

# The Fortune Teller

A COMIC OPERA  
IN 3 ACTS.

AS PRODUCED BY

The Alice Nielsen  
Opera Company

UNDER THE DIRECTION OF FRANK L. PERLEY.

BOOK BY

HARRY B. SMITH.

MUSIC BY

VICTOR HERBERT.

London, New York, Chicago, San Francisco:

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# THE FORTUNE TELLER

Comic Opera in Three Acts.

LIBRETTO

BY

HARRY B. SMITH



MUSIC

BY

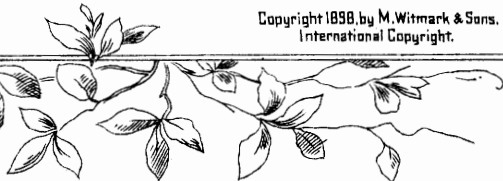
VICTOR HERBERT.

VOCAL SCORE, PR. \$2<sup>00</sup> NET



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# THE FORTUNE TELLER.

A Comic Opera in Three Acts.

As Performed by the ALICE NIELSEN OPERA CO  
at the Shaftesbury Theatre, London.

BOOK BY HARRY B. SMITH.

MUSIC BY VICTOR HERBERT.

## CAST OF CHARACTERS.

Musette	}		
Irma			<i>Soprano</i>
Fresco			<i>Bass</i>
Count Berezowski			<i>Baritone</i>
Sandor			<i>Bass</i>
Ladislav			<i>Tenor</i>
Boris			<i>Tenor</i>
Pompon			<i>Soprano</i>
Vaninka			<i>Contralto</i>
Rafael			<i>Mezzo-Soprano</i>
Matosin			<i>Bass</i>

## SYNOPSIS OF SCENES.

ACT I. Courtyard of the Opera House, adjacent to the Ballet School.

ACT II. Garden of the chateau of Count Berezowski.

ACT III. Camp of the Hungarian Army, near Buda-Pesth.

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# THE FORTUNE TELLER.

Comic Opera in 3 Acts.

Words by  
HARRY B. SMITH.

ACT I.  
OVERTURE.

Music by  
VICTOR HERBERT.

Allegro.

The musical score is written for piano in 2/4 time, key of D major. It consists of five systems of music. The first system begins with a forte (*ff*) dynamic. The second system features a melodic line in the right hand with a fermata. The third system includes accents and a forte (*ff*) dynamic. The fourth system continues the melodic line in the right hand. The fifth system concludes with a forte (*ff*) dynamic and a final cadence.

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Tempo di Valse.

The first system of musical notation consists of two staves, treble and bass, joined by a brace on the left. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a mezzo-forte (*mf*) dynamic marking. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together, and some notes are tied across bar lines. The bass staff provides a harmonic accompaniment with chords and single notes, including some triplets.

The second system continues the waltz. The treble staff features a melodic line with a prominent slur over several measures, indicating a phrase. The bass staff continues with a steady accompaniment of chords and moving lines.

The third system shows the waltz progressing. The treble staff has a melodic line with a long slur. The bass staff accompaniment includes some changes in chord voicing and includes a few notes with accidentals.

The fourth system continues the waltz. The treble staff has a melodic line with a slur. The bass staff accompaniment features a mix of chords and moving lines, maintaining the waltz's rhythmic feel.

The fifth system concludes the waltz. The treble staff has a melodic line with a slur. The bass staff accompaniment ends with a final chord and a few notes, bringing the piece to a close.



First system of a piano score. The right hand features a melodic line with slurs and a fermata. The left hand provides harmonic accompaniment with chords and moving lines. A *rit.* (ritardando) marking is present in the middle of the system.

Second system of a piano score. The right hand continues the melodic line with slurs. The left hand consists of a steady accompaniment of chords.

Third system of a piano score. The right hand has a melodic line with slurs. The left hand features a more active accompaniment with slurs. A *molto rit.* (molto ritardando) marking is present in the middle of the system.

Fourth system of a piano score. The right hand has a melodic line with slurs. The left hand features a more active accompaniment with slurs. A *rit.* (ritardando) marking is present in the middle of the system.

Fifth system of a piano score. The right hand has a melodic line with slurs. The left hand features a more active accompaniment with slurs. A *espress.* (espressivo) marking is at the beginning, and a *a tempo.* (al tempo) marking is in the middle of the system.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music consists of several measures with complex chordal textures and melodic lines.

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

Third system of musical notation, showing further melodic and harmonic progression.

Fourth system of musical notation, including the instruction *poco meno.* in the right-hand part.

Fifth system of musical notation, featuring triplets and dynamic markings such as *trium* and *trium* with accents.

Allegro molto.

The first system of music consists of two staves. The treble staff begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass staff starts with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. A forte (*f*) dynamic marking is placed above the first measure of the bass staff. The key signature has one flat (Bb) and the time signature is 2/4.

The second system continues the piece. The treble staff features a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The bass staff continues with a quarter note C4, followed by a quarter note B3, and then a quarter note A3. The music maintains the 2/4 time signature and Bb key signature.

The third system of music shows a change in dynamics. The treble staff has a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass staff starts with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. A *sf* (sforzando) dynamic marking is placed above the fourth measure of the bass staff.

The fourth system continues with complex rhythmic patterns. The treble staff has a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The bass staff continues with a quarter note C4, followed by a quarter note B3, and then a quarter note A3. The music maintains the 2/4 time signature and Bb key signature.

The fifth system concludes the piece. The treble staff has a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass staff starts with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. A *sf* dynamic marking is placed above the final measure of the bass staff. The piece ends with a double bar line.

First system of a musical score in B-flat major, 3/4 time. The piece begins with a forte (*ff*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. A first ending bracket with a repeat sign and a fermata is present in the right hand.

Second system of the musical score. The right hand continues with eighth-note patterns and slurs, and the left hand maintains the accompaniment. A first ending bracket with a repeat sign and a fermata is present in the right hand.

Third system of the musical score. The right hand continues with eighth-note patterns and slurs, and the left hand maintains the accompaniment. A first ending bracket with a repeat sign and a fermata is present in the right hand.

Fourth system of the musical score. The right hand features a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment with chords and single notes. A forte (*f*) dynamic is indicated.

Fifth system of the musical score. The right hand features a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment with chords and single notes. A forte (*f*) dynamic is indicated.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. A dynamic marking of *ff* is present in the right hand.

Second system of the piano score, continuing the melodic and accompanimental lines. A dynamic marking of *f* is visible in the left hand.

Third system of the piano score, featuring a more complex texture with overlapping lines and slurs in both hands.

Fourth system of the piano score, marked *Presto.* and *ff*. It includes the instruction *sempre cresc.* in the left hand.

Fifth system of the piano score, showing further development of the musical themes with various articulations.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a series of chords and melodic lines with accents (v) above several notes.

Second system of musical notation, continuing the piece. It includes a fermata over a chord in the treble staff and a slur over a melodic line. Accents (v) are present throughout.

Third system of musical notation, showing a continuation of the melodic and harmonic material with various articulations.

Fourth system of musical notation, featuring a dynamic marking of *ffz* (fortissimo con sordina) in the bass staff.

Fifth system of musical notation, concluding the page. It includes dynamic markings of *ffz*, *fff*, and *fffz*. A first ending bracket with a repeat sign and a fermata is shown above the treble staff.

# OPENING ENSEMBLE.

**№1.**

ACT I.

*Allegro giusto.*

*grv.....*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C) and the key signature has two sharps (F# and C#). The music begins with a rest in the treble staff, followed by a series of eighth and sixteenth notes. The bass staff features a strong dynamic marking of *f* (forte) and contains a series of chords and moving lines.

The second system continues the musical piece. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. A first ending bracket is shown above the treble staff, indicating a repeat of the preceding musical phrase. The dynamics and rhythmic patterns continue from the previous system.

*Allegro molto moderato.*

The third system is marked *Allegro molto moderato*. It features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The dynamic marking is *p* (piano). The music consists of eighth and sixteenth notes with various articulations and slurs.

(The Bell strikes ten.)

The fourth system begins with a ten-measure rest in the treble staff, indicated by the text "(The Bell strikes ten.)" and numbered 1 through 10. The bass staff continues with accompaniment. The music resumes in the treble staff with a melodic line.

(Curtain.)

The fifth system is marked "(Curtain.)" and features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The music concludes with a final cadence in the treble staff.

Waldemar.

What do I hear? 'Tis strik-ing ten! Those

rogues, of mine are late a-gain! The lit-tle

minxes! Al - ways late! The rascals! The rascals! Tar - di-ness I

(Girls heard laughing off stage.)

hate!

*accel* *staccatiss.*



Fresco.

(Going to door.)

I'll let them in with-out de - lay.

This system contains a vocal line in the bass clef and a piano accompaniment in two staves (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a rest followed by a series of eighth notes. The piano accompaniment features a busy texture with chords and moving lines.

(He opens the door.)

(The girls rush in laughing.)

Allegro.

accel. e cresc.

This system continues the musical piece. The vocal line has a rest. The piano accompaniment is marked 'Allegro' and 'accel. e cresc.', indicating a faster tempo and increasing volume. The texture is dense with many notes.

8-  
f accel.

This system shows the piano accompaniment continuing. It includes a first ending bracket marked '8-' and a dynamic marking of 'f accel.' (forte, accelerating). The music concludes with a double bar line and a key signature change to two sharps (F#, C#).

Tempo di Valse.

(Girls.)

Tempo di Valse.

p

Gu - ten Mor - gen! Buon'

This system features a change in tempo to 'Tempo di Valse'. The vocal line, marked '(Girls.)', begins with a rest followed by the lyrics 'Gu - ten Mor - gen! Buon''. The piano accompaniment is marked 'Tempo di Valse' and 'p' (piano). The key signature remains two sharps and the time signature is 3/4.

giornol Bon jour! — Herr Ma - es - tro! Sig - nor Pro - fes - sor! —

— We're aw - ful - ly tar - dy, Mons - ieur; — But for - give ev - ry

lit - tle trans - gressor. — Now, mein Herr, we are read - y. Be - gin! —

— Herr Ma - es - tro! Sig - nor Pro - fes - sor! — And your tem - per we'll

try to en - dure. — Gu-ten Mor-gen! Buon gior-no! Bon jour! —

— Gu-ten Mor - - - gen and Buon gior - - no, Gu-ten Mor-gen, buon

gior-no, Bon jour! — Gu-ten Mor - - gen and buon gior - -

*rit.* — no! Gu-ten Mor-gen! Buoa gior-no! Bon jour! —

*Più mosso.*

*rit.* *f*

(The Girls drop capes and hoods, and are discovered in ballet costume.)

*p molto* *accel. e cresc.*

*sf*

8.

*ff*

8.

*poco pesante.*

Fresco.

An - fang - en jetzt, und toute de suite, Mes - des - moiselles com - men - cons vite!  
Now, if you please, we will commence, My new bal - let, it is im - mense!

BASS SOLO.

*p*

(Fresco illustrates the dance, while the girls imitate.)

Fresco (speaking) Adagio!

*sf*

SOP.

Languid - ly, — as o - dalesques and hou - ris, Pass the i - dle hours of summer

This block contains the first system of a musical score. It features a Soprano vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "Languid - ly, — as o - dalesques and hou - ris, Pass the i - dle hours of summer". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff, both in common time and one sharp. The music is characterized by flowing, melodic lines in the vocal part and more rhythmic, chordal textures in the piano part.

Fresco.

(spoken)

day. — No! Confound it! No! (Forty thousand furies! Watch me! imitate me! See! This way!)

This block contains the second system of the musical score. It features a Soprano vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "day. — No! Confound it! No! (Forty thousand furies! Watch me! imitate me! See! This way!)". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff, both in common time and one sharp. The music is characterized by flowing, melodic lines in the vocal part and more rhythmic, chordal textures in the piano part.

(He dances with affectation in the fore-ground while the girls dance up stage.)

*p*

This block contains the third system of the musical score, which is entirely for the piano accompaniment. It consists of two staves: a right-hand treble staff and a left-hand bass staff, both in common time and one sharp. The music is characterized by flowing, melodic lines in the vocal part and more rhythmic, chordal textures in the piano part.

This block contains the fourth system of the musical score, which is entirely for the piano accompaniment. It consists of two staves: a right-hand treble staff and a left-hand bass staff, both in common time and one sharp. The music is characterized by flowing, melodic lines in the vocal part and more rhythmic, chordal textures in the piano part.

(Tableau.)

This block contains the fifth system of the musical score, which is entirely for the piano accompaniment. It consists of two staves: a right-hand treble staff and a left-hand bass staff, both in common time and one sharp. The music is characterized by flowing, melodic lines in the vocal part and more rhythmic, chordal textures in the piano part.

Fresco.

Now the Al-le-gret-to, Gra-zio-so,

Più mosso.

Tempo di Gavotte.

Girls. (dancing.)

SOP.

ALTO.

mf La la la la la with pi-rou-et-ting, With smile en-dur-ing, And yet al-

Fresco.

Tempo di Gavotte.

f That was it!

Cospetto!

ALTO.

-lur-ing. La la la la la! We are co-quet-ting, So sta-tu-

You spoil my Al-le-gret-to!

Watch me!

And you can't

SOP.

- esque - ly, So pic - tu - resque - ly, High - ly sta - tu - esque!

(Comic business.)

miss, With ease and grace. Like this!

Ve - ry pic - turesque! With a smile en - dur - ing, yet al - lur

two, one two, one two, one two;

SOP. ALTO.

ing, With pi - rou - et - ting .So sta - tu - esque - ly! So pic - tu -

Watch me, and you can - not miss, It's like this!

*p*

resque-ly! Grace-ful pose, En-dur-ing smile, In the re-al bal-let style.

Car-ram-ba No! It is not so!

This system contains the first two lines of music. The top line is the vocal melody in treble clef, and the bottom line is the piano accompaniment in bass clef. The lyrics are: "resque-ly! Grace-ful pose, En-dur-ing smile, In the re-al bal-let style." and "Car-ram-ba No! It is not so!".

Grace-ful pose, En-dur - ing smile! ———— *unis.* Lang-uid-ly we sway,

Come, im - i - tate my style! ———— It is this way.

This system contains the third and fourth lines of music. The top line is the vocal melody in treble clef, and the bottom line is the piano accompaniment in bass clef. The lyrics are: "Grace-ful pose, En-dur - ing smile! ———— *unis.* Lang-uid-ly we sway," and "Come, im - i - tate my style! ———— It is this way.".

Lang-uid - ly we sway. La la la la la! La la la la la!

This way! You're do-ing bet - ter now!

This system contains the fifth and sixth lines of music. The top line is the vocal melody in treble clef, and the bottom line is the piano accompaniment in bass clef. The lyrics are: "Lang-uid - ly we sway. La la la la la! La la la la la!" and "This way! You're do-ing bet - ter now!".



*pp dim.*

la - - a - - a - - ah - - ah - -

Care-ful, do not spoil it, That is right! Now! La la la la!

*f* good! *recit* Now Fi - na - le! *pesante.* Pres-to! *Allegro molto.* con bri-o!

*f* Twirl - ing, whirl - ing, Slid - ing, glid - ing,

Right foot! Left foot!

*f* Hil o - la, o - la, o - la! Danc-ing with a grace entranc-ing, Hi! o - la! o -

That's not like it, Not a bit! Left foot! Deft foot! Ev-ry bar of

*ff*

la! o - la! Round in cir-cles swing - ing, Like ga-zelles a - spring - ing,

mu - sic fit: You must do bet-ter now, Here I will show you how!

Scarcely have we breath for singing Hil o - la! o - la! o - la! la! O -

I will give an im - i - ta-tion, I will give an il - lus - tra - tion, Fol-low me, and

lal — o - la! — o - he! — o - he! Clear the  
 you will be all - right! — Fol - low me! Fo - low me!

*unis.* way! Clear the way! — O - he! — O - he! In a maze wild and  
 Clear the way! Clear the way! One and two, and one and two, and one! You must

gay. Round in cir-cles swing - ing, Like gazelles a - spring - ing,  
 watch me! One, two, three, four!

Ev - 'ry one will clear the way, For the rush so wild and gay. Hi! o -

Ev - 'ry one will clear the way, For the rush so wild and gay. La la la,

la! Hi! o - la! La la la la la la la la

La la la, La la la, La la la, La la la la la la la la

la la la la la la la la, La la la la la!

la la la la la la la la, La la la la!

*p* *8* *sf* *Fine.*

# ENTRANCE OF COUNT.

Tempo di Marcia. Girls.

To the Count, all hail, all hail! With poses of the

pret-ti - est, With speeches of the wit-ti - est, We to

please him must not fail, We to please him must not fail: For we're

anx-ious our a - gil-i - ty Should en-rap-ture the no-bil-i - ty; Should en-

Fresco.

- rap, en - rap, en - rap - ture the no - - bil - i - ty. So,

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has two sharps (F# and C#). The vocal line begins with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment consists of chords and single notes in both hands.

la - dies, to your plac - es, Pa - rade your airs and grac - es; To the

*p molto staccato.*

The second system continues the vocal line and piano accompaniment. The vocal line has eighth notes: C4, B3, A3, G3, F#3, E3, D3, C3. The piano accompaniment is marked *p molto staccato* and features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

no - ble Be - re - zows - ky Make your ver - y fin - est bows - ky,

The third system shows the vocal line and piano accompaniment. The vocal line has eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2. The piano accompaniment features a dense texture of chords in the treble and a simple bass line.

(That's Hun - gar - i - an for curt - sey.) He is still a sin - gle

*sf p*

The fourth system concludes the vocal line and piano accompaniment. The vocal line has eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1. The piano accompaniment is marked *sf p* and features a mix of chords and single notes.

Girls.

man. \_\_\_\_\_ To the Count, \_\_\_\_\_ all hail, all hail! \_\_\_\_\_ With pos-es of the

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F5, G5. The piano accompaniment starts with a half note G2, followed by a quarter note A2, and then a series of eighth notes: B2, C3, D3, E3, F3, G3. The piano part includes a dynamic marking 'f' (forte) and features a series of chords in the right hand and a bass line in the left hand.

pret-ti - est, \_\_\_\_\_ With speeches of the wit-ti - est, \_\_\_\_\_ For we're

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F5, G5. The piano accompaniment continues with a series of chords and a bass line. The piano part includes a dynamic marking 'f' (forte) and features a series of chords in the right hand and a bass line in the left hand.

anx-ious our a - gil - i - ty, Should en-rap - ture the no - bil - i - ty, Should en -

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F5, G5. The piano accompaniment continues with a series of chords and a bass line. The piano part includes a dynamic marking 'f' (forte) and features a series of chords in the right hand and a bass line in the left hand.

rap, en - rap, en - rap - ture the no - bil - i - ty.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F5, G5. The piano accompaniment continues with a series of chords and a bass line. The piano part includes a dynamic marking 'f' (forte) and features a series of chords in the right hand and a bass line in the left hand.

# IRMA'S ENTRANCE.

SOLO:

"ALWAYS DO AS PEOPLE SAY YOU SHOULD!"

(Irma, Count, Fresco, Matosin & Girls' Chorus.)

## No 2.

Irma.

*Allegro molto.* Ha ha ha ha!

Ha ha ha ha ha ha ha ha!

Ballet Girls' Chorus.

*unis.*

Fresco & Count.

Who can it be? Who can it

*unis.*

be?

'Tis sure-ly she!

'Tis sure-ly she!

*sempre cresc.*



(off stage)

Ha ha ha ha! \_\_\_\_\_

'Tis sure-ly she! \_\_\_\_\_

'Tis surely she! \_\_\_\_\_

*poco a poco cresc.*

(she enters)

Ha ha ha ha! \_\_\_\_\_ Ha ha ha ha ha ha ha ha! \_\_\_\_\_

*sf*

Matosin. (Gardener)

Look at this! Look at

*f*

that! On my flow'rs she dared to tread. —

Girls' Chorus.

*unis.*

Count & Fresco.

What is

*unis.*

Girls' Chorus.

this? What is that? Ir- ma, what have you been

Count, Fresco & Matosin.

at? Did you tread, as he has said, On his

Mat. Lit - tle minx, she dared to tread On my

Irma.

What? I?

pre - cious tu - lip bed?

pre - cious tu - lip bed.

*ff rit ff*

Oh, monstrous ac - cu - sa - tion!

I spurn with

*recitativo.*

*Slower.*

*Moderato.*

*ff a tempo.*

*pp*

pride,

It is that I am dig - ni - fied.

I

*f*

act up - on the gold - en rule that I was taught in Sun - day school. I'm

*pp*

good, be - cause I've un - der - stood ——— That girls are

hap - py, Ha ha ha ha ha ha ha! if they're good. ———

*rit.*

*p*

Song. (Irma.)

1. My a - ged grandma told me, And I've  
2. And now I am a grown up girl, I'm

*rit.*

*p*

read the same in books— That it does-n't mat-ter what a girl may  
 still as good as pie, And I do 'as peo-ple tell me Or at

wear, or how she looks; She nev-er should be fri-vo-lous, She  
 least I al-ways try; For in-stance, with an of-fi-cer, a

nev-er should be bold, My grand-ma said: "My dar-ling al-ways  
 hand-some young dra-goona, I went out for an ev'n-ing walk, A

*rit.*

do as you are told." When grand-ma said "Don't touch the jam," I  
 stroll by light of moon. I blush to say he kissed me, It was

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mind - ed her re - quest. (I did not care a bit for jam, I  
 ver - y rude and bold, But, he told me not to scream and - so I

liked the jel - ly best.) "Be punc - tu - al at meals," she said, "Or  
 did a I was told. He told me then to kiss him, It was

I will have to scold," And I was al - ways there you see, I  
 ver - y im - pu - dent, But I thought what grand - ma told me, And I

*ten.*

did as I was told.  
 was o - be - di - ent.

**Girls' Chorus.** *unis. rit.*  
 You see she did as she was told. \_\_\_\_\_  
**Count, Fresco & Mat.** Good girl! she was o - be - di - ent. \_\_\_\_\_

*unis.*

*rit.*

## Moderato, con sentimento.

Irma.

Al - ways do as peo - ple say you should, You  
Al - ways do as peo - ple say you should, You

nev - er can be hap - py, child, un - less you're good. I  
nev - er can be hap - py, child, un - less you're good. I

do as I am told, I'm just as good as gold, And I  
did as I was told, Was just as good as gold, And it

*rit.*  
know I shall be hap - py, 'cause I am so good. —  
made me such a hap - py girl to be so good. —

*rit.* *pp*

Girls

*f* Al-ways do as peo-ple say you should, You nev-er can be hap-py child un-  
 Al-ways do as peo-ple say you should, You nev-er can be hap-py child un-

*f*

Count, Fresco & Matosin.

*f*

I do as I am told, I'm just as good as gold, And I  
 I did as I was told, Was just as good as gold, And it

*pp*

less you're good. She does as she is told, She's just as good as gold, And we  
 less you're good. She did as she was told, Was just as good as gold, And it

*pp*



know I shall be hap-py, 'cause I was so good.  
made me such a hap-py girl to be so good. 1-2 I was so

know she will be hap-py, 'cause she was so good.  
made her such a hap-py girl to be so good. 1-2 A hap-py girl

good, I was good!

to be so good, So be good!

# CHORUS OF HUSSARS.

(Later Ladislas.)

## No 3.

Allegro

ppp

poco a poco

The first system of the piano introduction features a treble clef with a key signature of three flats and a 2/4 time signature. The music begins with a *ppp* dynamic. The bass line consists of a steady eighth-note accompaniment. The second system continues this accompaniment while the treble part develops a more complex melodic line, ending with a *poco a poco* marking.

cres.

(Trumpet.)

Drums.

The third system shows the piano accompaniment reaching a *cres.* dynamic. It includes cues for a trumpet part (marked with a *3*) and drums. The piano part features a triplet in the treble and a steady accompaniment in the bass.

Tenor.

Bass.

No in - fan-tree in sooth are we, But cav - al - ry Hun - ga - ri - an; But

Tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

The vocal parts are written for Tenor and Bass. The Tenor part has a melodic line with lyrics: "No in - fan-tree in sooth are we, But cav - al - ry Hun - ga - ri - an; But". The Bass part provides a rhythmic accompaniment with the lyrics: "Tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,". The bass line ends with a *sfz* dynamic.

R.H.

sf

p

The final system of the piano accompaniment features a right-hand part (R.H.) with a melodic line and a left-hand accompaniment. The music concludes with a *sf* dynamic in the treble and a *p* dynamic in the bass.

now we ride no steed astride For cause u - til - i - ta-ri-an; No

tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

*sf*

trap - pings cling, no hoofs there ring With clat - ter wild and thun-der-ous; When

tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

last we reeled up on the field Our flags were all shot un-der us.

tramp, tramp, tramp, tramp, tramp, tramp, tramp! Hus -

*unis.*

Tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

- sars, of course, with - out a horse, Ap - pear gro - tesque - ly com-i-cal: But

The first system of the musical score consists of three staves. The top staff is the vocal line, featuring a rhythmic pattern of eighth and quarter notes with lyrics. The middle staff is the piano accompaniment, showing a steady eighth-note bass line and a more complex treble line with chords. The bottom staff is the grand staff, combining both piano parts. The key signature has three flats, and the time signature is 4/4. The system concludes with a dynamic marking of *ff*.

tramp, tramp, tramp, tramp, tramp, tramp, tramp,

gov - ernment is now in-tent on be - ing e - co-nom-i-cal. You

The second system continues the musical score with three staves. It maintains the same instrumental structure as the first system. The vocal line continues with the 'tramp' rhythm and the lyrics. The piano accompaniment provides a consistent harmonic and rhythmic background. The system ends with a dynamic marking of *sf*.

tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

must in-fer with whip and spur, Im - a-gined steeds we're wal-lop-ing, And

The third system is the final one on the page, consisting of three staves. It follows the same musical format as the previous systems. The vocal line and piano accompaniment continue their respective parts. The system concludes with the lyrics and a final note in the piano part.

tramp. tramp. tramp. tramp, tramp. tramp, tramp! Tramp

when we do Like this, then you must fan - cy we are galloping.

tramp. tramp. tramp. tramp. tramp, tramp, tramp, tramp, fan - cy we are gal - lop - ing: Ay, ay, ay, ay, ay.

*unis.* *ff*

*ff*

ay, ay ay, Tramp, tramp, tramp, tramp, tramp, tramp, tramp, Hur rah!

*unis.* *ff*

Solo - "Hungarias-Hussars"<sup>2</sup> Ladislás.

1. When

he - roes have fall - en in vain. — In the val - ley of death and de -  
na - ny a heart that shall ache — With the work that this shall be

spar, — Like the clang - ing of ty - ran - ny's chain — Come the  
done: — There is ma - ny a heart that must break — If the

shouts of the en - e - my there. — Re - treat - ing is half of our  
bat - tle be lost or be won. — But still there's a thought that is

force, — And cer - tain de - feat seems our fate, — Hark! the  
filled, — With sol - ace ex - ceed - ing - ly blest, — If a

*molto rit.*  
bu - gle sounds shril - ly, "To horse!" — And "Charge!" is the sig - nal we  
lot of us fel - lows are killed, — Therell be the more girls for the

*ff* *molto rit.*

*Tempo di Marzia.*  
wait. —  
rest. —

*molto cres.*

1-2 Left hand on rein so stead - i - ly, Right up - on sa - bre

*sf* *sf*

read-i-ly; For'd! Charge! Gal-lop-ing, gal-lop-ing!

*sf sf p*

Trust to the god of wars. If we are not vic-

*sf p*

-to-ri-ous, He-roes, the death is glo-ri-ous;

*sf p*

On to the bat-ter-y ride, ride, Hun-ga-ri-a's Hus-sars!

*a tempo.*

*pesante. a tempo.*



*ff*  
Left hand on rein so stead - i - ly, Right up - on sa - bre

*ff unis.*  
Left hand on rein so stead - i - ly, Right up - on sa - bre

*ff unis.*

*ff*  
read - i - ly, For'd! Charge! gal - lop - ing, gal - lop - ing,

*ff*  
read - i - ly, For'd! Charge! gal - lop - ing, gal - lop - ing,

Trust to the god of wars. If we are not vic -

Trust to the god of wars. If we are not vic -

to - ri - ous, He - roes, the death is glo - ri - ous.

to - ri - ous, He - roes, the death is glo - ri - ous.

On to the bat - ter - y, ride, ride, Hun - ga - ri - a's Hus -

On to the bat - ter - y, ride, ride, Hun - ga - ri - a's Hus -

*molto rit.*

*molto rit.*

sars. ————— There's

sars. —————

*a tempo. f*

*f* *D.S. al fine*

# ENTRANCE SONG. HO! YE TOWNSMEN. Sandor.

No 4

Allegro.

*f* *sf* *sf* *sf*

(Sandor looks in)

Sandor enters Dialogue

Allegro.

*f* *sf* *sf* *sf*

Moderato, molto rubato.

*f*

1. Ho! ye towns-men, ye clerks and ye gowns - men, Creat-ures of looks and of  
 2. Ye that lab - or at "beg-gar my neigh - bor," All ye that chase for the

yard-stick and trade, Bend - ing you doub - le with care and with troub - le,  
 will - o - wisp fame, While ye are hast - ing, your youth you are wast - ing,

Piú moſso.

Toil - ing with brain, or with pen, or with spade. Ye play a game when the  
I - dlers like me have the best of the game. Mine are the joys that the

*portato.*

win - ners are los - ers. He in the van is the soon - est to die;  
best of you miss - es, Pleas - ure and leis - ure that aye pass you by;

*rit.*

Think ye that I would change pla - ces with you, sirs? Thank ye, good slaves of the  
Mine is the true love, and mine are the kiss - es, Buy them as you do poor

cit - y; Not I! Not I! \_\_\_\_\_ Ha, ha, ha! \_\_\_\_\_ Not  
fools? no, Not I! Not I! \_\_\_\_\_ Ha, ha, ha! \_\_\_\_\_ Not

*f a tempo.*

*portato.*

I! \_\_\_\_\_ Ha ha ha! No! \_\_\_\_\_  
 I! \_\_\_\_\_ Ha ha ha! No! \_\_\_\_\_

*Allo brillante.*

*pp*

What! Up with the sun and to work! No no!  
 What! Waste all my life as you do? No no!

You may do that; 'Tis not my way.  
 Toil is for slaves; 'Tis not my way.

What! Keep with - in door - ways and rot? O no!  
 What! Buy all my joys — for Cash? O no!

That is for you! ——— But I cry you nay. ——— If the  
 Do it ye may; ——— Bnt I cry you nay. ——— Turn my

slaves toil on, shall I? ——— In the dusk, in the dawn, shall I? ——— Let  
 blood to gold, shall I? ——— Let my young heart grow old, shall I? ——— To

theirs be the strife but a la - zy life Is a hap - pi - er life } I know. Ho ho!  
 lie in the shade of a mos - sy glade Is a hap - pi - er dream }

*molto rit. e raddolcendo.*  
*espress.*  
*colla voce!*  
*ff*

What! work like the fools, oh no! ——— oh no! ———

# ENTRANCE SONG.

Musette, Sandor, Vaninka, Boris, Rafael and Chorus.

## No 5a

*Allegro molto.*

The piano accompaniment consists of three systems of two staves each. The first system begins with a *pp* dynamic marking. The second system includes a *cresc.* marking. The third system concludes with a *sf* marking and a double bar line. The music is in 2/4 time and features a mix of eighth and sixteenth notes in the right hand, with block chords and eighth-note patterns in the left hand.

Musette.

Musette's vocal line is written on a single staff in 4/8 time. The lyrics are: "Here we are! a gyp - sy troupe quite fa - mous,". The piano accompaniment is on two staves, starting with a *p* dynamic. The right hand plays chords, while the left hand has a simple bass line. The piece ends with a *sf* dynamic marking.

Vaninka & Rafael.

Ex -

Boris & Sandor.

Pas - sing by when hun - ger o - ver - came us.

*p*

*sf*

cuse this bold - ness, please, in a ne - gin - ner, Sandor.

We

*p*

*sf*

Musette.

We thought you might\_

We thought you might\_

Boris.

We thought you might\_

We thought you might\_

Ex -

thought you might\_

We thought you might\_

We

*p*



We thought you might— We thought you might—  
 cause this bold-ness, sir, we pray, We just dropped in, kind sir, to say, that  
 thought you might— We came to say, that

ask us if we would not stop to din - - ner. So  
 we'd be hap-py sir, to stay to din - - ner.  
 we'd be hap-py sir, to stay to din - - ner.

## Musette.

here we are, a gyp - sy troupe quite fa - mous,

Sandor.

Pas - sing by when hun - ger o - ver - came us.

Give us cop-pers, sir, we pray you, With a song we will re - pay you!

Give us cop-pers, sir, we pray you, With a song we will re - pay you!

*molto cresc.*

Fresco (absent minded.)

Where can that girl have gone?—

SOPR. & ALTO.

Chorus.

TENOR & BASS.

Bra-vo! a gyp-sy song!

*sf rit.*

*sf*

*sf*

*rit.*

*sf a tempo.*

**No 5<sup>b</sup> ROMANY LIFE. (Czardas.)**  
Molto lento, e con molto sentimento.  
Musette & Chorus.

We have a home 'neath the for - est shades,

*p*

Nev - er an - y oth - er \_\_\_\_\_ have we. \_\_\_\_\_

Our camp - fires glow in the

Van. & Raf.

Nev - er an - y oth - er \_\_\_\_\_ have we. \_\_\_\_\_

Boris & San.

*a tempo.*

Musette

nooks and glades, Where our tents are white \_\_\_\_\_ to see. \_\_\_\_\_

Van. & Raf. Wand'ring ev-er here and

Where our tents are white to see.

Boris & San.

there. Our roof is the sky a-bove Ju-chel.

*pp* *unis.* Wand - 'ring, Wand - - 'ring

but the Rom-an-y eyes are rare, And the

ev-er.

*ff* *pp*

*molto rit. e dim.*

*ppp*

Rom - an - y life is love.

*ppp* Wand - - - ring.

*ppp*

*molto rit. e dim.*

*pp*

*ppp*

*pp* Musette.

Thro' the for-est, wild and free, Sounds our  
Allegro molto.

*staccatissimo.*

Magyar mel - o - dy; Ev - er dancing, none can

be Half so mer - ry as are we.

*fp* *ff*

Musette.

*stacc.*

Ahl, ah ah ah ahl Ah,

**Van. & Raf.**  
*p unis.*

Thro' the fo- rest, wild and free, Sounds the Magyar

**Boris & San.**

*pp*

*fp*

Ah, Ah, ah ah ah ahl

mel - o - dy; Ev - - er danc - ing as they

*fp*

Ah, Ah! None are as gay.

say, None so mer - ry, and none so gay.

*fp* *fff*

Fas - ter twirl - ing! Ju - che! with leap and bound, Ho! Dance

Hol Dance

*ff* *sf*

*ad lib. ah!*

Ay, dance, Zi - geun - er to mu - sic's sound; Sing - ing ev - er,

Ay, dance, Zi - geun - er to mu - sic's sound;

ah! ah, ah!

Ju - che! Our song is gay, Ho! sing, — Ay, sing, Zi - geun - er while yet ye may.

Hol sing, — Ay, sing, Zi - geun - er while yet ye may.

*unis.*

Van. & Raf. with Chorus.

Thro' the for-est, wild and free, Sounds our Magyar

Boris & Sandor with Chorus.

*fp*

Ah, ah ah ah ahl  
mel - o - dy, Év - - er danc - ing as they

Ahl Ahl none are as gay.  
say, None so mer - ry, and none so gay.

*fp* *fz* *fff*



Sing-ing Rom-an-y, Ah! Sigh-ing

Sing ye Rom-an-y, children ev-er, Sing ye

*sempre accel.*

Rom-an-y ne'er, ah!

Rom-an-y, chil-dren all! Life's short! Let it

*molto cresc.*

Ah!

then be gay!

*cresc.*

*sempre cresc.*

*ff Presto.*

Thro' the fo - rest, wild and free, Sounds our  
*unis.* Thro' the fo - rest, wild and free, Sounds our  
*ff unis.*

*Presto.*

*ff*

Magyar mel - o - dy; Ev - er danc-ing,  
 Magyar mel - o - dy; Ev - er danc-ing,

none can be Half so mer - ry — as lads of  
 none can be Half so mer - ry — as lads of

Rom - an - y; None so gay as we, The lads of Rom - an - y,

Rom - an - y; None so gay as we, The lads of Rom - an - y,

None so gay as we, the lads of Rom-an - y. El - jen!

None so. gay as we, the lads of Rom-an - y. El - jen!

*unis.*

El - jen! Ha!

El - jen! Ha!

# FINALE.

## Nº 6.

### ACT I.

Count.

*Allegro brillante.* Come to my cha - teau!

There the knot shall be tied That shall make us twain A

hap - py bridegroom and bride.

SOPR & ALTO. *unis.*

Chorus. *f* health in a bumper shall not be denied To the

TENOR & BASS. *unis.*

(They drink.)

Count and his dear lit - tle bride;

To the bridegroom and bride, To the bridegroom and bride: — A

health to the bridegroom, a health to the bride! Hail! — to the bridegroom and hail the

Here's to the bride, — Hail the

*ff* *ff* *f*

Musette.

I, — a bride? — And a

bride!

bride!

*p*

Coun - - tess? What joy! — But stop! But stop! I

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics: "Coun - - tess? What joy! — But stop! But stop! I". The piano accompaniment is in two staves (treble and bass clef) and features a rhythmic pattern of chords and eighth notes.

*poco rit.*  
must not for-get to be coy, — I must not for-get to be coy!

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics: "must not for-get to be coy, — I must not for-get to be coy!". The piano accompaniment features a *poco rit.* marking and includes a fermata over the final chord. The system ends with a double bar line and a 2/4 time signature.

**Allegro molto.** (Concertava is heard off stage.)

*pp*

The third system shows the piano accompaniment for the *Allegro molto* section. It begins with a *pp* (pianissimo) dynamic marking. The music is in 2/4 time and features a rhythmic pattern of chords and eighth notes.

*cresc.*

The fourth system continues the piano accompaniment. It features a *cresc.* (crescendo) marking. The music maintains the 2/4 time signature and rhythmic pattern.

*sfz*

The fifth system concludes the piano accompaniment. It features a *sfz* (sforzando) dynamic marking. The music ends with a double bar line and a 2/4 time signature.

**Boris.** *Moderato.* A social fete,  
*p* **Vaninka.** Then pray let us amuse you,  
*p* What shall we do? There's

**Sandor (aside)**  
 naught we can re - fuse you. Mu - sette, where can she be? She

*p dim.*

*p molto rit.* **Tempo di Mazurka.**  
 promised she would join us. Where is she? — Where is she? —

*f a tempo.*

**Chor.** *ff* Out with you! Out with you! *unis.* Out with you, you low in - tru - ders, We're

*ff* *unis.*

*sfz* *sfz*

cel - e - brat - ing, With joy e - lat - ing, A ve - ry gay pro - spec - tive

**Vaninka**  
A wed - ding! How jol - ly! What - ev - er be - tide :  
wed - ding.

**Musette.**  
**Vaninka.** They must have a  
I must have a glance at the bride.  
**Boris.**  
I must have a glance at the bride.  
**Sandor.**  
I al - so would fain see the



*Più mosso.*

Musette.

look at the bride. Be-hold then, I'm a bride!

Vaninka.

Rafael.

Ladislav.

Musette! Musette!

Boris.

Mu - sette! It

Sandor.

bride.

Mu - sette

*ff Più mosso.*

Long Pause. (Dialogue.)

*accel.*

Musette! Ha! (Cue) Madame la Countess.

Musette? What do they mean?

is Mu - - sette.

Musette, ha!

So

*accel.*

Sandor.

*molto marcato.*

sol ——— Mam'zelle, ——— A Count - - ess you will be?

*Molto Andante.*

Got And if you can ——— for-get your days with me; ——— A

Count-ess, vast-ly fine, ——— But soon ——— you will dis-cov - er

Chorus. Here is a charming myst-e-ry, Of that there is no doubt.

It will not be an eas-y task \_\_\_\_\_ To for- get your gyp- sy lov - - er.

Some am-a-to-ry his-to-ry; What can it be a - bout?

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 7/8. The vocal line begins with the lyrics 'It will not be an eas-y task \_\_\_\_\_ To for- get your gyp- sy lov - - er.' The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

Ha, ha, ha, Signora la Con-tes - sa! Ha, ha, ha, Signora la Con-tes-sa! \_\_\_\_\_ Ha, ha, ha,

Some am-a-to-ry hys-to-ry; What can it be a -

*unis.*

The second system continues the musical score. The vocal line in the bass clef has the lyrics 'Ha, ha, ha, Signora la Con-tes - sa! Ha, ha, ha, Signora la Con-tes-sa! \_\_\_\_\_ Ha, ha, ha,'. The piano accompaniment features a dynamic marking of *p* (piano). The vocal line then continues with 'Some am-a-to-ry hys-to-ry; What can it be a -' and is marked *unis.* (unison).

hal \_\_\_\_\_ Ha, ha, ha, hal \_\_\_\_\_ Ha, ha, ha,

*unis.*

bout? What can it be? \_\_\_\_\_ What can it be?

*unis.*

The third system of the musical score shows the vocal line in the bass clef with the lyrics 'hal \_\_\_\_\_ Ha, ha, ha, hal \_\_\_\_\_ Ha, ha, ha,'. The piano accompaniment includes a dynamic marking of *sp* (sforzando). The vocal line continues with 'bout? What can it be? \_\_\_\_\_ What can it be?' and is marked *unis.* (unison).

Mussette.

Yes, \_\_\_\_\_ I'll be a

Vaninka.  
Rafael.

So, so, \_\_\_\_\_ Mam'zelle, \_\_\_\_\_ A

Ladislav.

Mu - settel \_\_\_\_\_ What do they

Boris.

So, so, \_\_\_\_\_ Mamzelle, \_\_\_\_\_ A

Fresco.  
Count.

Such interruptions all are dreading,

Sandor.

Ha! \_\_\_\_\_ So, so, \_\_\_\_\_ Mamzelle, \_\_\_\_\_ A

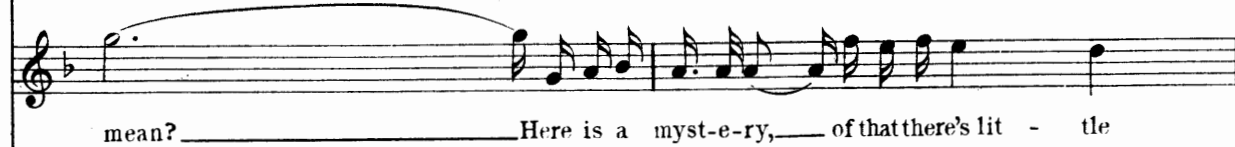
Chorus. — What can it be a - bout? — Some ama-to-ry his-tory,



Count - - ess, be a Count-ess. Farewell to you for-



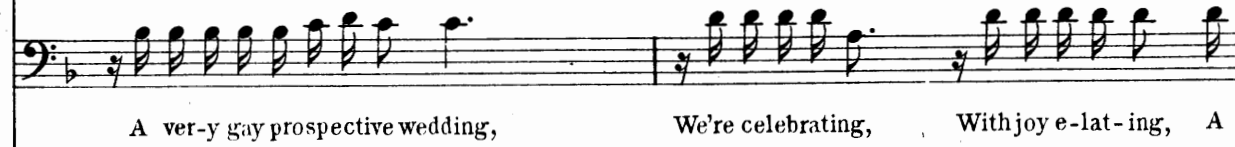
Count - ess you will be? Go! \_\_\_\_\_ forget your days with



mean? \_\_\_\_\_ Here is a myst-e-ry, \_\_\_\_\_ of that there's lit - tle



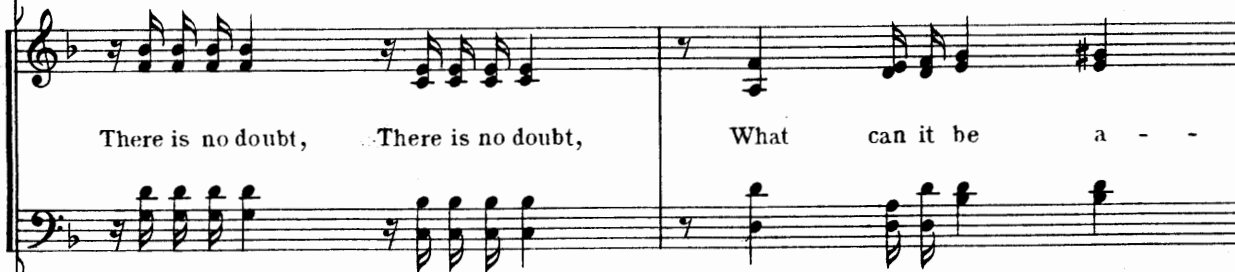
Count - ess you will be? Go! \_\_\_\_\_ forget your days with



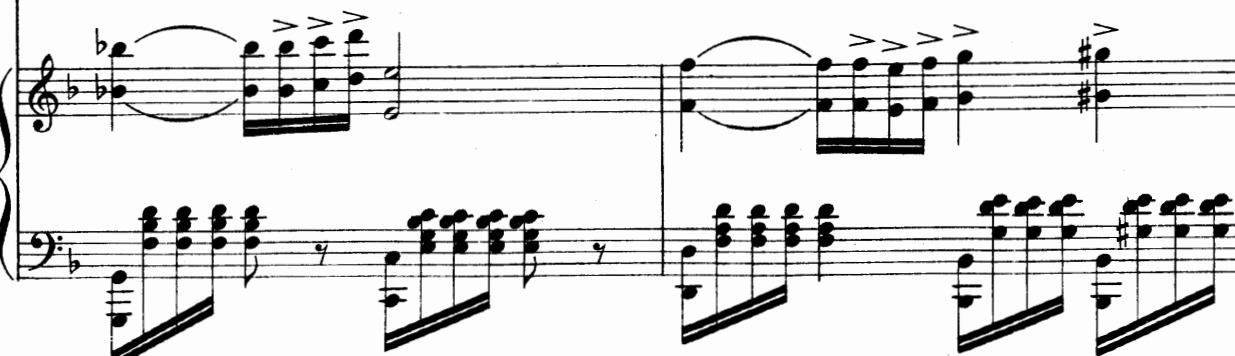
A ver-y gay prospective wedding, We're celebrating, With joy e-lat-ing, A



Count - ess you will be? Go! \_\_\_\_\_ forget your days with



There is no doubt, There is no doubt, What can it be a - -



ev - er! Fare - well, for -  
 him. A Count - - ess dear? Full  
 doubt, There's lit - tle doubt. Mu - settel Here is a  
 me; A Count - - ess, dear? Full  
 wedding, oh! Such interruptions we are dreading,  
 me, So so, Mamzelle A  
 bout? Some am - a - to - ry his - tory,

ev-er, I laugh your love to scorn, You gyp-sy low-ly born, I

soon you will re-pent. Ah! And if you can for-get, for-

mys - - ter-y no doubt, No doubt, Here is a mys-ter-y, no

soon you will re-pent. Yes, if you can for-get the days with

Out with you, you low in- tru - - ders, Out, out with you.

Count - - ess you will be? Go! And if you can for-get the

Of that there is no doubt; What can it be a-bout?

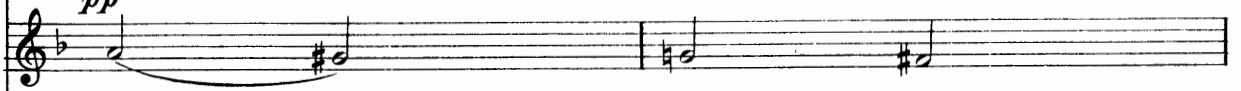
*f* *ff molto pesante. rit.*

*pp a tempo.*



laugh. — Ha, ha, ha, ha, ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha!

*pp*

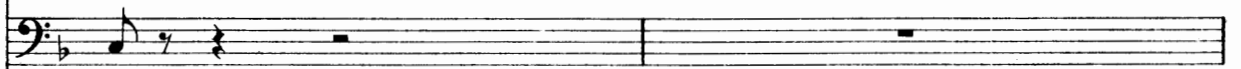


get, — If you

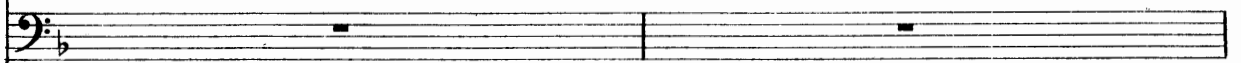
*pp*



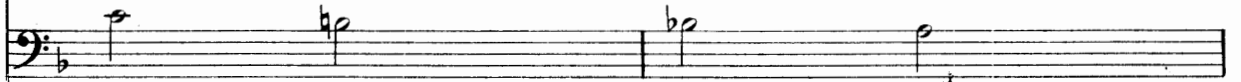
doubt. She? Musette? What do they mean?



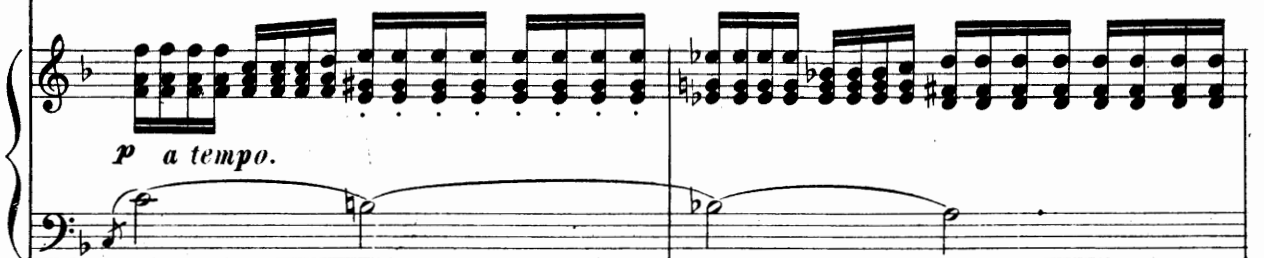
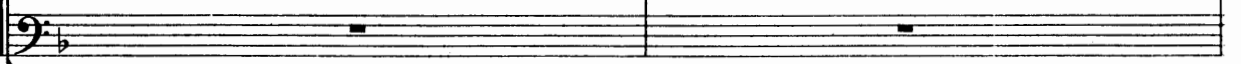
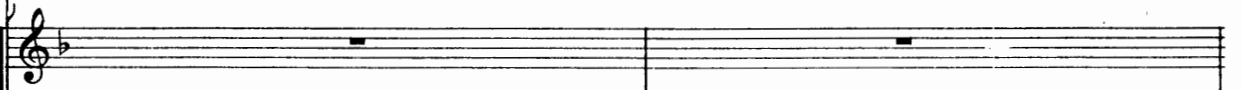
him.



*pp*



days with me. Go!



*p a tempo.*



Ha, ha, ha, ha, ha, ha, ha! \_\_\_\_\_ Ha, ha, ha, ha, ha, ha, ha,

can for - - - get your days with him,

Here is a mys - - - ter - y, no doubt, \_\_\_\_\_

If you for-get,

Such interruptions all are dreading, \_\_\_\_\_ Out with you, you low intrud - ers,

Go! \_\_\_\_\_ It will not be an eas-y task to for-get \_\_\_\_\_ your gyp - sy

*p*  
We'll find out, \_\_\_\_\_

*p*  
We'll find out, we'll find it out,

hal I laugh your love to scorn, you gyp - sy low - ly born, I

days with him, can for - get your days with

no doubt, Here's a myst - e - ry no

If you for - get, can for - get your days with

Out with you, you low intrud - ers, Out, out, out, with you, out,

lover to for - get, your gyp - sy lov - er to for - get, Go

We'll find out, We'll find out what it's a -

We'll find out What it's a - bout, find out what it's a -

*ff a tempo.*

laugh.

him.

doubt.

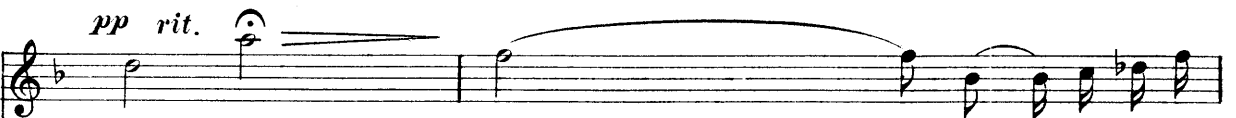
him.

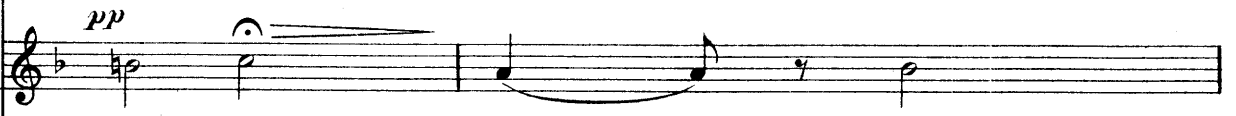
out!

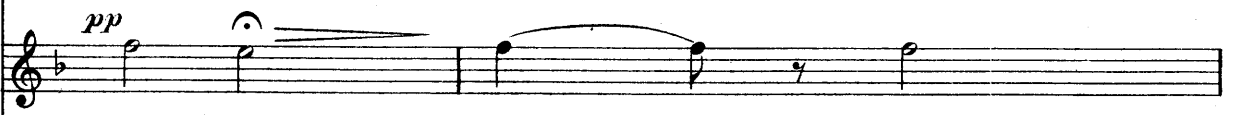
go.

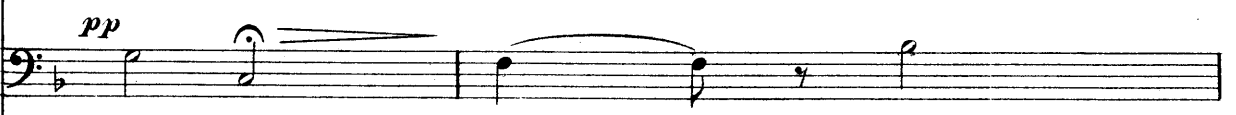
Go, if you can forget your days with me, forget your gypsy

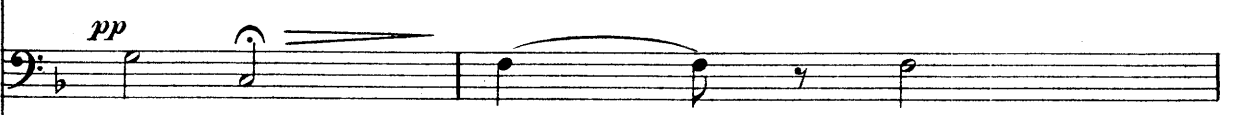
bout.


*pp rit.*   
 fare you well! I'm to be a


*pp*   
 can for - - get with

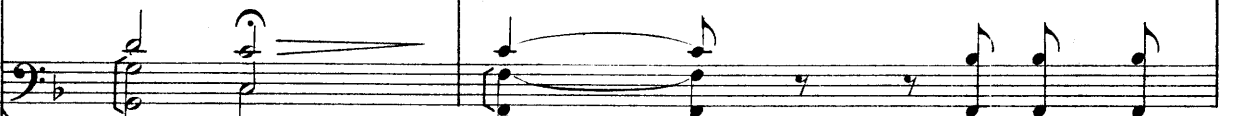
*pp*   
 mys - ter - - y, No

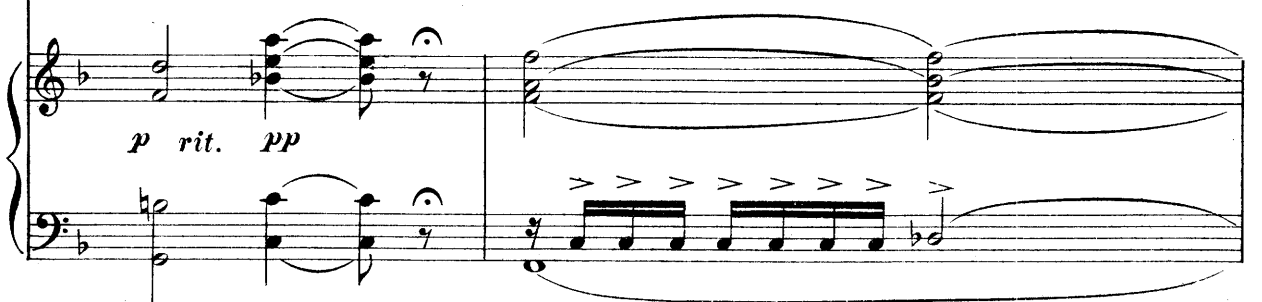
*pp*   
 can for - - get, for - - -

*pp*   
 out with you, out,

  
 lov - er, Ha, ha, Sig - no - ra la Con - tes

*pp*   
 We'll find out, We'll find it

*pp*   
 We'll find out, We'll find it

*p rit. pp* 

*portato. rit. molto rit.*

Count - - ess, I'll be a Countess, fare you well!

him, Can for - get, for - get!

doubt of that, there's ver-y lit-tle doubt, what do they mean?

get, Can for - get, for - get!

out! Out with you, out, out!

sal Ha, ha, ha, ha!

*rit.*

out! Find out!

*rit. ppp rit.*

*Red.*

*\* End of Act I*

# OPENING CHORUS.

ACT II.

No 7.

Moderato.

*f*

*f*

3

(Curtain.)

Soprano  
& Alto. CHORUS.

Ding, dong! mer-ri-ly, mer-ri-ly, Chime for the bride so fair,

*ff*

*ff*

*unis.*

Ding dong! mer - ri - ly mer - ri - ly She is a charm - er rare.

*unis.*

8

Ding dong mer - ri - ly mer - ri - ly chime for the bride so fair

*unis.*

Ding dong mer - ri - ly, mer - ri - ly She is a charm - er rare.

*unis.*

8

Let a hap - py song Float up - on the air; — For the

The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "Let a hap - py song Float up - on the air; — For the". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The melody in the vocal line is simple and melodic, with a long note on "air;" followed by a rest and then "For the".

The piano accompaniment for the first system. It features a treble staff with chords and a bass staff with a simple bass line. The chords are mostly triads and dyads, providing harmonic support for the vocal line.

Count's a prize, and the girl's a pearl. They made a pret - ty pair.

The second system of the musical score. The vocal line continues with the lyrics: "Count's a prize, and the girl's a pearl. They made a pret - ty pair." The piano accompaniment continues with chords and a bass line.

The piano accompaniment for the second system. It continues with more complex chords and a bass line, including a modulation to a key with a sharp (F#) in the middle of the system.



*unis.*  
 Ding, dong! mer - ri - ly, mer - ri - ly, Chime for the bride so fair;

*unis.*

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains the lyrics "Ding, dong! mer - ri - ly, mer - ri - ly, Chime for the bride so fair;". The middle staff is a vocal line in bass clef, also with the same lyrics. The bottom staff is a piano accompaniment in bass clef, featuring chords and a simple melodic line. The word "unis." is written above the vocal lines.

*unis.*  
 Ding, dong! mer - ri - ly, mer - ri - ly, She is a charm - er rare.—

*uni* (Gardener)

But

The second system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics "Ding, dong! mer - ri - ly, mer - ri - ly, She is a charm - er rare.—". The middle staff is a vocal line in bass clef with the lyrics "She is a charm - er rare.—" and "(Gardener)". The bottom staff is a piano accompaniment in bass clef, featuring chords and a simple melodic line. The word "unis." is written above the vocal lines, and "But" is written below the piano staff.

(CHORUS.) Our  
 best of all, my friends to-day, 'Tis like - ly that we'll get our pay.

*p* *dim.*

The third system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics "(CHORUS.) Our best of all, my friends to-day, 'Tis like - ly that we'll get our pay.". The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment in bass clef, featuring chords and a simple melodic line. The word "p" is written below the piano staff, and "dim." is written below the piano staff.

pay, Hoo - ray! to - day we'll get our pay, Hoo -

*pesante.*

*rit.*

rayl we'll get our

*rit.*

pay.

(1st Merchant)

*poco più mosso.*

I've a bill he can't de - ny,

(2d. Merchant) (3rd. Merchant)

I've a prom - is - so - ry note. My bill's old e - nough to vote.

(1st. Servant) Sopr. (2d. Servant) Alto.

(4th. Merchant) Tenor

Mine's a decade in ar-rears. Mine's been o-ver-due for years. Mine is old e - nough to die. Mine

(All)

*unis.*

(CHORUS) Mine too, and mine. Then

*unis.*

too, mine too, mine too, mine too, and mine.

Allo brillante.  
Tempo di Marcia.

hip hip, hip, hoo - ray! for to - day we'll get our pay. — And

This system contains the first system of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are "hip hip, hip, hoo - ray! for to - day we'll get our pay. — And". The piano accompaniment consists of chords and moving lines in both hands.

this is why we sing and say: "What a hap - py day." — Let's

This system contains the second system of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are "this is why we sing and say: 'What a hap - py day.' — Let's". The piano accompaniment continues with chords and moving lines. A dynamic marking of *ff* (fortissimo) is present at the end of the system.

have him out, With cheer and shout, He'll

This system contains the third system of music. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are "have him out, With cheer and shout, He'll". The piano accompaniment includes a dynamic marking of *f* (forte) in the bass line.

pay us all be- yond a doubt. Rat - tat, tat, tat, Come, hon - ored Count, Come

out, come out, come out, come out, come out, Come, hon - ored Count. Then

*unis.* (Rapping on door)

*unis.*

*f*

hip, hip, hip, hoo - ray! for to - day we'll get our pay, And

this is why we sing and say? What a hap - py day!" Come

out, Sir Count! And set - tle, set - tle up this ver - y small a - mount, Come

*f* *p* *f* *p*

out, Sir Count, And set - tle, set - tle, set - tle up this ver - y small ac -

*unis. cres* *unis.* *poco a poco cres*

- count. Come out, Sir Count, And set-tle, set-tle up this

*ff*

*ff*

*ff*

This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a 2-measure rest at the beginning. The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing chords. The dynamic marking *ff* is present above the vocal line and below both piano staves.

ver - y small a-amount; Come out, Sir Count, And set - tle set - tle, set - tle up this

*unis.*

*unis.*

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a more active right hand with eighth-note patterns. The dynamic marking *unis.* is placed above the vocal line and below the piano staves.

small but old ac - count.

*ff a tempo.*

*ff*

This system contains the third vocal line and piano accompaniment. The vocal line ends with the lyrics. The piano accompaniment features a right hand with eighth-note patterns and a left hand with sustained chords. The dynamic marking *ff a tempo.* is placed below the piano staves, and *ff* is placed below the final measure.

# Signor Mons. Muldoni.

(FRESCO and CHORUS.)

## No 8.

Moderato.

Fresco.

1. Un - to a cir - cus once there went A maid with eyes ce -  
 2. She first re - fused her heart to him, She wished that he should  
 3. Her broth - ers tried to put him out But the great - est strength yet  
 4. When she a - greed to be his bride, His joy was most par -

ru - le - an, She saw the mod - ern Sam - son there That  
 earn it sure, It broke her heart, so he in turn Be -  
 born is his; One broth - er he hung on the chan - de - lier. And the  
 tic - u - lar; He picked her up and bal anced her On the



man of might her - cu - le - an. He won her lit - tle heart at sight, She  
 gan to break the fur - ni - ture. He chewed the mar - ble - man - tle piece As  
 rest be - hind the cor - nic - es: Her fa - ther then stepped up and said: You've  
 tip of his left au - ri - cu - lar. He spun her on his fin - ger thus, Which

longed for mat - ri - mo - ny, He called and in - tro -  
 if 'twere mac - a - ro - ni, To prove the strength of the  
 got us in a nice box," But he twist-ed pa up like a  
 al - most led to high words, His lips met hers in a

duced him - self As *rit.* Sig - nor Mons. Mul - do - - ni. \_\_\_\_  
 might - y love Of Sig - nor Mons. Mul - do - - ni. \_\_\_\_ 1-4 Ah!  
 pretz - el, And put him a way in the ice - - box. \_\_\_\_  
 long, long kiss, While her toot-sies point-ed sky - - wards. \_\_\_\_

*poco accel.*

ah! — How she

*poco accel unis.*

(imitating) Chorus. ah! ah!

*unis.*

*poco accel.*

This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a fermata and the instruction *poco accel.* The lyrics "ah! —" and "How she" are written below the notes. The middle two staves are piano accompaniment in treble and bass clefs. The piano part includes the instruction *poco accel unis.* and *unis.* There are two instances of "ah!" written in the piano part, corresponding to the vocal line. The piano accompaniment features a rhythmic pattern of eighth notes and rests.

*a tempo: molto moderato.*

loved that mod - ern Sam-son, — and that hu - man Her - cu - les, — He could

*marcato.* *p*

This system contains two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics "loved that mod - ern Sam-son, — and that hu - man Her - cu - les, — He could" are written below the notes. The bottom staff is piano accompaniment in treble and bass clefs. It begins with the instruction *marcato.* and ends with a dynamic marking *p*. The piano accompaniment features a rhythmic pattern of eighth notes and rests.

bal ance three men on the tip of his nose with su - per - fine, el - e - gant

This system contains two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics "bal ance three men on the tip of his nose with su - per - fine, el - e - gant" are written below the notes. The bottom staff is piano accompaniment in treble and bass clefs. The piano accompaniment features a rhythmic pattern of eighth notes and rests.

ease; — He could car - ry a horse on his back, And in

ei - ther hand jug - gle a po - ny, — Oh, no one was in it, no,

Chorus.

not for a min - ute, with Sig - nor Mons. Mul - do - ni. — How she

loved that mod - ern Sam - son, — And that Hu - man Her - cu - les, — No-

bo - dy was in it, no not for a min - ute, with

This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom line is a piano accompaniment in bass clef. The key signature has one sharp (F#).

Sig - nor Mons. Mul - do - - ni.

*ff* *f*

This system contains the next two lines of music. The vocal line continues with lyrics. The piano accompaniment features a dynamic marking of *ff* (fortissimo) and *f* (forte).

Dance.

*sf*

This system contains the first line of the piano accompaniment for the 'Dance' section. It features a dynamic marking of *sf* (sforzando).

*sf*

This system contains the second line of the piano accompaniment for the 'Dance' section. It features a dynamic marking of *sf* (sforzando).

# THE SERENADES OF ALL NATIONS.

No 8. (Musette, Count, Fresco, Boris and Mixed Chorus.)

**Allegro.** **Musette.**

When a girl is in the bal-let op-e -  
 rat - ic, She has a gor - geous chance for break - ing  
 hearts; She's the ob - ject of at - ten - tions quite ec - stat - ic, From  
 young and a - ged pa - trons of the arts. With

*mf* *sff* *p meno mosso molto rub.*

ser - e - nades they near - ly make me frant - ic, With

The first system of music features a vocal line in the upper staff with a melody of eighth and quarter notes. The piano accompaniment in the lower staves consists of a few chords in the right hand and a simple bass line in the left hand.

lack of sleep I am dis - tract - ed quite; For

The second system continues the vocal melody. The piano accompaniment includes a prominent chordal texture in the right hand, with some notes beamed together, and a steady bass line.

in - stance, there's that I - rish lord ro - man - tic, Whose

The third system shows the vocal line and piano accompaniment. The piano part begins with a *p* (piano) dynamic marking. The accompaniment is sparse, with a few chords in the right hand and a single note in the left hand.

Count, Boris  
& Fresco.

bal - lads of - ten keep me up all night. What does he

The fourth system features the vocal line and piano accompaniment. The piano part has a more active accompaniment with chords in the right hand and a moving bass line in the left hand.

sing, This I - rish Lord?

The first system of music consists of three staves. The top staff is a vocal line in bass clef with a key signature of one flat and a common time signature. The lyrics are "sing, This I - rish Lord?". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a prominent melody in the right hand with a slur and a dynamic marking of *mf*.

**Musette.** (almost speaking.)  
Tell me, would not this drive you mad? — Oh!

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. The lyrics are "Tell me, would not this drive you mad? — Oh!". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a melody in the right hand with a slur and a dynamic marking of *ff*.

**Andante.**  
Come, all ye swate ma-vour-neens, ye a - cush-las and col-leens, And

**Fresco, Count & Boris**  
(Imitating pipes.)  
Yah! Yah! Come, swate ma-vourneens, A -

**Andante.** L. H.  
*quasi arpa.*

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. The lyrics are "Come, all ye swate ma-vour-neens, ye a - cush-las and col-leens, And". The middle and bottom staves are piano accompaniment, with the middle staff in bass clef and the bottom staff in bass clef. The piano part features a melody in the right hand with a slur and a dynamic marking of *quasi arpa.*

bring your best shil - le - lahs, your po - theens and your du - deens, For  
 cush-las and col - leens; Bring your du - deens.

Ar - rah na Pogue has won my heart, She is my Col - leen Bawn, Oh  
 Ar - rah na Pogue's won my heart, She's my Col - leen Bawn, Oh  
 L. | H.

how I love my dee - lish and my Cruis - keen lawn. *rit.*  
 how I love my dee - lish and my Cruis - keen lawn.

SOPRANO & ALTO. *unis.*  
 Chorus. For  
 TENOR & BASS. *unis.*

*rit.*



ar - rah na Pogue has won my heart, She is my Col - leen Bawn, Oh

*a tempo.*

This system contains the first two staves of music. The top staff is the vocal line, featuring a triplet of eighth notes in the first measure and a *p* dynamic marking. The second staff is the bass line, also with a triplet of eighth notes. The piano accompaniment consists of two staves: the right hand has a few chords, and the left hand has a simple bass line. The tempo is marked *a tempo.*

how I love my Dee - lish and my Cruis - keen Lawn. —

*rit.*

This system contains the next two staves of music. The vocal line continues with the lyrics "how I love my Dee - lish and my Cruis - keen Lawn. —". It includes a *rit.* (ritardando) marking and a *pp* (pianissimo) dynamic marking. The piano accompaniment follows the same structure as the first system, with a *rit.* marking in the left hand.

DANCE.

*sf p*

This section is a dance piece. It consists of two systems of piano accompaniment. The first system has a right hand with a melodic line and a left hand with a rhythmic accompaniment of chords. The second system continues this pattern, ending with a triplet of eighth notes in the right hand. Dynamics include *sf* (sforzando) and *p* (piano).

### Musette.

On the night be-fore, a cer-tain Span-ish

The first system of the musical score for 'Musette'. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand, including triplets and a dynamic marking of *sf*.

Sen-or Beneath my win-dow tin - kled his gui - tar; In a

The second system of the musical score. The vocal line continues with eighth and sixteenth notes. The piano accompaniment maintains its rhythmic pattern, with some chords in the right hand and sustained notes in the left hand.

rath-er an-ti-quat-ed sort of ten-or, Told me I was his i-dol and his

The third system of the musical score. The vocal line continues with eighth and sixteenth notes. The piano accompaniment features some chords in the right hand and sustained notes in the left hand.

star. With fear-ful *por-ta-men-to* and *cre-scen-do*, He

The fourth system of the musical score. The vocal line continues with eighth and sixteenth notes. The piano accompaniment features some chords in the right hand and sustained notes in the left hand.

sang what Spanish songs he had on hand; To which I had to an-swer Non com-

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a melody with eighth and sixteenth notes. The piano accompaniment features chords and a bass line with some grace notes.

Count, Fresco & Boris.

pren - do; Please go a - way, I do not un - der - stand. What sort of

The second system continues the vocal line and piano accompaniment. The vocal line has a melody with eighth and sixteenth notes. The piano accompaniment features chords and a bass line with some grace notes.

Musette.

mu - sic did he sing? His songs were all this sort of thing:—

The third system continues the vocal line and piano accompaniment. The vocal line has a melody with eighth and sixteenth notes. The piano accompaniment features chords and a bass line with some grace notes. The system ends with a double bar line and a key signature change to two flats.

Mus.

Come to me in the moon - light, A - mo - ri - ta!

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melody with eighth and sixteenth notes. The piano accompaniment features chords and a bass line with some grace notes. The system ends with a double bar line and a key signature change to two flats.

Count, Fresco & Boris.

Plunk a plink plunk, Plunk a plink plunk, Plunk a plink plunk,

The fifth system continues the vocal line and piano accompaniment. The vocal line has a melody with eighth and sixteenth notes. The piano accompaniment features chords and a bass line with some grace notes.

*unis.*

Chorus.

Tra la la la la la,

The sixth system continues the vocal line and piano accompaniment. The vocal line has a melody with eighth and sixteenth notes. The piano accompaniment features chords and a bass line with some grace notes.

*mf*

The seventh system continues the vocal line and piano accompaniment. The vocal line has a melody with eighth and sixteenth notes. The piano accompaniment features chords and a bass line with some grace notes. The system ends with a double bar line and a key signature change to two flats.

Let us fly a - way \_\_\_\_\_ to fair Gra -

Plunk a plink plunk, Plunk a plink plunk, Plunk a plink plunk,

Tra la — la, —

- na - da! \_\_\_\_\_ There we'll live and

Plunk a plink plunk, Plunk a plink plunk, Plunk a plink plunk,

Tra la la la la la, tra la — la, —

The musical score is written in G major (one sharp) and 3/4 time. It features a vocal line with lyrics, a bass line with 'plunk' lyrics, and a piano accompaniment. The piano part includes a steady bass line and a treble line with triplets and slurs. The lyrics are: 'Let us fly a - way \_\_\_\_\_ to fair Gra - na - da! \_\_\_\_\_ There we'll live and Plunk a plink plunk, Plunk a plink plunk, Plunk a plink plunk, Tra la la la la la, tra la — la, —'. The score is divided into four systems, each with a vocal line, a bass line, and a piano accompaniment.

love, sweet Señ - or - i - ta,

Plunk a plink plunk, Plunk a plink plunk, Plunk a plink plunk,

Tra la la la la la, Tra la la,

Dance and drink all day in the Po - sa - da,

Plunk a plunk! Plunk a plink plunk, Plunk a plink plunk,

Lal Tra la la la la la

plink! Tra-la la la la!

la! There we'll live and love, sweet—Señ - or -

My Am - or i - ta!

Am - or - i - tal

i - tal My Am - or - i - ta!

The score is written in B-flat major (two flats) and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes several triplet figures in both hands. The lyrics are: "plink! Tra-la la la la!", "la! There we'll live and love, sweet—Señ - or -", "My Am - or i - ta!", "Am - or - i - tal", "i - tal My Am - or - i - ta!".

My Sen - or - i - ta!

My Sen-or - i - ta! Plink plunk, plink plunk.

My Sen - or - i - ta!

DANCE.

*f*

Musette.

On the night be-fore, the min-is-ter from

Chi-na Was sit-ting in a box — up-on my right; — When I

came to do my dance his eyes met mine, ah! I

saw he fell in love with me at sight. — That



night, ere slum - ber brought me sweet ef - face - ment, I

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a series of eighth notes, followed by a quarter rest and then a half note. The piano accompaniment features a sustained chord in the right hand and a simple bass line in the left hand.

heard a noise that made me shriek for aid; That

The second system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment includes a prominent chord in the right hand and a bass line in the left hand.

Chi - na - man was there, be - neath my case - ment, A -

The third system shows the vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* (piano) in the left hand.

Count, Fresco  
& Boris.

sing-ing me a Chi-nese Ser-e - nade. A Chi-nese Ser-e - nade? What

The fourth system concludes the page. The vocal line includes a dynamic marking of *f* (forte) and a crescendo hairpin. The piano accompaniment features sustained chords in the right hand and a bass line in the left hand.

Musette.

bliss! To me it sound-ed much like this:—

The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "bliss! To me it sound-ed much like this:—". The middle and bottom staves are piano accompaniment in treble and bass clefs respectively. The music is in 3/4 time and features a mix of eighth and sixteenth notes, with some rests and a fermata at the end of the phrase.

*meno mosso.*

Na ya nu yu li, Chi low lan chow pi,  
 Count, Fresco  
 & Boris.  
 Chung lung! Na ya nu yu li! Chang wang! Chi lowlanchow pi;

The second system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Na ya nu yu li, Chi low lan chow pi,". The middle staff is piano accompaniment in bass clef with lyrics: "Chung lung! Na ya nu yu li! Chang wang! Chi lowlanchow pi;". The bottom staff is piano accompaniment in treble clef. The tempo is marked "meno mosso". The music is in 3/4 time and features a mix of eighth and sixteenth notes, with some rests and a fermata at the end of the phrase.

*meno mosso.*

Sham ko tzin gee woo kow moo, She nu foo wow moo!  
 Shan ku tzin gee nu wow She nu foo wow moo!

The third system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Sham ko tzin gee woo kow moo, She nu foo wow moo!". The middle staff is piano accompaniment in bass clef with lyrics: "Shan ku tzin gee nu wow She nu foo wow moo!". The bottom staff is piano accompaniment in treble clef. The tempo is marked "meno mosso". The music is in 3/4 time and features a mix of eighth and sixteenth notes, with some rests and a fermata at the end of the phrase.

*unis.*

Chor. Na\_ ya nu\_ yu li, Chi low lan chow pi!

*unis.*

Shan-a ku-a tzin gee wu-a kow-a moo, Nee She-a nu- a foo wow moo! —

*sf sf unis.*

DANCE.

*ff p ten. ten. ff*

*p ff ff sff*

## Musette.

On the night be-fore, the gay Mar-quis Pa-

ris-ian, Be-neath my win-dow war-bled all a-lone; ———— And he

tempted me to pa-ra-dise E-lys-ian, By lift-ing up his wheezy bar-i-

tone. ———— In voice that was so ten-der, so asth-mat-ic, Sug-

ges-tive of ab-sinth and cig-ar - ettes; He sang me cav-a-ti - nas op-e -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a series of eighth notes, followed by a half note, and then continues with eighth notes. The piano accompaniment features a wide interval in the right hand, held for several measures, and a more active bass line. A dynamic marking of *p* (piano) is present in the piano part.

Count, Fresco  
& Boris.

rat - ic, Like - wise a few Pa - ris - ian chan - so - nettes. No doubt those

The second system of music features a vocal line and piano accompaniment. The vocal line has a mix of quarter and eighth notes. The piano accompaniment includes a wide interval in the right hand and a bass line with some movement. The dynamic marking *p* is also present.

Musette.

songs were gay and sweet! Well some of them I will not now re-

The third system of music includes a vocal line and piano accompaniment. The vocal line starts with a bass clef and then switches to a treble clef. The piano accompaniment has a wide interval in the right hand and a bass line with some rhythmic activity. The dynamic marking *p* is present.

Andante.

peat. Je vous ai - - me! Je t'a -

Andante, molto rubato.

The fourth system of music features a vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment has a wide interval in the right hand and a bass line with a triplet of eighth notes. The dynamic marking *sf* (sforzando) is present. The tempo marking *Andante, molto rubato* is also included.

dore! \_\_\_\_\_ Could Mam - zelle vish for

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note followed by a half note, then a quarter note, and continues with a series of eighth notes. The piano accompaniment consists of a right hand with two groups of triplets of eighth notes, each marked with a '3' and a slur, and a left hand with a simple bass line.

more? \_\_\_\_\_ Mon cœur, you it haf, I am

*espress.*

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note, a half note, and a quarter note, followed by eighth notes. The piano accompaniment features two groups of triplets in the right hand and a bass line in the left hand. The marking *espress.* is placed below the piano part.

sure. \_\_\_\_\_ Ma belle, fly viz me, viz

**Allegro.**

*accel. e cresc.*

The third system introduces a tempo change to **Allegro.** The vocal line starts with a dotted quarter note, a half note, and a quarter note, followed by eighth notes. The piano accompaniment has a right hand with two groups of triplets and a left hand with a bass line. The marking *accel. e cresc.* is placed below the piano part.

me to gay Pa - ree; Je t'aim - e - rais, je t'aim - e - rais, je

*p rit.*

The fourth system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note, a half note, and a quarter note, followed by eighth notes. The piano accompaniment features a right hand with a series of chords and a left hand with a bass line. The marking *p rit.* is placed below the piano part.

t'aim - e - rais, je t'aim - e - rais, Je t'aim - er - aim - er - aim - er - aim - er -

*pp*

ais tou - - jours. \_\_\_\_\_

**Count & Fresco.** *unis.*

Boris.

Je vous aim - - e, Je t'a -

dore! \_\_\_\_\_ Could Ma belle vish for

Musette.

Ma

more? \_\_\_\_\_ My heart, you it haf, I am sure. \_\_\_\_\_

*espress.*

**Allegro.**

belle, oh fly viz me, Viz me to gay Pa - ree: Je

**Allegro.**

t'aim- e - rais, je t'aim - e - rais, Je t'aim - e - rais, je t'aim - e - rais, Je

*p rit.*

*pp*



t'aim-er- aim-er- aim-er- aim - ais tou - jours.

Chorus. tou - jours.

Detailed description: This system contains the vocal line and the chorus accompaniment. The vocal line is on a single staff with lyrics. The chorus accompaniment consists of two staves (treble and bass clef) with the word 'Chorus.' written on the left. The music features a melodic line in the treble clef and a supporting bass line.

DANCE.

Tempo di Farandole.

Detailed description: This system begins with a piano introduction for the 'DANCE' section. It features a grand staff with treble and bass clefs. The tempo is marked 'Tempo di Farandole.' and the dynamics are 'sf' (sforzando). The music is characterized by a rhythmic accompaniment in the bass and a melodic line in the treble.

(kick.)

Detailed description: This system shows the piano accompaniment for the dance section. It features a grand staff with treble and bass clefs. The music is marked with '(kick.)' and 'sf'. The bass line has a strong rhythmic pattern, while the treble line has a more melodic and rhythmic accompaniment.

(kick.)

8

Detailed description: This system continues the piano accompaniment. It features a grand staff with treble and bass clefs. The music is marked with '(kick.)' and 'sf'. A triplet of eighth notes is indicated by a bracket and the number '3' above it. The bass line continues with its rhythmic pattern, and the treble line has a melodic line.

3

Detailed description: This system concludes the piano accompaniment. It features a grand staff with treble and bass clefs. The music is marked with 'sf'. A triplet of eighth notes is indicated by a bracket and the number '3' above it. The bass line continues with its rhythmic pattern, and the treble line has a melodic line.

Musette.

One summer night, the no-ble Prince of

*p meno mosso, molto rubato.*

Hay - ti, (As black was he as an - - y ace of

spades) Came plunk - ing on his ban - jo 'neath my

win - dow, And sang me dark "complect-ed" ser - e - nades. He

sang of mel-yons, rab-bit's-foots and 'pos-sums, Ad -

dres-sing me as Di-nah, Lou and Sal, He

of-fered me his deep bru-nette af-fec-tions, Re -

Count, Boris & Fresco.

quest-ing that I be his "hon-ey gal?" What did he sing, that eb-on

## Musette. (almost speaking.)

Prince? His songs I've thought of ev - er since, —

Me an' de ban - jo un - der-neath yo' win - dy, Jus' be - case I

love my hon - ey: Out in de moon-light, kick - in' up a shin - dy,

Jus' be - case I loves yo'. I can't sing

much, but my heart am true, \_\_\_\_\_

I loves yo down to the groun', I do. \_\_\_\_\_

\_\_\_\_\_ Dere ain't no gal in de world but you, An'

**Chorus. all unison.**

dat's be - case I loves yo'; Dere ain't no gal in de

world but you, An' dat's be- case I loves yo'.

The first system consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with lyrics underneath. The piano accompaniment is written on two staves (treble and bass clef). The music is in a simple, folk-like style with a clear melody and harmonic support.

DANCE.

8-

*f*

The second system is a piano accompaniment for a dance. It begins with a first ending bracket labeled '8-'. The music is written on two staves. The tempo and dynamics are indicated by the '8-' marking and the *f* (forte) dynamic.

8-

The third system continues the piano accompaniment. It also features a first ending bracket labeled '8-'. The music is written on two staves, showing a continuation of the rhythmic and melodic patterns from the previous system.

The fourth system continues the piano accompaniment. It is written on two staves and shows further development of the dance's musical theme.

*ffz*

The fifth system concludes the piano accompaniment. It features a double bar line and dynamic markings, including *ffz* (fortissimo zingando), indicating a strong and lively ending. The system is written on two staves.

# GYPSY LOVE-SONG.

(SLUMBER ON, MY, LITTLE GYPSY SWEETHEART")

No 9.

Sandor, Musette, and Chorus.

Molto tranquillo.

Sandor.

The birds of the for - est are call - ing for

thee, — And the shades, and the glades — are lone - ly; —

Sum-mer is there with her blossoms fair; — And you are absent

*fp* *pp* *fp* *pp* *p*

on - ly. No bird that rests in the

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a half note 'on' followed by a dotted half note 'ly.' with a slur. The piano accompaniment consists of a series of chords and moving lines in both hands, with some notes beamed together.

green - wood tree — But sighs — to greet you and kiss you.

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'green - wood tree' followed by a half note 'But', a dotted half note 'sighs', and a half note 'to greet you and kiss you.' The piano accompaniment continues with similar harmonic support.

All the vi - o - lets yearn, yearn for your, safe re - turn, But

The third system shows the vocal line with a half note 'All', a dotted half note 'vi - o - lets', and a half note 'yearn, yearn for your, safe re - turn, But'. The piano accompaniment features long, sweeping lines in both hands, creating a sense of yearning.

most of all — I miss you.

*ten.* *rit.*

The fourth system concludes the piece. The vocal line has a half note 'most of all' followed by a dotted half note 'I miss you.' The piano accompaniment includes a double bar line, a key signature change to three sharps (F#, C#, G#), and a final cadence. Performance markings 'ten.' and 'rit.' are present above the vocal line, and 'rit.' is below the piano accompaniment.



Slum - ber on, my lit - tle gyp - sy sweet-heart;

*pp* La la la la la La la la la la, La la la la la la la la la,

*dolcissimo*

This system contains the first two lines of the musical score. The top line is the vocal line in bass clef with lyrics. The second line is the vocal line in treble clef with 'La la la' lyrics. The third line is the piano accompaniment in bass clef. The fourth line is the piano accompaniment in treble clef. The key signature is two sharps (F# and C#) and the time signature is common time (C).

Dream of the field and the grove,

La la la la la la la la la, La la la la la la la la la,

This system contains the second two lines of the musical score. The top line is the vocal line in bass clef with lyrics. The second line is the vocal line in treble clef with 'La la la' lyrics. The third line is the piano accompaniment in bass clef. The fourth line is the piano accompaniment in treble clef. The key signature and time signature remain the same as in the first system.

Can you hear me, hear me in that dream - land.

La la la la la la la la la, La la la la la la la la la,

This system contains the final two lines of the musical score. The top line is the vocal line in bass clef with lyrics. The second line is the vocal line in treble clef with 'La la la' lyrics. The third line is the piano accompaniment in bass clef. The fourth line is the piano accompaniment in treble clef. The key signature and time signature remain the same as in the previous systems.

Where your fan - cies rove ?  
La la la la la la la la La la la la la la

Slum - ber on, my lit - tle gyp - sy sweet - heart,  
Ting a ling ting ting ting a ling ting Ting a ling ting ting ting a ling ting

Wild lit - tle wood - land dove.  
La la la la la la la la la la la la la la la la la la la;

*rit.*

Can you hear the song — that — tells you  
 Ting a ling, ting, ting; Ting a ling, ting, ting, Ting a ling, ting, ting; Ting a ling, ting, ting;

All my — heart's true love. —  
 La la la la la la la la la la

*rit.* *molto rit.*

Tempo I. Sandor. *p*  
 The fawn that you tamed has a look in its

Tempo I.

*fp* *pp* *fp* *pp* *p*

eyes — That doth say we are too — long part - ed; —

The first system of music consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line begins with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally quarter notes E3 and F3. The piano accompaniment features a treble clef with chords in the right hand and a bass clef with chords in the left hand. The key signature has one sharp (F#), and the time signature is 4/4.

Songs that are trolled by our com - rades old — Are not now as they were — light -

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with quarter notes G2, A2, B2, and C3, followed by a half note D3, then quarter notes E3 and F3, and ends with a half note G3. The piano accompaniment continues with chords in both hands.

heart - ed. — The wild — rose fades in the leaf - y shades, — Its

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with quarter notes G2, A2, B2, and C3, followed by a half note D3, then quarter notes E3 and F3, and ends with a half note G3. The piano accompaniment continues with chords in both hands.

ghost — will find you and haunt you; All the friends say, "come,

The fourth system of music continues the vocal line and piano accompaniment. The vocal line starts with quarter notes G2, A2, B2, and C3, followed by a half note D3, then quarter notes E3 and F3, and ends with a half note G3. The piano accompaniment continues with chords in both hands.

*rit.*

come to your woodland home, And most of all — I want you.

*rit.*

*a tempo.*

Slum - ber on, my lit - tle gyp - sy sweet - heart,

*p* La la la la la la la la la, La la la la la la la la la,

*a tempo.*

Dream of the field and the grove;

La la la la la la la la la, La la la la la la la la la,

Can you hear me, hear me in that dream - land  
 La la la la la la la la la la, La la la la la la la la la,

Where your fan - cies rove?  
 La la la la la la la la la, La la la la la la la!

Musette. (Humming)

*mp*  
 Sandor.  
 Slum - ber on, my lit - tle gyp - sy sweet - heart,  
 Ting a ling, ting, ting; ting a ling, ting; Ting a ling, ting, ting: ting. a ling, ting;

*rit.*

Wild lit - tle wood - land dove;

La la la la la la la la, La la la la la la la la,

This system contains the first two systems of music. The top system shows a vocal line with a long note and a piano accompaniment. The second system features the vocal line with lyrics and a piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand.

*atempo.*

Can you hear the song — that — tells you

Ting a ling, ting, ting; ting a ling, ting, ting; Ting a ling, ting, ting; ting a ling, ting, ting;

This system contains the third and fourth systems of music. The third system shows a vocal line with lyrics and a piano accompaniment. The fourth system features the vocal line with lyrics and a piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand.

*rit.*

All my — heart's true — love.

La la la la la la La!

*molto rit.*

This system contains the fifth and sixth systems of music. The fifth system shows a vocal line with lyrics and a piano accompaniment. The sixth system features the vocal line with lyrics and a piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand.

# DUET.

("ONLY IN THE PLAY")

Pompon and Ladislas.

No 11

Vivo.

Pompon.

1. You of-fered me de-vo-tion which I threw a-side. —  
 2. You called me chic and svelte, and ver-y de-bon-air. — Ladislas.

But  
But

Piu Moderato.

*poco accelerando.*

What! on-ly in the play. You swore that I was driv-ing you to  
 What! on-ly in the play? You praised my "orbs of jet," like-wise my  
 that was in the play.  
 on-ly in the play!

*poco rit.* *poco accel.*



*a tempo.*

su - i - cide. —                      What! on - ly — in the play. You  
e - bon hair. —                      What! on - ly — in the play? You

But that was in the play.  
But on - ly in the play.

*rit.*                      *piu rit.*                      *a tempo.*

**Pompon.**

prac - ticed ev - 'ry cap - ti - vat - ing at - ti - tude, ——— You  
spoke in phras - es put to - geth - er flor - id - ly, ——— You

*p*

flattered me by ev - 'ry ancient plat - i - tude,                      You swore I was a monster of in -  
swore to slay im - ag - ined riv - als hor - rid - ly,                      In fact, my dear, you went on ver - y

Pompon.

*rit.*

gra - ti - tude.  
tor - rid - ly.

Oh! that was in the play. And  
Oh! that was in the play? And

Ladislav.

*Molto marcato.*

But that was in the play.  
But that was in the play.

*poco rit.*

*rit.*

*a tempo.*

when you sighed like this: ah me!  
when you tore your hair like this!

That was in the play! Confess,  
That was in the play? No! No!

*p a tempo.*

*p colla voce.*

Was that in the play? And when you looked in this way, see!  
Was that in the play? You swore you'd die for one small kiss!

Ladislav &

Pompon.

*rit.*

Was that in the play? Confess. That was in the  
That was in the play? Just so! That was in the

*p*

*rit*

Pompon  
Tempo di Valse.

play. \_\_\_\_\_ 1-2 If peo - ple said the things they mean, And

Ladislas. play. \_\_\_\_\_

play. \_\_\_\_\_  
play \_\_\_\_\_

*Molto moderato.*  
*poco rit.* *pp*

The first system of the musical score consists of three staves. The top staff is the vocal line for 'Ladislas', with lyrics '1-2 If peo - ple said the things they mean, And'. It begins with a half note followed by a quarter note, then a half note, and continues with a series of quarter notes. The middle staff is the vocal line for 'Pompon', with lyrics 'play. \_\_\_\_\_' and 'play \_\_\_\_\_'. The bottom staff is the piano accompaniment, starting with a half note chord, followed by quarter notes, and then a series of chords. Dynamics include *pp* and *poco rit.*

meant the things they say, \_\_\_\_\_ No hearts would break, no

The second system continues the vocal and piano parts. The vocal lines have lyrics 'meant the things they say, \_\_\_\_\_' and 'No hearts would break, no'. The piano accompaniment features a series of chords and melodic lines. Dynamics include *pp*.

hearts would ache, And love were joy al - way. \_\_\_\_\_ All

*rit.*

*rit.*

*rit.*

The third system concludes the vocal and piano parts. The vocal lines have lyrics 'hearts would ache, And love were joy al - way. \_\_\_\_\_ All'. The piano accompaniment features a series of chords and melodic lines. Dynamics include *rit.* (ritardando) in three places.

*a tempo.*

might be - lieve, None would de - ceive, No fair words

*a tempo.*

*molto rit.*

would be - tray, ——— If peo - ple said the things they

*molto rit.*

mean, — And meant the things they say. *molto rit.* **Fine.**

*molto rit.*

*molto rit.* **Fine. L.H.**

*D.C. al §*

## FINALE.

## ACT II.

## No 12

Allegro.

Ladislav.

Speak, Ir-ma! Tell me. I im-plore you.

Irma.

The gyp-sy fel-low? Who is he? He? I nev-er saw the

man be-fore — I swear — to you, — I swear — to you, —

*a tempo.* *f*

I nev-er saw the man be-fore; Hes new to

*p* *colla voce.*

Irma.

me; He's new to me.

Ladislav.

This gypsy fellow, who is he?

Fresco.

She nev-er saw the man before; Some wretched, crazy gyp - sy he.

Sandor.

A cra - zy

*pp*

Andte assai.

GYP - sy, I. Oh no! She nev-er saw me in her

*sf* *pp* *pp*

*pp* (to Irma)

Who is he? Tell me, I im-  
 Some wretched cra - - zy  
 life, no, nev - er! I'm a stran-ger, it ap-  
 I nev - er saw the man be - fore! -  
 plore you?  
 gyp - - sy he!  
 pears; She has not been to me for these two  
 years; I never saw the man before! -  
 Gypsy he!

I nev - er saw the man be - fore; — He's  
 Speak, oh tell me who is  
 She nev-er saw the man be - fore, Some wretch - ed cra - zy  
 years, — My gyp - - sy sweet-heart, —

*poco più mosso.*

new — to me. —  
 he?  
 gyp - sy, he. —  
 — all but wife. — Oh, why not say that of me you had



*p*

I nev-er saw \_\_\_\_\_ the man, \_\_\_\_\_ He's

Tell \_\_\_\_\_ me, pray! I im -

She

tired? \_\_\_\_\_ Be hon - est, say that you love me no

new \_\_\_\_\_ to me: \_\_\_\_\_

plore \_\_\_\_\_ you, Oh, speak, who is he? \_\_\_\_\_

nev - - - er saw \_\_\_\_\_ the man be -

more. \_\_\_\_\_ I see by these fine folk you are ad -

nev - er!

Oh speak!

fore. *molto espress.*

mired. No, no! my dear, We nev-er met be-

*colla voce.*

*accel: e molto appassionato.*

fore; Oh no! we nev-er met; No, no! and you are not my girl.— Mu -

Moderato.

Sopranos.

Altos.

Tenors.

(great consternation.)

Musette!

Musette!

Musette!

sette!

Allegro con fuoco.

Ladislas.

141

Peace! Vag - a - bond! Your

*ff* Peace! Vag - a - bond!

*f* *ff sf*

This system contains the first vocal entry and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Peace! Vag - a - bond! Your". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings include *ff* for the vocal entry and *f*, *ff*, and *sf* for the piano accompaniment.

wits have gone a - stray, The la - dy nev - er

Vag - a - bond!

This system continues the vocal line with the lyrics "wits have gone a - stray, The la - dy nev - er". A second vocal entry occurs with the lyrics "Vag - a - bond!". The piano accompaniment continues with similar rhythmic patterns and chordal textures.

saw you till to - day.

Nev - er till to - day.

This system concludes the vocal line with the lyrics "saw you till to - day." and "Nev - er till to - day.". The piano accompaniment features a more complex texture with arpeggiated chords and sustained notes in the left hand.

Sandor.

She's my be-trothed, but false to me 'tis clear, —

*fz*  
*fp* *fp* *sf*

— Since she's to mar-ry with this fos-sil here. So

*sf*

you too have a claim on her? I see a sword you wear; Come,  
*piu mosso e poco a poco accel.*

*mf molto cres.*

Ladislav.

draw it then, my pop-in-jay, and win her if you dare. You

Ladislav.

mount - e bank! Ab - surb your claim! En - garde! I'll fight you all the same. —

*unis.*

How ab - surb is his claim! How ab - surb his claim!

*unis.*

*sf*

Ladislav.

Well

Sandor.

Well

Count.

The claim of both I must de - cide, — The la - dy here is my bride. —

*a tempo.*

*p*

**Maestoso.**  
*molto e pesante e marcato.*

then, ——— if that is so, we two shall both fight

**Maestoso.**

*f*

**Agitato.**

(Shouting)  
you. ——— En-garde!

**a tempo.**

*f*

**Irma. (Dramaticamente.)**

*f* Hold! Put up your swords! ——— I'm not Mu - sette. ———  
Not Musette?

***sf colla voce.***

*sf*

Nor am I Ir - ma. — My bold son of Mars! — Dear

Not Ir - ma? What isthis?

*sf*

*Molto meno.* *pesante.*

Count, you'll have to find a - noth - er bride. I'm Ir - ma's broth - er

*p* *molto grazioso.*

Fe - dor, — of the Roy - al Hus - sars!

*con stancio.* **Pompon.**

Of course, — he is my

*sp molto cres. colla voce.* *f* *pesante.*

*rit.*

Fe - dor. Come back to me, Come back to me at

*Allo molto a tempo.*

last!  
Chorus.

El - jen! El - jen! Vi - vat!

*Allo molto*

*f*

Vi - vat! Hey! Lieu - ten - ant Fe - dor, of the



Roy - al Hus - sars. El - jen!

El - jen! Vi - vat! Vi - vat! Hey! Lieu - ten - ant

*poco rit.* Fe - dor, of the Roy - al Hus - sars! (An Orderly Sergeant enters.)

*poco rit.* *ppp*

Dialogue.

Orderly Sgt.  
Captain Ladislav Korogi?

Ladislav.  
Here!

Orderly Sgt.  
Lieut. Fedor Petofi.

Piano accompaniment for the first dialogue section, consisting of two staves (treble and bass clef) with chords and a simple melodic line in the bass.

(All turn to Irma, she  
hesitates a moment then says)  
I am here!

Orderly Sgt.  
The Commandant orders you to camp at once.

Piano accompaniment for the second dialogue section, continuing the musical texture with chords and a bass line.

Piano accompaniment for the third dialogue section, featuring more complex chordal textures and a moving bass line.

Vocal staves for Irma, Tenor, and Bass. Irma has a whole note rest. The Tenor and Bass parts have notes with lyrics: (I am ready.) and Vi - vat.

Piano accompaniment for the vocal section, including a dynamic marking of *f* (forte) and a bass clef staff with notes.

Vi - vat. Vi vat! Vi - vat! Lieu -

Vi - vat

This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics: "Vi - vat. Vi vat! Vi - vat! Lieu -". The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

ten - ant Fe - dor, of the Roy - al Hus sars.

This system contains the third and fourth staves of music. The vocal line continues with lyrics: "ten - ant Fe - dor, of the Roy - al Hus sars.". The piano accompaniment features triplet figures in the right hand and a steady bass line in the left hand.

*sf sf sf*

This system contains the fifth and sixth staves of music. The fifth staff shows a sustained chord in the vocal line. The sixth staff is a piano accompaniment with a triplet in the right hand and a bass line in the left hand, ending with a forte (*sf*) dynamic marking.

March-Song. "With Lance in Rest"

Irma.

Where - e'er in the thick of the

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a rest followed by the lyrics "Where - e'er in the thick of the". The piano accompaniment consists of chords and moving lines in both hands.

fight our ban - ners guide, ye ride, And

*unis.*

ta - ta - ra. ta - ta - ra.

Chorus. *unis.*

The second system continues the vocal line with the lyrics "fight our ban - ners guide, ye ride, And". It includes a piano accompaniment and a section labeled "Chorus." with the lyrics "ta - ta - ra. ta - ta - ra." and the instruction "*unis.*".

This system shows the piano accompaniment for the third system, consisting of two staves with chords and moving lines.

all nob - le hearts are a - glow with joy and pride; We

Rat - a - plan!

The fourth system features a vocal line with the lyrics "all nob - le hearts are a - glow with joy and pride; We" and "Rat - a - plan!". The piano accompaniment is shown in the lower two staves.

This system shows the piano accompaniment for the fifth system, consisting of two staves with chords and moving lines.

ride, The drum-beats fill the air, The

Rat - a - plan! Rat - a - plan.

trum-pets loud - ly blare, On, — com - rades, — do and —

Rat - a - plan, Rat - a - plan.

*poco rit.* dare. — for Hun - ga - ri - a. — Where —

We ride. —

*rit.* *f*

All Soli.

-eer in the thick of the fight our ban-ners guide, We

Chorus. ta - ta - ra,

ride; And all nob - le hearts are a - glow with joy and

ta - ta - ra,

pride, We ride; The *unis.* drum-beats fill the air, The

Rat - a - plan. Rat - a - plan. Rat - a - plan.

trum-pets loud - ly blare, On — Com - rades, do and dare

Rat - a - plan! Rat - a - plan! Come Com - rades do and dare

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "trum-pets loud - ly blare, On — Com - rades, do and dare". The middle staff is a vocal line with lyrics: "Rat - a - plan! Rat - a - plan! Come Com - rades do and dare". The bottom staff is a piano accompaniment. The music is in a key with one flat (B-flat) and a 2/4 time signature.

for Hun - ga - ri - a. *rit.* With lance in rest, *a tempo.* where

for Hun - ga - ri - a.

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "for Hun - ga - ri - a. *rit.* With lance in rest, *a tempo.* where". The middle staff is a vocal line with lyrics: "for Hun - ga - ri - a.". The bottom staff is a piano accompaniment. The music continues with a *rit.* (ritardando) marking and then returns to *a tempo.*

*rit.* *a tempo.*

The third system of the musical score consists of two staves, both piano accompaniment. It continues the musical texture from the previous system, featuring a *rit.* (ritardando) marking and then returning to *a tempo.*

*ten.* gleams the lead - ers crest, With trust - y sword

*ten.*

The fourth system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "*ten.* gleams the lead - ers crest, With trust - y sword". The middle staff is a vocal line with lyrics: "*ten.*". The bottom staff is a piano accompaniment. The music is marked *ten.* (tenuendo).

in hand, \_\_\_\_\_ Who fears to fall When

*ten.*  
it is free - dom's call? \_\_\_\_\_ Come, Mag - yars, save the

Fa - ther - land! \_\_\_\_\_

*unis.*  
Chorus. Is there one who  
*unis.*

*Solo.*  
(Trumpets in B $\flat$  on Stage.)

(Drum Corps on Stage.)



Let him fly!

fears to die, Let the cra - ven trai - tor fly; We shall all the

We'll de - fy! Is one who fears to

world de - fy, Who would not the world de - fy? Is one who fears to

*poco pesante.*

die. Then let the trai - tor fly, We shall the

die. Then let the trai - tor fly. We shall the

*poco pesante.*

world de - fy.

world de fy.

*poco pesante.*

Soli and Chorus.

Wher - e'er in the thick of the fight our ban - ners guide, We

*f*

*a tempo: un poco più maestoso.*

ride, And all nob - le hearts are a - glow with joy and pride, We

Detailed description of the musical score: The score is for page 157. It features two systems of music. The first system consists of a vocal line (Soli and Chorus) and a piano accompaniment. The vocal line has lyrics: "Wher - e'er in the thick of the fight our ban - ners guide, We". The piano accompaniment includes a dynamic marking of *f* and a tempo instruction: *a tempo: un poco più maestoso.* The second system continues the vocal line with lyrics: "ride, And all nob - le hearts are a - glow with joy and pride, We". The piano accompaniment continues with similar textures and dynamics.

The musical score consists of several systems of staves. The top system features a vocal line with lyrics: "ride; The roll-ing drum-beats fill the air, The braz-en trum-pets". Below this is a piano accompaniment. The second system shows a brass section with a treble clef and a key signature of one sharp (F#), playing a rhythmic pattern. The third system is a grand piano accompaniment with treble and bass clefs. The fourth system returns to the vocal line with lyrics: "ra, Tan-ta-ra, Tan-ta-ra, loud-ly blare. Tan-ta-ra, ra, Tan-ta-ra, Tan-ta-ra, ra, we bold-ly". The fifth system continues the vocal line with lyrics: "ra ta-ra, ra" and includes performance markings "1.& 2." and "à 3." above the notes. The sixth system shows the piano accompaniment with various articulation marks like accents and slurs.

The musical score is arranged in three systems. The first system contains the vocal line and the first ending of the piano accompaniment. The second system contains the piano accompaniment with the instruction *tutta la forza*. The third system contains the vocal line and the second ending of the piano accompaniment.

*unis*  
ride \_\_\_\_\_ With lance in rest, Where gleams the lead - er's

1st.  
2.& 3.

*tutta la forza*

crest, \_\_\_\_\_ With trust - y sword in

hand, \_\_\_\_\_ Who fears to fall when it is free-dom's

*unis*

*unis*

call? \_\_\_\_\_ Come, Mag - yars, save the Fa - ther -

The musical score consists of four systems. Each system includes a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The piano part features a prominent triplet in the bass line across all systems. The lyrics are: "hand, \_\_\_\_\_ Who fears to fall when it is free-dom's call? \_\_\_\_\_ Come, Mag - yars, save the Fa - ther -". The word "unis" is written above the vocal line in the first two systems. The score includes various musical notations such as slurs, ties, and dynamic markings.

# Gypsy Jan.

No. 14.

(SANDOR and CHORUS.)

Allegro Moderato e con molto maestà.

Sandor.

1. I  
2. Oh, he

give ye the tale of the Gyp - sy Jan, As was giv - en the tale to  
lay in wait did the Gyp - sy Jan Till a tru - ant dwarf there passed

me; Ver - y few would fare to the hills up there; But\_  
by; Then he cried: "Come show me the mines be - low, Or\_\_

there in the night went he. And there in the dark he'd  
here by my hand you die. So the dwarf in his fright with

crouch and hark, With his ear to the ground so— cold; And he'd  
 torch a - light Led him down to the dark do - mains, Where he

hear the clam-or of pick and ham-mer, As the dwarf men mine their  
 drank and slept, but he woke and wept there For the dwarfs had Jan in

gold, their gold! Ho ho! But  
 chains, in chains. Ho ho! The

Jan was a gyp - sy bold.  
 dwarf - men had Jan in chains.

*ff* *poco rit.*



land.

*p*

*rit.*

End of Act II

# ENTRE ACT.

## ACT III.

### № 13.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The music features various chords, melodic lines, and dynamic markings such as 'V' and 'f'. The score concludes with a double bar line and a fermata over the final chord.

Down,down,down in the mountain's heart,Where a  
Down,down,down in the mountain's heart, Gyp - sy

Cling clang,cling clang,cling clang,cling clang, cling clang,cling clang, cling clang,cling clang,

*ff molto marcato.* *molto pesante.*

mor - tal has en - tered nev - er, Down in the mines where the  
Jan he toils on - for - ev - er, He hews the rock while the

cling clang, cling clang, cling clang,cling clang, cling clang,

red gold shines, The dwarf-men toil for ev- er. And the clat-ter and clang of their  
 dwarf-men mock, His chains he nev-er can sev- er: And it's there he'll stay till the

clang, clang, cling clang, cling clang, cling clang, cling clang,

clang, clang,

ham-mers rang, Till the bold Jans heart was cold; Yet he  
 judge-ment day, As the slave of dwarf- men old, When the

cling clang, cling clang, cling clang, cling clang, cling clang, clang,

clang, clang, clang, clang, clang, clang,

*molto pesante.*

swore he would creep To the cav-ern's deep To rob the dwarfs of their  
 nights they are still You may hear on the hill Poor Jan who mines his  
 clang, clang, clang, clang, clang,

The first system of the score features a vocal line in the bass clef and piano accompaniment in both treble and bass clefs. The key signature has two flats (B-flat and E-flat). The tempo/mood is marked 'molto pesante'. The lyrics describe a character named Jan who mines for dwarfs. The piano part includes a 'clang, clang, clang' sound effect.

*molto pesante.*

gold. Ho - ho! For Jan was a gyp-sy bold, Ay, Jan was a gyp - sy bold.  
 gold. Ho - ho! For Jan was a gyp-sy bold, Ay, Jan was a gyp - sy bold.

Ho ho! Ay Jan was a gyp - sy bold.

The second system continues the musical score. It includes a vocal line and piano accompaniment. The lyrics repeat the phrase 'gold. Ho - ho! For Jan was a gyp-sy bold, Ay, Jan was a gyp - sy bold.' The piano part features dynamic markings such as 'f' (forte) and 'ffz' (fortissimo zingando).

# The Power of the Human Eye.

DUET.

(BORIS and COUNT.)

Allegro.

Piano introduction in B-flat major, 2/4 time, marked *f*. The music features a rhythmic melody in the right hand and a bass line in the left hand.

Boris.

Vocal line for Boris in B-flat major, 2/4 time. The lyrics are: "1. I knew a rake who hearts would break, With wait we lay for our help - less prey, We". The piano accompaniment is marked *p poco meno*.

Vocal line for Boris in B-flat major, 2/4 time. The lyrics are: "lit - tle or no re - morse, He gave his time to the need nei - ther knife nor gun, With a fear - ful look his". The piano accompaniment continues with a steady bass line.

Count.

cause su - blime, The en - cour-age-ment of di - vorce. When  
 goose we cook, And the dread - ful deed is done. The

young rou - és with ad - mir - ing gaze, Would beg for tips he'd re -  
 kind of vic - tims\_ we pre - fer Are help - less in - va -

ply: Suc - cess with the fair I owe, I de - clare, To the  
 lids, The old and weak, and mild and meek, And

Boris.

*rit.*

power of the hu - man eye. With a hyp - no - tiz - ing  
 in - no - cent pratt - ling kids. With a fear - ful wild - eyed

(spoken) Count. *rit.* (spoken) Both.

stare, like this! With a mes - me - riz - ing glare, like this! A  
 stare, like this! With a glee - ful, ghoul-ish glare, like this! They

*sfz rit.*

*p a tempo.* *rit.*

girl he'd daze with his bas-i - lisk gaze, 'Till she'd yield in sheer de -  
 throw up hands at our com-mands, We give them such a

*p a tempo.* *rit.*

*a tempo.*

spair. In vain for her to try, the in-flu-ence to de -  
 scare. In vain for them to try, the in-flu-ence to de -

*a tempo.*

ny, this most mys - te - ri - ous, ve - ry im - pe - ri - ous  
 ny, this most mys - te - ri - ous, ve - ry im - pe - ri - ous



pow-er of the hu-man eye, eye, eye, eye; pow-er of the hu-man  
 pow-er of the hu-man eye, eye, eye, eye; pow-er of the hu-man

eye. \_\_\_\_\_  
 eye. \_\_\_\_\_

DANCE.

*f* *ff*

Boris. %

2. When in

1. 2.

*ff* D.S. dal %

# The Lily and the Nightingale.

Nº 16.

(SHE SAID: "I WAS SO LONELY")

Tempo di Valse moderato.

The piano introduction consists of three systems of music. The first system shows the treble clef with a whole rest and the bass clef with a whole rest. The second system features a melody in the treble clef starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4 and a quarter note A4. The bass clef provides accompaniment with quarter notes G3, A3, and B3, followed by a half note C4 and a quarter note B3. The third system continues the melody with a half note G4 and a quarter note F4, then a half note E4 and a quarter note D4. The bass clef accompaniment continues with quarter notes G3, A3, and B3, followed by a half note C4 and a quarter note B3. The piece concludes with a final chord in the treble clef (G4, A4, B4, C5) and a whole rest in the bass clef.

The first system shows the vocal line with two verses of lyrics. The piano accompaniment is in the bass clef, providing harmonic support with chords and moving lines. The second system continues the vocal line and piano accompaniment. The lyrics are: "1. On the lake a white lil - y lay dream -" and "2. When the moon on the lake there was beam -". The piano accompaniment features a melody in the treble clef and bass clef, with a dynamic marking of *p* (piano).

The third system shows the vocal line with the final two lines of lyrics. The piano accompaniment continues in the bass clef. The lyrics are: "ing, Where the sun beams loved to stray; A" and "ing, Came the night in gale to woo; The". The piano accompaniment features a melody in the treble clef and bass clef, with a dynamic marking of *p* (piano).

but - ter - fly gau - di - ly gleam - - ing Just stopped to  
white lil y wel - comed him fond - - ly, And sighed I

say "Good day?" And thus there be - gan a flir -  
love but you?" She said, as she said to the

ta - - tion, Pro - gress - ing you know how, Ere the  
oth - - er, With all a co - quette's art; I have

*dim.* sun went to rest the lil - y con - fessed - I nev - er  
ne'er loved be - fore, It is you I a - dore With all my  
*rit.*

*poco meno mosso.*

loved\_ till now." She said: "I was so  
 maid\_ en heart." She said: "I was so

*poco meno mosso.*

lone - - ly, Dar - ling till you came,  
 lone - - ly, Dar - ling till you came,

You, and you, dear, on - - ly, Set my  
 Spare my blush - es on - - ly, I must

heart a - flame; Ev - er I'll be  
 blush for shame;" But that bird was

*rit.*

true dear, None is like you none, \_\_\_\_\_  
 wa - ry, He has heard that tale, \_\_\_\_\_

I love you, dear, on - ly, You are the  
 I be - lieve you, dear, of course, Laughed the

*rit.*

on - ly one?" \_\_\_\_\_  
 night - in - \_\_\_\_\_ - gale. \_\_\_\_\_

1. 2.

*f*

CODA. (*ad lib.*)

Ha ha ha ha ha ha ha ha ha ha ha

*p più mosso.*

ha! ha ha ha ha ha ha

This system contains the first two staves of music. The vocal line begins with a long note on 'ha!' followed by a series of shorter notes on 'ha ha ha ha ha ha'. The piano accompaniment features a complex rhythmic pattern with many rests and moving lines in both the right and left hands.

ha ha ha ha ha! ha ha ha ha ha ha ha ha ha ha ha!

*pp*

This system continues the vocal line with 'ha ha ha ha ha!' and 'ha ha ha ha ha ha ha ha ha ha ha!'. The piano accompaniment includes a section with a *pp* dynamic marking and long, sustained notes in the right hand.

*molto rit.* Ah! Ah! *a tempo.* ha ha ha ha ha ha

*molto rit. p pp p pp p cresc.*

This system features a tempo change from *molto rit.* to *a tempo.* The vocal line has 'Ah!' and 'ha ha ha ha ha ha'. The piano accompaniment includes dynamic markings *p*, *pp*, and *p cresc.*

ha ha ha ha ha ha ha, ha ha!

*f fz fz*

This system concludes the vocal line with 'ha ha ha ha ha ha ha, ha ha!'. The piano accompaniment features a section with a *f* dynamic marking and a *fz* (forzando) marking.

No 16.

# FINALE.

## ACT III.

Soli and Chorus

Wher - e'er in the thick of the fight our ban-ners

Trumpets.

Drums.

*f*

*f*

*a tempo: un poco più maestoso.*

guide, We ride, And all no-ble hearts are a - glow with joy and





we bold - ly ride, \_\_\_\_\_ With lance in rest, Where

*unis.*

1st.  
2.& 3.

*tutta la forza*

gleams the lead - ers' crest, \_\_\_\_\_ With trus - ty sword in

The musical score consists of six systems of staves. The first system contains the vocal line with lyrics and a piano accompaniment. The second system features a first ending for the piano part, marked '1st.' and '2.& 3.'. The third system continues the piano accompaniment with the instruction 'tutta la forza'. The fourth system contains the second vocal line with lyrics. The fifth and sixth systems continue the piano accompaniment. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

*unis.*  
hand, \_\_\_\_\_ Who fears to fall when it is free-dom's

*unis.*

call? \_\_\_\_\_ Come, Mag-yars, save the fa-ther

land.

3

8

End of Opera.