montschi.
 And chant - ing in song cap-ti - vat - - ing Each heart vowed'twould

Musical score for the third system, featuring vocal lines (N. and M.) and a piano accompaniment. The piano accompaniment has *a tempo* and *espress. Cl.* markings.

N. *rit.*
 nev - er be false, — In tones that with love were pul - sat - ing, A

M. *rit.*
 nev - er be false, — In tones that with love were pul - sat - ing, A

Musical score for the fourth system, featuring vocal lines (N. and M.) and a piano accompaniment. The piano accompaniment has *espress. Cl.* and *rit.* markings.

N.
beau-ti - ful Vi - en - nese Waltz. _____ *più tranquillo*
Soft-ly each meas - ure,

M.
beau-ti - ful Vi - en - nese Waltz. _____ Soft-ly each meas - ure,
con espress.

pp *più tranquillo*

N.
Gently each strain Thrilled me with pleas - ure, Filled me with pain; Tones that were

M.
Gently each strain Thrilled me with pleas - ure, Filled me with pain; Tones that were

N.
tear - ful, Tones of de - light Sor - rowful or cheer - ful Rang through the night.

M.
tear - ful, Tones of de - light Sor - rowful or cheer - ful Rang through the night.

poco string.

N. Soft-ly each meas-ure, Gent-ly each strain. Thrilled me with pleas-ure, Filled me with

M. Soft-ly each meas-ure, Gent-ly each strain Thrilled me with pleas-ure, Filled me with

p poco string. *cresc.*

Più mosso.

N. pain. *rit.* Song of the ring - time

M. pain. Song of the Spring-time, Love's month of May! *Più mosso.*

rit. *mf*

N. Love's round-e - lay! Song of the Spring-time, Love's month of May, Song of the *rit.*

M. Song of the Spring-time, Love's month of May, Song of the *rit.*

poco f *p rit. cresc.*

N. ring-time, Love's round-e - lay!

M. ring - time, Love's round-e - lay! *Mosso.*

f *ff*

Nº 8. Duet and Finale I.

"My Dearest Love"

(Helene, Niki, Friederike, Lothar, Joachim.)

Lyric by
JOSEPH HERBERT.

Music by OSCAR STRAUS!

Arr. by A. CARROLL ELY.

Andantino quasi allegretto. Helene. *poco rit.*

My dear-est

p *poco rit.*

H. *a tempo*

love, _____ why leave me all a - lone! _____ For you I

a tempo

H. wait with anxious heart and true, — The comrades who were with you now are

espress.

H. gone, — Ah come, Be - lov - ed, come! I wait for you. **Niki.**

She waits for

N. me— the mis-chiefs of her mak-ing— A last fare-well— My leave I'll soon be

Helene.
 • Oh, why so cold? Ah, give me, love, one kiss. — (Aside)
 tak - ing. I'm ill pre -

espressivo *cresc.*

(To Helene)
 N. pared for such a scene as this. — To take such lib - er - ty, I

N. am a-fraid I'd nev-er dare to kiss a roy - al maid. — 'Tis but a

(Aside)

N. dream from which we'll soon a - wak - en And she a - las! will find her-self for -

cresc. Str.

Helene. *Grazioso.*

N. I can-not express My

saken!

f. *VI.* *Grazioso.* *p* *Bssn.*

H. true hap - pi - ness, For ev - er you're mine — a - lone. — In my

espress.

H. heart you will reign, 'Mid pleas-ures or pain, My heart's fond af - fec-tion your

H. throne. — For

N. **Niki. (Aside)**
She must be re-signed, Her love is de-clined. My

H. ev-er you're mine — a - lone — In my heart you will reign, 'Mid

N. free-dom is mine a - lone — All ties we must

H. pleasures or pain My heart's fond af-fec-tion your throne. —

N. sev-er from now; False our meet - ing, false our vow! —

Tempo I.

Helene.

Why hes-i-tate? Come, take me to your arms!

espress.

Are you in - diff' - rent to a maid - en's

charms?—
Niki.

In vain your plead - ing for love's con - sum - ma - tion, My heart is

cresc.

rit.

steeled, in vain is all temp - ta - tion - Hearts are not lost nor won, dear, in a

rit.

Helene.

My love re - fused? Ah, tell me why, I pray! —
 day! — Ah, Prin-cess,

Piu lento

hear me pray, why be so blind? I must be cru-el, dear, if I would be
 kind, — Let's say "Good-night" — Come, let me kiss your hand; — To-mor-row

Helene.

My fears, my tears I scarce-ly can re-
 morning you'll un-der-stand.

H. *strain!*

N. For - get me, child _____ our course to me is

H. Your fond ca - ress has filled me with de -

N. (Taking her hand, he strokes her hair)

plain.

VI. Solo

Vlc. *dim.* *p espress.* *cresc.*

H. *light.*

N. My sweet Prin-cess, sweet be thy dreams— good night!

Oboe Solo

H. *Your fond ca - ress has filled me with de - light*

N.

espress. *cresc.* VI. Solo

H. *Sweet be thy dreams goodnight!*

N. *Goodnight! Goodnight! Sweet be thy dreams goodnight! Good-*

rit. VI. *dim.*

H. *Good-night!*

N. *night!*

(Exit Helene and Niki)

Fl. VI. Horn. *pp*

Intermezzo

Fl. Solo

p dolce

Bell.

This system shows the beginning of the Intermezzo. The Flute Solo part is in the upper staff, starting with a melodic line marked *p dolce*. The lower staff features a Bell part with a sustained chord and a rhythmic accompaniment.

Str.

VI. Solo
espress.

cresc.

The second system introduces the Violin Solo in the upper staff, marked *espress.* and *cresc.*. The lower staff shows the String section (Str.) with a rhythmic accompaniment.

Fl.

VI.

dim. sempre

The third system features the Flute (Fl.) and Violin (VI.) parts. The Flute part is marked *dim. sempre*. The lower staff continues the accompaniment.

Horn.

Bell.

pp

(Pause)

Bassoon.

p

The fourth system includes Horn, Bell, Bassoon, and Piano parts. The Horn part has a *(Pause)* marking. The Piano part is marked *pp* and *p*.

(Sigismund enters and listens at door of Niki's bedroom, then at door of Helene's bedroom; smiles and rubs his hands as though satisfied with the situation. then exit)

Moderato

Str.

pp

p

Cl.

The fifth system is marked *Moderato* and features the String section (Str.) and Clarinet (Cl.) parts. The strings are marked *pp* and *p*.

Moderato

Musical score for the first system, featuring piano accompaniment and a Bassoon part. The piano part consists of a treble and bass clef with various chords and melodic lines. The Bassoon part is shown in a single staff on the right side of the system.

Musical score for the second system, featuring piano accompaniment. The piano part consists of a treble and bass clef with various chords and melodic lines.

(Through the curtains appear the heads of Friederike, Lothar, and Jo-
ci.

Musical score for the third system, featuring piano accompaniment and strings. The piano part consists of a treble and bass clef with various chords and melodic lines. The strings are indicated by a double bar line and the label "Str." on the right side of the system.

achim. Friederike and Joachim stare at the bedroom doors)

Musical score for the fourth system, featuring piano accompaniment, Trombone, and strings. The piano part consists of a treble and bass clef with various chords and melodic lines. The Trombone part is indicated by a double bar line and the label "Trombone" on the right side of the system. The strings are indicated by a double bar line and the label "Str." on the right side of the system. The tempo marking "molto espress." is present.

(Joachim and Friederike tiptoe out to listen at the doors. Gestures of despair. Lothar comes from behind curtain. They look round at each other.)

Musical score for the fifth system, featuring piano accompaniment and Horn. The piano part consists of a treble and bass clef with various chords and melodic lines. The Horn part is indicated by a double bar line and the label "Horn." on the right side of the system.

Friederike.
In subdued tones

Frie. Gone the fam-i-ly's ancient tree, Ped-i - gree all off for him What a

Joachim.

J. Gone the fam-i-ly's ancient tree, Ped-i - gree all off for him

Lothar.

L. Gone the fam-i-ly's ancient tree, Ped-i - gree all off for him

pp
Timp.

Frie. pi - ty!

J. What a pi - ty!

L. What a pi - ty his dy - nas - ty. (The three begin to march off dolefully)

rit.

pp

dim. sempre

Picc.

Ob.
Bassoon.
Hr. I.
dim. sempre
ppp
p

(Montschi steals in, listen's at Niki's door, then raps)

(Niki comes out from his

Allegretto
Fl.
Vi.
p

room. Short dialog follows)
Walzer Tempo.

(Both dance out)

poco rit.
accel.
a tempo

Più lento
cresc.
cresc.

poco accel.
dim.
p
Risoluto
ff

End of first Act.

Act II.

No. 9. March.

"Kissing Time."

Lyric by
JOSEPH HERBERT.

(Chorus.)

Music by OSCAR STRAUS.
Arr. by A. CARROLL ELY.

March tempo

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music begins with a forte (*f*) dynamic. The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes. The system concludes with a piano (*p*) dynamic marking.

The second system continues the musical piece. The upper staff has a melodic line with some rests, and the lower staff continues the accompaniment. The dynamics remain consistent with the first system.

The third system shows a melodic phrase in the upper staff that begins with a *cresc.* (crescendo) marking. The accompaniment in the lower staff supports this phrase with chords and rhythmic patterns.

The fourth system is marked with an asterisk and the text "(Stage Music)". It features a melodic line in the upper staff with a forte (*f*) dynamic. The lower staff continues the accompaniment.

The fifth system concludes the musical piece with a melodic line in the upper staff and a final accompaniment in the lower staff.

*) Stage Music - Small orchestra of ladies on stage, conducted by Franzl.

(Curtain rises)

Piano introduction for the first system, consisting of two staves (treble and bass clef) with a grand staff bracket on the left. The music is in a key with one sharp (F#) and a 4/4 time signature. It features a series of chords and melodic lines in both hands.

Chorus.

Soprano

Alto Come love, don't be shy, Kiss-ing time is

First line of the chorus. The vocal parts (Soprano and Alto) enter with the lyrics "Come love, don't be shy, Kiss-ing time is". The piano accompaniment continues from the previous system. The lyrics are split across two lines of music.

nigh; Let's wel-come love and laugh-ter, You and I.

Second line of the chorus. The vocal parts continue with the lyrics "nigh; Let's wel-come love and laugh-ter, You and I.". The piano accompaniment provides harmonic support.

Drive dull care a-way, Let our hearts be gay, Though sor-row fol-low af-ter,

Third line of the chorus. The vocal parts conclude the phrase with the lyrics "Drive dull care a-way, Let our hearts be gay, Though sor-row fol-low af-ter,.". The piano accompaniment concludes the system.

(Whistling)

Joy now holds its sway!

(Whistling)

p
(Orch. & Stage Music)

This system contains the first system of music. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Joy now holds its sway!" and includes a section marked "(Whistling)". The piano accompaniment includes a dynamic marking of *p* (piano) and is labeled "(Orch. & Stage Music)".

This system contains the second system of music. It features a vocal line and a piano accompaniment. The vocal line continues the melody from the first system. The piano accompaniment continues with chords and moving lines in both hands.

Though sor-row fol-low af - ter, Joy now holds its sway.

f *ff*

This system contains the third system of music. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics "Though sor-row fol-low af - ter, Joy now holds its sway." The piano accompaniment includes dynamic markings of *f* (forte) and *ff* (fortissimo).

Nº 10. Song with Chorus.

"Life is Love and Laughter, - Come join in the Waltz."

Lyric by
JOSEPH HERBERT.

(Franzi, Chorus.)

Music by OSCAR STRAUS.
Arr. by A. CARROLL ELY.

Allegretto Franzi.

Fra. 

You may search the

Fra. 

world a - round, No-where will you find Mel - o - dy and

Fra. 

beau-ty both, As in us com - bined: You might search from

Chorus.
Sopran. 
Alto. 

As in us com - bined

Fra. 

poco rit.

pole to pole, Shores of for - eign seas, None has mel - o - dy and soul

poco rit. cresc.

più rit. Un poco più mosso

Fra. Like the Vi-en - nese! Life is love and laugh - ter, One sweet song;

più rit.
Like the Vi-en - nese!

Un poco più mosso

più rit.

Fra. Life asweet de - light, Tears may fol - low af - ter,

Sor - row can not blight!

sf p fp

Fra. Love goes wrong, Sing a mourn - ful tune! Blight - ed hon - ey -

rit. *più rit.*

rit. *più rit.*

Blight - ed hon - ey -

rit. *più rit.*

Moderato

Fra. moon. If love is de - ceiv - ing, If sweet hearts prove false, Don't

Moderato

Fra. *rit.* waste your time griev-ing, Come join in the waltz. *a tempo*

rit. If love is de - ceiv - ing, If

rit. *a tempo*

f

Fra. Don't waste your time griev-ing, Come join in the waltz.

sweet hearts prove false Don't waste your time griev-ing, Come join in the waltz.

Più lento. *rit.* *a tempo*

Fra. *Cl. Solo.*

p *rit.* *a tempo* *Str.*

I'm sure it would not both-er me, If I should be for -

Fra. sak-en; There's fish I'm sure still in the sea, Quite as good as have been

Fra. *rit.*

tak-en. Let po-ets sing of lov-ers' sighs, Of blight-ed lives, hearts

cresc. *rit.*

a tempo *più mosso.* *rit.* *a tempo*

Fra. ach-ing, But girls should show their en-ter-prise, An - oth-er sweet-heart tak-ing. *a tempo*

I'm

a tempo *più mosso.* *rit.* *a tempo*

poco string. *mf*

Fra

Ah _____ for - sak - en

sure it would not both-er me, If I should be for - sak - en; There's

Detailed description: This system contains the first three staves of music. The top staff is a vocal line starting with a fermata over the word 'Ah', followed by the lyrics 'for - sak - en'. The middle two staves are vocal lines with lyrics 'sure it would not both-er me, If I should be for - sak - en; There's'. The bottom two staves are piano accompaniment, with a treble clef on the upper staff and a bass clef on the lower staff.

Fra

Ah _____ been tak - en. Let

fish I'm sure still in the sea, Quite as good as have been tak - en. Let

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with a fermata over 'Ah' and the lyrics 'been tak - en. Let'. The middle two staves are vocal lines with lyrics 'fish I'm sure still in the sea, Quite as good as have been tak - en. Let'. The bottom two staves are piano accompaniment, continuing the piece with treble and bass clefs.

Fra

rit. po - ets sing of lov - er's sighs, Of - blight - ed lives, hearts ach - ing, But *a tempo*

rit. po - ets sing of lov - er's sighs, Of - blight - ed lives, hearts ach - ing, But *a tempo*

cresc. *rit.* *a tempo*

Detailed description: This system contains the final three staves of music. The top staff is a vocal line with lyrics 'po - ets sing of lov - er's sighs, Of - blight - ed lives, hearts ach - ing, But' and performance markings '*rit.*' and '*a tempo*'. The middle two staves are vocal lines with the same lyrics and markings. The bottom two staves are piano accompaniment, including markings '*cresc.*', '*rit.*', and '*a tempo*'.

string. *poco rit.* *a tempo*

Fra. girls should show their en-ter-prise, An-oth-er sweet-heart tak-ing, But

string. *poco rit.* *a tempo*

girls should show their en-ter-prise, An-oth-er sweet-heart tak-ing,

più string.

Fra. girls should show their en-ter-prise, An-oth-er sweet-heart tak-ing.

An-oth-er sweet-heart tak-ing.

più string.

cresc. *f* *p*

Tempo I.

Fra. You may search the

f *p*

Fra. world a-round No-where will you find Mel-o-dy and beau-ty both,

Fra. As in us com-bined You might search from pole to pole, Shores of for-eign

As in us com-bined

Fra. seas, None has mel-o - dy and soul Like the Vi-en - nese!

Like the Vi-en -

crese.

Poco più mosso.

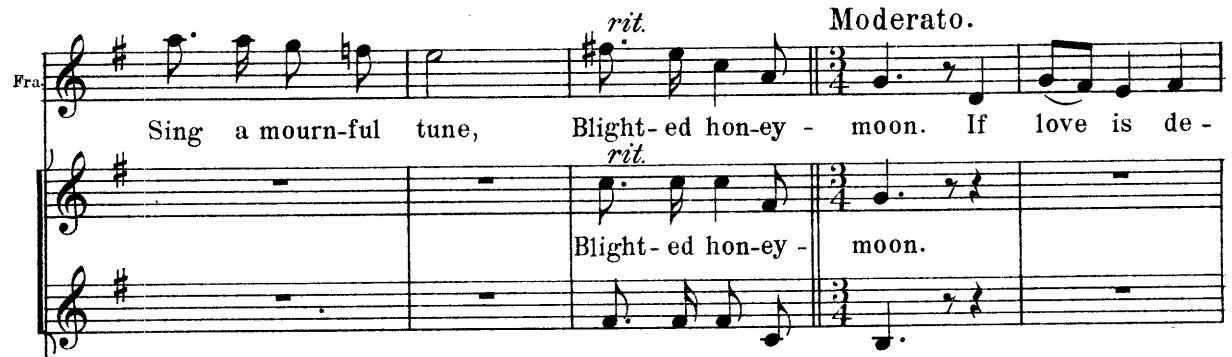
Fra. Life is love and laugh-ter, One sweet song, Life a sweet de- light!

nese!


Poco più mosso.

f p

Fra.  Tears may fol-low af-ter Love goes wrong,
Sor-row can-not blight!

Fra.  Sing a mourn-ful tune, *rit.* Blight-ed hon-ey - moon. **Moderato.** If love is de-
rit. Blight-ed hon-ey - moon.

 **Moderato.** *rit.*

Fra.  *rit.* ceiv-ing and sweet-hearts prove false, Don't waste your time griev-ing, come
rit.

a tempo

Fra. join in the Waltz.

a tempo

If love is de - ceiv - ing and sweet-hearts prove

f a tempo

Detailed description: This system contains the first vocal entry and the beginning of the piano accompaniment. The vocal line starts with the instruction 'a tempo' and the lyrics 'join in the Waltz.' The piano accompaniment begins with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes in the right hand and a steady bass line in the left hand. The tempo marking 'a tempo' is repeated above the piano part.

Fra. Don't waste your time griev-ing, Come join in the Waltz.

Don't waste your time griev-ing, Come join in the Waltz.

Mosso.

Mosso.

ff

Detailed description: This system contains the second vocal entry and the continuation of the piano accompaniment. The vocal line is marked 'Fra.' and includes the lyrics 'Don't waste your time griev-ing, Come join in the Waltz.' The piano accompaniment continues with the 'Mosso.' (moderato) tempo marking. The right hand features a triplet of eighth notes, and the left hand has a steady bass line. The dynamic marking 'ff' (fortissimo) is indicated at the end of the system.

Detailed description: This system shows the continuation of the piano accompaniment. It features a prominent triplet of eighth notes in the right hand and a steady bass line in the left hand. The music concludes with a final chord and a double bar line.

Nº 11. Kiss - Duet.

"Sweetest Maid of all"

Franzi, Niki.

Music by OSCAR STRAUS.
Arr. by A. CARROLL ELY.Lyric by
JOSEPH HERBERT.

Allegretto molto moderato.

Niki.

beg you believe sweetest maid-en, That the love your charms in - spire And your

kiss - es with perfume la - den Thrill each nerve, set my heart a - fire! Ah! be -

lieve me, my own! the de - vo - tion You've cre - a - ted with-in this breast, Is as

p

cresc.

bound-less and deep as the o - cean, If you doubt, put my love to test, Is as

dim.

bound-less and deep as the o - cean, If you doubt, put my love to test.

poco rit.

cresc. *dim.* *poco rit.*

Franzi.

a tempo.

You are not sin-cere In your heart, I fear, Hap-pi-ness ex-chang-ing

a tempo.
p espress.

for a tear, Women's hearts were not made for play, Lovers of-ten kiss, and then

Fra. run a-way; Men en-joy the sport de - ceiv - ing, Their prom-is - es

cresc.

Fra. false un-true, Trust-ing hearts for-ev-er greiv-ing, Break-ing heart each day a -

rit.

Very slow, Waltz tempo.

Fra. new!

Niki.

Oh, you dear - est, Oh, you rar - est, Oh, you

Very slow, Waltz tempo.

Fra. In - sin - cer - est and un - fair - est

sweet - est maid of all!

Niki draw nearer to Franzi.

Fra. When you're seek-ing to en thrall!

cresc. *espress.*

Niki.

(She gently resists his

Oh, you sweet-est maid of all!

attempt to kiss her.) Franzi.

Niki. I, un heed-ing to your call.

Sweetheart list-en to Love's call.

cresc. *p*

Tempo I.

Niki.

Ah,

p

N. list - en, my dar-ling my dear-est, Cast all doubt and fear to the winds For my

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef (N.) and contains the lyrics: "list - en, my dar-ling my dear-est, Cast all doubt and fear to the winds For my". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The key signature has two flats (B-flat major).

N. love ev-er fond, sin-cer-est For ev-er af - fec-tion binds; Like a

The second system continues the musical score. The vocal line contains the lyrics: "love ev-er fond, sin-cer-est For ev-er af - fec-tion binds; Like a". The piano accompaniment maintains the same rhythmic pattern as the first system, with a consistent accompaniment in the right hand and a bass line in the left hand.

N. flash in the sky let it reach you, Such a lovedear I nev-er knew. True

The third system of the musical score. The vocal line contains the lyrics: "flash in the sky let it reach you, Such a lovedear I nev-er knew. True". The piano accompaniment includes a dynamic marking of *cresc.* (crescendo) in the right hand, indicating an increase in volume. The bass line continues with its characteristic accompaniment.

N. hap-pi - ness I will teach you, My lovewill e'er be true True

The fourth and final system of the musical score. The vocal line contains the lyrics: "hap-pi - ness I will teach you, My lovewill e'er be true True". The piano accompaniment includes a dynamic marking of *dim.* (diminuendo) in the right hand, indicating a decrease in volume. The bass line concludes the piece with a final accompaniment.

Draws Franzi toward him her resistance weakens

N.

poco rit.

hap - pi - ness I will teach you, My love will e'er be true.

dim. poco rit.

Franzi.
a tempo

Ah I hard-ly dare, If I thought you'd care, Could I but believe what you declare, -

p espress.

Fra.

Women's hearts were not made for play, Lov-ers often kiss and then run a-way.

Fra.

Do not set my poor heart ach - ing, For sport of an i - dle hour;

cresc.

rit.

Fra. Con-quer-ing and then for sak - ing I am weak...I'm in your

rit.

Very slow Waltz tempo.

(Franzi yields to Niki's embrace)

Fra. pow'r.

Niki.

Oh, you dear - est, Oh, you rar- est! Oh, you

Very slow Waltz tempo.

espress. pp

(Niki presses her lips with a long, ardent kiss - orchestra continues melody.)

N.

Viol. Solo

N. Dear - est, I a -

p dolce

Franzi.

Oh you dear - est one of all!

N. dore you!

molto

Kiss me, sweetheart, kiss me! Both re - sponding to true love's

N. Kiss me, sweetheart, kiss me! Both re - sponding to true love's

rit.

cresc. *rit.* **Tutti**

Tempo I.

(Niki leads Franki into the pavilion.)

Fra. call.

N. call.

Tempo I.

pp subito *morendo* *p*

pp *pp*

N^o 12. Terzett.

Lyric by
JOSEPH HERBERT.

"Lesson in Love."
Helene, Franzi, Friederike.

Music by OSOAR STRAUS
Arr. by A. CARROLL ELY.

Andantino con moto.

Helene.

I am
seek-ing for in-for-ma-tion that you, Im sure, can quick-ly sup-ply; why are
men of Aus-tri-as na-tion Bash-ful and shy? Blind to the
Friederike.
Pray tell us why.
charm of maid-ens at-trac-tive, Nev-er a care for lov-er's true bliss, Tired and

p *Fl.* *VI.* *Cl.* *Str.* *cresc.* *p* *Hrs.*

H. sleep-y, Whol-ly in - ac - tive Won't take a kiss.

Franzi. Sur -

Friederike. Pray, why is this?—

Ob. v. p

Cl.

Moderato. poco accel.

Fra. pris-ing! sur - pris-ing! For ev'-ry one a - grees Kiss-ing's the

Str. poco accel.

Fra. rit. a tempo

life of the true. Vi - en - nese; At "lov - ey" and "dov - ey" they're

rit. a tempo cresc.

Fra. al - ways a - wake. — To op - por - tu - ni - ty, for old love's

cresc.

Allegro.

Fra. *sake, — At game of win-ning hearts, They take the cake.*

Fra. *Kiss and tease and hug and squeeze, No men like the Vi-en - nese! Start-ing at the*

Helene. *Più allegro*

Fra. *age of ten, Sev-en-ty, be-gin a-gain* **Friederike**

Kiss and squeeze and hug and tease,

VI. pizz.

cresc.
Più allegro

H. *Start-ing at the age of ten, Sev-en-ty, be-*

Frie. *No men like the Vi-en - nese!*

H. gin a-gain. **Franzi**

Temp'-ra-ment! Temp'-ra-ment! Mak-ing love and giv-ing vent,

mf *p*

Helene.

Temp'-ra-ment! Temp'-ra-ment! Mak-ing love and giv-ing vent, Temp'-ra-ment!

Franzi.

Temp'-ra-ment!

Friederike.

Temp'-ra-ment! Temp'-ra-ment! Mak-ing love and giv-ing vent, Temp'-ra-ment!

mf *p* *mf*

H. Temp'-ra-ment! Temp'-ra-ment!

Fra. Temp'-ra-ment! Temp'-ra-ment!

Frie. Temp'-ra-ment! Temp'-ra-ment!

marc. *fz* *fz*

H. *fz* ment!

Fra. *fz* ment!

Frie. *fz* ment!

ff Vivace. *accel.*

Tempo I.

Fl. *p* *cl.* *Str.* *p* Helene. There's one great

H. fa - vor I am be - seech - ing There is a les - son I'm anx - ious to

H. learn; I'll be at - ten - tive While you are teach - ing knowl - edge I

cresc. *cl.* Horns

H. yearn. **Franzi.** Teach me the way a heart can be
 Paid in re - turn.

p
Str.

H. cap - tured, How to pro - ceed if a sweet-heart I'd win; How to en -

H. chain him both willing and raptured. Come now be - gin!

Franzi
Friederike You
 Bet - ter be - gin. —

cl. *p*

Moderato *poco accel.*

Fra. ask me? You ask me? Ver - y eas - y to learn, - Lov - ers who wan - der will

Str. *poco accel.*

rit. *a tempo*

Fra. quick-ly re - turn, - Sus - pic - ious! Ca - pric - ious! And tem per your show; -

rit. *a tempo* *cresc.*

Fra. If he should ask a - kiss, - Al - ways say "No!" - Straws al - ways in - di - cate

cresc. *mf*

Allegro.

Fra. how the winds blow. Hug and squeeze and scold and tease, Thus you'll catch a

p

Fra. Vi - en - nese. Be ca - pric - ious - hot and cold, - These they love a hun - dred - fold.

Più allegro.

Helene.

Ah!

Be capricious

Friederike.

Hug and squeeze!—and scold and tease! Thus you'll catch a Vi - en - nese!

Più allegro.

H. hot and cold men will love a hundred - fold

Franzi.

Temp - ra - ment, Temp - ra - ment,

H. Temp - ra - ment Temp - ra - ment

Fra. Mak - ing love and giv - ing vent. Friederike

Temp - ra - ment Temp - ra - ment

H. Mak - ing love and giv - ing vent, Temp'ra - ment Temp'ra - ment

Fra. Temp'ra - ment Temp'ra - ment

Frie. Mak - ing love and giv - ing vent, Temp'ra - ment Temp'ra - ment

p *mf* *marc.*

H. *fz* *fz* *fz* Vivace.
Temp' - ra - ment!

Fra. *fz* *fz* *fz*
Temp' - ra - ment!

Frie. *fz* *fz* *fz*
Temp' - ra - ment!

fz *fz* *ff* Vivace.

accel. *fz* *fz*

Nº 13. Buffo-Duet.

Lyric by
JOSEPH HERBERT.

Lothar, Franzi.
"Piccolo"

Music by OSCAR STRAUS.
Arr. by A. CARROLL ELY.

Allegretto moderato.

Lothar.

Franzi.

Sweet mu-sic, so the po-ets say, Main-tains an un-i-
 Since life is short and love is long, We'll play a lov-ing
 Who loves not wo-man, wine and song. Re-mains a fool his
 When you a kind-red soul have met, Your life be comes a

Lothar.

Franzi.

ver-sal sway. For if with an-gry thoughts op-pres't, Sweet
 word-less song; For like the dic-key-birds a-bove, That
 whole life long. The sweets of life the three com-prise But
 sweet du-et, The me-lo-dy is "Love's young dream!" And

Lothar.

Fra. mu - sic sooth's the sav - age breast. Since mu - sic is — the
 pic - co - lo gives note of love. From Tom - Cat's "Lit - tle
 mo - der - a - tion I'd ad - vise. Were love - ly wo - men
 har - mo - ny will reign su - preme. But when you strike dis -

Franzi.

L. The
 The
 But
 Then

soul of love, Af - fect - ing ea - gle and the dove. The
 Ma - ry" springs The mu - sic of — the fid - dle strings. The
 al - ways mine, I might dis - pense with song and wine. But
 cor - dant note, And each one tries to steer the boat. Then

Fra. fid - dle strings I'll tic - kle, Oh! And blend it with the pic - co - lo. *rit.*
 sound will make your sen - ses glow, When blend - ed with the pic - co - lo.
 wo - men oft are fic - kle, oh! It's diff - 'rent with the pic - co - lo.
 tear - ful tones will trickle oh! From fid - dle and the pic - co - lo.

L. fid - dle strings shell tic - kle, Oh! And blend it with the pic - co - lo. *rit.*
 sound will make your sen - ses glow, When blend - ed with the pic - co - lo.
 wo - men oft are fic - kle, oh! It's diff - 'rent with the pic - co - lo.
 tear - ful tones will trickle oh! From fid - dle and the pic - co - lo. *rit.*

cresc.

a tempo

Fra. 1-3. Tsin, tsin, tsin! Mu-sic is lov'e's

L. 1-3. Pic-co-lo! Pic-co-lo!

a tempo

Fra. or - i - gin.

L. Laugh to - day, to - mor-row sigh,

vi.

Fra. Pic-co-lo! Pic-co-lo!

L. Life is wast - ed if you cry. Pic-co-lo! Pic-co-lo!

Fra. *tsin, tsin, tsin!* Mu - sic is love's or - i - gin;

L. *tsin, tsin, tsin!* Mu - sic is love's or - i - gin;

Fra. Laugh to - day, to - mor-row sigh, Life is wast - ed if you cry.

L. Laugh to - day, to - mor-row sigh, Life is wast - ed if you cry.

cresc. *rit.* *f* *a tempo*

p *f*

p *cresc.* *sf*

No 14. Finale II.

Helene, Friederike, Franzi, Niki, Montschi, Lothar, Joachim, Chorus:

Lyric by
JOSEPH HERBERT.

Music by OSCAR STRAUS.
Arr. by A. CARROLL ELY.

Molto Allegro.

Friederike.

Musical score for vocal soloists. The score consists of five staves, each for a different character. The music is in a 7/8 time signature. The lyrics are as follows:

- Friederike:** Your fa-
- Niki:** Sad mis-hap!
- Montschi:** Sad mis-hap!
- Joachim:** It is shame-full
- Lothar:** It is shame-full

Molto Allegro.

Piano accompaniment for the first system. The score is in 7/8 time. The right hand starts with a melody marked *mp* (mezzo-piano). The left hand has a rhythmic accompaniment marked *f* (forte). The music features a mix of eighth and sixteenth notes.

Musical score for vocal soloists. The score consists of seven staves, each for a different character. The music is in a 7/8 time signature. The lyrics are as follows:

- Helene:** caught in the trap It is blameful!
- Friederike:** ther It is blameful!
- Niki:** What a mishap!
- Montschi:** What a mishap!
- Joachim:** How I blush, the deed is
- Lothar:** How I blush, the deed is

The piano accompaniment for this system includes a *cresc.* (crescendo) marking.

H. To de - ceive Her in this way!

Frie. To de - ceive Her in this way!

J. shame-ful! To de - ceive Her in this way!

L. shame-ful! To de - ceive Her in this way!

mf

Friederike.
He is lack - ing in good

Niki.
Now, what shall I tell her pray?

Montschi.
I can't say.

Lothar.
He is lacking in good

Frie. form. **Joachim**

J. When at homeshe'll make it—

L. form. When at home she'll make it warm, when at homeshe'll make it—

piu f

H. When at home I'll make it— warm!

Frie. When at home she'll make it— warm!

J. warm When at home she'll make it— warm!

L. warm When at home she'll make it— warm!

ff *dim. p*

Helene.

H. It is strange What a change since he left me all a-lone!

H. Rest de-sired He was tired To his chamber he was shown. I was

p

H. slight-ed, Hopes were blighted, Sad mis-for-tune, cru-el fate! — I be-

H. lieving, He de-ceiv-ing, What a heart-less rep-ro-bate! —

cresc. *f*

H. It is strange What a change, since he left me all a-lone!

Friederike.

Frie. It is strange What a change, since he left her all a-lone!

Joachim.

J. It is strange! What a change! she left all a-lone!

Lothar.

L. It is strange! What a change! she left all a-lone!

H. Rest desired, He wastired To his cham-ber he was shown. I was

Prin. Rest desired, He was tired To his cham-ber he was shown.

J. Rest de-sired, He wastired, When to cham - ber shown.

L. Rest de-sired, He was tired, When to chamber shown.

The first system of the musical score features four vocal staves (H., Prin., J., L.) and a piano accompaniment. The vocal parts have lyrics: "Rest desired, He wastired To his cham-ber he was shown. I was" (H.), "Rest desired, He was tired To his cham-ber he was shown." (Prin.), "Rest de-sired, He wastired, When to cham - ber shown." (J.), and "Rest de-sired, He was tired, When to chamber shown." (L.). The piano accompaniment includes a dynamic marking of *p* (piano) and a hairpin crescendo.

H. slighted Hopes were blighted Sad mis - for - tune, cru-el fate! — I be-

Prin. She be-

J. She be-

L. She be-

The second system of the musical score features four vocal staves (H., Prin., J., L.) and a piano accompaniment. The vocal parts have lyrics: "slighted Hopes were blighted Sad mis - for - tune, cru-el fate! — I be-" (H.), "She be-" (Prin.), "She be-" (J.), and "She be-" (L.). The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

Slow Waltz Tempo.

H.
Fr.
J.
L.

liev-ing. He de-ceiv-ing, What a heart-less rep-ro - bate! _____

liev-ing. He de-ceiv-ing, What a heart-less rep-ro - bate! _____

liev-ing. He de-ceiv-ing, What a heart-less rep-ro - bate! _____

liev-ing. He de-ceiv-ing, What a heart-less rep-ro - bate! _____

Slow Waltz Tempo.

cresc. *p*

Niki.

I meant no harm, The waltz has a charm, — Each strain my

cantabile

N.

soul hyp-no - tiz - - ing. Mu - sic at night Gives me

cresc.

N.

thrills of de - light, Sweet vi-sions of bliss_ real - iz - - ing.

N. Transport - ed there To Vi - en - na so fair On beau - ti - ful

mp *cresc.*

N. Dan-ube so blue. Mu - sic - al strains, Lov - er's re -

d.

N. frains, Fond mem - ries! Ill' eer be true!

f

Tempo I.

Helene.

It is strange What a change Since he left me all a - lone! -

Fried.

It is strange What a change Since he left me all a - lone! -

Joachim.

It is strange What a change She left all a - lone! -

Lothar.

Tempo I. It is strange What a change She left all a - lone! -

H. Rest de-sired, He was tired To his cham-ber he was

Fri. Rest de-sired, He was tired To his cham-ber he was

J. Rest de-sired, He was tired When to cham-ber

L. Rest de-sired, He was tired When to cham-ber

piu f

H. shown. —

Fri. shown. —

J. shown. —

L. shown. — His be-hav-ior is sur-pris-ing, Take him

p


H.  What a wor-ry! Bet-ter hur-ry! He'll get


Fri.  What a wor-ry! Bet-ter hur-ry! Give him


J.  What a wor-ry! Bet - ter hur-ry! Give him

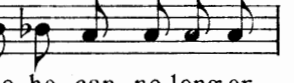
L.  home_ no scan-dal - iz - ing. What a wor-ry! Bet - ter hur-ry! Give him


 *f* *cresc.*

H.  fits when he gets home. Dis- ap - point-ing that my hus-band At this hour prefers to

Fri.  fits when he gets home. You should take a-way his latch-key So he can no long-er

J.  fits when he gets home. You should take a-way his latch-key So he can no long-er

L.  fits when he gets home. You should take a-way his latch-key So he can no long-er



H. roam. Dis - ap - point - ing that my hus - band At this hour pre - fers to

Fri. roam. You should take a - way his latch - key So he can no long - er

J. roam. You should take a - way his latch - key So he can no long - er

L. roam. You should take a - way his latch - key So he can no long - er

piu f

Waltz Tempo. (Niki hesitates, wavering between his duty to Helene and his love for Franz, who, occupied with her music, is not aware of his presence)

II. roam.

Fri. roam.

J. roam.

L. roam.

Waltz Tempo.

f Stage Music. *dim.* *p*

Waltz Tempo.

Orchestra.

Stage Music.

First system of Stage Music. Treble clef, key signature of one sharp (F#). The melody is a simple waltz-like tune. The bass line consists of chords and single notes.

(Urged by Joachim and Lothar, Niki finally

Second system of Stage Music. Continuation of the melody and bass line from the first system.

joins Helene.)

Third system of Stage Music. Includes a *mf* dynamic marking. The melody continues with some grace notes.

Fourth system of Stage Music. Includes a *cresc.* dynamic marking. The melody continues with grace notes.

Fifth system of Stage Music. Continuation of the melody and bass line.

Niki.

This waltz appeals! There's no re-sist - - ing, Can't you hear its im -

Vocal line for Niki and piano accompaniment. The vocal line starts with a rest and then sings the lyrics. The piano accompaniment is marked *p*.

Cello in Orch.

molto espress.

Cello part in the orchestra, marked *molto espress.*

N.

per - ious call? — Ev - ry note on my pre - sence in - sist - -

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "per - ious call? — Ev - ry note on my pre - sence in - sist - -". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key and time signature. The right hand features a melodic line with some grace notes and a left hand with a steady accompaniment.

N.

ing, How it tones my sens - es en - thrall! —

Helene.

Mel - o -

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "ing, How it tones my sens - es en - thrall! —". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key and time signature. The right hand features a melodic line with some grace notes and a left hand with a steady accompaniment. A dynamic marking of *mf* is present in the right hand.

H.

dy, there's no re - sist - - ing

Lothar.

For the ca - dence my sens - es en - trance. —

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "dy, there's no re - sist - - ing". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key and time signature. The right hand features a melodic line with some grace notes and a left hand with a steady accompaniment.

Helen.

We will heed to its call so in-sist - ing, And o beying, Let's join in the dance!

Friederike.

We will heed to its call so in-sist - ing, And o beying, Let's join in the dance!

Niki.

We will heed to its call so in-sist - ing, And o beying, Let's join in the dance!

Montschi.

We will heed to its call so in-sist - ing, And o beying, Let's join in the dance!

Joachim.

We will heed to its call so in-sist - ing, And o beying, Let's join in the dance!

L.

We will heed to its call so in-sist - ing, And o beying, Let's join in the dance!

The piano accompaniment for the first system consists of a grand staff (treble and bass clefs) and a separate bass line. The grand staff features chords and arpeggiated figures, while the bass line provides a rhythmic foundation with eighth and sixteenth notes.

Niki.

poco rit. a tempo

Soft-ly each meas - ure, Gent-ly each strain, Thrills me with pleas - ure, Fills me with

The piano accompaniment for the second system continues with a grand staff and bass line. It includes dynamic markings such as *poco rit.* and *a tempo*, and features more complex chordal textures and melodic lines.

poco rit. a tempo

VI.

Orchestra.

The orchestra accompaniment for the second system is shown in a grand staff with a *p* (piano) dynamic marking. It features a melodic line in the upper register and a supporting bass line.

N.
 pain. Tones that are tear - ful, Tones of de - light! Sor - rowful or

Stage Music.

VI. Solo

Orch.

cresc.

espress.

cresc.

N.
 cheer - ful, Ring through the night. Soft - ly each meas - ure, Gent - ly each

Montschi.

Soft - ly each meas - ure, Gent - ly each

mp

mp

N.
 strain, Thrills me with pleas - ure, Fills me with pain! *poco rit.*

M.
 strain, Thrills me with pleas - ure, Fills me with pain! Song of the

poco rit.

VI. Solo

cresc.

poco rit.

Niki. Mosso.

Song of the ring - time, Love's rounde - lay!

M. Spring - time, Love's month of May!

Stage Music..

Mosso.

Orch.

Mosso

f Tutti

N. Song of the Spring-time, Love's month of May! Song of the ring-time, Love's rounde-lay!

M. Song of the Spring-time, Love's month of May! Song of the ring-time, Love's rounde-lay!

p

cresc.

marc.

f

Str.

f

(All begin to waltz in pairs, Montschi with Fredericke, Joachim with Lothar, and Niki with Helene)

Musical score for the first system, featuring piano and strings. The piano part is in the upper system, and the strings are in the lower system. The piano part includes a triplet of eighth notes in the bass line.

Musical score for the second system, featuring Stage Music and Orchestration. The piano part is in the upper system, and the strings are in the lower system. The piano part includes a triplet of eighth notes in the bass line.

Musical score for the third system, featuring piano and strings. The piano part is in the upper system, and the strings are in the lower system. The piano part includes a triplet of eighth notes in the bass line. The strings are marked *poco string.*

Musical score for the fourth system, featuring piano and strings. The piano part is in the upper system, and the strings are in the lower system. The piano part includes a triplet of eighth notes in the bass line. The strings are marked *poco string.*. The woodwinds are marked *cresc.* and *Ob. cresc. Bassoon.*. The text "Franzi turns" is written above the piano part.

around slowly to watch the dancers— draws back in amazement as she sees Niki with Helene —

Musical score for the first system, featuring piano and strings. The piano part is in the upper staves, and the string part is in the lower staves. The music is in a key with one sharp (F#) and a common time signature. The piano part begins with a melodic line in the right hand and a bass line in the left hand. The string part enters with a rhythmic accompaniment. Dynamics include *f* and *pp*. A marking *Str.* is present in the string part.

then, dashing her violin to the ground in rage, springs from the music pavilion, tears Niki from his

Musical score for the second system, featuring piano and strings. The piano part is in the upper staves, and the string part is in the lower staves. The music continues with a more intense and dramatic character. Dynamics include *p*, *più f*, and *ff*. The piano part features a prominent melodic line in the right hand, while the string part provides a strong rhythmic foundation.

partner, and whirls him into a mad waltz. The people who attracted by the commotion, have
Stage Music and Orch.

Musical score for the third system, featuring piano and strings. The piano part is in the upper staves, and the string part is in the lower staves. The music transitions into a waltz-like rhythm. Dynamics include *f* and *ff*. The piano part features a melodic line in the right hand, while the string part provides a strong rhythmic foundation.

stopped waltzing, recognize Niki as the Prince consort, and with a shout of welcome, all take

Musical score for the fourth system, featuring piano and strings. The piano part is in the upper staves, and the string part is in the lower staves. The music continues with a waltz-like rhythm. Dynamics include *f* and *ff*. The piano part features a melodic line in the right hand, while the string part provides a strong rhythmic foundation.

up the hymn)

Piano introduction for the hymn, featuring a treble and bass staff with chords and melodic lines.

Chorus.

Soprano. All hail to his roy - al High - -ness! The Prince of Flau-sen-

Alto. - - - - -

Tenor. - - - - - The Prince of Flau-sen-

Bass. - - - - -

Chorus vocal parts with lyrics: Soprano, Alto, Tenor, Bass.

All hail, all hail,

Piano accompaniment for the chorus, featuring a treble and bass staff with chords and melodic lines.

thurn! The Prin-cess and her Con-sort we honor them in turn. All

thurn! The Prin-cess and her Con-sort we honor them in turn.

Vocal parts with lyrics: Soprano, Alto, Tenor, Bass.

All

Piano accompaniment for the final section, featuring a treble and bass staff with chords and melodic lines.

hail the coming grand-son! Most loy-al sub-jects we. We beg of Fate, pre-

Most loy-al sub-jects we. We beg of Fate, pre-

hail the coming grand-son!

rit. Mosso stringendo. Franzi (despairingly) "The Prince consort!"

serve us, Our Princely Dy - nas - ty!

serve us, Our Princely Dy - nas - ty!

rit. Orch.

Mosso stringendo.

rit. Orch.

She sinks back on the steps of the pavilion.

Oh.

cresc.

più string.

più

ff Tutti.

(Niki reluctantly returns to Helene, and giving her his arm, marches slowly off to the palace, ac-

a tempo

Chorus.

Soprano.
Alto.
Tenor.
Bass.

Youth, love and laugh - ter,
Youth, love and laugh - ter,

Stage Music.

a tempo

ff *rit.* *a tempo*

Orch. *rit.* *f* *a tempo*

accompanied by Montschi, Friederike, Lothar and Joachim.)

Youth, bright and gay, Sor - row comes af - ter Love's month of
Youth, bright and gay, Sor - row comes af - ter Love's month of

May. Au-tumn ap-proach-es, Sum-mer has fled,

May. Au-tumn ap-proach-es, Sum-mer has fled,

Stage Music.

Orch. *p*

Hearts are in mourn-ing For Flow'rets sped. Why live to -

Hearts are in mourn-ing For Flow'rets sped. Why live to -

cresc. *mp*

mor - row why seek the past? Why seek for sor - row,
 mor - row why seek the past? Why seek for sor - row,

Stage Music.
 Orch.

Franzi (brokenly)
rit.

Song of the Spring - time, Love's month of May!
 While youth doth last?
 While youth doth last?

cresc. *mf rit.* *con molto espress.* *rit.*

Mosso.

Song of the ring - time, Love's round-e - lay! Song of the Spring - time,

Song of the ring - time, Love's round-e - lay! Song of the Spring - time,

This block contains the first system of a musical score. It features three staves: two vocal staves (treble clef) and one piano accompaniment staff (bass clef). The key signature is one sharp (F#). The tempo is marked 'Mosso'. The lyrics are: 'Song of the ring - time, Love's round-e - lay! Song of the Spring - time,'.

Stage Music and Orch.
Mosso.

ff

This block contains the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The tempo is marked 'Mosso'. The dynamic marking is 'ff' (fortissimo). The music consists of chords and single notes.

(Franzi rousing herself, returns to her orchestra, taking a violin from one of the players)

Love's month of May! Song of the ring - time, Love's round-e - lay!

Love's month of May! Song of the ring - time, Love's round-e - lay!

This block contains the second system of the musical score. It features three staves: two vocal staves (treble clef) and one piano accompaniment staff (bass clef). The key signature is one sharp (F#). The tempo is marked 'Mosso'. The lyrics are: 'Love's month of May! Song of the ring - time, Love's round-e - lay!'.

This block contains the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The tempo is marked 'Mosso'. The music consists of chords and single notes.

(All resume dance)

The first system of music consists of two staves. The treble staff begins with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a half note (D5), and a quarter note (E5). The bass staff provides a harmonic accompaniment with chords: G2-B2-D3, A2-C3-E3, B2-D3-F3, and C3-E3-G3.

The second system continues the piece. The treble staff has a quarter rest, followed by a quarter note (D5), a quarter note (E5), and a triplet of eighth notes (F5, G5, A5). The bass staff continues with chords: D3-F3-A3, E3-G3-B3, F3-A3-C4, and G3-B3-D4.

The third system shows a more active treble line. The treble staff has a quarter note (B4), a quarter note (C5), a quarter note (D5), and a quarter note (E5). The bass staff continues with chords: A2-C3-E3, B2-D3-F3, C3-E3-G3, and D3-F3-A3.

The fourth system features a trill in the treble staff on the note G4. The bass staff has a series of chords: G2-B2-D3, A2-C3-E3, B2-D3-F3, and C3-E3-G3.

Curtain.

Più allegro.

The fifth system begins with a 'Curtain' instruction. The treble staff has a quarter note (G4), a quarter note (A4), a quarter note (B4), and a quarter note (C5). The bass staff has chords: G2-B2-D3, A2-C3-E3, B2-D3-F3, and C3-E3-G3.

Risoluto.

The sixth system is marked 'Risoluto'. The treble staff has a quarter note (G4), a quarter note (A4), a quarter note (B4), and a quarter note (C5). The bass staff has chords: G2-B2-D3, A2-C3-E3, B2-D3-F3, and C3-E3-G3.

End of 2nd Act.

Act III. Nº 15. Entr'acte. Gavotte.

Music by
OSCAR STRAUS

Arr. by A. CARROLL ELY.

Allegretto grazioso.

The musical score is written for piano and treble clef. It begins with a piano (*p*) dynamic. The first system includes markings for *poco rit.* and *a tempo*. The second system features an *espress.* marking. The third system has a *cresc.* marking. The fourth system starts with a forte (*f*) dynamic. The piece concludes with a final flourish in the treble clef.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. A *cresc.* marking is present in the right hand.

Second system of musical notation. The right hand continues with complex chordal textures and melodic fragments. The left hand features a more active bass line. A *sf mp* marking is present in the right hand.

Third system of musical notation. The right hand has a more melodic focus with slurs over phrases. The left hand continues with a rhythmic accompaniment.

Fourth system of musical notation. The right hand features a dense texture of chords and moving lines. The left hand has a steady accompaniment. A *cresc.* marking is present in the right hand.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. A *p* marking is present in the right hand.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand has a steady accompaniment.

First system of musical notation. The treble clef staff features a melodic line with eighth and sixteenth notes, including a trill. The bass clef staff provides a harmonic accompaniment with chords and single notes. A *cresc.* marking is present in the right-hand staff.

Second system of musical notation. The treble clef staff continues the melodic line with various note values and rests. The bass clef staff continues the accompaniment. A *p.* marking is visible in the right-hand staff.

Third system of musical notation. The treble clef staff shows a melodic line with eighth notes and rests. The bass clef staff continues the accompaniment with chords and single notes.

Fourth system of musical notation. The treble clef staff features a melodic line with eighth notes and rests. The bass clef staff continues the accompaniment. A *cresc.* marking is present in the right-hand staff.

Fifth system of musical notation. The treble clef staff includes trills (*tr*) and melodic lines. The bass clef staff continues the accompaniment. A *p* marking is present in the right-hand staff.

Sixth system of musical notation. The treble clef staff includes trills (*tr*) and melodic lines. The bass clef staff continues the accompaniment. Dynamic markings *f*, *p*, *cresc.*, and *sf* are present in the right-hand staff.

No. 16. Trio.

"Two is Plenty"
(Niki, Lothar, Joachim.)

Lyric by
JOSEPH HERBERT

Music by OSCAR STRAUS.
Arr. by A. CARROLL ELY.

Moderato.

Piano introduction in 3/4 time, marked Moderato. The music is in a key with one flat (B-flat major or D minor). It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Niki.

Vocal line for Niki, starting with a rest followed by a melodic phrase in the key signature.

Joachim. Oh, these bores! I wish they'd leave me, And if circumstance al - lowed, Their sweet

Vocal line for Joachim, starting with a rest followed by a melodic phrase.

Lothar. Oh, these bores! I wish they'd leave me, And if circumstance al - lowed, Their sweet

Vocal line for Lothar, starting with a rest followed by a melodic phrase.

Oh, these bores! I wish they'd leave me, And if circumstance al - lowed, Their sweet

Piano accompaniment for the first vocal entry, marked *f*. It features a steady eighth-note accompaniment in the left hand and chords in the right hand.

N. ab - sence would not grieve me, Two is plen - ty, three's a crowd.

Vocal line for Niki, continuing the melody.

J. ab - sence would not grieve me, Two is plen - ty, three's a crowd.

Vocal line for Joachim, continuing the melody.

L. ab - sence would not grieve me, Two is plen - ty, three's a crowd. She may

Vocal line for Lothar, continuing the melody.

Piano accompaniment for the second vocal entry, continuing the eighth-note accompaniment and chordal texture.

Joachim.

Then the
 L. come at an - y min - ute, Soon, she'll drive up to the door.

cresc.

J. rum - pus I'll be - gin it, I'll just see what is in store.

Str. *p*

Niki. *tranquillo*

Ah, my cheeks are flushed with long - ing, And my in - most spir - it's got

J. Ah, my cheeks are

Lothar.

Ah, my cheeks are flushed with long - ing, And my in - most

tranquillo

N. Quite im-pa-tient for the an-swer, Will she come or will she not?

J. flushed with long-ing Quite im-pa-tient

L. spir-its got Quite im-pa-tient for the an-swer, Will she come.—

N. *rit. cresc.* Quite im-pa-tient for the an-swer, she'll come! *dim.* Will, or will she

J. *rit. cresc.* for the an-swer, she'll come! *dim.* Will, or will she

L. *rit. cresc.* Quite im-pa-tient for the an-swer, she'll come! *dim.* Will, or will she

N. *a tempo* not?

J. *a tempo* (Exit Joachim.)

L. *a tempo* not?

a tempo not?

p

Niki.

'Tis a clum-sy trick to catch me, On-ly that, and nothing more, Never

would the dear girl help them! She'll be faith-ful to the core! **Lothar.**
Now the

L. time, with gi-ant foot - steps, We ap-proach. The fate-ful hour; Once the

L. girl's with-in this cas-tle, she will be with-in my pow'r.

Tranquillo

Niki.

N. Ah, my cheeks are flushed with long-ing, And my in-most spir-its got

L. Ah, my cheeks are flushed with long-ing, And my in-most

p

N. Quite im-pa-tient for the an-swer, Will she come or will she not?

L. spir-its got Quite im-pa-tient for the an-swer, Will she come?

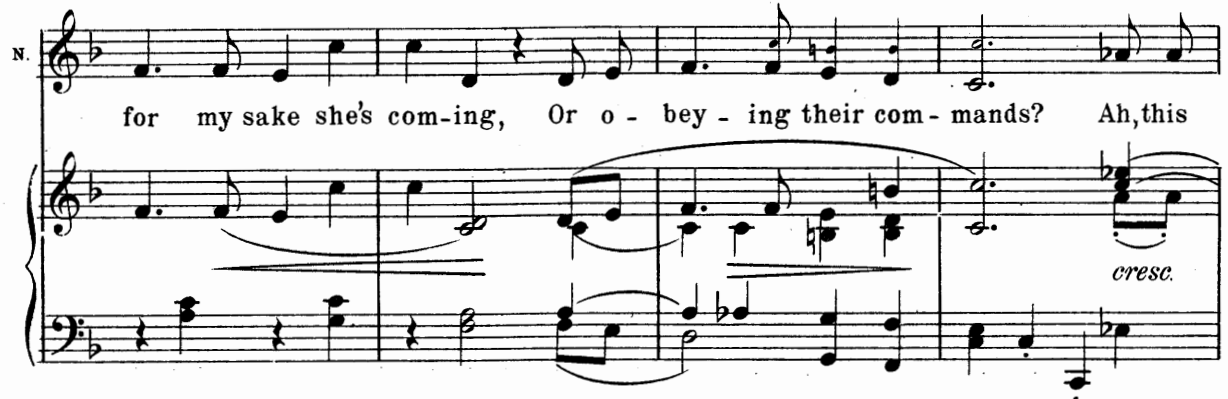
N. *poco rit. cresc.* Quite im-pa-tient for the answer She'll come! *dim.* Will, or will she not? *a tempo*

L. *poco rit. cresc.* Quite im-pa-tient for the answer She'll come! *dim.* Will, or will she not? *a tempo* (Exit Lothar)

poco rit. cresc. *dim.* *p a tempo*

N.  Niki.
Can the

N.  old man's words per-suade her? Has she fal-len in his hands? Is it

N.  for my sake she's com-ing, Or o-bey-ing their com-mands? Ah, this *cresc.*

N.  fearful doubt within me! If the truth I could but know—Would that I had nev-er

rit. *a tempo*

N. kissed her, Nev-er said I loved her so. Now my cheeks with

N. shame are glowing, And my in - most spir-it's sad, Oh, the wild oats I've been serving,

rit.

N. This sus-pense will drive me mad, - It will surely

Tempo più vivo.

N. drive me mad.

No 17. Duettino.

"A Country Lass and a Courtly Dame.

Lyric by
JOSEPH HERBERT.

Friederike. Franzi.

Music by OSCAR STRAUS.
Arr. by A. CARROLL ELY.

Allegretto.

The piano introduction consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece begins with a dynamic marking of *f* (forte).

Franzi

I am a court-ly dame

Friederike.

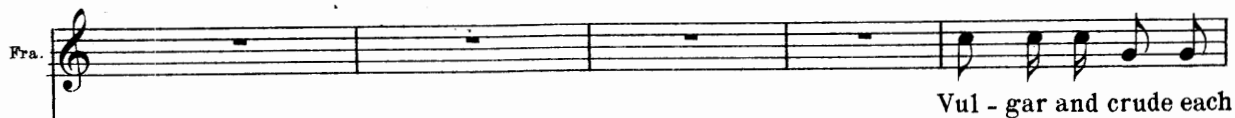
I am an hum-ble las - sie


This system shows the vocal entries for both characters. Franzi's line is on the top staff, and Friederike's line is on the middle staff. The piano accompaniment is on the bottom two staves. The lyrics are: "I am a court-ly dame" for Franzi and "I am an hum-ble las - sie" for Friederike.

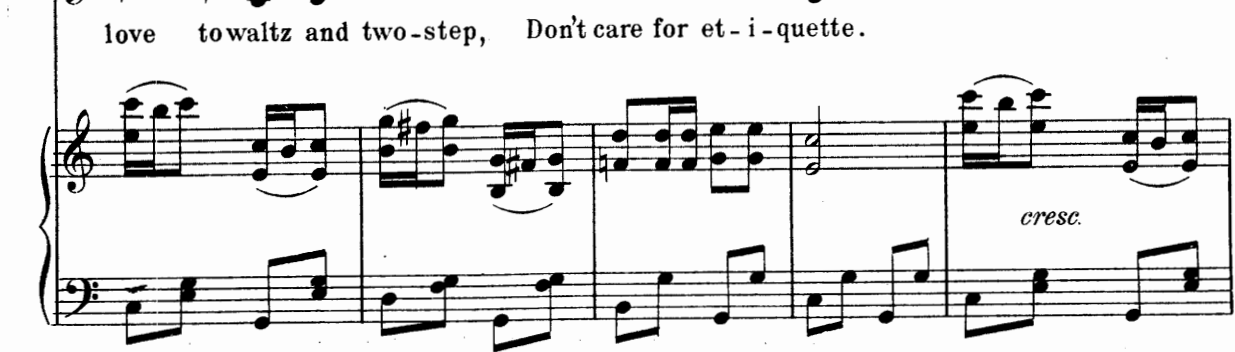
Fra. I'm not at all the same,

Frie. I'm ef-fer-ves-cent, "gas-sey" I

This system continues the vocal dialogue. Franzi's line is on the top staff, and Friederike's line is on the middle staff. The piano accompaniment is on the bottom two staves. The lyrics are: "I'm not at all the same," for Franzi and "I'm ef-fer-ves-cent, 'gas-sey' I" for Friederike.

Fra. 
Vul - gar and crude each

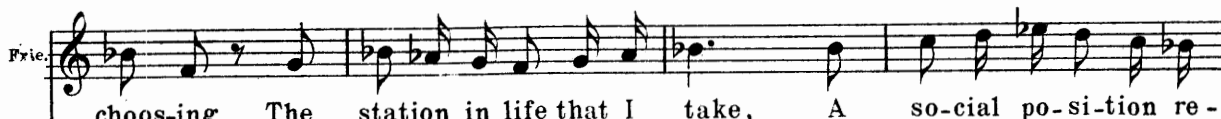
Frie. 
love towaltz and two-step, Don't care for et-i-quette.


cresc.

Fra. 
new step, Give me the min-u - et.

Frie. 
If I were consulted in


espr.

Frie. 
choos-ing The station in life that I take, A so-cial po-si-tion re -


cresc.


Fra.  Why

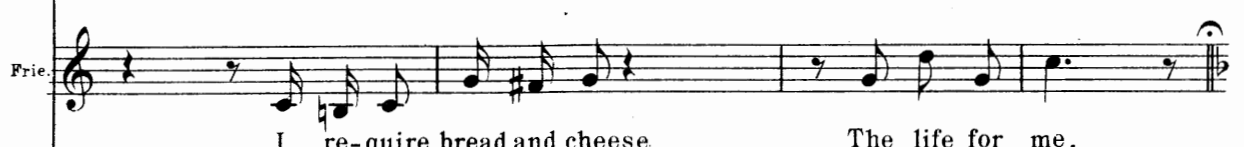
Frie.  fus - ing, Such a fine far - mers daughter I'd make.

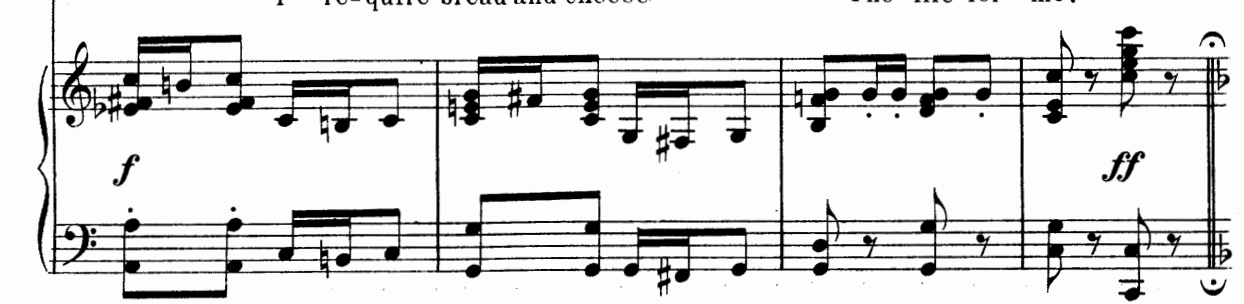


Fra.  is it we're all dis-con - tent-ed, What-e'er our pos - i - tion may be.



Fra.  My de - sire so - cial teas - The life for me.

Frie.  I re - quire bread and cheese The life for me.

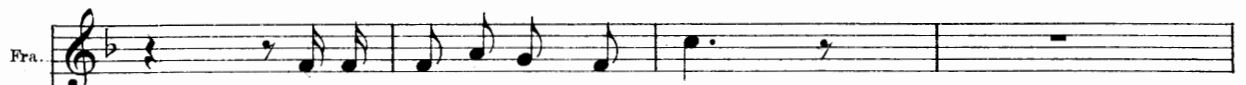


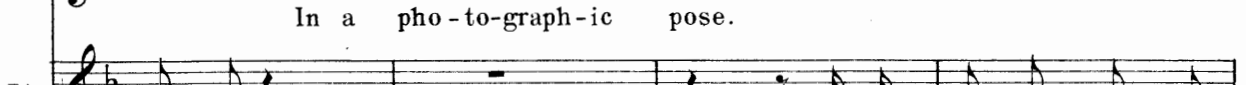
Fra.  *f* *p*

In a train so, En-ter-tain so,

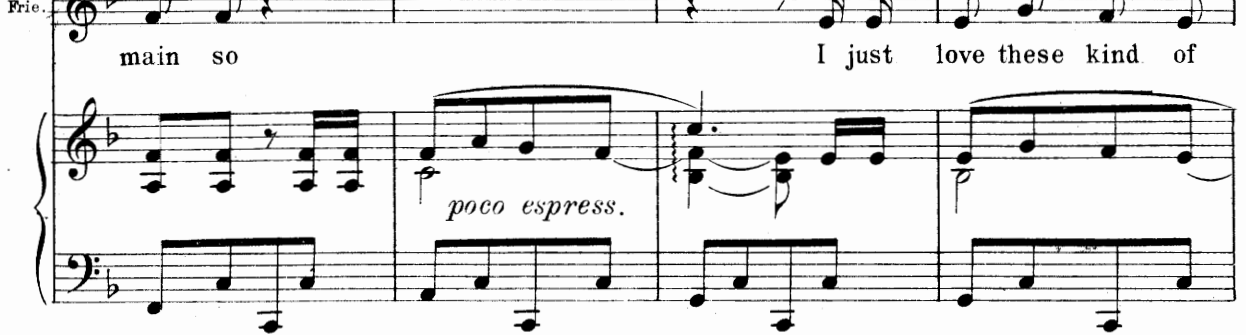
Frie.  I would fain so To re-



Fra.  In a pho-to-graph-ic pose.

Frie.  main so I just love these kind of

poco espress.



Frie.  clothes. I look smart-est as an ar-tiste, As a lead-er in the



Frie.  grand-stand I'd be fa-mous through the land, And I'd draw to beat the



Franzi.

My am - bi - tion, High pos - i - tion, Court pre - sent - ed, Quite con -

Frie. band.

tent - ed. Here she comes or there she goes, With a haugh - ty turned - up

espress.

nose, Ser - vants wait - ing, I dic - tat - ing, En - vy brav - ing, Suit - ors

rav - ing, If I oc - cu - pied that place, I could fill the bill with grace. —

rit.

a tempo

Fra. — And I a court-ly dame,

Friederike. Were I an hum-ble las-sie,

a tempo

Fra. I'd like the so-cial game.

Frie. Frank, ef-fer-ves-cent, "gas-sy," I

Frie. love to waltz and two-step, Don't care for et-i-quette.

Fra. Vul - gar and crude each new step, Give me the min - u - et.

Frie. If

cresc.

Frie. I were con - sult - ed in choos - ing, The sta - tion in life that I'd take, A

Franzi Why

Frie. so - cial po - si - tion re - fus - ing, Such a fine farm - er's daugh - ter I'd make.

cresc.

Fra. is it we're all dis - con - tent - ed, What - e'er our po - si - tion may be?

cresc.

Fra. My de-sire so-cial teas, The life for me!

Frie. I re-quire bread and cheese, The life for me!

f *Tutti ff*

(Dance - Friedericke)
Moderato pomposo

(Dance - Franzi)
Vivace

p

cresc. e accel. *ff* *fz*

Nº 18. Finale III.

Helene, Franzi, Niki.

Lyrics by
JOSEPH HERBERT.

Music by OSCAR STRAUS.
Arr. by A. CARROLL ELY.

Slow Waltz tempo.

p Str. con sord.

The piano introduction is in 3/4 time with a key signature of two sharps (D major). It features a melody in the right hand and a supporting accompaniment in the left hand. The melody begins with a quarter note D, followed by a half note E, and continues with a series of eighth and quarter notes. The accompaniment consists of chords and single notes in the bass line.

Niki.

Mu - sic at night Gives me

The vocal line for Niki begins with a whole rest, followed by a half note D, a quarter note E, and a quarter note F. The piano accompaniment continues with the same harmonic structure as the introduction.

thrills of de - light Sweet vi - sions of bliss - real - iz -

The vocal line continues with the lyrics "thrills of de - light Sweet vi - sions of bliss - real - iz -". The piano accompaniment provides harmonic support with chords and a steady bass line.

ing; Trans - port - ed there to Vi - en - na so fair On

The vocal line concludes with the lyrics "ing; Trans - port - ed there to Vi - en - na so fair On". The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

N. beau - ti - ful Dan - ube so blue. _____ Mu - sic - al

cresc.

N. (pauses)
strains - Lov - ers re - frains -

dim.

Helene (behind the curtain)
Soft - ly each meas - ure, Gent - ly each strain, Thrills me with

p

H. pleas - ure Fills me with pain. Tones that are tear - ful, Tones of de -

H. light, Sor - row-ful or cheer - ful, Ring thro' the night.

The first system consists of a vocal line for the soprano (H.) and a piano accompaniment. The vocal line begins with a half rest, followed by the lyrics "light, Sor - row-ful or cheer - ful, Ring thro' the night." The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various chords and rhythmic patterns.

(Helen enters)
H. Soft-ly each meas - ure, Gent-ly each strain, Thrills me with pleas - ure,

p

The second system begins with the instruction "(Helen enters)". The vocal line (H.) starts with the lyrics "Soft-ly each meas - ure, Gent-ly each strain, Thrills me with pleas - ure,". The piano accompaniment is marked with a piano dynamic (*p*) and features a melody in the right hand and a bass line in the left hand.

H. Fills me with pain; Song of the Spring-time, Love's month of May!

cresc. *rit.*

The third system continues the vocal line (H.) with the lyrics "Fills me with pain; Song of the Spring-time, Love's month of May!". The piano accompaniment includes dynamic markings for *cresc.* and *rit.* and features a melody in the right hand and a bass line in the left hand.

Mosso. Helene. *p*
Niki. *p*
H. Song of the Spring - time
N. Song of the ring - time, Love's round e - lay! Song of the Spring - time
Mosso. *f* *p*

The fourth system features two vocal lines: Helene (H.) and Niki (N.). Helene's line is marked *Mosso.* and *p*, with the lyrics "Song of the Spring - time". Niki's line is also marked *Mosso.* and *p*, with the lyrics "Song of the ring - time, Love's round e - lay! Song of the Spring - time". The piano accompaniment is marked with *f* and *p* dynamics and features a melody in the right hand and a bass line in the left hand.

H. *rit.*
Love's month of May, Song of the ring-time, Love's round e - lay!

N. *rit.*
Love's month of May, Song of the ring - time, Love's round e - lay!

Violin Solo - Niki, turning, sees Franzi playing her violin)

p espr.

cresc.

Helene

Song of the Spring - time, Love's month of May! Song of the ring - time,
 Niki.
 Song of the Spring - time, Love's month of May! Song of the ring - time,

H. Love's round e - lay. _____

N. Love's round e - lay. _____

(Franzi comes further to the foreground)

Moderato

Slow Waltz tempo

Niki singing to Franzi)

Oh, you dear - est, Oh, you rar - est, Oh, you. —

Cl. Str.

Viol. *espress.*

B.

Slower.

(Franzi slowly backs off, playing her violin.)

Violine Solo.

Vl. Solo. *p* *cresc.*

(Curtain falls slowly.)
allargando

Cello. Bassoon. *f* *p*

End of Operetta.