



HER LITTLE HIGHNESS

MUSIC BY

REGINALD
DE KOVEN

BOOK BY

CHANNING POLLOCK
AND
RENNOLD WOLF

VOCAL
SCORE

PRICE
TWO DOLLARS

JEROME H. REMICK & CO
NEW YORK DETROIT



Her Little Highness

Book and Lyrics by
CHANNING POLLOCK
AND
RENOLD WOLF
Music by
REGINALD DE KOVEN



VOCAL SCORE
Price Two Dollars.

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JEROME H. REMICK & CO.
NEW YORK DETROIT.



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Music
115 W. 37 St. N.Y.C.

WERBA and LUESCHER PRESENT
HER LITTLE HIGHNESS
 with MIZZI HAJOS

A Musical Play in Three Acts
 by CHANNING POLLOCK and RENNOLD WOLF
 Based upon Mr. Pollock's story "Such A Little Queen"
 with music by REGINALD de KOVEN
 Production Staged by George Marion and Julian Mitchell
 Orchestra, Direction of Max Bendix

THE PERSONS
 HERZOGOVINANS

ANNA VICTORIA, Queen of Herzogovina.....	Fraulein Mizzi Hajos
BARON COSACA, Her Prime Minister.....	Mr. Neal Mc Cay
GENERAL MYRZA, Commanding the Army	Mr. Wm Struntz
HERR RUMLER, Lord Mayor of Mostar.....	Mr. Wm Mc Carty
THE LORD CHAMBERLAIN	Mr. Francis J. Tyler
A CAPTAIN OF THE GUARD	Mr. George Dunston
FIRST LADY IN WAITING.....	Miss Mae Emory
FIRST MISTRESS OF THE WARDROBE.....	Miss May Mc Carty
FIRST LADY OF THE BEDCHAMBER	Miss Jane Elliott
A GROOM OF THE STOLE.....	Mr. Harry Wagner

BOSNIANS

STEPHEN IV. King of Bosnia.....	Mr. James Davis
PRINCE NIKLAS	Mr. Holton Herr
THE DUKE OF RAVANICA	Mr. Francis Bolger

AMERICANS

ADOLPH LAUMAN, of Lauman & Son	Mr. Willard Lewis
ELIZABETH LAUMAN, His Daughter.....	Miss Louise Kelly
ROBERT TRAINOR, General Manager for Lauman & Son.....	Mr. Wallace Mc Cutcheon
MADELINE SCHUYLER } Friends of Elizabeth	{ Miss Ethel May Davis
ETHEL WINTON }	{ Miss Mae Murray
NATHANIEL QUIGG	Mr. Mc Carty
MARY ANN	Miss Della Niven

Officials of the Court of Herzogovina, Flunkies, Soldiers, Peasants, Tourists, Shop-Girls, Draymen, A Messenger, Neighbors of the Queen, Friends of Lauman, etc. etc.

THE PLACES

ACT I. Throne Room of the Palace at Mostar, Herzogovina.
 ACT II. Living Room of an Apartment in Amsterdam Ave, New York, Two months later.
 ACT III. Grounds of the Lauman Residence, Irvington-on-Hudson. The following evening.

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Act I HER LITTLE HIGHNESS

A Musical Play
in Three Acts

Book & Lyric by
CHANNING POLLOCK
and RENNOLD WOLF

Prelude

Music by
REGINALD de KOVEN

Allegro marziale

PIANO

mf

p rall.

Red. *

Allegro comodo

mf

poco accel.

rit.

Red.

Tempo I

mf cresc.

f

p rall.

Red. *

Allegro comodo

mf

poco pressando

rit.

Red. *

Allegro con spirito a poco cresc.

p

a poco cresc.

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a poco animando

cresc. sempre

accel.

ff

Red.

Alegro commodo

f a la marcia

cresc.

sfz

ff

Red.

Deciso poco rubato

sfz

f

rit.

ten.

a tempo

rit.

ten.

a tempo

ff

cresc. *rall. ten.* *a tempo* *marc.* *ten.* *ff*

Allegretto con moto

poco rit. *f* *rubato* *cresc.* *Ped.* *

ten. *rit.* *a tempo* *ff* *f* *Ped.* *

cresc. *ff* *rall.* *ten.* *rall.* *Ped.* *

Allegro come I.

f *cresc.* *ff*

*Pressando e dim.**rall.*

Valse moderse

*rall.**dim.**mf**poco cresc.*

L'istesso tempo animando

cresc.*accel.**cresc.**ff*

A la Valse

First system of the musical score for 'A la Valse'. It consists of a grand staff with treble and bass clefs. The key signature has one sharp (F#). The time signature is 3/4. The tempo/mood markings are *rall.* and *molto f*. The first measure has a *molto f* dynamic. The second measure has an *a tempo* marking. The system ends with a *molto f* dynamic. There are asterisks under the bass line in measures 1, 2, 4, 5, and 6.

Second system of the musical score for 'A la Valse'. It consists of a grand staff with treble and bass clefs. The key signature has one sharp (F#). The time signature is 3/4. The tempo/mood markings are *più tranquillo*, *mf*, *cresc.*, and *f cresc. molto*. The system starts with a *mf* dynamic. The third measure has a *cresc.* marking. The fifth measure has a *f cresc. molto* marking. The system ends with a *f cresc. molto* marking.

Third system of the musical score for 'A la Valse'. It consists of a grand staff with treble and bass clefs. The key signature has one sharp (F#). The time signature is 3/4. The tempo/mood markings are *rall.*, *ff rit.*, *a tempo*, *rit.*, and *a tempo*. The system starts with a *rall.* marking. The second measure has a *ff rit.* marking. The fourth measure has an *a tempo* marking. The sixth measure has a *rit.* marking. The system ends with an *a tempo* marking. There are asterisks under the bass line in measures 1, 2, 4, 5, and 6.

Fourth system of the musical score for 'A la Valse'. It consists of a grand staff with treble and bass clefs. The key signature has one sharp (F#). The time signature is 3/4. The tempo/mood markings are *sfe*, *allargando*, and *dim. e rall.*. The system starts with a *sfe* dynamic. The third measure has an *allargando* marking. The sixth measure has a *dim. e rall.* marking. The system ends with a *dim. e rall.* marking. There are asterisks under the bass line in measures 1, 2, 4, 5, and 6.

Fifth system of the musical score for 'A la Valse'. It consists of a grand staff with treble and bass clefs. The key signature has one sharp (F#). The time signature is 3/4. The tempo/mood markings are *ten.*, *Moderato con moto*, *pesante sfz e marcato mf*, *ritardando*, and *p*. The system starts with a *ten.* marking. The second measure has a *Moderato con moto* marking. The third measure has a *pesante sfz e marcato mf* marking. The fourth measure has a *ritardando* marking. The system ends with a *p* dynamic. There are asterisks under the bass line in measures 1, 2, 4, 5, and 6.

Valse modersi

First system of musical notation for "Valse modersi". It consists of a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music begins with a mezzo-forte (*mf*) dynamic. The bass line features a series of chords and single notes, with some measures marked with a double bar line and a flower-like symbol. The treble line has a melodic line with slurs and accents.

Second system of musical notation for "Valse modersi". It continues the piece with a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The bass line has a melodic line with slurs and accents, and some measures are marked with a double bar line and a flower-like symbol. The treble line has a melodic line with slurs and accents.

Third system of musical notation for "Valse modersi". It begins with a mezzo-forte (*mf*) dynamic and a tempo marking of "con sentimento". The music features a crescendo (*cresc.*) and ends with a piano (*p*) dynamic. The bass line has a melodic line with slurs and accents, and some measures are marked with a double bar line and a flower-like symbol. The treble line has a melodic line with slurs and accents.

Fourth system of musical notation for "Valse modersi". It begins with a tempo marking of "allargando" and a crescendo (*cresc.*). The music then transitions to a tempo marking of "Tempo di Marcia" and a forte (*f*) dynamic. The bass line has a melodic line with slurs and accents, and some measures are marked with a double bar line and a flower-like symbol. The treble line has a melodic line with slurs and accents.

Fifth system of musical notation for "Valse modersi". It begins with a crescendo (*cresc.*) and a tempo marking of "poco rit.". The music then transitions to a tempo marking of "ff a tempo" and a tempo marking of "sfz rall.". The bass line has a melodic line with slurs and accents, and some measures are marked with a double bar line and a flower-like symbol. The treble line has a melodic line with slurs and accents.

a tempo

ff

cresc.

marc. molto

poco rall.

sfz

Ped. Ped. Ped. *

Stentato

ff a tempo

cresc.

rall.

molto f

Ped. Ped. Ped. *

Pressando

a tempo

sfz

Ped. *

Act I. No. 1

Opening Chorus and Ensemble

Book and Lyrics by
CHANNING POLLOCK
and RENNOLD WOLF

Music by
REGINALD de KOVEN

Allegretto con moto

PIANO

mf marc. il movimento *p* *f*

SOP. I & II. *mf*

Voices off Stage
(Semi Chorus or Quart)

TENORS

BASSES

Deciso

ff *sfz* *f ben ritmato* *mf*

cresc.

Gai-ly we sing, Greet-ing our fes-tal day. Gar-lands are ev'-ry where,
where, We are sing-ing!

where,

p *cresc.*

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Rev-el - ry in the air. is ring - ing! Wel-come the King, Who with a ring,

air. *f* *mf*

air. *f* *mf*

Red. *

dim. Pled-ges his love for aye. From our dis - tant hills and val-leys fair, so gai-ly,

Piu Allegro *mf* *Fair*

dim. *Piu Allegro* *mf*

Red. *

dim sempre We have come to hail the hap - py pair. so gai - ly. Flow-ers so rare, gai-ly we bear,

Tempo I *p*

dim sempre. *Tempo I* *p*

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

rall. day, we're sing-ing. *morendo e rall.*

Wel-come the fes-tal day. Lov-ers we greet al-way,

day. Wel - - come the day, we're sing-ing,

rall. *pp* *morendo e rall.*

Red.

a2 *a tempo*

Wel-come the fes-tal day.

Wel - - come the day.

a tempo mf

Red. *

(Trumpets off Stage)

Allegro marziale

p *cresc.* *poco rit.*

Allegro con Spirito

pp *p a poco cresc.*

HUSSARS Off stage (Male Cho.)
 TENORS I & II 8va lower
 BASSES I & II

Moderato marcato
f *ten*
 Sol - diers! now on guard! _

The image shows a musical score for a male choir. It consists of two staves: a Tenors I & II staff (8va lower) and a Basses I & II staff. The tempo is 'Moderato marcato'. The music is in 2/4 time. The Tenors part starts with a rest, followed by a series of notes: a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note D5. The Basses part starts with a rest, followed by a series of notes: a half note E3, a quarter note F3, a quarter note G3, a half note A3, and a quarter note B3. The lyrics 'Sol - diers! now on guard! _' are written below the Basses staff.

Allegro militaire *con spirito*

By vig - il now we mean, To serve our no - ble Queen

Allegro militaire

f sfz deciso

f sfz

Ped. *

Ped. *

HUSSARS

cresc. *a2* Guard her from the foe, and from trai-tor blow. Guard her from the foe! Guard her from the foe! for - eign foe!

From the foe or from blow. Guard her from the foe!

SOLO *ff* *Pesante*

mf rall. Guard her from the foe! By pal - ace walls we stand, A wait - ing

a tempo *ff sfz* *sfz*

her com-mand. *a2 cresc.* When the foe is nigh, Ours to do and die; Ours to fight and die.

Dan - ger nigh, Do and die; Ours to fight and die.

cresc. *marc. molto*

Tempo di Marcia

a2 mf

HUSSAITS

Cav - al - ry of - fi - cers, fight - ing is our em - ploy - ment.

Tempo di Marcia

mf

leggiere ben ritmato

Ped. *ten* *

cresc.

To the fair de - bo - nair, flirt - ing is our en - joy - ment!

cresc.

ten *

a2 f cresc.

Chat - ter - y, flat - ter - y, All love's bat - ter - y Naught us bars! We're the

a2

f cresc.

ten *

Op. Act I - 27

HUSSARS

dash - ing, slash - ing, mash - ing Gay Hus - sars. Gal - lant mien, For our Queen, We are

ff

poco rall. *stentato*

sons of Mars! Fre - quent - ly clam - o - rous, Al - ways am - o - rous Gay Hus - sars. —

poco rall. *a tempo* *stentato*

sfz *sfz*

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

Allegro con spirito

CAPTAIN (speaking through music)

Halt! by files right, For - ward march!

f (Trumpets on Stage)

Halt! Re - lieve guard, For - ward march! Halt! At -

cresc. *ff*

Cap ease! *f* Then Hur - rah! For the gay, the Gay Hus - sars!

HUSSARS *f* Then Hur - rah! For the gay, the Gay Hus - sars!

Cap *ff* Then Hur - rah for our Queen, We're sons of Mars, We are!

a2 *ff* Then Hur - rah for our Queen, We're sons of Mars, We are!

marcato molto *ff*

Cap *poco rit.* Then Hur - rah for our Queen, We're Gay Hus - sars!—

a2 *poco rit.* Then Hur - rah for our Queen, We're Gay Hus - sars!—

poco rit.

Cap. *ff* Hur - rah! Hur - rah! Hur - rah! —

1st L. *f* The Queen's a -

HUSSARS *ff* Hur - rah! Hur - rah! Hur - rah! —

ff *stentato* *f*

Red. * Red. *

Allegro con moto

Cap. *p* The Queen's a-wake? *rit.* *pp* *rall.* *ten* The Queen's a-wake!

1st L. *cresc.* *rit.* wake! Un-less I ve-ry much mistake the Queen's a-wake! *rall.* *ff* a-wake!

HUSSARS *p* The Queen's a-wake? *rit.* *pp* *rall.* *ten* The Queen's a-wake!

rit.

Allegro con moto

deciso *cresc.* *rit.* *ff* *pp* *rall.* *ten* *sfz* *sfz*

Entrance of Girls etc.

mf GIRLS *cresc.*

Fair - est Queen our throne has borne, To thee we bring, this fes - tal morn, Silks and la - ces

Tempo di Mazurka

mf gracioso *cresc.*

Red. * *Red.* * *simile*

f *mf* *cresc.* *f*

From far pla - ces Your sweet beau - ty to a - dorn. Silks and la - ces from far pla - ces

HUSSARS

Silks and la - ces from far pla - ces

mf *cresc.* *f*

Red. *

mf

All your beau - ty to a - dorn.

mf

Beau - ty to a - dorn.

HUSSARS

Allegro comodo

mf *f* *poco rit.* *sfz*

Red. *

MISTRESS of the WARDROBE & TIREWOMEN

mf Mis-tress of the ward-robe, she *f* Opens the chest with a gol-den key When the Queen wakes up in the

p *f*

CHAMBERLAINS

morn - ing! *f* We the roy-al Cham-ber-lains three, pass the robes of State that she

ff *f* *mf*

*Red. ** *Red. **

Tire W. *f* In the morn - ing.

Ch'n. *f* takes from the chest with a gol-den key, When the Queen wakes up in the morn - ing.

CAPTAIN with TENOR I

pp In the morn - ing.

f *ff*

*Red. ** *Red. **

Ladies in waiting

La - dies in wait - ing, fair to see, Are gi - ven the robes by the
CAPTAIN

La - - dies in wait - ing, gi - ven the robes, by

1st LORD

La - - dies in wait - ing

HUSSARS

La - - dies in

mf

cresc.

L in W. cham-ber-lains three, Who pass the gar-ments of state that she Takes from the chest with a gol-den key

Cap. cham-ber-lains three,

wait - - ing.

cresc.

Red. * Red. *

Mist *f* In the morn - ing.

L in W. *f* *deciso* When the Queen wakes up in the morn - ing.

Tire W. *f* In the morn - ing.

Cap. *f* In the morn - ing.

1st L *f* In the morn - ing.

Gr. *f* *deciso* Grooms of the stole, on ben-ded knee, Re-

Ch'n. *f* In the morn - ing.

HUSSARS *f* In the morn - ing.

f *ff* *f* *deciso*

Red. *

Mist *mf*
Wo - men of the bed chamber We, Mis - tress of the Wardrobe am I, you see. *f*

L in W *mf*
La - dies in wai - ting we, La - dies in wai - ting fair to see, are we. *f*

Tire W *p*
Wo - men of the bed chamber We, When the Queen wakes up in the morn, you see. *f*

Cap *p*
When the Queen wakes up in the morn! When the Queen wakes up, you see. *f*

1st L *mf*
When the Queen wakes up, you see. *f*

Gr *ff*
ceive from the La - dies, fair to see, the garments ob - tain'd from Chamberlains three, who pass the robes of

Ch'n *mf*
When the Queen wakes up, you see.

p *pp* *f*
When the Queen wakes up in the morn! When the Queen wakes up, you see.

Mist *p* Opes the chest with golden key! *mf* In the morn - ing.

L. in W. *p* Opes the chest with golden key! *mf* In the morn - ing.

Tire W. *p* Opes the chest with golden key! *mf* In the morn - ing.

Cap. *p* Opes the chest with golden key! *mf* In the morn - ing.

1st L. *p* Opes the chest with golden key! *mf* In the morn - ing.

Gr. state that she Takes from the chest with a golden key! When the Queen wakes up in the morn - ing.

Ch'n. *p* Opes the chest with golden key! *mf* In the morn - ing.

p Opes the chest with golden key! *mf* In the morn - ing.

*Red. * Red. **

marcato
ff

Mist

When the Queen wakes up —

allargando
cresc. molto

When the Queen's a - wake in the

ff

L
in W.

When the Queen wakes up —

When the Queen's a - wake in the

ff

Tire
W.

When the Queen wakes up —

When the Queen's a - wake in the

ff

Cap.

When the Queen wakes up, —

When the Queen's a - wake in the

ff

1st L.

When the Queen wakes up, —

When the Queen's a - wake in the

ff

Gr.

When the Queen wakes up, —

When the Queen's a - wake in the

ff

Clm.

When the Queen wakes up, —

When the Queen's a - wake in the

ff

allargando
cresc. molto

When the Queen wakes up, —

When the Queen's a - wake in the

ff marc.

sfz

sfz

cresc. molto

sfz

allargando

*Red. **

rall. Allegro poco pomposo

Mi-t. morn - ing. —

L. in W. morn - ing. —

Tire W. morn - ing. —

Cap. morn - ing. — How so? *p*

1st L. morn - ing. — Hold! — Gad Zooks! Go to! and likewise, Whoa! — Here's *mf*

Gr. morn - ing. — How so? *p*

Chn. morn - ing. — How so? *p*

rall. morn - ing. — How so? *p*

Allegro poco pomposo

rall. *sfz* *ff* *p* *mf*

Allegro con spirito

1st L. *f* *p misterioso* *f* *ff*

treason, treacher-y, baseness shocking! The Queen's in - vi-olate, roy-al stock-ing; With a great hole

mf *f* *p* *f* *ff marc.*

Mist. *ff* > *accel* *rit.* *p*
 With a great hole in the toe! A hole! A

L. in W. *ff* > *p*
 With a great hole in the toe! A hole! A

Tire W. *ff* > *p*
 With a great hole in the toe! A hole! A

Cap. *ff* > *p*
 With a great hole in the toe! A hole! A

1st L. *ff* > *p*
 in the toe! With a great hole in the toe! A hole! A

Cr. *ff* > *p*
 With a great hole in the toe! A hole! A

Ch'n. *ff* > *p*
 With a great hole in the toe! A hole! A hole! A

ff *marc.* *molto* *rit.*

SOP. I & II *Poco meno*
 L. in W. with Sop I. *mf* *rall. e dim.*

TENORS *mf*
 fear-ful hole! Up - on my soul, A most un - ho - ly ho - ley, ho - ley hole!

CHORUS *mf*
 Capt. with Tenors
 fear-ful hole! Up - on my soul, A most un - ho - ly ho - ley, ho - ley hole!

BASSES *mf*
 1st Lord and Cham. with Basses
 fear ful hole! Up - on my soul, A most un - ho - ly ho - ley, ho - ley hole!

Poco meno *mf* *rall. e dim.* *p*

a tempo pressando

ff *mp* *rall.*

A hole! A hole! — To the

ff *mp*

A hole! A hole! — To the

ff *mp* *rall.*

a tempo pressando

cresc. molto *ff* *mp* *rall.*

*Red. ** *Red. **

Andante

f *cresc.*

Tow - er with the trai - tor, Who so care - less - ly can ca - ter, To a

f *cresc.*

Tow - er with the trai - tor, Who so care - less - ly can ca - ter, To a

f *cresc.*

Andante con moto

f pesante *cresc.* *cresc.*

marc. molto
ff
dim.
mf
f

maj - es - ty that should be kept se - rene! kept se - rene! So that Jus - tice be not

maj - es - ty that should be kept se - rene! kept se - rene! So that Jus - tice be not

ff marc. molto
dim.
mf
f
pesante

*Red. ** *Red. **

cresc.
cresc.
ff marc molto

baff - led, Let the Hang - man mount his scaf - fold! And a - venge this dead - ly

baff - led, Let the Hang - man mount his scaf - fold! And a - venge this dead - ly

marc molto
cresc.
ff

Allegro con Spirito

1st LADY of Bed Chamber enters *f*.

Our Queen is missing!

in-sult to our Queen, To our Queen!

in-sult to our Queen, To our Queen!

What?

Allegro con Spirito

f poco agitato

Ped. *

Ped. *

1st Ly

Our Queen is missing!

A-gain, A-gain!

I

What?

Is missing What! A-gain, A-gain!

What! A-gain, A-gain!

*cresc.**sfz**ff**mf*

Allegretto gracioso

*cresc.
poco rubato*

1st Ly tap'd I rapp'd Up - on her chamber door. Then threw it wide, And

leggiere

p. Tap, Tap! Rap, Rap!

p. Tap, Tap! Rap, Rap!

p.

Allegretto gracioso

*colla voce
cresc.*

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

1st Ly look'd in-side, To find her gone once more! I stepp'd, I crept! No

poco rit. *f* *mf* *a tempo*

p. Stepp'd, stepp'd! Crept, crept!

p. Stepp'd, stepp'd! Crept, crept!

p.

poco rall. *a tempo*

f *mf*

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

use! 'Twas ver - y plain — The Queen had gone! The Queen had gone a -

f *poco rall.* *a tempo mf*

f *rit.*

The Queen had gone?

The Queen had gone?

f *poco rit.* *a tempo mf*

Red. *

Piu moto marc. *ff*

gain. — Our Queen, 'tis plain, has gone a - gain! We must seek her, We must find her;

MIST. of W. col SOP. II *ff*

Our Queen, 'tis plain, has gone a - gain! We must seek her, We must find her;

CAPT. col TEN. II *ff*

Our Queen, 'tis plain, has gone a - gain! We must seek her, We must find her;

1st LORD col BASS II *ff*

Piu moto pressando

sfz ff marc. poco agitato

Red. *

Tempo di Marcia

con spirito

poco rit.

1st Ly Now a - way, a - way. — Rea-di-ly, stea-di - ly, ev'-ry-where we are

poco rit.

Now a - way, a - way. — Rea-di-ly, stea-di - ly, ev'-ry-where we are

Now a - way, a - way. — Rea-di-ly, stea-di - ly, ev'-ry-where we are.

Ev' - ry - where

Tempo di Marcia

poco rit. *sfz*

1st Ly seek - - ing. War-i - ly, char-i - ly, in - to all cor - ners

seek - - ing. War-i - ly, char-i - ly, in - to all cor - ners

seek - - ing. War-i - ly, char-i - ly, in - to all cor - ners

mf Ev' - ry - where, we are

1st Ly.

f cresc.

peek - ing. Chat-ter-ing, clat-ter-ing, all doors bat-ter-ing, naught us

f cresc.

peek - ing. Chat-ter-ing, clat-ter-ing, all doors bat-ter-ing, naught us

f

peek - ing. Chat-ter-ing, clat-ter-ing, all doors bat-ter-ing, naught us

f

f cresc.

1st Ly.

ter. *ff* *marc. molto*

bars! They are dash-ing, crash-ing, smash-ing Sons of Mars. 'Till we've seen our dear

ten *ff* *marc. molto*

bars! They are dash-ing, crash-ing, smash-ing Sons of Mars. 'Till we've seen our dear

ten

bars! We're the dash-ing, crash-ing, smash-ing Sons of Mars. 'Till we've seen our dear

ten *ff* *marc. molto*

*Red **

poco rall. *ff* *a tempo stentato*

1st Ly. Mist of W. Queen, For-ward Sons of Mars! Go! nor dan-ger mind, Now

Cap. 1st L. Queen, For-ward Sons of Mars! Go! nor dan-ger mind, Now

poco rall. *ff* *a tempo stentato*

SOP. I & II Queen, For-ward Sons of Mars! Chat-ter-ing, clat-ter-ing, all doors bat-ter-ing.

TENORI For-ward Sons of Mars! Chat-ter-ing, clat-ter-ing, all doors bat-ter-ing.

BASSI For-ward Sons of Mars! Chat-ter-ing, clat-ter-ing, all doors bat-ter-ing.

poco rall. *sfz* *ff* *a tempo stentato*

cresc. *Red. **

1st Ly. Mist of W. go our Queen to find, A - way, we

Cap. 1st L. go our Queen to find, A - way, we

Stead - i - ly, stead - i - ly, seek - ing rea - di - ly, War - i - ly, air - i - ly

Stead - i - ly, stead - i - ly, seek - ing rea - di - ly, War - i - ly, air - i - ly

cresc.

rall. molto

1st Ly
Mist
in W.

Cap.
1st L

molto f

go! Our Queen to find. A - way, A - -

molto f *rall* *molto*

go! Our Queen to find. A - way, A - -

rall. molto *a tempo*

sfz *molto f*

Red. Red. Red. *

Pressando

1st Ly
Mist
in W.

Cap.
1st L

way!

way!

way!

way!

Pressando

fff *sfz*

Red. *

Red. *

QUARTET

Act 1. No 2

Practical Patriots

Lyric by
CHANNING POLLOCK
and RENNOLD WOLF

Niklas, Rumler, Ravanica, Myrza

Music by
REGINALD de KOVEN

Allegro commodo

Nik. *f^{ten}*
Rav. 1. I'm a
2. If you

Rum. *ten*
Myr.

PIANO *ff* *sfz* *f* *ten* *Red. **

Nik. states - man so in - tense - ly pat - ri - ot - ic That I
think you see in me a vul - gar trai - tor I'll con -

Nik. want to run the coun - try all a - lone RAVANICA
fess to you most free - ly that I'm not *ten*
f I'm an
For the *ten*

*Red. **

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16

Rav.

Al - tru - ist so fool - ish - ly Quix ot - ic I'd a -
 peo - ples cause my love could not be great - er "For the

Rum.
M.

Ped.

* ten

[illegible]

Nik. Rav.

bol - ish all the graft ex - cept our own shot

Peo - ples cause come out then and be shot

Rum. M.

bol - ish all the graft ex - cept our own shot

Peo - ples cause come out then and be shot

RUMLER

I've ar -

So this

*

Rum.
rang'd the de - tails of a rev - o - lu - tion, For a
morn - ing half the ci - ty's pop - u - la - tion, Will at -

Nik.
Rav.

cresc.

Rum.
coun - try's mus - cles har - den in a fight. —
tack the Queen and burn the pal - ace down. —

MYRZA *cresc. molto*

And to give the mob a per - fect con - sti -
Lest al - le - giance to the crown cause hes - i -

cresc. molto marc.

Red. *

Rum.

Myr.
tu - tion, I pre - scribe a dai - ly dose of dy - na - mite! —
ta - tion, I've ar - ranged to take pos - sess - ion of the crown. —

ff

ff

sfz

Red. *

Nik.
Rav.

RUMLER-MYRZA

a2 stentato

We're pat - riots all and be it un - der - stood,
To cre - dit he - roes all the world is slow,

Red.

*

Nik.
Rav.*stentato*

Our on - ly aim's to do our coun - try good.
We'll take the cash and let the cre - dit go.

Rum.
Myr.*mf*

Do it good.
We're not slow.

Red.

*

Nik.
Rav.

Do it good! Ha, ha! Ha, ha!
Let it go! Ha, ha! Ha, ha!

Rum.
Myr.

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

*mf**pp**ff**sfz**Red.*

*

Moderato con moto

Nik. Rav. *a2 ff* *meno f*
 Lord save our na-tive land Guard val - ley, hill, and strand We car - ol thus —

Rum. Myr. *a2 ff* *meno f*
 Lord save our na-tive land Guard val - ley, hill, and strand We car - ol thus —

Moderato con moto

ff deciso *meno f*
 Lord save our shore and sea; al - so the Treas - u - ry,
 Lord save each rill and range; al - so the Stock Ex-change,

ff *mf* **Allegro con spirito**
 Lord save our shore and sea; al - so the Treas - u - ry,
 Lord save each rill and range; al - so the Stock Ex-change,

ff *mf* **Allegro con spirito**
 Lord save our shore and sea; al - so the Treas - u - ry,
 Lord save each rill and range; al - so the Stock Ex-change,

Tempo I *f* *rit.*
 Al - so the Treas - u - ry! Save it, for us. —
 Al - so the Stock Ex-change! Save it, for us. —

Tempo I *f* *rit.*
 Al - so the Treas - u - ry! Save it, for us. —
 Al - so the Stock Ex-change! Save it, for us. —

cresc. *poco rit.* *ff* *f* *rit.*
 Al - so the Treas - u - ry! Save it, for us. —
 Al - so the Stock Ex-change! Save it, for us. —

Dance
Allegro moderato

First system of piano accompaniment. Treble and bass staves. Treble clef has a 12/8 time signature. Dynamics include *mf*. The music features a steady eighth-note bass line and a more melodic treble line with some grace notes.

Second system of piano accompaniment. Dynamics include *cresc.*, *f*, *dim.*, *p*, and *D.C.* (Da Capo). The music continues with similar rhythmic patterns, ending with a repeat sign.

After last verse.

Third system of piano accompaniment, starting after the last verse. Dynamics include *ff*, *mf*, and *cresc.*. The bass line continues with eighth notes, while the treble line has more complex rhythmic figures.

Fourth system of piano accompaniment. Dynamics include *ff* and *mf leggiero*. The music maintains the dance-like feel with consistent eighth-note patterns.

Vocal and piano accompaniment for the 'Ha, ha! For us!' section. It includes two vocal staves and a piano accompaniment. The vocal parts have a melody with a 2-measure rest indicated by 'a 2'. The piano accompaniment features a driving eighth-note bass line. Dynamics include *a 2 ff*, *ff*, and *sfz*.

Act 1 No 3

Entrance and Song

Queen and Girls

Lyric by
CHANNING POLLOCK
and RENNOLD WOLF

Music by
REGINALD de KOVEN

Larghetto

PIANO *f* *sfz* *cresc.* *sfz*

Allegro *ff* *sfz*

Allegro comodo Girls 1st Group *f*

Here's a stranger from a-far, Born be-neath a luck-y star.

Allegro comodo *f scherzando*

cresc. *ff*

Some one they say, Found her to-day, Ven-ding in our ba - zaar.

cresc. *ff*

Red. *

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2nd Group 1st Group

See, she comes! Here's a maid of roy-al mien, Who to-day by all was seen.

f

*Red. **

2nd Group *cresc.* *ff* All Girls

In pea-sant dress, How could we guess? She was our lit-tle Queen, our Queen!

cresc. *ff*

*Red. Red. **

Più Allegro Queen *cresc.* *f* *mf*

If of love you seek a ven-dor, Dealer I in Cu-pid's arts. If you long for glan-ces ten-der,

Più Allegro *mf* *cresc.* *f* *mf* *cresc.*

Allegro con spirito

Q. Come to me—I deal in hearts! If your love has gone a-far, Care-less grown or cold.

G. GIRLS Come to her—She deals in hearts! Care-less grown or cold.

Allegro con spirito

f *cresc.* *ff marc.*

*Red. * Red. * Red. **

Più Placido

Q. *mf cresc.* *ff* *mf*
 Seek my stall in the ba-zaar, where new love is sold. I've a balm for ev-'ry ill,

G.

Più Placido

Q. *mf cresc.* *mf*
 Phil-ters, potions, what you will. If you on-ly trust my skill, you nev-er will grow old.

G.

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

Q. *cresc.* *rall.* *f a tempo*
 Phil-ters, potions, what you will. If you on-ly trust my skill, you nev-er will grow old.

G. *ff*
 Ne'er will grow

a tempo

Q. *cresc.* *rall.* *f sfz* *ff sfz*

G.

Red. * *Red.* *

Q. *ff*
 Ho - la — A

G. *old.*

Q. *ff accel* *poco rit.*

G.

Red. * *Red.* *

Allegretto con moto e rubato

Q. *mf.* *cresc. rit. ten*
 dea-ler I in phil-ters, In po-tions brew'd a - bove. — Who trusts in me will

G. — — — — —

Allegretto con moto

Q. *mf rubato* *rit. ten*
 find me a dea-ler in Love. When life no lon-ger blesses, 'Twere wise my wares to

G. — — — — —

mf *f* *cresc. ten*

*Red. ** *Red. **

Q. *f* *a tempo mf* *f* *cresc.*
 find me a dea-ler in Love. When life no lon-ger blesses, 'Twere wise my wares to

G. — — — — —

p *cresc.*

a tempo *f* *mf* *f* *cresc.*

*Red. ** *Red. **

Q. *ff rall. ten* *dim.*
 try. — Win kis-ses or car - res-ses; For I sell hearts, who'll buy!

G. try. — — — — —

When

ten *rall. colla voce ten* *dim.*

*Red. ** *Red. **

a tempo giusto

Q. *ff* *rall.* *ten*
Win kis-ses or car - resses; I

G. *poco accel* *cresc.* *ff* *rall.* *ten*
life no lon-ger blesses, 'Twere wise her wares to try. Win kis-ses or car - resses;

a tempo giusto

f *cresc.* *ff* *rall.* *ten*

Q. *dim.* *mf* *a tempo mf* *Poco meno*
deal in hearts, come buy! Live a life that's love-less, And love-less_ you will die.

G. *p*
Your hearts well buy! And love-less

Poco meno

dim. *mf* *mf*

Q. *cresc.* *rall.* *f* *ten* *ff* *Allegro vivace*
Lov-ing hearts I of-fer! Come quickly. Who'll buy. Who'll buy.

G. *p* *ff* *ff* *ff*
die. Hear her of-fer! Who'll buy. Who'll buy.

Allegro vivace

cresc. *rall.* *f* *ten* *ff* *sfz* *sfz* *sfz* *sfz*

Entr. & Song -7

Tempo di Valse con brio.

mf It's

ff

rall. hard to be quite queen - ly, When you keen - ly

f a tempo

rall. feel six teen - ly. Youth is a time en -

f a tempo

cresc. tran - cing, For dan - cing, Ro - man - cing. All

f

cresc.

ff

life and love be - fore you, Men a - dore you And im -

ff

cresc.

plore you And thrones and such things bore you When you're

cresc.

Red. *

ff

sweet six - teen And thrones and such things

marc. poco rit.

ff

marc. poco rit.

Red. * *Red.* *

a tempo

bore you When you're sweet six - teen.

a tempo

ff

fz *fz*

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

SCNG

Act 1, No 4

Lyric by
CHANNING POLLOCK
and RENNOLD WOLF

Lauman Elisabeth and Chorus

Music by
REGINOLD de KOVEN

A Self Made Man!

Allegro con spirito

LAUMAN

Voice

Piano

f
I was
I shall

f deciso

ff

mf

cresc.

poor at birth I swear, But Im now a mil - lion - aire. I've a
tour this for - eign land, With a check book in my hand. And per -

man-sion and we call it Lau - man Hall. _____
haps Ill buy a King - dom cheap, in debt. _____

ELISABETH

And the
And a

SOPRANO I

SOPRANO II

TENOR

BASS

CHORUS

LAUMAN

There's a
If my

co - lor's most - ly red in Lau - man Hall, in Lau - man Hall.
dis - count off for cash you bet hell get, Hell get you bet!

co - lor's most - ly red in Lau - man Hall,
dis - count off for cash you bet hell get, you hell bet!
get, get!

But - ler and four cooks, I've a half a mile of
daugh - ter wants to wed. A dis - tin - guish'd tit - led

cresc.
books. And the bind - ings match the pa - per on the wall.
head, I will buy for her a crown or a cor net.

sfz cresc.

The musical score is written for a vocal soloist and piano. It consists of three systems of staves. The first system has four staves: a vocal staff and three piano staves. The second system has two staves: a vocal staff and a piano staff. The third system has two staves: a vocal staff and a piano staff. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *cresc.* and *sfz*. The lyrics are written below the vocal staves.

CHORUS

f *p rall.* *f* *p rall.* *f* *p rall.* *f*

Im a

They will stay there till the leaves be - gin to fall, Be - gin to fall.
It's a cinch some pau - per prince, will get me yet, Will get me yet.

They will stay there till the leaves be - gin to fall, Be - gin to fall.
It's a cinch some pau - per prince, will get her yet, Will get her yet.

Allegro commodo *ELISABETH* *LAUMAN*

f

Self made man, Im his daugh - ter, on - ly one. Built on

f

Red. *

ELISABETH *LAUMAN*
cresc.

my own plan! And I like the job he's done. Na - ture
I shall

cresc.

Red. *

nev - er made my e - qual, Nap - o - leon al - so ran!
nev - er have a se - quel de - ny it if you can!

CHORUS
It's a

In Par-lez-vous, A Self made man!
Par-ve-nu!

DANCE
Allegro moderato

mf *p* *ff* *p* *cresc.* *f*

molto cresc. *ff* *dim.* *fz* *fz*

A self made man.4

SONG

Act 1. No 5

My Fairy Prince

Queen

Lyric by
CHANNING POLLOCK
and RENNOLD WOLF

Music by
REGINALD de KOVEN

VOICE *Allegro moderato* *mf* *con sentimento*

1. A won-der-ful land is fai - ry land, On
2. Ah fai - ry land how soon for-got, The

PIANO *Con sentimento* *mf* *f rall. mf* *a tempo*

poco cresc.

top of a gol - den hill — For the way you must look in a fai - ry book, Where
gi - ants and o - gres grim — For when child - hood is gone and our lives flow on, It's

poco cresc.

f *ten* *dim. e rall.* *f*

fan - cy can roam at will — Where fan - cy can roam at will — There are
pic - tures and tales grow dim — The pic - tures and tales grow dim — But a

f *dim. e rall.* *p*

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

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Poco deciso
animando

dwarfs and gi - ants and o - gres grim, And min - strels and knights so
wo - man waits for her fai - ry Prince, The lov - er so gay and

mf deciso

Red. *

brave ____ But best of all is the fai - ry Prince, The Prin-cess who comes to
bold ____ Till her eyes grow dim at the thought of him, And all but her heart is

poco rit. *ten* *a tempo con tenerezza* *mf*

ten *poco rit.* *mf* *a tempo*

Red. * *ten* *Red.* *

save ____ The Prin-cess who comes to save. ____
old ____ And all but her heart is old. ____

rit. *rall.* *p* **Tempo I**

con sentimento *rall.* *mf*

rit. *rall.* *p* *mf*

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

Valse moderato

Ev - 'ry girl dreams of a prince, To come some day ____ A

mf *cresc.*

mf

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

Fai - ry Knight in ar - mor bright, Or home spun gray. Ah

cresc. *mf con sentimento* *cresc.*

If he love her tru - ly Tho' low-ly and poor he seems

f *cresc. rit.* *ten* *p a tempo* 1. *D.C.*

He will al - ways be the he - ro of her dreams.

f *cresc. rit.* *ten* *p a tempo*

2. *allargando p con gran tenerezza* *mf. rall.*

dreams. He will be, will be the He - ro of her

f *p. rit.* *p colla voce* *rall.*

a tempo *rit.*

dreams. *a tempo*

mf *cresc.* *rit.* *f* *p.*

marc. la melodia

mf *cresc.* *rit.* *f* *p.*

Act 1. Nº 6

Lyrics by
CHANNING POLLOCK
and RENNOLD WOLF

MARCH and ENSEMBLE

Entrance of King

Music by
REGINALD de KOVEN

Allegro con spirito

PIANO

RAVANICA
NIKLAS
a2 ff

CHAMBERLAIN
MYRZA

Give a shout and a cheer the King draws near — Hur-rah! Hur-rah! Hur-

Give a shout and a cheer the King draws near — Hur-rah! Hur-rah! Hur-

marc. moto

Allegro a la Marcia

Pomposo

SOP. I & II
MAR. col Sop. I

MIST. of W. col Sop. II

TENORI
RAV. col I

RAV. Nik.
rah!

NIK. } col II
CAPT. }

BASSI
CHAM. col I

Ch'n. Myr.
rah!

MYR. col II

Lift your voi-ces loud in greet-ing, Let the air with glad-some

Lift your voi-ces loud in greet-ing, Let the air with glad-some

Allegro a la Marcia

pesante

sfz

f ben marcato

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

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song re-sound! Hea-ven smiles up - on this meet-ing, O-mens of great joy a -

song re-sound! Hea-ven smiles up - on this meet-ing, O-mens of great joy a -

cresc. *sfz* *ff*

Ad. * *Ad.* * *Ad.* * *Ad.* *

Più Placido

bound. Two na-tions join in wel - come, A wel-come to our

cresc.

Più Placido

Ad. * *Ad.* * *Ad.* *

And pray For-tune to bless with com-plete hap-pi-ness

f *a2 poco* *rit.*

For - tune, Bless him, He who comes now to be our King! Ah!

King. For - tune, All hap-pi-ness! Joy he will bring! Ah!

Bless him!

marc. *poco* *rit.*

Ad. * *Ad.* *

Ent. of King 16

Ad. *

ff

no-ble prince or mon-arch fair-er, Nev-er came with-in these pal-ace walls;

no-ble prince or mon-arch fair-er, Nev-er came with-in these pal-ace walls;

ff

ff

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

allargando cresc. molto *molto f* *Tempo giusto* *Our*

Nor a Queen of beau-ty rar-er, Ev-er grac'd these old, old An-ces-tral Halls.

Nor a Queen of beau-ty rar-er, Ev-er grac'd these old, old An-ces-tral Halls.

allargando cresc. molto *Tempo giusto*

molto f

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

f Nobile

Queen, — we greet; — The fair-est la-dy in the na-tion. Our

f

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

Ent. of King 16

K. Queen. —

PRINCIPALS and CHORUS

In a man-ner po-lite, we rend the air with ac-cla-ma-tion,

Queen. —

Con Spirito

sfz

sfz

Red. *

Q. Wel-come to our land!

K. Gra-cious Queen I bow!

Wel-come to our land!

Wel - come here!

Tho' the greet-ing be trite, 'tis on - ly

Tho' the greet-ing be trite, it is the

f

ff

ff

sfz

Red. *

ff

Lift your voi-ces loud in greet-ing Let the air with glad-some song re-sound_

ff

Lift your voi-ces loud in greet-ing Let the air with glad-some song re-sound_

ff

Lift your voi-ces loud in greet-ing Let the air with glad-some song re-sound_

Entrée of King Ag.

ff

Ped. * *Ped.* * *simile*

allargando cresc. molto *molto f* *Tempo giusto*

Hea-ven smiles up - on this meet-ing, O-mens of great joy, of great joy a-bound.

Hea-ven smiles up - on this meet-ing, O-mens of great joy, of great joy a-bound.

allargando cresc. molto *molto f* *Tempo giusto*

Oh hap-py day for our coun - try re-joic-ing, Joy, ev - er joy be their lot al-way!

Oh hap-py day for our coun - try re-joic-ing, Joy, ev - er joy be their lot al-way!

con forza *rall.* *molto*

con forza *sffz* *rall.* *molto* *p*

Allegro moderato *KING mf*

This re - cep-tion's quite the thing, But it bores a modern

NIK. MYR. RUM. RAV. & CHAM. *p*

Allegro moderato *Hsh! Hsh! Hsh!* *mf*

K. King. Rag-time's more in my line, A mu-sic hall al-ways for

The 5 *pp* Hsh! Hsh! Hsh!

p rit.

Allegretto gracioso

K. mine. For this hon-or gra-cious Sire, our thanks are due.

The 5 *p* Hsh! Hsh! Hsh!

mf QUEEN

Allegretto gracioso

mf con delicatezza

Red. *

Red. * Red. *

Q. *cresc.* Wel-come are you cousin, and your ret - i - nue!

K. *f poco meno mosso* We were prom-is'd in af-fi-ance

rit.

f poco meno mosso

Red. *

Red. *

Red. *

Red. *

Tempo I

Q. *f* *mf rall.*
May I hope that this al - li - ance no re - gret in -

K. *f*
by our no - ble Sires. This al - li - ance no re - gret in -

Tempo I

f *mf rall.*
Ped. *

Allegro moderato

Q. *p* *(aside)*
spires. — I must be dis - creet. Ha - ting

K. *p*
spires. — That was ra - ther neat! Ha - ting

Mar. Mist. of W. **MARISKA & SOPRANI** *mf. a 2.*
Bow! This al -

Rav. Nik. *mf. a 2.*
This al -

Cap. Rum. *mf.*
This al -

Ch'n Myr. *mf.*
This al -

Allegro moderato

p *mf* *f* *mf* *f* *mf*
Ped. *

poco rit. *ten* *ten* *mf* **Tempo di Gavotte**

Q. *cus - tom ob - so - lete! An - cient rules of et - i - quet ob -*

K. *cus - tom ob - so - lete! An - cient rules of et - i - quet ob -*

Mar. Mist of W. *li - ance gives us our de - sires.*

Rdv. Nik. *li - ance gives us our de - sires.*

Cap. Rum. *li - ance gives us our de - sires.*

Ch'n. Myr. *li - ance gives us our de - sires.*

poco rit. *f* *ten* *ten* *mf* *gracioso* **Tempo di Gavotte.**

Red. *

Q. *serv-ing, All court forms pre - serv - ing; Do you*

K. *serv-ing, I may kiss your hand. Do you*

f *rit.*

Red. *

mf a tempo cresc.

Q. find these old con-ven-tions more or less un-nerv-ing? more I could not stand. Tho' no

K. find these old con-ven-tions more or less un-nerv-ing? more I could not stand.

mf cresc.

f

mf

Red. *

a poco cresc.

Q. doubt their makers were de - serv-ing. My de-sire Now I

K. *f cresc.* In this way my mother met my sire. — 'Tis

Mar. *pp. a 2* We are ob - serv-ing. Our fond de - sire. — col SOP'NI

Mist. *pp. a 2* We are ob - serv-ing. Our fond de - sire. — col TEN. I

Rav. *pp. a 2* We are ob - serv-ing. Our fond de - sire. — col TEN. II

Nik. *pp. a 2* We are ob - serv-ing. Our fond de - sire. — col TEN. II

Cap. *pp. a 2* We are ob - serv-ing. Our fond de - sire. — col BASS I

Rum. *pp. a 2* We are ob - serv-ing. Our fond de - sire. — col BASS II

Ch'n. *pp. a 2* We are ob - serv-ing. Our fond de - sire. —

Myr. *pp. a 2* We are ob - serv-ing. Our fond de - sire. —

a poco cresc.

Red. *

Red. *

Q. *dim. e rall.* think we're near the end, And he now the knee must bend, And from dancing we can then re - tire. *mf* Well I'm

K. near the end, the knee I bend from dan - cing we now re - tire.

PRINCIPALS and CHORUS

Go on! *f*
Go on! *f*
Go on! *f*

dim. e rall. *f* *mf*

*Red. * Red. * Red. **

Q. *poco rit.* glad that's done! Roy-al call - ing is no fun. An-cient *f*

K. When I'm out for fun! Roy-al call - ing I will shun. An-cient *mf*

Bow! Bow! Roy-al cer-e-mo-ny do not shun. An-cient *mf* PRINCIPALS only

Bow! Roy-al cer-e-mo-ny do not shun. An-cient *f* PRINCIPALS only

Bow! *f* *mf* *poco rit.* *f* *mf*

*Red. * Red. * Red. **

Q. forms of et - i - quet ob - serv - ing All court forms pre - serv - ing You may kiss my

K. forms of et - i - quet ob - serv - ing All court forms pre - serv - ing You may kiss my

Mar. Mist. forms we are ob - serv - ing. He must now Kiss her

Rav. Nik. forms we are ob - serv - ing. He must now Kiss her

Cap. Rum. forms we are ob - serv - ing. He must now Kiss her

Ch'n Myr. We are ob - serv - ing. Kiss her

mf

p

mf

p

p

p

*Red. **

Q. hand. Do you find these old con-ven-tions more or less un-nerv-ing More we could not

K. hand. Do you find these old con-ven-tions more or less un-nerv-ing More we could not

Mar. Mist. hand. Et - i - quet we must ob - serve. Most un - nerv-ing, to with -

Rav. Nik. hand. Et - i - quet we must ob - serve. Most un - nerv-ing, to with -

Cap. Rum. hand. Et - i - quet we must ob - serve. Most un - nerv-ing, to with -

Ch'n Myr. hand. We must ob - serve. To with -

rit. *a tempo cresc.*

f *p*

f *p*

f *p*

f *p*

f *p*

*Red. **

a tempo

rit. *cresc.*

f *p*

*Red. * Red. **

Q. stand. In court form, You may kiss my

K. stand. All court forms pre-serv-ing.

Mar. Mist. stand. In court form, You may kiss her

Rav. Nik. stand. All court forms pre-serv-ing.

Cap. Rum. stand. All court forms pre-serv-ing.

Chn. Myr. stand. All court forms pre-serv-ing.

CHORUS

An-cient forms of Et-i-quet ob - serv-ing

An-cient forms we are now ob - serv-ing In court form, Kiss her

An-cient forms we are now ob - serv-ing In court form, Kiss her

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef, in the key of D major (indicated by two sharps: F# and C#). The time signature is 2/4. The piece begins with a treble staff containing a series of eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. The melody is simple and melodic, with a clear harmonic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo). The piece concludes with a final chord in the treble staff.

Q. *f. ten* *dim.* *mf* *p.*
hand! We all find these old con-ven-tions, ver-y un-de-serv-ing, Et - i-quet makes great de -

K. *f. ten* *mf* *p.*
We all find these old con-ven-tions, ver-y un-de-serv-ing, Et - i-quet makes great de -

Mar. Mist. *f. ten* *mf* *p.*
hand! We all find these old con-ven-tions, ver-y un-de-serv-ing, Et - i-quet makes great de -

Rav. Nik. *f. ten* *mf* *p.*
We all find these old con-ven-tions, ver-y un-de-serv-ing, Et - i-quet makes great de -

Cap. Rum. *f. ten* *mf* *p.*
We all find these old con-ven-tions, ver-y un-de-serv-ing, Et - i-quet makes great de -

Chh. Myr. *f. ten* *mf* *p.*
We all find these old con-ven-tions, ver-y un-de-serv-ing, Et - i-quet makes great de -

hand! We all find these old con-ven-tions, ver-y un-de-serv-ing, Et - i-quet makes great de -

hand! We all find these old con-ven-tions, ver-y un-de-serv-ing, Et - i-quet makes great de -

f. ten *dim.* *mf* *p.*
Led. * Led. * Led. * Led. * Led. *

Q. *mf rit.* mand. An-cient rules of Et-i-quet de-mand that you po-lite-ly kiss — my hand. *rit.* *ff*

K. *mf* mand. An-cient rules of Et-i-quet de-mand that I po-lite-ly kiss — her hand. *ff*

Mar. *mf* Mand. An-cient rules of Et-i-quet de-mand that you po-lite-ly kiss — her hand. *ff*

Rav. *mf* mand. Her hand. *ff*

Nik. *mf* mand. Her hand. *ff*

Cap. *mf* mand. An-cient rules of Et-i-quet de-mand that you po-lite-ly kiss — her hand. *ff*

Rum. *mf* mand. Her hand. *ff*

Ch'n *mf* mand. An-cient rules of Et-i-quet de-mand that you po-lite-ly kiss — her hand. *ff*

Myr. *mf* mand. Her hand. *ff*

mand. Her hand. *ff*

mand. Her hand. *ff*

mand. Her hand. *ff*

p rit. *mf a tempo* *rit.* *p* *ff*

Red. *

Red. *

Q. *f*
Just been shot!

K. *f*
Just been shot!

Ch'n. *ff* *f*
shot! ——— Your ad - vi - sers are am-bi-tious, Half the pop - u - lace se - di - tious, So it

f *mf* *f*
Red. *

Q. *f*
It is cer - tain - ly sus - pi - cious he was

K. *f*
Oh, what rot! Oh, what rot! What

Ch'n. *f*
seems a bit sus - pi - cious, Does it not? ——— So, it seems a bit sus - pi - cious, does it

sfz *sfz* *ff*
Red. *

più moto *mf*

shot. _____ Our ga-

rot! _____ Please re-tire! Please re-tire! Our ga-

Ch'n. not? _____ Lis - ten, Sire! *cresc.* Lis - ten, Sire! Exit Ch'n

sfz f cresc. mf

più moto

rall. *mf* **Tempo I**

Q. votte we real - ly can't for - get! An - cient rules of et - i - quet, ob -

K. votte we real - ly can't for - get! An - cient rules of et - i - quet, ob -

f *mf* **Tempo I**

rall. *f* *mf*

*Red. ** *Red. **

cresc.

Q. ser-ving All court forms pre-ser-ving.

K. ser-ving All court forms pre-ser-ving, I may kiss your hand!

cresc. f pressando sfz

Allegro con moto

K. *f deciso* *cresc.*
Sir, you in-trude! You're ver-y rude!

Tr. *f*
There's some-thing wrong— I'll not be long—

Allegro con moto

f deciso *ff sfz* *sfz*
Red. *

Q. *f pressando* *rall.*
Pray let him speak, Pray let him speak!

Tr. *f rall.*
I real-ly beg your par-don, I was

mf colla voce *f* *rall.*
Red.

Allegro comodo

Tr. *mf rit.* *a tempo*
stand-ing in the gar-den, When there came a sort of pat-ter, And then

mf rit. *a tempo*

Tr. *cresc.* *rit.* *f a tempo* *ten*
shots be-gan to scat-ter, Yes to scat-ter up and down. Then I

cresc. *rit.* *f a tempo* *ten*
Red. *

Tr. *ff* heard a faint hal-looing, Like a mob when troubles brewing, And I said: There's something do-ing, Something

poco rit. *a tempo*

ff *poco rit.* *a tempo*

Allegro agitato

QUEEN

'Tis for my Crown!

ELIZABETH *ff marc.*

Not in the Town! Your sol-diers are in full re-treat, The

do-ing in the Town!

ten

Allegro agitato

ten *ff marc.* *p* *mf* *cresc. molto*

El. mob is com-ing up the street, The mob is com-ing up the street!

Woman enter screaning 1st LADY & SOP. I.

MIST. of W. & SOP. II.

ff *accel*

Allegro con spirito

Q. *ff* 'Tis some trai-tor has un-done us!

El. *ff* 'Tis some trai-tor has un-done us! *mf* Hear the

Sop. I. *ff* The mob's up on us! *mf* Hear the

Sop. II. *ff* Yes some traitor has un - done us!

Allegro con spirito

Q. *f* This is fear-ful news, You stun us!

El. *cresc. molto* rat-ling of the gat-ling! *f* Yes, fear-ful news!

Sop. I. *cresc. molto* rat-ling of the gat-ling! *f* Yes, fear-ful news!

Sop. II. Hear the rat-ling of the gat-ling!

mf cresc. molto *sfz*

Allegro Militaire

Q. The guard!

El. The guard! Save our Queen

K. The guard! When the foe is nigh, *f* *cresc.*

Tr. The guard! When the foe is nigh, *f* *cresc.*

Sop. I. Now save our Queen, *f* *mf* Save our Queen!

Sop. II. *mf* Save our Queen!

MALE CHORUS

TENORI *f* With vig-i - lance we mean! To guard our no - ble Queen. When the foe is nigh, *cresc.*

BASSI *f* Dan - ger nigh!

Allegro Militaire

con spirito
f sfz

cresc.

*Red. ** *Red. **

Q. Saved am I! Yours to fight, or die.

El. Save the Queen, or die!

K. here to do or die! Here to do, or die, Yes, here to do, or die!

Tr. here to do or die! Here to do, or die, Yes, here to do, or die!

Sop. I. fight or die! or die!

Sop. II. fight or die! Yours to do, or die!

Ours to do or die! Ours to fight or die, or die! Ours to do, to die!

Do, or die! Ours to fight or die!

ff *pesante*

Allegro comodo

ff marc. rall. *>*

Q. Now the foe is nigh!

ff *>*

El. Now the foe is nigh!

ff *>*

K. Now the foe is nigh!

ff *>*

Tr. Now the foe is nigh!

Allegro comodo

rall. LAUMAN *>*

I'm a self-made man And I fear I have been done; I ar-

Allegro comodo

marc. rall. *>*

Sop. I. Save the Queen or die!

>

Sop. II. Save the Queen or die!

Allegro comodo

marc. rall. *>*

Now the foe is nigh!

Allegro comodo

ff marc. rall. *>* *f*

Red. *

La. ranged a plan To take o - ver ev' - ry one Of the bonds you have been float - ing; You

cresc.

ten *poco rit.*

ff

Red. *

La. won't pay if you can! Now, that is no way To treat a gray Old self - made

ten *ff*

Red. *

Allegro agitato

La. man! We'd best not wait! The mob has passed!

Ch'n. You'd best not wait ——— The mob has passed ——— the out-er

ff

PRINCIPALS and CHORUS

What's that? We'd best not wait! The mob has passed!

What's that? We'd best not wait! The mob has passed!

ff *a2*

Allegro agitato

ff *sfz* *sfz cresc.* *sfz*

Red. *

Moderato con moto

Q. El. *a2 ff* *rall.* *ff* *>* The gate!

1st Ly. Mist. *a2 ff* *rall.* *ff* *>* The gate!

K. *ff* *>* The gate! *mf* We are un-done!

La. *pressando* *>* The out-er gate! *TR. ff* *>* The gate! *mf* We are un-done!

Ch'n. *>* gate! *ff* *>* The gate! *mf* We are un-done!

Moderato con moto

CHORUS off STAGE *rall.* WOMEN *f* *>* Lord save our

MEN *f* *>*

Moderato con moto

CHORUS on STAGE *ff* *rall.* The out-er gate! The gate!

The out-er gate! The gate! *mf* We are un-done!

Lauman with Bases *mf*

Moderato con moto

pressando *sfz* *mf* *rall.* *f*

Red. *

Q. El. *mf* ^{a2} *mf* Oh, lis-ten! Swords glis-ten! They would be

1st Ly. Mist. *mf* Oh, lis-ten! Swords glis-ten! They would be

K. *mf* Oh, lis-ten! Swords glis-ten! They would be

Tr. *mf* Oh, lis-ten! Swords glis-ten! They would be

Ch'n. *mf* ^{a2} Oh, lis-ten! *f* Swords glis-ten! LAU col CH'N. *mf* ^{a2} They would be

na-tive land! Save val-ley hill and strand; Let us be free! *cresc.*

mf Oh, lis-ten! Swords glis-ten! They will be

mf Oh, lis-ten! Swords glis-ten! They will be

mf *sfz*

Red. *

Red. *

Red. *

Q. El. free! That drum-ming! They're coming!

1st Ly. free! That drum-ming! They're coming!

Mist. free! That drum-ming! They're coming!

K. free! That drum-ming! They're coming!

Tr. free! That drum-ming! They're coming!

La. Ch'n. free! That drum-ming! They're coming!

Lord lay the ty-rants low! Help us to strike this blow! For lib-er-

free! That drum-ming! A-larm doth ev - er grow!

free! That drum-ming! A-larm doth ev - er grow!

ff rall.

Allegro vivace

Con spirito

Q. El. *ff* For lib - er - ty!

1st Ly. Mist. *ff* For lib - er - ty!

K. *ff* For lib - er - ty!

Tr. *ff* For lib - er - ty!

COSACA *f* Your Maj - es - ty had bet - ter flee; Your arm - y's in dis - or - der! And

La. Ch'n. *ff* For lib - er - ty!

Allegro vivace

Con spirito

ty —

Allegro vivace

Con spirito

For lib - er - ty!

For lib - er - ty!

Allegro vivace

Con spirito

ff

f

cresc.

Cos. from the court Comes the re-port Of war a - cross the bor - der.

CAPTAIN *f*

Now

Cap. *cresc.*

hear the word the cou - riers bring, that Bos - nia's ris - en 'gainst the King! Five

cresc.

Red. *

Cap. *sempre* *ff*

min - utes we can hold the gate; Un - less you fly 'twill be too late.

SOP. I & II. *ff*

Un -

TENORI *ff*

Un -

BASSI *ff*

PRINCIPALS and CHORUS

sempre

Red. *

Q. *ff* *rall.* Andante con moto *f*
less we fly 'twill be too late! Here is

El. *ff* *rall.* Andante con moto *f*
less we fly 'twill be too late! Here is

1st Ly. Mist. *ff* *rall.* Andante con moto *a2 f*
less we fly 'twill be too late! Here is

K. Tr. *ff* *marc.* *rall.* *f a2*
less we fly 'twill be too late! Tis ev-en now too late! Here is trea-son with-out rea-son! Here is

Cap. Cos. *ff* *rall.* *f a2*
less we fly 'twill be too late! Tis ev-en now too late! Here is trea-son with-out rea-son! Here is

La. Ch'n. *ff* *rall.* *f a2*
less we fly 'twill be too late! Tis ev-en now too late! Here is trea-son with-out rea-son! Here is

ff *rall.* Andante con moto
less we fly 'twill be too late!

ff *marc.* *rall.* Andante con moto
less we fly 'twill be too late! Tis ev-en now too late!

ff *marc.* *rall.* Andante con moto *f pesante*
less we fly 'twill be too late! Tis ev-en now too late!

Ed. *

cresc. *ff marc. molto* *dim.* *mf* *Più moto*

Q. trea-son with-out rea-son! 'Tis too late to fly, The mob has pass'd the gate! 'Tis too late!

El. trea-son with-out rea-son! 'Tis too late to fly, The mob has pass'd the gate! 'Tis too late!

1st Ly. Mist. trea-son with-out rea-son! 'Tis too late to fly, The mob has pass'd the gate! 'Tis too late!

K. Tr. trea-son with-out rea-son! 'Tis too late to fly, The mob has pass'd the gate! 'Tis too late!

Cap. Cos. trea-son with-out rea-son! 'Tis too late to fly, The mob has pass'd the gate! 'Tis too late!

La. Ch'n. trea-son with-out rea-son! 'Tis too late to fly, The mob has pass'd the gate! 'Tis too late!

ff marc. molto *dim.* *mf* *Più moto*

'Tis too late to fly, The mob has pass'd the gate! 'Tis too late!

'Tis too late to fly, The mob has pass'd the gate! 'Tis too late!

cresc. *ff marc. molto* *dim.* *mf* *Più moto*

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

PRINCIPAL and CHORUS

all! And I stand a-lone On a tot-tring throne, In a King-dom a-bout to

Queen of all!

Queen of all!

cresc.

Ped. * *Ped.* * *Ped.* *

Q. *cresc.*
fall. It seems un-fair, That woe and care Should come to a girl eight-teen

El. *p.* Soon to fall! *mf.* Just eight-

1st L. *p.* Soon to fall! *mf.* Just eight-

K. Tr. *f a2* Soon to fall! KING *mf* To such a lit - tle Queen —

Cap. *p.* Soon to fall! *mf* Just eight-

Cos. *p.* Soon to fall! *mf* Just eight-

La. *p.* Soon to fall! *mf* Just eight-

Chn. *pp.* Seems un-fair! That woe, woe and care, Op - press our lit - tle Queen!

pp. Seems un-fair! That woe, woe and care, Op - press our lit - tle Queen!

pp.

p. *mf.* *cresc.*

Red. * Red.

Q. *f allargando* — And a world at war Should be cry - ing for, The life of one lit - tle Queen —

El. *p* een! World at war! *p* Cry-ing for, The life of one lit - tle Queen — *ten rit. pp*

1st L. *mp.* Mist. World at war! *p* Cry-ing for, The life of one lit - tle Queen — *ten rit. pp*

K. *f* And a world at war Should cry for The life of one lit - tle Queen — *ten rit. mf*

Cap. *mp.* Cos. een! World at war! Cry-ing for, The life of one lit - tle Queen — *ten rit.*

La. *mp.* Ch'n. een! World at war! Cry-ing for, The life of one lit - tle Queen — *ten rit.*

World at war! Cry-ing for, The life of one lit - tle Queen — *mp. p ten rit. pp*

World at war! Cry-ing for, The life of one lit - tle Queen — *mp.*

f allargando *ten rit. mf*

* Red. *

Allegro agitato

Q. *ff* Too late! Too late!

El. *f* Fly, or it will be too late! *cresc.* Fly, or it will be too late! *ff*

1st Ly. *f* Fly, or it will be too late! *cresc.* Fly, or it will be too late! *ff*

Mist. *f* Fly, or it will be too late! *cresc.* Fly, or it will be too late! *ff*

K. *f* Fly, or it will be too late! *cresc.* Fly, or it will be too late! *ff*

Tr. *f* Fly, or it will be too late! *cresc.* Fly, or it will be too late! *ff*

Cap. *f* Fly, or it will be too late! *cresc.* Fly, or it will be too late! *ff*

Cos. *f* Fly, or it will be too late! *cresc.* Fly, or it will be too late! *ff*

La. *f* Fly, or it will be too late! *cresc.* Fly, or it will be too late! *ff*

Ch'n. *f* Fly, or it will be too late! *cresc.* Fly, or it will be too late! *ff*

Allegro agitato

CHORUS *ff* Too late! Too late! Too late!

Too late! Too late! Too late!

Allegro agitato

f *8va* *loco* *8va*

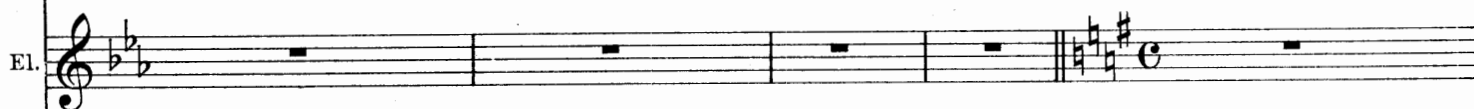
sfz *ff* *f cresc.* *sfz* *ff*

Red. *

Allegro moderato

*gracioso**mf*

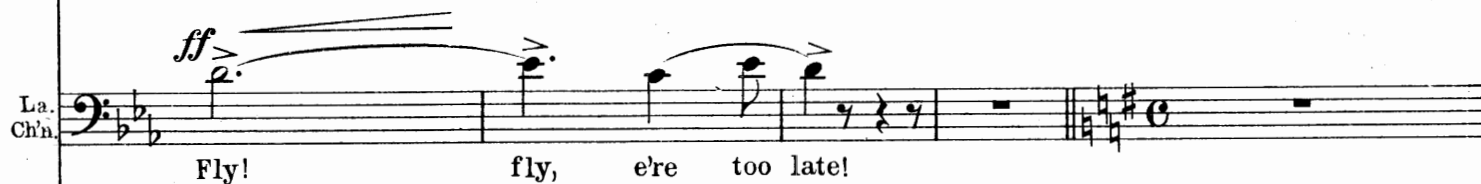
Q.  Where's my lit-tle bird?

El. 

1st Ly.
Mist. 

K.
Tr.  Fly! fly, e're too late!

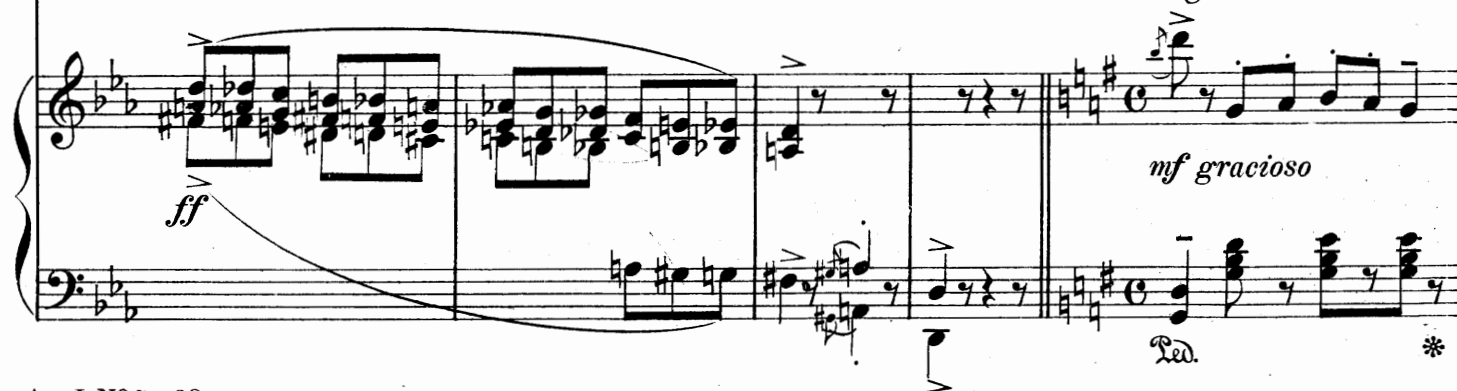
Cap.
Cos.  Fly! fly, e're too late!

La.
Ch'n.  Fly! fly, e're too late!

Allegro moderato

 Fly! fly, e're too late!

Allegro moderato

 *mf gracioso*
Ped. *

cresc. e accel

Q. And my Erminegown? My vel-vet toque,

1st Ly. *f* Here — Here! —

Mds. (Sop I)

mf *accel leggiero*

Tempo I con spirito

Q. My bag and cloak, My scep-tre, my scep-tre and my crown. Put my dresses there in

rall. *f*

that box! Pack my crown up in the hat box! Now we'll go! Come, we'll

cresc. *f.*

CHORUS and PRINCIPALS

ELIZABETH } col SOP I
1st LADY

MIST of W. col SOP II

NIKLAS } col TEN I
RAVANICA

CAPTAIN } col TEN II
COSACA

LAUMAN } col BASSI I
RUMLER

CH'N. col BASSI II

cresc. *f.* *sfz* *ff*

Act I. N° 7 - 38

go!

KING

In there! I'll guard the door with my life!

TRAINOR

No

has forc'd the gate!

has forc'd the gate!

sfz *marc* *ff* *rall.*

Red. *

Allegro agitato

cresc. *a* *poco*

use! Quick! Be - hind the cur-tains! Now guard the door! As

f *a poco* *cresc.*

ff *poco rit.*

though the Queen had gone be - fore!

ff *poco rit.* *pressando* *sfz*

Red. *

Allegro con spirito a la marcia

mf We're lost! *mf* They have come a - gainst your

mf We're lost! *mf* They have come a - gainst our

mf We're lost! *mf* They have come a - gainst our

ff Now we have car - ried all be - fore us, Now we have come for a ty - rant

mf We're lost! *mf* They have come a - gainst our

mf We're lost! *mf* They have come a - gainst our

Allegro con spirito a la marcia

mf We're lost! *mf* They have come a - gainst our

mf We're lost! *mf* They have come a - gainst our

mf We're lost! *mf* They have come a - gainst our

Allegro con spirito a la marcia

ff Now we have car - ried all be - fore us, Now we have come for a ty - rant

ff Now we have car - ried all be - fore us, Now we have come for a ty - rant

ff Now we have car - ried all be - fore us, Now we have come for a ty - rant

Allegro con spirito a la marcia

rall. *f* *cresc.* *sfz*

red. *

Q. *cresc. f*
Queen! Let us cry out, cry out; The right for us, For

El. 1. Ly. Mist. *f a 3*
Queen, our lit-tle Queen! Let us cry out, cry out; The Queen for us, For

K. Tr. *f a 2*
Queen, our Queen! Let us cry out, cry out; The Queen for us, For

Rav. Nik. Rum. *cresc.*
Queen! Let us cry out in might - y cho - - rus: For

Cap. Cos. *f*
Queen, our Queen! Let us cry out, cry out; The Queen for us! For

La. Ch'n. *f*
Queen, our Queen! Let us cry out, cry out; The Queen for us! For

CHORUS *cresc.*
Queen, our lit-tle Queen! Let us cry out in might - y cho - - rus: For
Queen, our Queen! Let us cry out in might - y cho - - rus: For

MOB *cresc.*
Queen Let us cry out in might - y cho - - rus: For
Queen Let us cry out in might - y cho - - rus: For

cresc.

Red. *

ff *cresc.* *marc. molto*

Q. vengeance there they stand! My life they now de-mand! Sur - ren - der! I — not

El. *ff* *a 3* vengeance there they stand! Her life they now de-mand! Sur - ren - der! Why, — not

Mist. *ff* vengeance there they stand! Her life they now de-mand! Sur - ren - der! Why, — not

K. Tr. *ff* vengeance there they stand! Her life they now de-mand! Sur - ren - der! Why, — not

Rav. *ff* vengeance here we stand! Her life is our de-mand! We — will find her, bind her,

Nik. *ff* vengeance there they stand! Her life they now de-mand! Sur - ren - der Why, — not

Rum. *ff* vengeance there they stand! Her life they now de-mand! Sur - ren - der Why, — not

Cap. *ff* vengeance there they stand! Her life they now de-mand! Sur - ren - der Why, — not

Cos. *ff* vengeance there they stand! Her life they now de-mand! Sur - ren - der Why, — not

La. *ff* Her life they now de-mand! Sur - ren - der! Why, — not

Ch'n. *ff* Her life they now de-mand! Sur - ren - der! Why, — not

ff *cresc.* *marc. molt*

CHORUS

vengeance there they stand! Her life they now de-mand! Tho' they find her, bind her,

vengeance there they stand! Her life they now de-mand! Tho' they find her, bind her,

ff *cresc.* *marc. molto*

MOB

vengeance here we stand! Her life is our de-mand! We — will find her, bind her,

vengeance here we stand! Her life is our de-mand! We — will find her, bind her,

ff *cresc.* *marc. molto*

poco rit.

Q. till I die— Ne'er de - sert my land. —

El.)
1 Ly.)
Mist. till we die— Ne'er de - sert our land. —

K.
Tr. till we die— Ne'er de - sert our land. —

Rav.)
Nik.)
Rum. Take her break her! Make her leave the land!

Cap.
Cos. till we die— Ne'er de - sert our land. —

La.
Ch'n. till we die— Ne'er de - sert our land. —

poco rit. mf

CHORUS

Take her, nev - er Will she leave our land! Leave our land! —

Take her, nev - er Will she leave our land! Leave our land! —

poco rit.

MOB

Take her, break her! Make her leave the land!

Take her, break her! Make her leave the land!

poco rit. meno f

Red. *

Red. *

Red. *

Red. *

a tempo deciso

Q. We may as well sur - ren - der. —

El. }
1. Ly. }
Mist. }

mf His plan to

K. Tr. *TRAINOR f* There is still time my plan to try. —

Rav. }
Nik. }
Rum. }

Cap. }
Cos. }

mf His plan to

La. }
Chn. }

mf His plan to

a tempo

CHORUS

a tempo

MOB

deciso

f a tempo

Led. * Led. * Led.

Q. *molto f*
They will fight for me — or

El. *ff*
try. — We will fight for her — or

K. *ff*
Tr. We will fight for her — or

Rav. *ff ten*
Nik. *cresc.*
Rum. *ff*
You had best re-sist no more, For we mean to pass that door! We will fight un - til we

Cap. *ff*
Cos. try. — We will fight for her — or

La. *ff*
Ch'n. try. — We will fight for her — or

CHORUS
We will fight un - til we
We will fight un - til we

MOB *ff ten*
You had best re-sist no more, For we mean to pass that door! We will fight un - til we

Myrza
col Bass II *cresc.*
You had best re-sist no more, For we mean to pass that door! We will fight un - til we

ten
ten
cresc.
molto f

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

Q. die. — For all trai-tors we *ff* *cresc.*

El. } die. — For all trai-tors we *ff* *a3*

1. Ly. }
Mist

K. } die. — For all trai-tors we *ff*

Tr. }

Rav. } die or have a try! You may just as well sur - ren - der. —

Nik. }
Run. }

Cap. } try un-til we die! For all trai-tors we *ff* *a2*

Cos. }

La. } try un-til we die! For all trai-tors we *ff*

Ch'n. }

CHORUS

die. — We may just as well sur - ren - der. — For all trai-tors we *ff* *cresc.*

die. Un-til we die! We may just as well sur - ren - der. — For all trai-tors we *ff*

MOB

die. — You may just as well sur - ren - der. —

die. — You may just as well sur - ren - der. —

pesante *f deciso.* *ff cresc.*

Red. * Red. * Red. *

molto f *mf*

Q. now will de - fy! For the cause we love is ho - ly We'll

El.) 1Ly.) *mf*
Mist. now will de - fy! For the cause we love is ho - ly We'll

K. *a2* *mf*
Tr. now will de - fy! For the cause we love is ho - ly We'll

Rav.) *a3* *ff*
Nik.) *mf*
Rum. They will de - fy! For the cause we love is ho - ly We'll

Cap. *mf*
Cos. now will de - fy! For the cause we love is ho - ly We'll

La. *mf*
Chn. now will de - fy! For the cause we love is ho - ly We'll

molto f *mf*

CHORUS

now will de - fy! For the cause we love is ho - ly We'll

now will de - fy! For the cause we love is ho - ly We'll

now will de - fy! For the cause we love is ho - ly We'll

ff *molto f* *mf*

MOB

They will de - fy! For the cause we love is ho - ly We'll

They will de - fy! For the cause we love is ho - ly We'll

Myr. col Chn

molto f *sfz* *sfz* *mf*

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

*cresc. molto
pressando*

Q. *ff*
fight for right, we'll fight for right! for right we'll fight! For

El. }
1. Ly. } *ff*
Mist. } fight for right, we'll fight for right! for right we'll fight! For

K. Tr. *ff*
fight for right, we'll fight for right! for right we'll fight! For

Rav. }
Nik. } *ff*
Rum. } fight for right, we'll fight for right! for right we'll fight! For

Cap. }
Cos. } *ff*
fight for right, we'll fight for right! for right we'll fight! For

La. }
Chn. } *ff*
Myr. } fight for right, we'll fight for right! for right we'll fight! For

cresc. molto e pressando

CHORUS *ff*
fight for right, we'll fight for right! for right we'll fight! For

MOB *ff*
fight for right, we'll fight for right! for right we'll fight! For

pressando
cresc. molto

*con tutta sforza**stentato**ff rall.*

Q. right, we'll fight un - til we die! Till we die. So—

El. 1. Ly. Mist. right, we'll fight un - til we die! Till we die. So—

K. Tr. right, we'll fight un - til we die! Till we die. So—

Rav. Nik. Rum. right, we'll fight un - til we die! Till we die. So—

Cap. Cos. right, we'll fight un - til we die! Till we die. So—

La. Chn. Myr. right, we'll fight un - til we die! Till we die. So—

CHORUS

right, we'll fight un - til we die! Till we die. So—

right, we'll fight un - til we die! Till we die. So—

*con tutta sforza**stentato**ff rall.*

right, we'll fight un - til we die! Till we die. So—

right, we'll fight un - til we die! Till we die. So—

MOB

right, we'll fight un - til we die! Till we die. So—

right, we'll fight un - til we die! Till we die. So—

*con tutta sforza**sfz**sfz**ff stentato*

right, we'll fight un - til we die! Till we die. So—

right, we'll fight un - til we die! Till we die. So—

Ped. *

Ped. *

Ped. *

Ped. *

Moderato con moto *poco maestoso*

Q. *ff*
Lord save our na-tive land, Save val-ley hill and strand, Leave us se-rene!

El. *ff*
1. Ly. Mist. Lord save our na-tive land, Save val-ley hill and strand, Leave us se-rene!

K. *ff*
Tr. Lord save our na-tive land, Save val-ley hill and strand, Leave us se-rene!

Rav. *ff*
Nik. RUM. Lord save our na-tive land, Save val-ley hill and strand, Let us be free!

Cap. *ff*
Cos. Lord save our na-tive land, Save val-ley hill and strand, Leave us se-rene!

La. *ff*
Ch'n. Myr. Lord save our na-tive land, Save val-ley hill and strand, Leave us se-rene!

Moderato con moto *poco maestoso*

CHORUS *ff*
Lord save our na-tive land, Save val-ley hill and strand, Leave us se-rene!

CHORUS *ff*
Lord save our na-tive land, Save val-ley hill and strand, Leave us se-rene!

Moderato con moto *poco maestoso*

MOB *ff*
Lord save our na-tive land, Save val-ley hill and strand, Let us be free!

MOB *ff*
Lord save our na-tive land, Save val-ley hill and strand, Let us be free!

Moderato con moto *poco maestoso*

ff
sfz

cresc. *rit.* *rall.* *fff* *a tempo*

Q. Lord lay the traitors low, Help us to strike this blow For God and Queen!

El. 1. Ly. Mist. Lord lay the traitors low, Help us to strike this blow For God and Queen!

K. Tr. Lord lay the traitors low, Help us to strike this blow For God and Queen!

Rav. Nik. Rum. *a2* Lord lay the tyrant low, Help us to strike this blow For Lib-er - ty!

Cap. Cos. Lord lay the traitors low, Help us to strike this blow For God and Queen!

La. Ch'n. Myr. Lord lay the tyrant low, Help us to strike this blow For Lib-er - ty!

cresc. *rit.* *rall.* *fff* *a tempo*

CHORUS Lord lay the traitors low, Help us to strike this blow For God and Queen!

CHORUS Lord lay the traitors low, Help us to strike this blow For God and Queen!

cresc. *rit.* *rall.* *fff* *a tempo*

MOB Lord lay the tyrant low, Help us to strike this blow For Lib-er - ty!

MOB Lord lay the tyrant low, Help us to strike this blow For Lib-er - ty!

cresc. *rit.* *rall.* *fff* *a tempo*

Lento *Allegro molto*

Q. For Lib - er - ty! I'm

El. }
1. Ly. }
Mist. } For Lib - er - ty! She's

K. Tr. For Lib - er - ty! She's

Rav. }
Nik. }
Rum. } For Lib - er - ty! She's

Cap. }
Cos. } For Lib - er - ty! She's

La. }
Ch'n. }
Myr. } For Lib - er - ty! She's

Lento *Allegro molto*

CHORUS For Lib - er - ty! She's

MOB For Lib - er - ty! She's

Lento *Allegro moderato*

Ed. *

Q. free, Es - cap'd, A - way!

El. free, Es - cap'd, A - way!

1. Ly. free, Es - cap'd, A - way!

Mist. free, Es - cap'd, A - way!

K. free, Es - cap'd, A - way!

Tr. free, Es - cap'd, A - way!

Rav. free, Es - cap'd, A - way!

Nik. free, Es - cap'd, A - way!

Rum. free, Es - cap'd, A - way!

Cap. free, Es - cap'd, A - way!

Cos. free, Es - cap'd, A - way!

La. free, Es - cap'd, A - way!

Ch'n. free, Es - cap'd, A - way!

Myr. free, Es - cap'd, A - way!

CHORUS free, Es - cap'd, A - way!

MOB free, Es - cap'd, A - way!

sfz

sfz

*Red. * Red.*

** Red.*

Act II. Nº1

Lyric by
CHANNING POLLOCK
and RENNOLD WOLF

Introduction Opening Ensemble and Song Mary Ann

Music by
REGINALD de KOVEN

Allegro con spirito

PIANO

p *mf* *poco cresc.*

mf *sfz*

marc. la melodia.

cresc. a poco

f cresc. *sem pre*

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Più Allegro

ff

Ped. *

Ped. *

Allegro comodo

(Mechanical Piano behind Scenes)

f

Ped. *

cresc.

Ped. * *Ped.* * *Ped.* * *Ped.* *

Allegro vivace

f deciso

*

mf con delicatezza

f cresc. e pressando

Ped. *

f marc.

poco rit.

Ped. * *Ped.* *

Allegro non troppo

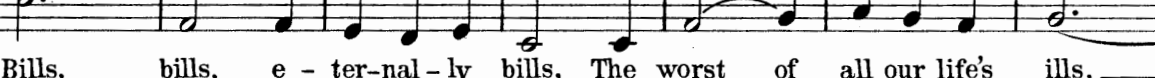
Allegro non troppo

Cos. Musical score for the song 'Bills from the Grocer'. It features a vocal line for 'Cos.' and a piano accompaniment. The vocal line is in G major, 4/4 time, with lyrics: 'Bills from gro-cer, Bills for gas! Bills from—No! Sir, Let that pass. Bills for laun-dry here a—gain! E—'. The piano accompaniment is in G major, 4/4 time, with a melody in the right hand and chords in the left hand. The tempo is 'Allegro non troppo'. The score is for a single system.

Bills from gro-cer, Bills for gas! Bills from—No! Sir, Let that pass. Bills for laun-dry here a—gain! E—

[illegible]

Tempo di Valse

Cos. 

Act II. No 1 - 15

Allegro comodo

(MARY ANN enters)

Allegro con spirito

COSACA

Go a-way, go a-

The Murphy's gave a

way I'm oc-cu-pied! Go a-way!

par-ty, And in-vi-ted Ma-ry Ann. Her "steady" was Mc Carthy, But she went with Pat Mc

Cann. — When the band struck up the Ga-by glide, Pat grabb'd her and be-gan to slide, But

Act II. №1 - 15

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

f *cresc.* *ff* *dim.* *f* *mf* *cresc.* *f* *cresc.* *mf* *cresc.* *f* *ten* *mf*

poco rit. *ff a tempo* *cresc. poco rit.* *f* *ten*

poco rit. *ff a tempo* *cresc. poco rit.* *mf*

mf a tempo *cresc.*

M. Ann
Ma - ry Ann stuck to the floor, Such steps she had not seen be-fore, Such

a tempo *cresc.*

M. Ann
steps she had not seen be - fore. Oh!

Cos.
Four and two and one make eight!

f *ff*

Allegro commodo

M. Ann
Ma-ry Ann Mc Car-thy with her fist struck Pat Mc Cann. Ma-ry Ann Ma-ry

f

Allegro commodo

M. Ann
Ann. "Da-cent jig steps I will do, But I'll try no 'Coo-chee

(GAS METRE MAN enters)

cresc. *cresc.*

Red. *

M. Ann. *ff*
 coo" Said Ma-ry Ann — Mc Car-thy Ma-ry Ann. —

G.M. Man *f* (Exits)
 Said Ma-ry Ann — Mc Car-thy Ma-ry Ann. —

ff *sfz mf*
 Red. * Red. *

Allegro come I^{mo}
 COSACA *cresc.*
 Hea-vens, what a hor-rid tune. I get it morn-ing night and noon!

M. Ann. *f*
Allegro come I^{mo} That's

f *cresc.*

Cos. *poco rit.*
 Three and two and one make six, We are in an aw-ful fix

M. Ann. true! Ye are!

rit. colla voce *rit.*
 Red. * Red. *

Tempo di Valse

Cos. *f*

Bills, Bills, in - fer - nal - ly Bills, The worst of all our life's ills ——— You

f

Red. *

Cos. *cresc.* *ff*

get them, re - gret them and try to for - get them, These bills, bills, bills. ———

cresc. *ff*

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

Allegro con spirito

(Business with dusting, etc)

M. Ann

Cos. *ff* (shouting)

When

Go a - way, go a - way! as I said be - fore I'm en - gaged! ———

Allegro con spirito

ff sfz

Red. *

M. Ann *cresc.*

all the guests were mel - low Dan Mc Car - thy reach'd the hall, Though Ma - ry's stead - y

mf *f* *mf*

Red. *

M. Ann *cresc.* *rit.* *ff* *a tempo*
 fel-low he brought No - ra to the ball, — And when Dan and No - ra dan'ed the Bear, Poor

cresc. *rit.* *ff* *a tempo*
Red. * *Red.* * *Red.* *

M. Ann *poco rit.* *ten* *f* *a tempo* *cresc.*
 Ma - ry watch'd them in despair And cried I'll wrig-gle with you Dan, I'll lose me soul to

poco rit. *ten* *a tempo* *cresc.*
mf

M. Ann *f*
 win me man, I'll lose me soul to win me man! So

Cos. *f*
 Go a-way! What a bore you are.

ff *Red.* *

Allegro comodo

M. Ann *f*
 Ma - ry Ann Mc Car - thy tore Miss No - ra from her Dan. Ma - ry Ann — Ma - ry

(Messenger boy and Lift boy enter quarreling) *f* *a2* (Whistling)
 Ma - ry

f *Red.* *

M. Ann *cresc.* *ff*
Ann ——— "If I must, to save me home, I will ev-en do Sa-lome," Said Ma-ry

Two Boys (Boys business) (Enter Girl) GIRL *f*
Ann ——— Said Ma-ry

cresc. *ff*

Red. *

M. Ann
Ann — Mc Car-thy Ma-ry Ann. ——— "If I must, to save me home, I will

Girl
Ann — Mc Car-thy Ma-ry Ann. ———

Red. *

M. Ann *ten* *ff*
ev-en do Sa-lome," Said Ma-ry Ann — Mc Car-thy Ma-ry Ann. ———

Girl Two Boys *ten* *ff* *a3*
Said Ma-ry Ann — Mc Car-thy Ma-ry Ann.

ten *ff*

Red. *

1st Encore
Allegro comodo

Allegro con spirito

COSACA

(Grocer boy whistling presents bill) Go a-way for I

M. Ann. Now Ma-ry has the

Cos. can-not pay to-day! Go a-way! _____

M. Ann. fe-ver, and she Turkey's all the while, The hab-it will not leave her, and she dips in ev-'ry

style. — She will Tan-go 'round the wash-ing tubs, And Bun-ny hug while floors she scrubs and

ten

ten

rit. ff a tempo poco rit. mf

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

mf a tempo *cresc.*

M. Ann
when death did poor Dan o'er-take She Tex - as Tom-mied at the wake, She

a tempo *cresc.*

M. Ann
Tex - as Tom-mied at the Wake. Oh

Cos.
Here is one threat-ens suit, the Brute!

f *ff*

Ped. *

Allegro commodo

M. Ann
Ma-ry Ann Mc Car-thy as a sim-ple girl be-gan. Ma-ry Ann Ma-ry

Cos.
Oh, these bills!

(Tradesman with bills enters) (Whistling)

Allegro commodo

f

Ped. *

M. Ann. *cresc.* *ff*
Ann. ——— Now she's wed an A. P. A. And they run a ca - ba - ret, Oh Ma-ry

Cos. *mf* (opens windows)
Tis an aw-ful tune I swear! I must real-ly get some air!

T. *ff*
Oh Ma-ry

cresc. *ff*
Ped. * Ped. * Ped. * Ped. *

M. Ann.
Ann — Mc Car-thy Ma - ry Ann!

T. Tradesmen whistle (ad lib)
Ann — Mc Car-thy Ma - ry Ann!

CHORUS

SOP. I & II *ff*^{a2}
(Chorus open windows at back and sing) Ma - ry Ann Mc Car-thy as a

TENORI *ff*
Ma - ry Ann Mc Car-thy as a

BASSI *ff*
Ma - ry Ann Mc Car-thy as a

f
Ped. * Ped. * Ped. *

M. Ann *ff* Ma - ry Ann Ma - ry Ann. *cresc.* Now she's

T. *ff* Ma - ry Ann Ma - ry Ann. Now she's

sim - ple girl be - gan. *f* Ma - ry Ann. *a² cresc.* Now she's

sim - ple girl be - gan. *f* Ma - ry Ann. Now she's

cresc.

Red. *

M. Ann *ff* wed an A. P. A, And they run a ca - ba - ret, does Ma - ry Ann — Mc Carthy Ma - ry Ann. —

T. *ff* wed an A. P. A, And they run a ca - ba - ret, does Ma - ry Ann — Mc Carthy Ma - ry Ann. —

wed an A. P. A, And they run a ca - ba - ret, does Ma - ry Ann — Mc Carthy Ma - ry Ann. —

wed an A. P. A, And they run a ca - ba - ret, does Ma - ry Ann — Mc Carthy Ma - ry Ann. —

ff

Red. *

Act II. №1 - 15

Allegro moderato

M.
Ann

Two vocal staves (M. and Ann) and a piano introduction. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. They contain a single note (F#4) followed by rests. The piano introduction consists of two staves (treble and bass clef) with a key signature of one sharp and a 2/4 time signature. It begins with a single note (F#4) followed by rests.

DANCE
Allegro moderato

Two staves (treble and bass clef) for the Dance section. The key signature is one sharp (F#) and the time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *sfz* and *f*. A small asterisk (*) is placed below the first measure.

Two staves (treble and bass clef) continuing the Dance section. The key signature is one sharp (F#) and the time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *cresc.*

Two staves (treble and bass clef) continuing the Dance section. The key signature is one sharp (F#) and the time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *mf cresc.*, *cresc.*, and *molto*. The section ends with a *Red.* marking and an asterisk (*) below the final measure.

ff

sfz

After Encores COSACA
alone on stage
Mechanical piano
plays in street

f

(COSACA begins to whistle)

a poco

(he tries to dance a step or two)

dim.

p

Says Ma-ry Ann — Mc Cluskey Ma-ry Ann. —

SONG

Act II. No 2

C. O. D.

Queen, Cosaca and Girls

Lyric by
CHANNING POLLOCK
and RENNOLD WOLF

Music by
REGINALD de KOVEN

Allegretto gracioso

PIANO *f*

Moderato con moto con grazia

QUEEN *mf* A lot of ar-ti - cles — Sent C. O. D!

COSACA *mf* What have you there? What can they

GIRLS *f* Sent C. O. D!

Moderato con moto

mf leggiero con grazia

cresc.

Q. Some things to wear; a few choice par-ti - cles — Of lin-ge-

Cos. be?

cresc.

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Q. *f* rie, *p* Of lin-ge-rie. *mf* I was pas-sing a S. H. O.

Cos. *f* O, gra-cious me!

Gls. *mf* Sent C. O. D!

f *p* *mf*

Red. *

Q. *mf* P, And I saw a lot of love-ly things dis-play'd there— Such a

Gls. *mf* S. H. O. P.

Red. *

Red. *

Q. *cresc.* won-der-ful N. I. T. E, *mf* And I said "I'd like to trade there." A

Gls. *mf* She means "Nightie."

cresc. *Red.* *

Q. *wo-man tried to sell to me, ——— And I told her I'd no mon-ey to be*

Red. *

Q. *paid there;— So she said— It seem'd so fun-ny— "If you hav-n't an-y mon-ey; Why*

poco ad lib.

mf *colla voce*

Red. *

Q. *don't you or-der what you want and send it C. O. D.?"*

f. *rit. mf* *a tempo*

C. O. D. —

Cos. *f.* *rit.*

C. O. D. —

Gls. *f.*

C. O. D.

f. *mf* *rit.* *a tempo* *f.* *poco ff rit.*

Red. *

Red. *

Red. *

Allegretto gracioso

Q. *mf* C. O. D. *f* That real - ly is a love-ly scheme of buy - ing.

Gls. *f* Oh, C. O. D.

Allegretto gracioso

mf *f*

Red. *

Q. *mf* C. O. D. *f* Why need one ev-er pay, When there's such a simple way

Gls. *f* Oh, C. O. D.

mf *f*

Q. Of sup - ply - ing.

Gls. *f* Here are stock - ings, frock - ings, col - lars.

ff *ff*

Red. * Red. Red. Red. *

Q. *f* Which you need - n't pay, you see,

1st Girl *f* Here's a bill for twen - ty dol - lars!

f *mf* *Red.* *

Q. *poco rit.* 'Cause the things were sent to me, *a tempo f cresc.* They were sent me, They were sent me,

COSACA & GIRLS *f* They were sent her,

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

Q. *mf* C. O. D. —

Cos. Gls. *mf* C. O. D. —

mf *f* *Red.* *

Moderato con moto *con grazia*

Cos. *mf* That's ve-ry nice! Sent C. O.

Q. *f* It is em-phat-ic'-ly! We got them free!

Gls. Sent C. O. D.

Moderato con moto

mf *leggiere con grazia*

f *eresc.*

Red. *

Cos. D. But still the price if view'd pragmat-ic'-ly Is high, you see.

Q. Oh, gracious

Gls. *mf* Sent C. O. D.

cresc.

f

Red. *

Cos. Sent C. O. D! I am told that no H. E. A. D. Of a

Q. me! QUEEN & GIRLS *mf* H. E. A. D.

p *mf*

Red. *

Cos. *cresc.*
 house-hold thinks this kind of shop-ping fun - ny. Ev-'ry pa-per, mark'd with C. O.

Q. Gls.
mf
 Mark'd C. O. D.

Cos. *mf*
 D. Is a plas-ter that draws out the mo - ney! You

Q. Gls.
 C. O. D.

Cos.
 come home with a dol - lar three And a dis-po-si-tion ju-bi-lant and

Q. Gls.
 C. O. D.

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

poco ad lib.

Cos. sun - ny. Wifey's bought a new lace col-lar_Which dis - po-ses of the dol-lar, And you

Q. Sun - ny!

Gls.

mf *colla voce*

Red. *

Cos. *f* tap the ba-by's bank to fin-ish up that C. O. D. *mf rit.* C. O. D. *f rit.* C. O. D.

Q. C. O. D.

Gls. C. O. D.

f *mf* *rit.* *a tempo* *f* *poco ff rit.*

Red. *

Allegretto gracioso

Cos. *mf* C. O. D. And all the oth - er sig-nals for as-sis - tance

Q. Oh, C. O. D.

Gls. Oh, C. O. D.

Allegretto gracioso

mf *f*

Red. Red. Red. Red. *

Cos. Oh, C. O. D! Why don't some married man Try to fig-ure out a plan

Q. Gl.s. C. O. D!

mf *f*

Cos. Of re - sis - tance!

Q. Here are brace - lets, rings and lock - ets!

Gl.s. Here are brace - lets, rings and lock - ets!

ff *ff*

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

Cos. Here are sev - en emp - ty pock-ets, So 'twere bet - ter far if you

Q. So 'twere bet - ter far if you

Gl.s.

f *mf*

Red. *

poco rit. *f a tempo*

Cos. Took these things and then with - drew, Bet - ter take them

Q. Took these things and then with - drew, Bet - ter take them

Gls. *mf* Took these things and then with - drew, Bet - ter take them

rit. *f cresc.* *a tempo*

Lead. * *Lead.* * *Lead.* *

mf

Cos. P. D. Q. —

Q. *mf* P. D. Q. —

Gls. *mf* P. D. Q. —

DANCE
Deciso con Allegrezza

mf *f* *mf cresc.* *ff* *mf* *ff*

Lead. * *Lead.* *Lead.* *Lead.* *Lead.* * *Lead.* * *Lead.* * *Lead.* *

Act II. No 3

Come Along And Tell

Lyric by
CHANNING POLLOCK
and RENNOLD WOLF

Elizabeth and Trainor

Music by
REGINALD de KOVEN

Allegretto con moto

ELIZABETH

TRAINOR

PIANO

mf Grazioso

poco rit.

a tempo

One you'd like to guess.

You've a lit-tle se-cret, dear,

cresc.

poco cresc.

I would, in-deed I would! _____

Some-thing I am keen to hear,

cresc.

poco cresc.

There's one I con-fess.

I thought I un-der-stood. _____

Red. * Red. * Red. *

Red. *

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f Then swear by the stars a -

f I will keep your con-fi-dence, won't tell it 'round the town—

f poco deciso

f

bove. —

Is it just a girl-ish thing, a - bout a hat or gown; Or

L.H.

mf

Red. *

f rit. *a tempo*

Yes, like love!

f *rit.*

is it some-thing ser-i-ous like love, like love?

f *rit.* *a tempo* *poco rit.*

Red. *

mf Con grazioso Why shall I tell you? *poco cresc.*

Come a - long, tell me! Come a - long, tell me! Come a-long tell me what's his

mf leggiero *poco cresc.*

mf Ah! What's his name!

name! _____ *cresc.* Where did you meet him, how do you treat him?

cresc.

Red. *Red.*

An old time flame

f Is he new or an old time flame. *mf* How long have you known him?

f *mf*

Red.

I would like to own him, I'll nev-er tell.

Think you're going to own him, Is he poor or a tit-led swell?

cresc.

f

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

You're ag-gra-vat-ing, Don't keep me wait-ing, Come a-long, come a-long, tell.

mf *f rall.* *mf a tempo* *ten.*

mf *f rall.* *mf a tempo*

Red. *Red.* *Red.* *

mf Con sentimento

There is some-thing on my mind—

Oh, I won-der what!

mf

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

poco cresc.

A-bout a cer - tain man _____ You could see if youweren't blind!

Now, who may he be? I

cresc. *poco cresc.*

Red. *

f

I fear you nev - er can _____

can't make out the plot. I nev-er can!

f

Hats and gowns are triv-i - al, for those things one may buy!

f

I might guess with just a start. _____

f poco deciso *L.H.*

Red. *

mf *>* Here's a hint to help you out if you would like to try, *f* It is a mat-ter that concerns my
rit.
f *rit.*
mf *Con grazia*
 heart, Yes my heart! Come a - long, tell me!
 Her heart!
a tempo *poco rit.* *mf leggiero*
Led. *Led.* *Led.* *
poco cresc.
 Come a - long, tell me what's her name.
mf
 Come a - long, tell me! Come a - long, tell me what's her name, Yes what's his name!
poco cresc. *Led.*

cresc. *f*

Where did you meet her, how do you treat her? Is she new or an old time

cresc.

Where did you meet him, how do you treat him?

cresc.

Red. *Red.* *Red.*

flame? I would like to own him!

mf

an old time flame? How long have you known him, Think you're going to own him?

f *mf leggiero*

Red. * *Red.* *Red.*

cresc. *f* *mf*

He's not poor, not a ti-tled swell, not a swell! You're ag-gra-vat-ing,

cresc. *mf*

Is he poor, or a ti-tled or a ti-tled swell? You're ag-gra-vat-ing,

cresc. *f* *mf*

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

f *rall.* *mf a tempo*

Don't keep me wait - ing, Come a - long, Come a - long, tell! _____

Don't keep me wait - ing, Come a - long, Come a - long, tell! _____

f rall. *mf a tempo*

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

DANCE

mf *poco cresc.*

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

f *dim*

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

f

Come a-long, Come a-long, tell! _____

f

Come a-long, Come a-long, tell! _____

f *mf*

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

Act II. No 4

CHANSONETTE

One Little Girl

Lyric by
CHANNING POLLOCK
and RENNOLD WOLF

Elisabeth and Girls

Music by
REGINALD de KOVEN

Allegro gracioso

PIANO

mf Con delicatezza

p

ELISABETH

mf gracioso

mp

When a girl is sweet and twen-ty,
Ev'-ry girl who starts life's jour-n-ey,

And Pa's bank ac-count is fat.
Hopes to wed a man of birth.

GIRLS

mp

And Pa's bank ac-count is fat.
Hopes to wed a man of birth.

mf

mp

f dim.

Red. *

mf

cresc.

She has ev'-ry thing in plen-ty,
Though she ends with an at-tor-ney,

And she's get-ting bor'd,
If she is -n't poor,

When she
You may
mf

When she
You may

cresc.

Red. *

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E. *f* *p* *Poco piu animato*
 sees a lord, And says, "Dad - dy will you buy me that?"
 feel quite sure That he loves the girl for all she's worth. *giocoso*

G. *f*
 sees a lord, Its man - ners may be sha - dy
 feel quite sure, If to So - ci - e - ty's cen - tre

f *p* *mf* *Poco piu animato*

E. *mf* *f*
 Not o - ver nice! Peo - ple then will call me, "My La - dy,"
 You want to go! You will find you pay as you en - ter,

G. *mf*
 Mo - rals not o - ver nice, Peo - ple call me, "My La - dy,"
 you real - ly want to go You must pay as you en - ter,

p *sfz* *f*

Red. * Red. * Red. *

E. *mp* *poco pressando* *mf* *poco* *rit.*
 Real - ly it's worth the price. It's worth the price!
 That's on - ly fare you know. On - ly fare you know!

G. *mf*
 It's worth the price, worth the price, the price!
 That's on - ly fare, on - ly fare you know!

f *mp* *poco pressando.* *poco* *rit.*

Red. *

Tempo I

E. *cresc.*
One lit-tlegirl wants a mar-quis And one lit-tlegirl wants a knight, An-y kind of lord, Father

G.

Tempo I

mf *cresc.*

E. *poco rit.*
can af-ford, Suits this lit-tle girl all right! And

G. *poco rit.* *mf*
All right and one lit-tle girl wants a vis-count.

f *poco rit.* *mf* *a tempo*

Red. *

E. *cresc.* *f* *rit.* *p a tempo*
One wants a ba-ron of course. But this lit-tle girl, Wed a .naughty Earl! Now she

G. *a 2* *rit.*
One wants a ba-ron of course. Naughty Earl!

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

Red. *

E. wants a quick di - vorce. —

G.

mf *p* *D.S.*

*Red. **

E. *2.* vorce — Wed an Earl!

G. *f* Lit - tle girl!

leggiere mf f mf f cresc.

*Red. ** *Red. **

E. *f* Naught - y Earl of course, Now di - vorce, Now she wants a quick di - vorce —

G. *f* Naught - y Earl of course, Now di - vorce.

ff dim. p

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

SCENE and SONG

When the Landlord comes a Knocking at the Door

Act II. No 5

Queen, King, Cosaca, Quigg and Chorus

Lyric by
CHANNING POLLOCK
and RENNOLD WOLFMusic by
REGINALD de KOVEN

Allegro assai

QUEEN *mf* Oh, sure - ly but one thing!

KING

COSACA *f* It can mean but one thing!

Allegro assai

PIANO *f* *mf*

f *poco rit.* *p rall.* **Moderato con moto**

Q. We are go-ing back, Go-ing back!

K. *f rit.* *ff* Go-ing back! To Bos-ni-a!

Cos. *f rit.* *ff* Go-ing back! And Herz-o go-

Moderato con moto

f *poco rit.* *f* *p* *ff*

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Allegretto con moto

mf rubato

Q. I am so hap-py, as

K. *f* My na-tive land!

vi-na, My na-tive land!

mf rubato

red. *

f rit. mf rall. a tempo

Q. hap-py as the day, Our troubles now are o-ver And now for home a-way.

K. *f rit.* Our troubles now are o-ver

f rit. mf rall. a tempo

red. * *red.* *

f

Q. On Sat-ur-day! We'll take it;

K. *mf* There is a steam-er for Tri-este on Sat-ur-day. We'll take it;

We'll take it;

mf

Moderato deciso

Q. *rit.* Then for home a - way. _____ *f.* Oh,

K. *rit.* Then for home a - way. _____ *f.* Oh,

rit. Then for home a - way. _____ *f.* Oh,

QUIGG *f.* I have here a writ of e - vic - tion! —

rit. *f.* Moderato deciso *f.*

Q. go a-way! Oh, go a-way! We're bu - sy!

K. go a-way! Oh, go a-way! We're bu - sy!

go a-way! Oh, go a-way! We're bu - sy!

Q. *ff.* I have here a writ of e -

sfz. *ff.*

Q. *f* What does he say, oh dear what is he say - ing?

K. *f* What does he say, oh dear what is he say - ing?

f What does he say, oh dear what is he say - ing?

Q. jec - tion. — *ff* My Er - rand

sfz

Red. *

Q. *mf* 'Tis glorius News!

K. *mf* We can't re - fuse!

mf What glorius News!

Q. *cresc.* here — You've guess'd no doubt, — For I have come — To move you

Pomposo

f pesante *cresc.*

Red. *

Q. We can't re-fuse!

K. That meets my views

We get our dues!

out! You're fif-ty shy *ff* Up-on your rent This is the

ff

Red. *

Q. *f* Come let's be gone!

K. *f* Come let's be gone!

'Tis ours to choose, *f* Come let's be gone!

kind of news I meant, move on! *f* Come on

sfz p

Red. *

Allegro giocoso

Q. *mf* I'll send the poor a

Qg. *f* in, boys, and hus-tle out this ta - ble.

Allegro giocoso

f *Red.* *

Q. thous-and crowns by ca - ble.

Qg. *f* *cresc.* Get it down to the Street and do it

cresc. *Red.* *

KING *rit.* I'll en - dow a nurs-ing home for in-fants sick - ly.

Qg. quick - ly.

cresc. *f* *mf* *colla voce* *Red.* *

Moderato con moto

Q. I much re-gret to con-tra-dict you, But we are or-der'd to e-vict you!

f *mf* *f* *mf*

Red. * Red. Red.

QUEEN & KING

COSACA

Now for hea-ven's sake please go a-way! This is Co-sa-ca's bus-y day!

cresc. *ff* *mf*

Red. Red. Red. * Red. *

Tempo come I
marcato

Q. This is Co-sa-ca's bus-y day! I do not

K. This is Co-sa-ca's bus-y day!

C. This is Co-sa-ca's bus-y day!

Q. I have the writ here in my hand!

MEN BASSES He has the writ! Here in his hand!

f *marc.* *f*

Red. * Red. *

Tempo come I

f *f marc. pesante*

Red. * Red. * Red. *

Q. like _____ this for-eign land _____

KING & COSACA

We do not like this for-eign Land!

Qg. The writ I serve _____ May seem se -

Men. The writ we serve

cresc. *ff*

Red. *

Q. The ser-vice here, _____ is aw-ful queer, So queer!

K. The ser-vice here, So queer!

Qg. vere _____

Men. *cresc.* May seem se-vere *ff* Move

cresc. *ff* *sfz*

Red.

Allegro moderato con spirito *f*

Q. G. When the Land-lord comes a knock-ing at the door— *f*

Men on! Move

Q. G. Move on! That ex - as - pe-ra-ting knock you've heard be-fore! *f*

Men on! Move

Q. K. Move on? *mf*

C. Move on? *mf* Loud he rat-tles! *mf*

Q. G. And the door-knob loud he rat-tles, loud he rat-tles, Just be- *ff*

Men on, Move on! Loud he rat-tles! *f*

Act II. No. 5-19

Q K *mf*
Pack your chat-tles.

Qg
gin to pack your chat-tles, pack your chat-tles, For you know you'll change your

Men
Pack your chat-tles.

Red. *

Q K *mf*
What a bore!

Qg *f. deciso*
home ad-dress once more. Move on, Move

Men *ff*
Your home ad-dress once more — Move

ff marc. *f deciso*
Red. * *Red.* *

Q. *f* ^{a2} Say no more.

K. *f* Say no more.

Q. *ff* on! For you know you'll change your home address once more. Move on, Move

Men *ff* on! Move on, Move

Q. *rall. f marc.* At the door!

K. *rall. f* At the door!

Q. *rall. ff* on! When the Land-lord comes a knock-ing at the door! At the

Men *rall.* on! When the Land-lord comes a knock-ing at the door!

Tempo di Valse

ritard *f* *a tempo*

Q. Don't you dare — Don't you

K. Don't you dare — Don't you

C. Don't you dare.

Qg. door! And that so - fa o - ver there

Tempo di Valse

f ritard *a tempo*

Red. *

ff *marc*

Q. dare — Out of our sight you ill - bred me - nial,

K. dare — Out of our sight you ill - bred me - nial,

C. Now be - ware! Out of our sight you ill - bred me - nial,

Qg. Ov - er there.

cresc. *ff marc*

Red. *

Q. *meno f* Your presence here is not con - ge - nial. *mf* Will he dare? *f* Take

K. *f* Your presence here is not con - ge - nial. *f* Will he dare? *f* Take

C. *f* Your presence here is not con - ge - nial. Take

Q. *meno f* *f*

Q. *ritard* care! *f* Don't you dare! ———

K. *f* care! *f* Don't you dare! ———

C. *ff. rit.* care! Stop you fool! *f* Don't you dare!

Q. *ff. rit.* Take that stool! *a tempo* *ff* Swift e -

MEN *ff* Move on!

ff *f ritard* *ff* *a tempo*

*Red. ** *Red. **

Q. Now be - ware _____ This is no time to

K. Now be - ware _____ This is no time to

C. Now be - ware! This is no time to

Qg. vic - tion is our rule. And our care!

ff marc.

cresc.

ff marc.

Red. * *Red.* *Red.*

Q. *poco rit.* serve your writ on, *f* The Em - bas - sy needs chairs to sit on, *cresc.* The Em - bas - sy *ff rall.*

K. serve your writ on, *f* The Em - bas - sy needs chairs to sit on, *ff* The Em - bas - sy

C. serve your writ on, *f* The Em - bas - sy needs chairs to sit on, *ff* The Em - bas - sy

Qg. *ff* Move on _____ Move on, Move

poco rit. *f* *accel* *cresc.* *ff rall.*

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

Q. *mf* needs chairs to sit on. *mf a tempo* What a bore, *rit.* Be - gone!

K. *mf* needs chairs to sit on. *mf a tempo* What a bore, *rit.* Be - gone!

C. *mf* needs chairs to sit on. *rit.* Be - gone!

Q. on! *f* When the

MEN *f* Move on!

mf *f a tempo* *rit.* *ff*

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

Tempo I

Q. *a2 f* *mf*

K. Move on — That ex -

C. *f* Move on —

Q. *f deciso* land-lord comes a knock-ing at the door. *ff* *f* Move on — That ex -

Men *f* Move on —

Tempo I

mf *f* *f*

Red. *

[illegible]

Q. **QUEEN**
K. To e - vict us he won't dare! Or to move our

C.

Q. *f* door knob loud he rat - tles, loud he rat - tles, Just be - gin to pack your

Men *f* Loud he rat - tles,

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

Q. K. chat - tles there. To

KING & COSACA To

Qg. *cresc.* chat-tles, pack your chat-tles, For you know you'll change your home ad-dress once more. Your

Men Pack your chat-tles, For you know you'll change your home ad-dress once more. Your

cresc.

Q. *marc.* move is such a bore! — Be - gone! Be - gone Let us

K. & C. move is such a bore! — *a 2* Be - gone! Be - gone Let us

Qg. *f deciso* home ad-dress once more! — Move on, Move on, You will

Men *f* home ad-dress once more! — Move on, Move on, You will

marc. *f deciso*

Red. *

Red. *

Red. *

Red. *

show our land - lord to the door Be - gone, be -

show our land - lord to the door Be - gone, be -

have to change your home ad - dress once more Move on, Move

have to change your home ad - dress once more Move on, Move

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Q.
gone, We re-fuse to heed the knocking at the door_

K.
C.
gone, We re-fuse to heed the knocking at the door_

Q.
on, When the Land-lord comes a knocking at the door_

Men
on, When the Land-lord comes a knocking at the door_

DANCE

f marc.

Lead. *

Lead. *

Lead. *

ff stentato *accel*

Q. When the Land - lord comes a knock - ing, comes a knock - ing, When the

K. *ff a²* When the Land - lord comes a knock - ing, comes a knock - ing, When the

C. *ff* When the Land - lord comes a knock - ing, comes a knock - ing, When the

Qr. *ff* When the Land - lord comes a knock - ing, comes a knock - ing, When the

Men *ff* When the Land - lord comes a knock - ing, comes a knock - ing, When the

sfz ff stentato accel

Red. *

Q. Land - lord comes a knock - ing at the door. Be gone!

K. Land - lord comes a knock - ing at the door. Be gone!

Qr. Land - lord comes a knock - ing at the door. Move on!

Men Land - lord comes a knock - ing at the door. Move on!

sfz

Red. *

Act II. No 6

DUET

My King Can do no Wrong

Lyric by
CHANNING POLLOCK
and RENNOLD WOLF

King and Queen

Music by
REGINALD de KOVEN

Andante con moto

PIANO

mf gracioso

dim. e rall.

Red. *

L'istesso tempo

QUEEN *mf*

Con sentimento

The man I love may not be crown'd Nor sit up-on a

KING

L'istesso tempo

Largamente

May not be crown'd,

mf

Red. *

cresc.

ten.

throne; No pur - ple robes to wrap him 'round, a-round, He

To wrap him 'round, He

f dim.

mf cresc.

f

ten.

Red. *

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Piu mosso ed animato 7

Q *mp* *rit.* may no sceptre own, no sceptre own. But he'll be a King to

K *mp* may no sceptre own, no sceptre own.

mp *rit.* *p* *mf* *Piu mosso ed animato*

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

Q *p* *mf cresc.* me a King, And this, and this my joy-ful song. My heart his mon-ar-chy will

K *f* Yes, a King, her King he'll be!

f *cresc.* *f*

Red. * *Red.* *

Q *cresc.* *rall.* be, will be; My King, my King can do no wrong. For my

K *f* *rall.* *a tempo* *f* *mf* To her heart a King I'll be, For her King can do no wrong.

p *cresc.* *f* *rall.* *p* *a tempo* *f dim.* *mf*

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

Valse lento tempo rubato

Q *rit.* *a tempo* *ten.*
King must be true ev - er loy - - al, And so brave that no fate casts him

K

Valse lento tempo rubato

Q *rit.* *a tempo* *ten.*
Péd. * Péd. * Péd. *

Q *cresc.* *rit.* *cresc.* *poco*
down, Must love right more than Cor - o - nets roy - - al And love me bet - ter

K *mf* *mf*
Ev - er brave! Love her

Q *rit.* *cresc.* *rit.* *cresc.* *poco*
Péd. * Péd. * Péd. * Péd. *

Q *rit.* *a tempo* *f allargando* *ten.*
far than a crown. If he be brave and de - fi - - ant,

K *f*
more than a crown, Love her more than a crown. He'll be de - fi - ant and brave,

Q *rit.* *a tempo* *f allargando* *ten.*
Péd. * Péd. * Péd. * Péd. *

ten *rit.* *mf* *Con tenerezza* *rit - ar - dan - do* *cresc.*

If he be ten-der and true, — Then the man that I sing, Will be tru - ly a

Ev - er ten-der and true, — With the love that I bring, I'll be tru - ly her

ten *rit.* *rit - ar - dan - do* *cresc.*

ten. *ff* *rall molto* *mf Poco meno*

King And my King can do no wrong! — My King can do no wrong! —

ten. *ff* *mf*

King And her King can do no wrong! — Lov-ing can do no wrong! —

ten. *ff molto rall.* *p* *Poco meno*

p rall. *a tempo* *pp rall.*

My King can do no wrong! — Do no wrong!

p rall. *pp rall.*

Lov-ing I do no wrong! — Do no wrong!

rall. *p* *a tempo dim.* *pp rall.*

Act II. No 7

Finale II

Lyric by
CHANNING POLLOCK
and RENNOLD WOLF

Music by
REGINALD de KOVEN

Allegro commoda - a la marcia

PIANO

mf *cresc.* *f marc.*

Red. *

THE EMBASSY

{ Ravanica
Niklas
Captain and Tenors

f Poco rubato ritard. ten

Ov - er land and o - ver sea, we

{ Rumler
Myrza
Chamberlain and Basses

Poco rubato ten

sfz f deciso ritard. ten

a tempo

come to seek our King.

f rit. ten a tempo

From a sore - ly troubled state a message now we

a tempo rit. ten a tempo

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f *cresc.*
A mes-sage cho-sen we by pub-lic vote If
bring *fcresc.* Pub-lic sen-ti-ment we quote

f *cresc.*
Sire you'll on-ly be con-tent, Your mis-takes to own, to own We'll con-sent

ff rall. *a tempo*
ff
ff rall. marc. *a tempo*

mf *cresc. sempre*
to re-store your throne. We are the em-bas-sy, you sure-ly will a-
mf

Più Allegro
mf *cresc. sempre*

gree, That what we ask to - day, you can-not well re - fuse. *cresc. sempre*

With pow-ers *mf*

We come to press our suit If dis - cor - te-ous we *poco rit. ff a tempo*

ab - so - lute, Our suit. *poco rit. ff a tempo*

QUEEN *mf* You're wel-come

seem to you, 'Tis on-ly thus we're true; So you must ex - cuse. *rall.*

rall. sfz p

Allegretto

Q. here. With naught to fear We've ar-rang'd a small af - fair A

K. **KING** *mf* With naught to fear *mf* A small af-fair!

Rav. Nik. Cap. *mf* We bow!

Rum. Myr. Chn. *mf* We bow!

Allegretto

mf con delicatezza

Red. *

Q. *cresc.* *f* fête to-mor-row night by moon-light bright. We would wel-come you there; Please come. —

K. A fête by moon-light bright. We would wel-come you there; Please come. —

Rav. Nik. Cap. *mf a3* You're ve-ry

Rum. Myr. Chn.

cresc. *f* *mf*

Red. *

Q. *mf* We bow. We bow. Queen. Oh not at all! 1st Lady. King. Oh not at all! And Cap. And

Rav. *f* kind! {Rav. Nik. Our at-ten-dance at this ball And

Rum. *mf a3* To have in mind. {Rum. Myr. Our pre-sence small And

Ch'n

Q. *cresc.* *f* *mf* *rall.* so to-mor-row night with great de-light, To this na-tion-al fete, please come.

1st Ly. *cresc.* *f* *mf* so to-mor-row night with great de-light, To this na-tion-al fete, please come.

K. *cresc.* *f* *mf* so to-mor-row night with great de-light, To this na-tion-al fete, please come.

Cap. *cresc.* *f* *mf* so to-mor-row night with great de-light, To this na-tion-al fete, We'll come.

Rav. *cresc.* *f* *mf* so to-mor-row night with great de-light, To this na-tion-al fete, We'll come.

Nik. *cresc.* *f* *mf* so to-mor-row night with great de-light, To this na-tion-al fete, We'll come. And

Rum. *cresc.* *f* *mf* *Myrza* so to-mor-row night with great de-light, To this na-tion-al fete, We'll come. And

Myr. *cresc.* *f* *mf* *rall.*

Ch'n *cresc.* *f* *mf* *rall.*

Moderato con moto

f poco pomposo

Myr. *mf* *cresc.* *f*

now the con - di - tions I'll ex - plain, On which you may re - sume your reign. If you as -

Q. *f*

Now the con - di - tions he'll ex - plain, on which we

1. Ly. *f*

Mist. *f*

Now the con - di - tions on which they

K. *f*

Now the con - di - tions he'll ex - plain, on which we

Cap. *f*

Now the con -

Rav. *f*

Nik. *f*

Now the con -

Run. *f*

Ch'n. *f*

Now the con -

Myr. *f*

sent to all the three, Ve - ry glad, we'll be. _____ Now the con -

CHORUS

SOP. I & II *p.*

TENORI *p.*

BASSI *p.*

Now the con - di - tions on which they

Now the con - di - tions on which they

cresc. *f* *ff*

Q. *mf* re - sume our reign. If we will as - sent to all three, *f rall.* ve - ry glad they'll be.

1. Ly. *mf* 1st Lady may re - sume their reign. *f* re - sume their reign. If you will as - sent to all three, ve - ry glad we'll be.

K. *mf* re - sume our reign. If I will as - sent to all three, *f* ve - ry glad they'll be.

Cap. *f* di - tions ex - plain! Ve - ry glad we'll be.

Rav. *f* di - tions ex - plain! Ve - ry glad we'll be.

Nik. *f* di - tions ex - plain! Ve - ry glad we'll be.

Rum. *f* di - tions ex - plain! Ve - ry glad we'll be.

Chn. *f* di - tions ex - plain! Ve - ry glad we'll be.

Myr. *mf* di - tions ex - plain! If you will as - sent to all three, *f* ve - ry glad we'll be. *ff* A

may re - sume their reign.

re - sume their reign. *f rall.* Ve - ry glad we'll be.

re - sume their reign. *f* Ve - ry glad we'll be.

mf *f rall.*

Act II. №7 - 34

Più moto

K. *mf* To this

Myr. *deciso* Par - li - a - ment with your con - sent, soon con - ven'd shall be.

Più moto

f deciso *mf*

Red. *

K. *cresc.* measure with much plea - sure, I in - stant - ly a - gree. —

Myr. *f* We

cresc. *f*

Red. *

Q. *mf* This

K. *f* This con -

Myr. *cresc.* pray you re - lax the bor - der tax, Make our im - ports free.

marc. *mf*

Red. *

Q. rule of your mission, seems ve-ry fair to me.

K. di-tion of your mission, seems ve-ry fair to me.

1. Ly. Mist. *mf* This con - di-tion, seems fair to me.

Rav. Nik. *mf* His mission, is fair you see! *p*

Cap. Rum. *mf* His mission, is fair you see! *p*

Ch'n *mf* His mission, is fair you see! *p*

Myr. *mf* My mission, seems fair to me you see! *f* And last-ly with me, you must a-gree, *ff marc.*

CHORUS

SOP. I & II. *mf* This con - di-tion, seems fair we see! *p*

TENORI *mf* His mission, seems fair we see! *p*

BASSI *mf*

cresc. *f* *ff* *marc. molto*

Poco agitato

Q. *f* Your Queen you have a-maz'd ap-pall'd!

K. How dare you in this in-ter-vene!

Myr. Not to wed the Queen! No

Poco agitato

mf *f*

Q. *rall. mf* Not re-call'd! Not re-call'd!

K. Not re-call'd! Not re-call'd!

Myr. *f marc.* long-er now are you our Queen for you are not re-call'd.

PRINCIPALS and CHORUS.

rall. mf Not re-call'd!

mf Not re-call'd!

mf Not re-call'd!

cresc. *f pesante* *rall. p* *mf* *sfz*

Red. *

Andante con moto

Q. *cresc.*
My soul is numb with pain Can it be true. Néer see my home a-gain never with

mf *cresc.*
Ped. *

Q. *f* *dim. rit.*
you Yet Sire, your coun-try's plea; Is heard a-cross the foam,

f *dim. rit.*
Ped. *

Q. *mf rall.* *con tenerezza* *Allegro* *rit.*
What ev-er comes to me— You must go home.

K. *mf rall.* *Allegro* *rit. cresc.*
Ped. *

K. *a la Valse* *f* *rall.* *a tempo* *rall.* *a tempo*
No! No! I'll not leave you. No! No! I'll not go.

f *rall.* *a tempo* *rall.* *a tempo*
Ped. * Ped. * Ped. * Ped. *

Q. *f* *rit.* Ah, he says he'll not

K. *mf* *piu tranquillo* *cresc.* *f* *rit.* To this con-di-tion my an - swer now and for-ev-er is "No!" Ah, no! I'll not

I. Ly. *f* *rit.* Ah, he says he'll not

Mist. *f* *rit.* Ah

Rav. *f* *rit.* Ah

Nik. *f* *rit.* Ah

Cap. *f* *rit.* Though you say you'll not

Rum. *f* *rit.* Ah

Ch'n. *f* *rit.* Ah

Myr. *f* *rit.* Ah

CHORUS *f* *rit.* Ah

mf *piu tranquillo* *cresc.* *f* *cresc.* *rit.*

Tea. *

Q. *mf rall.* go! Will he go and leave me! *a tempo* To say No! *poco rit.* *f*

K. go! *ff poco rit.* I dare now to say No! *marc.*

1. Ly. go, will not go now, and leave her! To say No!

Mist. go, will not go now, and leave her! To say No!

Rav. Sire! Sire! you must leave her! To say No!

Nik. Sire! Sire! you must leave her! To say No!

Cap. go Ah Sire! you must leave her! To say No!

Rum. *ff* Sire! Sire! you must leave her! To say No!

Ch'n. *ff* Sire! Sire! you must leave her! To say No!

Myr. *ff* Sire! Sire! you must leave her! To say No!

rall. *p* *a tempo* *poco rit.* *marc.*

Sire, you must leave her! To say No!

p *f*

Sire, you must leave her! To say No!

p *f*

ff rall. *a tempo* *poco rit.* *marc.*

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

THE SONG OF THE LARK

Moderato agitato

Vocal Soloists:
 S. No, he will not go!
 A. Hear now, 'Tis my answer e-ver, I re-fuse, yes I re-fuse to go!
 T. How can he not go?
 B. What this means is not
 Ah yes he's refus'd to go!
 Will he dare not go?

Orchestra:
 Fl. Ob. Cl. Bs. Tr. Tbn. Tub. Sn. Cym. Tr.

p. *ten* Moderato agitato

Oh hear now his answer, ne'er to go!

p. *ten*

Oh hear now his answer, ne'er to go!

ten

[illegible]

Q. *f* *cresc.* *ff* *marc.* *rall. e dim.*
 Now if he stays all is vain! He must now re-turn Not re-main!

K. *f* *cresc.* *ff* *marc.* *rall. e dim.*
 All that I mean must be plain. Un-less she re-turns I re-main!

1. Ly. *f* *cresc.* *ff* *marc.* *rall. e dim.*
 Mist. What all this means is not plain. It can not be true he'll re-main!

Rav. *f* *cresc.* *ff* *marc.* *rall. e dim.*
 Nik. All that he means is not plain. He will not re-turn but re-main!

Tr. *ff*
 plain Not plain. It can't be true he'll re-main!

Cap. *mf* *f*
 Rum. What all this means is plain. With - out her he will re-main!

Ch'n. *mf* *f*
 Myr. What all this means is plain. With - out her he'll re-main!

mf cresc. *f* *p* *rall. e dim.*
 What all this means is plain. With - out her he'll re-main!

mf *f* *p*
 What all this means is plain. With - out her he'll re-main!

mf *f* *p*
 What all this means is plain. With - out her he'll re-main!

cresc. *ff marc.* *rall. e dim.*
 Ped. * Ped. *

Allegro moderato poco agitato

mf con passione

Q. It is quite useless Sire, For you to stay _____ The heart that you require has gone a-

K. I will stay! _____ Your love I de-sire al -

1. Ly. She repulses him!

Mist. She repulses him!

Rav. She repulses him!

Nik. She repulses him!

Tr. Will he stay? _____ Her love I would win for

Cap. She repulses him!

Rum. She repulses him!

Ch'n. Myrza *f* She repulses him! Ch'n col Bass II Will he

Myr. She repulses him!

She repulses him!

She repulses him!

Allegro moderato poco agitato

mf

cresc.

Q
stray. _____ Go back while yet you can, It is an - o - ther man; *dim. rit.*

K
way. _____ Go back you think I can, Tis an - o - ther!

1. Ly.
Mist.
Will he stay? Come back while yet you can!

Rav.
Nik.
Will he stay? Come back while yet you can!

Tr.
aye. _____ Go back while yet you can!

Cap.
Rum.
Come back while yet you can!

Myr.
stay. _____ Come back while yet you can!

Will he leave her for aye? For aye, to leave her!

Will he leave her for aye? For aye, to leave her!

Act II. №7 - 34

*Red. * Red. ** *dim. rit.* *Red. * Red. **

mf rall. *f* *a tempo accel.* Allegro con moto

Q. It is an-o-ther man that I pre-fer.

K. That you pre-fer. I know not what this is: 'Twas

1. Ly. Ha, ha, ha!

Mist.

Rav. Nik.

Tr. What an-o-ther man? that you pre-fer!

Cap. Rum. Ha, ha, ha!

Myr. That you pre-fer! Ha, ha, ha!

Allegro con moto

Ha, ha, ha!

Ha, ha, ha!

Ha, ha, ha!

Allegro con moto

mf rall. *a tempo accel.* *f*

Red. * Red. * Red. *

Q. *f.* Say you so!

K. *cresc.* *f.* *ff accel.* *dim. e rall.*
 but a short time a - go ——— You held up your lips to my kisses, my kisses, Your eyes with surprise all a-

1. Ly. *f.* He will go!

Mist. *f.* He will go!

Rav. *f.* He will go!

Nik. *f.* He will go!

Tr. *f.* He will go!

Cap. *f.* He will go!

Rum. *f.* He will go!

Myr. *f.* He will go!

f. He will go!

f. He will go!

f. He will go!

cresc. *ff accel.* *dim. e rall.*

Allegro comodo a la marcia

rit. *f. Poco rubato* *rit.* *ten* *a tempo*

Q. All these kiss-es were a lie, A lie I blush to own.

K. glow! A lie you dare to own!

1. Ly. Mist. *f* Could she de-ceive him so? How cru-el!

Rav. Nik. *f* Could she de-ceive him so? How cru-el!

Tr. *f* Could she de-ceive him so? How cru-el!

Cap. Rum. *f* Could she de-ceive him so? How cru-el!

Chn. Myr. *f* Could she de-ceive him so? How cru-el!

Allegro comodo a la marcia

f *Poco rubato* *p.*

Could she de-ceive him so? All a lie!

Could she de-ceive him so? All a lie!

f *p.*

Allegro comodo a la marcia

mf *rit.* *f deciso* *rit.* *ten* *a tempo*

Q. *rit.* *ten* *a tempo* *poco agitato*
 Love you Sir! No, no! Not I And so go home a - lone!

K. *f*
 First tell me who has ta - ken you

1. Ly.
 Mist.

Rav.
 Nik. *mf*
 Go a - lone!

Tr. *mf*
 She sends him home a - lone!

Cap.
 Rum. *mf*
 Go a - lone!

Chn.
 Myr. *mf*
 Go a - lone!

p
 Go a - lone!

p
 Go a - lone!

rit. *ten* *a tempo* *poco agitato*
f
 Ped. *

Q. *f* 'Tis him I love! *f* The one I love!

K. *cresc.* from me. You can-not can - not love this ple - be - - ian! *ff* Ah *mf*

1. Ly. *mf* Who does she love? *f* The one she loves!

Mist.

Rav. Nik.

Tr. *mf* 'Tis true I love. *f* 'Tis her I love!

Cap. Rum.

Chn. Myr. *Myr. f.* The one she loves!

What a *mf.*

What a *mf.*

cresc. *ff* *mf*

Red. * Red. * Red. *

Q. *mf* It is so. *p* You must go! *rall.*

K. *mf* no Tis not so! *p* Tis not so! *f* You *rall.* can-not love this ple-be-ian!

1. Ly. *mf* What a blow! *p* He will go!

Mist. *mf* What a blow! *p* He will go!

Rav. *mf* What a blow! *p* He will go, will go!

Nik. *mf* What a blow! *p* He will go, will go!

Tr. *mf* What a blow! *p* He will go, will go!

Cap. *mf* What a blow! *p* He will go, will go!

Rum. *mf* What a blow! *p* He will go, will go!

Ch'n. *p* He will go, will go!

Myr. *p* He will go, will go!

blow! He will go

blow! He will go

poco pressando e dim. *p rall.* *f rall.*

Red. * *Red.* *

Valse modérée

Q. *mf* Ev - ry girl dreams of a Prince, who'll come some day *poco cresc.*

K. *mf* Yes, the

Tr. *mf* Can it be that she loves me? *p* Gives me her hand *mf* Who could

Myr. *p* Now he will glad - ly re -

Valse modérée

mf *poco cresc.*

Red. *

Listesso tempo animando

Q. *cresc.* A fai - ry knight, in ar - mor bright, or home - spun *f*

K. man you can love must be, a gal - lant knight!

Tr. un - der - stand.

Myr. turn a - gain.

Listesso tempo animando

cresc. *f*

Red. *

Q. *grey.* ——— He will glad-ly re -

K. Home spun grey! I will ne-ver re -

1. Ly. *f* Home spun grey! He will glad-ly re - turn ——— He will re -

Mist. *f* *a2* He now will re - turn ——— Now will re -

Rav. *f* *a2* He will glad-ly re - turn ——— Will he e - ver re -

Nik. *f marc.* *ff* Cap. He will glad-ly re - turn will re -

Cap. *f* *Rum.* *ff* He will glad-ly re - turn will re -

Rum. He will glad-ly re - turn will re -

Myr. *f* *a2* *ff* He will glad-ly re - turn will re -

Chn. He will glad-ly re - turn will re -

He now will re - turn ——— He will re -

He now will re - turn ——— He will re -

He will glad-ly re - turn

cresc. *ff accel.*

Red. *

Q. *cresc.* turn! _____ *rall.* *ff* Now you've heard, will you

K. *cresc.* turn! _____ *rall.* *ff* 'Tis not true! No! No!

I. Ly. *cresc.* turn, will re - turn, will re-turn For his love she doth spurn! *rall.*

Mist. *cresc.* turn, He will gladly re - turn, will re-turn For his love she doth spurn! *rall.*

Rav. *cresc.* turn, will re - turn, will re-turn For his love she doth spurn! *rall.*

Nik. *cresc.* turn, will re - turn, will re-turn For his love she doth spurn! *rall.*

Tr. *cresc.* turn, will re - turn, will re-turn For his love she doth spurn! *rall.*

Cap. *cresc.* turn, will re - turn, will re-turn For his love she doth spurn! *rall.*

Rum. *cresc.* turn, will re - turn, will re-turn For his love she doth spurn! *rall.*

Ch'n. *cresc.* turn, will re - turn, will re-turn For his love she doth spurn! *rall.*

Myr. *cresc.* turn, will re - turn, will re-turn For his love she doth spurn! *rall.*

cresc. turn, will re - turn, will re-turn For his love she doth spurn! *marc. molto* *rall.*

turn, will re - turn, will re-turn For his love she doth spurn!

turn, will re - turn, will re-turn For his love she doth spurn!

cresc. *marc. molto* *rall.* *sfz*

Act II. N^o 7 - 34

A la Valse
molto f

Q. go! Sire, now be-lieve me! The truth now you know. _____

K. No! I'll not be-lieve you! Yet if this is so _____

1. Ly. Not be-lieve! Can this be so _____

Mist. Not be-lieve! Never!

Rav. Not be-lieve! Never!

Nik. No he will ne - ver leave her! How can he go _____ Never!

Tr. No he will ne - ver leave her! How can he go _____ Never!

Cap. No he will ne - ver leave her! How can he go _____ Never!

Rum. Not be-lieve! Never!

Chn. Not be-lieve! Never!

Myr. Go, for your coun - try calls you! The truth you know _____

A la Valse

rall. *a tempo* *rit.* *a tempo*

f

How can she bid him go!

f *>*

Never!

A la Valse

molto f *rall.* *a tempo* *rit.* *a tempo*

mf Piu tranquillo

Q. If you re-main, it will grieve me, I now im-plore you to go! *cresc.* *rall.*

K. *pp* I ne'er will grieve her, I'll say fare-well dear and go! *rall.*

1. Ly. *pp* He ne'er will grieve her, Now say fare-well Sire, and go! We im-plore you Oh *ff* *rall.*

Mist. *ff* *rall.*

Rav. *ff* *rall.*

Nik. We im-plore you Oh

Tr. *pp* He ne'er will grieve her, Now say fare-well Sire, and go! *rall.*

Cap. *rall.*

Rum. *ff* *rall.*

Ch'n. We im-plore you oh

Myr. *pp* He ne'er will grieve her, 'Tis well, you must go! *rall.*

cresc. molto *rall.*

We im-plore you, oh!

We im-plore you, oh!

mf Piu tranquillo *cresc.* *f cresc. molto*

Act II. No 7 - 34

rit. *a tempo* *ff* *rit.*

I love him a - lone.

ff

Can I ev - er leave you now I love you a - lone.

ff

Come back to your King - dom! Come back to your throne.

ff

Come back to your King - dom! Come back to your throne.

a2 ff a2

Can he ev - er leave her now Leave her all a - lone.

Rum. Chn. mf ff

Come back to your King - dom! Come back to your throne, to your throne.

Myr. ff

Come back to your King - dom! Come back to your throne.

ff rit. mf ff

Come back to your King - dom! Come back to your throne, to your throne. So now

mf ff

Come back to your King - dom! Come back to your throne, to your throne. So now

mf ff

ff rit. a tempo rit. sfz

Act II. №7 - 34

allargando *dim. e rall. a tempo cresc.* *ten* *ff*

Q. Go, go, tho' my heart is break - ing, They im-plore, yes they im-plore you come. —

K. I go, tho' my heart is break - ing, To im-plore, you need no more I come. —

1. Ly. Come back to your crown and scep - tre, We im-plore, yes we im-plore you come. —

Mist. Yes come back to your crown and scep - tre, We im-plore, yes we im-plore you come. —

Rav. Yes come back to your crown and scep - tre, We im-plore, yes we im-plore you come. —

Nik. Yes go back to your crown and scep - tre, We im-plore, yes we im-plore you come. —

Tr. Come back to your crown and scep - tre, We im-plore, yes we im-plore you come. —

Cap. Come back to your crown and scep - tre, We im-plore, yes we im-plore you come. —

Rum. Yes come back to your crown and scep - tre, We im-plore, yes we im-plore you come. —

Ch'n. Yes come back to your crown and scep - tre, We im-plore, yes we im-plore you come. —

Myr. Yes come back to your crown and scep - tre, We im-plore, yes we im-plore you come. —

allargando *dim. e rall. a tempo cresc.* *ten* *ff*

Come back to your crown and scep - tre, We im-plore, yes we im-plore you come. —

Come back to your crown and scep - tre, We im-plore, yes we im-plore you come. —

allargando *dim. e rall. a tempo cresc.* *ten* *fff*

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

Moderato con moto

Q. *mf* *>*
Now go!

K. *rall. f ten*
Yes, I a - gree!

1. Ly.
Mist.

Rav.
Nik. *f marc.* *rall. f*
Do you a - gree, Now say!

Tr.
Cap. *f marc.*
Do you a - gree? Cap. col Tenori

Rum.
Chn. *f marc.*
Do you a - gree?

Myr. *ff* *f*
Do you a - gree? We must a - way. —

Moderato con moto

pp
A-way!

f marc.
Do you a - gree?

pp
A-way!

f *pp*

Moderato con moto

sfz pesante e marc. *rall. molto f* *p*

*Red. ** *Red. **

Andante

Q. *f* *mf rall.*
The right, the right a - lone. _____

K. _____

1. Ly.
Mist. *pp* *>*
A-way, A-way!

Rav.
Nik. *pp* *>*
A-way, A-way!

Tr. *Trainor.* *f* *>* *mf rall.*
What have you done _____ What have you done. _____

Rum.
Chn. *>*
A-way, A-way!

Myr. _____

Andante

pp *>*
A-way, A-way!

pp *>*
A-way, A-way!

pp *>*

Andante

p *pp* *mf* *rall.* *p*
Ped. *

Allegro a la Valse

Q. *mf.* The on-ly thing there was to do!

Tr. *f* *rit.* Then you real-ly care for

mf gracioso *f* *rit.*

Red.

Q. *rit.* *Quasi recitativo* *mf con tenerezza* Ah no my friend I on - ly love my King. _____

Tr. me?

Quasi recitativo

f rall. *p colla voce*

*Red. ** *Red.* *

Valse moderee

Q. *mf* Ev' - ry girl dreams of a prince to come some day _____ A

mf

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

cresc. *f*

Fai - ry Knight, In arm - or bright or home - spun gray.

cresc. *f*

Red. *

mf con sentimento *cresc.* *rit.*

If he love her tru ly, Though low - ly and poor he seems.

mf *cresc.* *rit.*

allargando con gran tenerezza *p* *mf rall.* *a tempo*

He will ev - er be the he - ro of her dreams.

allargando *P colla voce* *mf rall.* *f rit.*

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

a tempo *marc.* *sfz*

Red. *

Act III N^o1

Opening Ensemble

Lyric by
CHANNING POLLOCK
and RENNOLD WOLF

Music by
REGINALD de KOVEN

Andante con moto

PIANO *mf* *cresc.*

Allegro

mf *f marc.* *rall.*

Allegretto (Tempo di Habanera)

1st LADY *mf*

MIST W. The night is young and so are we

SOP. I & II *mf*

TENOR And so are we!

BASS

Allegretto (Tempo di Habanera)

mf

And. *

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1st L. *cresc.* *f* *mf cresc.*
 Let songs be sung of jol - li - ty ——— Soon moons grow

M.W. *cresc.*

CHORUS
 Of jol - li - ty

cresc. *f* *mf cresc.*
Red. *Red.* *Red.* *Red.* *Red.*

1st L. *f* *p* *rit.*
 cold and gray the sea ——— Soon love grows old!

M.W. *rit.*

CHORUS
p *rit.*
 And grey the sea! *rit.*

And grey the sea!

dim. *f* *rit.*
Red. *Red.*

1st L. *p* *a tempo* *mf*
And so do we! Too soon the moons grow

M.W. *p*
Soon love grows old! And so do we!

CHORUS *pp*
And so do we!

p *a tempo*
Red.* Red. Red.

1st L. *p* *rall.* *Tempo di Valse*
cold! Too soon true love grows old.

M.W. *p* *rall.*
Too soon true love grows old.

CHORUS *p* *rall.*
Too soon true love grows old.

p *rall.* *f* *Brillante* *rall.*
Red. Red.

1st L.
M.W.

f 2 GIRLS

Come dance we'll dance, — All the

Sop.
1-2.

f a 2

Come dance we'll dance, All the

CHORUS

ff marc. *f sempre* *marcato*

2 G.

cresc.

short night through, To the sound of the gay tam - bour - ine, tam-bour-ine With a

cresc.

short night through, To the sound of the gay tam - bour - ine — With a

CHORUS

mf.

To the sound of the gay tam - bour - ine — With a

mf.

cresc.

Red.

ed allargando *rit.* *ff a tempo* *meno* *f*

2 G. tra, la, la, la, la, la, tra, la, la, — With a tra, la, la, — With a

ed allargando *rit.* *ff a tempo* *meno* *f*

CHORUS tra, la, la, la, la, la, tra, la, la, — With a tra, la, la, — With a

tra, la, la, la, la, la, tra, la, la, With a

ed allargando *rit.* *ff a tempo* *meno* *f*

Red. *Red.*

2 G. *a 2* *ff* tra, la, la, — Then we'll dance — 'til the skies are blue, — Life's a

a 2 *ff* tra, la, la, — Then we'll dance — 'til the skies are blue, — Life's a

CHORUS *ff* tra, la, la, — We'll dance — 'til the skies are blue, — Life's a *ff*

Allargando
cresc. molto

2 G. joke, and true love is a jest! ——— With a tra, la, la, la, la, la, *rit.*

Allargando
cresc. molto

CHORUS joke, and true love is a jest! ——— With a tra, la, la, la, la, la, *rit.*

joke, and true love is a jest! ——— With a tra, la, la, la, la, la, *rit.*

cresc. *Allargando* *rit.*

a tempo
marc. molto

2 G. Laugh the last, Laugh the best, Dance with no chance of a rest *rall.* Tra, la, la, la, la, *a tempo*

a tempo
marc. molto

CHORUS Laugh the last, Laugh the best, Dance with no chance of a rest *rall.* *a tempo*

Laugh the last, Laugh the best, Dance with no chance of a rest *rall.* *a tempo*

a tempo
sf marc. molto *rall.* *a tempo*

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

2 G.

f *poco rit.* *cresc.*

Tra, la, la, la, la.

With a

CHORUS

mf *poco rit.* *cresc.*

Tra, la, la, la, la, la, la, la, la, la! With a

mf *cresc.*

Tra, la, la, la, la, la, la! With a

cresc.

marc. poco pesante *poco rit.* *cresc.*

Red. *

2 G.

a tempo *ff* (Lauman enters with Elisabeth)

tra, la, la, We dance. —

CHORUS

a tempo *ff*

tra, la, la, We dance. —

ff

tra, la, la, We dance. —

ff

a tempo *ff marc. accel.* *rit.*

Red. Red.**

Tempo di Habanera

ELISABETH

mf So late at night!

LAUMAN

mf This wild or - gee_ so late at night! *cresc.* Don't seem to

CHORUS

mf So late at night!

Tempo di Habanera Come Imo

mf

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

E. *f* So late at night! Oh no! no, No! Dear

L. *f* me ex-act - ly right

CHORUS

f So late at night! Our Host pro-tests!

cresc. *f*

Red. * *Red.* *Red.*

poco rit. *a tempo*

E. Dad please don't for - get; To check your guests is nev-er et-i-quette! To check your guests is

L. *mf* I don't see what's the

CHORUS

mf rit. colla *voce* *mf gracioso*

E. nev-er et-i-quette! And it real-ly is im-por-tant; to re-mem-ber Et-i-quette!

L. use of et-i-quette! I

CHORUS

f *rall.* And it real-ly is im-por-tant; to re-mem-ber Et-i-quette!

f *rall.*

Red. *

Allegro moderato

E. *cresc.*

L. *f* *cresc.*

See no use in Et - i - quette!

Ch. *f* Oh Fie!

f *cresc.* *sfz* *mf*

Allegro moderato

E. *mf* *cresc.*

1 If you hap-pen with the smart set to be thrown, Just re - mem-ber that your
2 At a fôr-m-al din - ner act with great re - straint, You may think that eat - ing's

mf *cresc.*

E. *ten.* *poco parlando*

con - duct must have tone Nev - er wink or raise your eye brows But re -
eas - y but it aint! Should you whirle in hu - mor mer - ry, Use a

ten. *mp colla voce*

E. *ten.* *rit.*

fleet that with the high brows, Ev - 'ry move - ment has a mean - ing of its
Rhine wine glass for sher - ry, Then the host - ess and the guests fall in a

f *ten.* *mf* *rit.*

LAUMAN

E. *f* *mf*

own. faint. For your ver - bos - i - ty is sure to show your class,
Oh nev - er 'round the ta - ble, and yell out "Two Beers"

f *mf*

Red. *

L. *cresc.* *ten.* *Quasi parlando* *rit.*

Words that folks don't un - der - stand are coups de grass! To be cer - tain that you've got 'em Pull an
When the soups brought on do not pro - pose three cheers! Nev - er start a naught - y bal - lad, Don't mis -

cresc. *ten.* *rit.*

A. *f* *rall.* *mf*

The de - mi - tass! So
For sou - ve - nirs! *mf*

L. *rall.*

in - fer dig - ni - ta - tum, It's a cinch they'll put you in the de - mi - tass! So
take the ferns for sa - lad Nev - er swipe the knives and forks for sou - ve - nirs!

CHORUS *f* *rall.* *mf*

The de - mi - tass!
For sou - ve - nirs!

f *rall.* *mf*

Red. *

Allegro gracioso

E. *mf* *cresc.* *mf*
get, Et-i - quette, If you'd be a so - cial pet. With skill and tact, Just try to act Like

L. *mf* *f.*
get, Et-i - quette, If you'd be a so - cial pet. Like

Allegro gracioso

Ch. *cresc.* *mf*
You try to act!

Allegro gracioso

mf *cresc.* *mf*

E. *f*
ev-'ry one you've met. You bet, get in debt, Call a - round and set and set! Then

L. *f*
ev-'ry one you've met. You bet, get in debt, Call a - round and set and set!

Ch. *mf*
Then

f

*Red. * Red. * Red. **

ff *poco rit.* *f* *a tempo*

E. make a faint at things you aint. For that is Et-i - quette quette.

E. For that is Et-i - quette I quette.

Ch. stand for things you aint. For that is Et-i - quette quette. Then get, Et-i-quette, If you'd

ff *poco rit.* *f* *a tempo* *ff*

ff *poco rit.* *f* *a tempo* *ff*

Red. *

poco rit. *a tempo*

E. You make a faint at things you aint! For that is Et-i - quette!

E. You make a faint at things you aint! For that is Et-i - quette!

Ch. be a so-cial pet And stand for things you aint! For that is Et-i - quette!

p *poco rit.* *a tempo* *a 2*

f *poco rit.* *a tempo*

Red. * Red. *

Allegro con moto

f *cresc.* *ff*

E. This fete's en - trac - ing, And now for more danc - ing With some - bod - y here o - blige?

L. This fete's en - trac - ing, And now for more danc - ing With some - bod - y here o - blige?

Allegro con moto

f *cresc.* *ff*

This fete's en - trac - ing, And now for more danc - ing With some - bod - y here o - blige?

Allegro con moto

f *cresc.* *ff*

Tr. TRAINOR *mf* **Allegretto con moto** *cresc.*

I'll show you an Am - er - i - can Fan -

Ch. Trainor! *ff* Come dance!

Trainor! *ff* Come dance!

Allegretto con moto

marc. *mf* *cresc.*

Tr. dan-go! A dance that we've a - dapt - ed call'd the Tan-go.

Ch. Tan - dan-go! Go - on!

Tan - dan-go! Go - on!

ff *mf* *ff*

Red. *Red.*

Nº1

Tango

PIANO Moderato

f *mf* Ped. *

ben ritmato

mf *f* *mf* *cresc* Ped. *

f *mf* Ped. *

cresc *f* *mf* Ped. *

mare il basso

f Ped. *

f Ped. *

mf poco rit

*Red. * Red. * Red. * Red. attacca*

Allegro moderato

T

You're strang-ers here, and like as not, Have nev-er seen a

CHORUS

Allegro moderato

f

Tur - key trot A Tur - key trot!

f A Tur - key trot, A Tur - key trot, go on. *ff*

f A Tur - key trot, A Tur - key trot, go on. *ff*

f

crese *ff*

Attacca No 2
Turkey Trot.

Turkey Trot

Allegro

PIANO

The musical score for "Turkey Trot" is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature is B-flat major (two flats). The tempo is marked "Allegro".

- System 1:** Starts with a piano (p) dynamic. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment. A forte (f) dynamic is indicated in the left hand. A first ending bracket is present in the right hand, leading to a repeat sign.
- System 2:** Continues the eighth-note accompaniment. The right hand has triplet eighth-note figures. A first ending bracket leads to a repeat sign.
- System 3:** The right hand has a melodic line with eighth notes. A crescendo (cresc) marking is in the right hand. A first ending bracket leads to a repeat sign.
- System 4:** Features a fortissimo (ff) dynamic in the left hand. The right hand has a melodic line. A first ending bracket leads to a repeat sign.
- System 5:** Continues the fortissimo accompaniment. The right hand has a melodic line. A first ending bracket leads to a repeat sign.
- System 6:** The final system, starting with a crescendo (cresc) in the right hand and fortissimo (ff) in the left hand. It concludes with a final cadence.

Throughout the piece, there are numerous first ending brackets marked with a repeat sign (double bar line with two dots) and asterisks (*) indicating repeat points. The score includes various musical notations such as slurs, ties, and articulation marks.

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pesante

8va

Tempo di Mazurka

Tempo di Mazurka

T.

ff

f

With

dan - ces such as that the rage, at home and on the pub - lic stage. One

marc il movimento *cresc*

cresc *cresc*

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

T. 
smiles that once good folk found faults, in aught so simple as the Waltz.

CHORUS

The musical score for the Chorus is written for three staves: Treble, Alto, and Bass. The key signature is B-flat major (two flats) and the time signature is 3/4. The first three measures of each staff contain whole rests. In the fourth measure, all three staves begin with a forte (f) dynamic. The Treble and Alto staves play a melody of eighth notes: G4, A4, Bb4, C5. The Bass staff plays a bass line of eighth notes: Bb2, C3, D3, E3. The fifth measure features vocal entries for the Soprano and Alto parts, both singing 'Come now a Waltz!' on a half note G4. The Bass part continues with a half note G2. The piece concludes with a final whole rest in all parts.

Musical score for the end of the first movement and the beginning of the second movement of the Piano Concerto in D minor, Op. 23, by Franz Liszt. The score is in 2/4 time and D minor. It features a piano (p) and forte (f) dynamic range. The first movement ends with a 'Ped.' (pedal) marking and a 'rit.' (ritardando) leading into the second movement. The second movement begins with a 'Ped.' marking and a 'rit.' marking, followed by a 'f' (forte) dynamic. The score is labeled 'Attaca No 3' and 'Valse, Lento'.

Attacca No 3
Valse Lente

Valse Lento

Allegro a la Valse

Sostenuto

con gran espressione

First system of musical notation. The treble staff begins with a key signature of two flats and a 3/4 time signature. The music is marked *mf cresc.* and *rall.* The bass staff has a 3/4 time signature. Pedal points are indicated by 'Ped.' and asterisks below the staff.

Second system of musical notation. The treble staff continues the melody with a *cresc.* marking. The bass staff features a steady accompaniment. Pedal points are indicated by 'Ped.' and asterisks below the staff.

Third system of musical notation. The treble staff shows a *rall.* marking towards the end. The bass staff continues with a consistent accompaniment. Pedal points are indicated by 'Ped.' and asterisks below the staff.

Fourth system of musical notation. The treble staff is marked *a tempo*. The music includes a *cresc.* marking. The bass staff continues with a consistent accompaniment. Pedal points are indicated by 'Ped.' and asterisks below the staff.

Fifth system of musical notation. The treble staff is marked *a tempo*. The music includes a *cresc.* marking, followed by *ff* (fortissimo) and *dim.* (diminuendo). The bass staff continues with a consistent accompaniment. Pedal points are indicated by 'Ped.' and asterisks below the staff.

Allegretto

Trainer

Allegretto
Trainor

And now the lat - est dance of trop - ic

Tr. mil - lions — A kind of tang-o fam'd with the Bra - zil - lians.

CHORUS

f This dance we'll see! A nov - el - ty!

f This dance we'll see! A nov - el - ty!

f This dance we'll see! *ff* A nov - el - ty!

The score is for a musical piece titled "The Dance". It features a Chorus and a Piano accompaniment. The Chorus consists of three parts: a Soprano, an Alto, and a Bass. The Soprano and Alto parts have the lyrics "This dance we'll see! A nov - el - ty!". The Bass part has the lyrics "This dance we'll see! A nov - el - ty!". The Piano accompaniment is written for the right and left hands. The music is in 2/4 time and the key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo). The Chorus parts are marked with *f* and the Bass part is marked with *f* and *ff*. The Piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Attacca N° 4
Bresillienne

Nº 4

Bresillienne

Allegro moderato
poco rit. a tempo

The musical score for 'Bresillienne' is written in 2/4 time and consists of six systems of piano and bass staves. The key signature has one sharp (F#).

- System 1:** Starts with 'Allegro moderato' and 'poco rit. a tempo'. The piano staff begins with a treble clef and a key signature of one sharp. The bass staff begins with a bass clef and a key signature of one sharp. Dynamics include *f* and *cresc.*. Articulation includes accents and slurs.
- System 2:** Continues the piece. Dynamics include *cresc.*, *ff*, and *f*. Performance instructions include 'rit.' and 'a tempo'. The bass staff has 'Ped.' markings under the first three measures.
- System 3:** Continues the piece. Dynamics include *cresc.*. The bass staff has 'Ped.' markings under the first two measures. The system ends with 'Fine'.
- System 4:** Continues the piece. Dynamics include *cresc.*. The bass staff has 'Ped.' markings under the first three measures and '*' markings under the fourth and sixth measures.
- System 5:** Continues the piece. Dynamics include *deciso*. The bass staff has 'Ped.' markings under the first two measures and '*' markings under the fourth and sixth measures.
- System 6:** Continues the piece. Dynamics include *ff*. The bass staff has 'Ped.' markings under the first two measures and '*' markings under the fourth and sixth measures.

Romanza

Music by
REGINALD de KOVEN

[illegible]

Propiedad para la Republica Mexicana de Jerome H. Remick & Co., New York y Detroit. Depositada conforme a la ley

poco cresc.

Q. Ev' - ry brook that rip - ples a down your hills, Sings to me of my

poco cresc.

Red. *

Poco piu moto
tranquillo

Q. home with mel - o - dy that lures and thrills. Gol - den fields I can

f *rall.* *mf*

CHORUS

a2 mp

Hear it's mel - o - dy!

Hear it's mel - o - dy!

Now Hear

Poco piu moto

f *p* *mf*

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

cresc.

Q. see in har - vest time; Moun - tains high rear their heads in night sub - lime;

cresc.

Red. * Red. * Red. *

f cresc. poco agitato *ff* *accel*

I know well thy mys - tic spell, All In my heart for

pp

CHORUS

I know well, all thy spell, In my heart for

I know well, all thy spell, In my heart for

f cresc. poco agitato *ff* *accel*

Red. *

rall. molto dim.

ev-er, Ev'-ry land and clime, Dear Fa-ther-land of mine

p. rall.

aye. Each land and clime. Re-turn to thee, Fa-ther-land of mine.

aye. Re - turn! Re-turn to thee, Fa-ther-land of mine.

dim. *rall. mf*

thee

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

Andantino
con tenerezza

231

mf *ten.* *ten.* *cresc.*

Of a land that's teem-ing With old friends, I'm dream-ing, Friend-ly voi-ces I may

mf *ten.* *ten.* *cresc.*

Red. *

rall. *mf a tempo* *ten.*

nev-er hear a-gain. Lil-ies there are rar-est,

rall. *mf* *pp*

A-gain. the flow-ers rare, and

A-gain. the flow-ers rare, and

rall. *mf a tempo* *ten.*

Red. *

cresc. *ten.* *rall.* *f* *dim.* *p*

Ro-ses bloom the fair-est, In the val-leys joy and glad-ness reign

rall.

ro-ses fair, In val-leys bloom.

ro-ses fair, In val-leys bloom.

In val-leys bloom.

ten. *rall.* *f* *dim.* *p*

Red. *

Piu allegro *lusingando*

mf Sad my heart with all the grief and pain, *p* For the home I ne'er may

Humming *p* *Humming* *p* *Humming* *p*

CHORUS

Piu allegro

mf *p*

cresc. *rit.* - - ar - - - *f* dan - do

see a - gain. Fa - ther-land I now im - plore, Oh Fa - ther-land of

cresc. *rit.* *colla voce* *f*

mf *rall.*

mine, I now im-plore, Oh take me home once more.

CHORUS

mf

Now take her home! For

mf *p*

Red. *

Tempo I

mf

I'm long-ing for my home a -

f *mf*

Sad her heart with all the grief and pain, For the home she may ne'er

f *mf*

sad her heart with all the grief and pain, For the home she may ne'er

mf

Tempo I

f *mf*

Red. *

gain, Oh Fa-ther - land I now im - plore, Oh Fa-ther-land of

see a - gain, Oh Fa-ther-land we now im - plore, Oh Fa-ther-land.

see a - gain, Oh we now im - plore, Oh Fa-ther-land.

cresc. rit. ar f

cresc. Fa-ther-land p

p

cresc. rit. colla voce f

[illegible]

a tempo

more. Dear na - tive land to

Now she must say good - bye to all she loves so

more. Now, to all she loves so well

more. Now, to all she loves so well

mf rit.

p rit.

p rit.

p rit.

mf

p

rit.

Red. *

Red. *

CHORUS

dim. *e* *rall.* *p*

you, I bid a long fare - well.

pp dim. *e* *rall.*

To all fare - well.

pp *p*

To all fare - well, To you a long fare - well.

pp

well

dim. *e* *rall.* *pp*

Red. *

Czardas

PIANO

Larghetto *Deciso*

mf cresc. *f cresc.*

ff marc. *ten*

Dolente *meno f*

cresc. *rall.*

ten

First system of the musical score. It consists of a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music features a series of chords and melodic lines. Performance markings include *f cresc.*, *ff marc.*, *rit.*, *ten*, and *mf*. There are also markings for *ten* and *mf* at the end of the system. The bottom of the system has several *ten.* and *** markings.

Second system of the musical score. It begins with the tempo marking *Tempo I*. The music continues with various dynamics and articulations. Performance markings include *rall.*, *ten*, *sfz*, and *f rubato*. The system ends with a double bar line. The bottom of the system has several *ten.* and *** markings.

Third system of the musical score. It continues the piece with various dynamics and articulations. Performance markings include *ff*, *ten*, *f*, *cresc.*, *rit.*, *ff*, and *ten*. The system ends with a double bar line. The bottom of the system has several *ten.* and *** markings.

Fourth system of the musical score. It continues the piece with various dynamics and articulations. Performance markings include *mf poco rit.* and *f a tempo accel*. The system ends with a double bar line. The bottom of the system has several *ten.* and *** markings.

Fifth system of the musical score. It begins with the tempo marking *Piu animato*. The music continues with various dynamics and articulations. Performance markings include *rall.* and *f*. The system ends with a double bar line. The bottom of the system has several *ten.* and *** markings.

First system of the musical score. The treble clef staff contains a melody with eighth and sixteenth notes, marked with accents and slurs. The bass clef staff features a rhythmic accompaniment of eighth notes. A *cresc.* (crescendo) marking is placed above the bass staff. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff.

Second system of the musical score. The treble clef staff continues the melody, with a *ten* (tension) marking above the final measure. The bass clef staff has a *ff poco pressando* (fortissimo, slightly accelerating) marking. A *f rit. ten* (forte, ritardando, tension) marking is present in the final measure of the bass staff. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff.

Third system of the musical score, starting with the tempo marking *Allegro molto* and the dynamic *ff* (fortissimo). The treble clef staff features a melody with eighth notes. The bass clef staff has a rhythmic accompaniment. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff.

Fourth system of the musical score. The treble clef staff continues the melody. The bass clef staff has a rhythmic accompaniment. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff.

Fifth system of the musical score, starting with the tempo marking *Presto*. The treble clef staff features a melody with eighth notes. The bass clef staff has a rhythmic accompaniment. *sfz* (sforzando) markings are present above the bass staff in the final measures. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff.

Act III. No 3

SONG

The Ladies

Lyric by
CHANNING POLLOCK
and RENNOLD WOLF

Cosaca and Chorus

Music by
REGINALD de KOVEN

Allegro commodo

COSACA

Con spirito

PIANO

f

1. The
2. Sweet

Tempo di Valse

rit - - - *ar* - - - *dan* - - - *do* *a tempo*

Cos.

La-dies, Lord bless 'em! We love to ca - ress 'em! They're put up - on earth for us
Su-san near caught me! For she it was taught me! Of moon-light and love, the co -

mf colla voce

a tempo

Cos.

men! There's some-thing a - bout 'em, We can't do with - out 'em, Ex-
quettel She said "I don't doubt you; I can't live with - out you," She

CHORUS

SOPRANO I & II

mf For the men!
The co - quette!

TERO RI

mf For the men!
The co - quette!

BASSI

Red. *

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rit. *f Piu deciso* *ten.*

Cos. cept at the club now and then. But those who seek marriage all grieve
did, and is do - ing it yet. Fair Hel - en thought me she would cap -

mf rit.

CHORUS

Now and then!
At it yet!

Now and then!
At it yet!

rit. *f Piu deciso* *ten.*

Red. *

cresc.

Cos. me; My way is the a la carte plan For wom-en I know, and be-
ture, By her all my life would be bossed When dan-ger was near, then O

mf.

Cle-ver plan!
Would be bossed!

Cle-ver plan!
Would be bossed!

cresc.

Red. *

f *poco rit.* *a tempo*

Cos. lieve me, That's why I'm an un-mar-ried man!
rap - - ture! I found that my fin-gers were cross'd.

CHORUS

An un-mar-ried
His fin-gers were

An un-mar-ried
His fin-gers were

f *rit.* *f a tempo*

Ed. *

Cos. *mf* *f rit.*

An un-mar-ried man, That's why I'm an un-mar-ried man! Their
My fin-gers were cross'd, I found that my fin-gers were cross'd.

mf a 2 *f*

man! An un-mar-ried man, That's why I'm an un-mar-ried man! —
cross'd! His fin-gers were cross'd, He found that his fin-gers were cross'd.

mf *f*

man! An un-mar-ried man, That's why I'm an un-mar-ried man! —
cross'd! His fin-gers were cross'd, He found that his fin-gers were cross'd.

mf *f rit.*

Ed. *

Moderato con moto

Cos. *mf* love is like no oth - er, Their af - fec - tion has no end, Id

Cos. *cresc.* like to have 'em near me all my life, *f* I *mf*

CHORUS *mf* He'd like to have 'em near him!

cresc. *f* *marc.* *mf*

Cos. *cresc.* love 'em as a moth - er, As a sis - ter, or a friend But I *1. poco rit.*

cresc. *poco rit.* Ped. *

Cos. *sort o' seem to dread 'em as a wife! friend, But I*

mf colla voce

D.C. 2.

*Red. **

Cos. *sort o' seem to dread 'em as a wife! Oh yes— I seem to dread 'em!*

p

poco rit. *f a tempo*

CHORUS

seems to dread 'em as a wife! Their

seems to dread 'em as a wife! Their

mf *f a tempo*

*Red. ** *Red. **

f *love is like no oth - er, Their af - fec - tion has no end He'd*

f *love is like no oth - er, Their af - fec - tion has no end He'd*

f

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

Cos. *cresc.* I like— to have 'em near, I

CHORUS like— to have 'em near him all his life. He

like— to have 'em near him all his life. He

cresc. *f marc.*

Cos. *f ad lib.* love 'em as— a moth - er, As a sis - ter, or— a friend, But I *mf*

f loves 'em as— a moth - er, As a sis - ter, or— a friend,

loves 'em as— a moth - er, As a sis - ter, or— a friend,

f *Red.* *

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

poco rit.

Cos. sort o' seem to dread 'em as a wife!

p But he dreads 'em as a wife!

CHORUS *p* But he dreads 'em as a wife!

mf colla voce

Red. *

DANCE
Allegro come Imo *Con spirito*

f

cresc.

Red. *

ff

poco allargando

sfz

Red. *

Act III. Nº 4

SONG with CHORUS

Drink and be merry

Lyric by
CHANNING POLLOCK
and RENNOLD WOLF

Trainor

Music by
REGINALD de KOVEN

Allegro moderato

TRAINOR *f* Gen - tle-men lift your glass-es

PIANO *mf* *gracioso*

Tr. *mf* We're going to chat and think, and think!

leggiero

Tr. *Poco meno quasi un Gavotte* *mf* Of chat - ting the use is, As an ex - cuse to drink _____

f

mf

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

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

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

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

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Deciso piu moto

Tr. *f* Our chat-ting an ex-cuse is To drink! To drink!

Rav. *a 2 f* To drink To drink! To

Nik. *a 2 f* To drink To drink! To

Cap. *a 2 f* To drink To drink! To

Rum. *a 2 f* To drink To drink! To

Ch'n. *a 2 f* To drink To drink! To

Myr. *a 2 f* To drink To drink! To

MALE CHORUS

TENORI I & II *f* To drink! To drink! To

BASSI I & II *f* To drink! To drink! To

cresc.

Deciso piu moto

*Red. **

Meno mosso come Imo

Tr. They say re - bel-lious na-tions spurn, The

Rav. *ff rall.* drink, to drink, to drink! *poco rall.*

Nik. *ff* drink, to drink, to drink!

Cap. *ff* drink, to drink, to drink!

Rum. *ff* drink, to drink, to drink!

Ch'n. *ff* drink, to drink, to drink!

Myr. *ff* drink, to drink, to drink!

poco rall. *Meno mosso come Imo*

ff rall. *mf* *con delicatezza*

*Red. **

Tr. Queen. Well we do not. And if they plot for her re-turn, Why

RAV. & NIK. *p* (aside) Ah, he does not!

CAPT. & RUM. *p* Ah, he does not!

CH'N & MYR. Ah, he does not!

Red. *

Tr. don't you coun - ter - plot

Rav. & Nik. *f* We'll coun-ter-plot!

Cap. & Rum. & Ch'n & Myr. *f* We'll coun-ter-plot!

MYRZA *f* I don't see that I gain a jot if

Red. *

Tr. *f* *cresc.* *mf*
Of course if you should coun-ter-plot, You'd

Myr. these things I sur - mount. —

cresc. *mf*
Ped. * Ped. * Ped. *

Tr. *ff*
be a plot-ter Count A plot-ter Count!

Myr. *f* *ff*
I'd be a plot-ter Count! A plot-ter Count!

Princ'ls and Chorus
Rav. & Nik. col Tenori I *f*
Capt. col Tenori II It's nice to be a Count —
Rumler col Bassi I *f*
Ch'n. col Bassi II

cresc. *f deciso* *ff*
Ped. *

Tr. *f* *rit.* *ff*
And while you're thinking just one drink — For it's

Run. *mf*
Pray let me think! Pray let me think!

Principals and Chorus *mf*
Pray let me think!
Myrza col Bassi

mf *f rit.* *ff*
Ped. *

Allegro spirito

Tr. *f*
drink, drink, drink, when you're mer - ry, And it's drink, drink, drink, when you're blue! — When the

f
Ped. Ped. Ped. *

Tr. *mf* *cresc.* *ten.* *f* *poco rit.*
maid in mind to an - oth - er's kind, And when she is kind to you — When

mf *cresc.* *ten.* *f* *poco rit.*
Ped. *

Tr. *mf a tempo* luck is for or a - gainst you, Here - af - ter there - af - ter or
cresc. allargando ten
mf a tempo
cresc. colla voce
 Ped. * Ped. * Ped. *

Tr. *f* now In joy or re - gret, To think or for - get, Lift your
a tempo
f
a tempo
ff
 Ped. *

Tr. *rit.* glass - es and say "Here's how!"
a tempo
rit.
sff
f a tempo
 Ped. *

Tempo come Imo
 Tr. That real - ly is a
 Rav. *f* The peas - ants starve out side my gates!
mf con delicatezza
f
 Ped. *

Tr. *f* sin. But if we dou-ble your es-tates Why they can starve with-

Rav. *f* It is a sin!

Nik. It is a sin!

Cap. *f* It is a sin!

Rum. It is a sin!

Chn. It is a sin!

Myr. It is a sin!

Red. *

Tr. *f poco marc.* in You are a mer-chant Sir I see. The state will buy no

Rav. *f* Can starve with-in!

Nik. Can starve with-in!

Cap. *f* Can starve with-in!

Rum. Can starve with-in!

Chn. Can starve with-in!

Myr. Can starve with-in!

Red. *

Tr. *cresc.* more From oth-ers so your chop will be *mf* A state de-part-ment store!

Myr. *f* A

Red. *

Tr. *ff* De-part-ment store!

NIK. *f* Pray let me think!

Myr. state de-part-ment store. *ff* De-part-ment store!

Principals and Chorus *f* It ne'er was that be - fore

cresc. *f deciso* *ff* *mf*

Tr. *f* *rit.* And while you're think-ing just one *ff* drink For it's

Myr. *mf* Pray let me think!

mf Pray let me think!

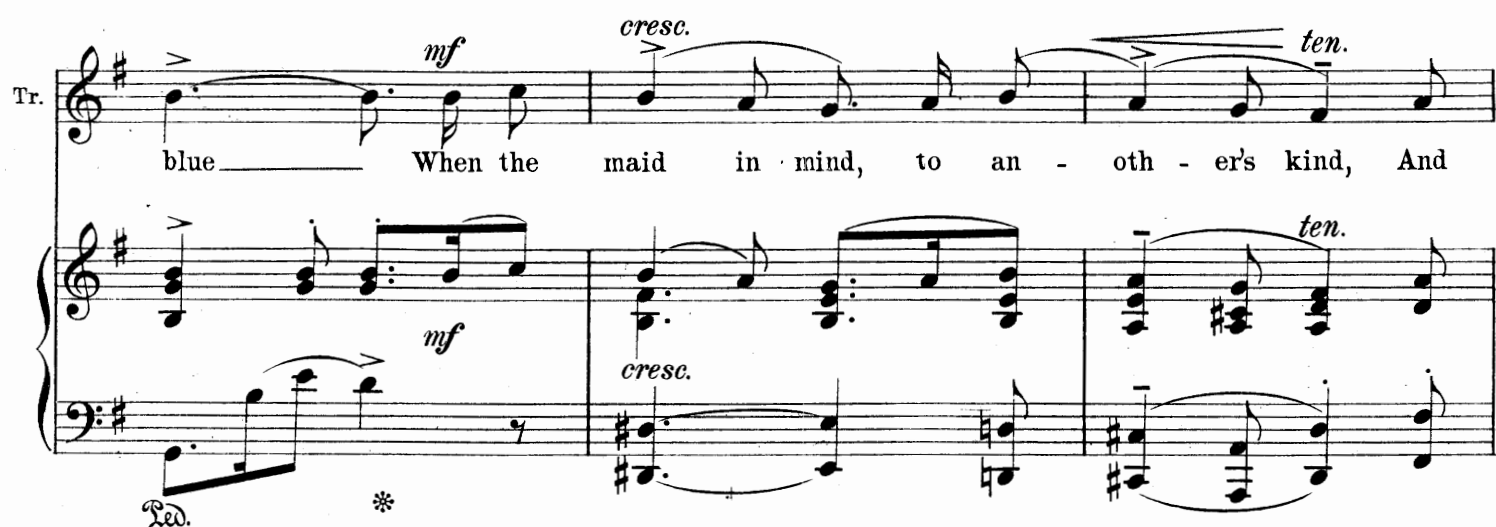
f *rit.* *ff*

Ped. *

Allegro con spirito

Tr. 

drink, drink, drink, when you're mer - - ry; And it's drink, drink, drink, when you're

Tr. 

blue When the maid in mind, to an - oth - er's kind, And

Tr. 

when she is kind to you When luck is for or a - gainst you, Here

Kind to you. When luck's a - gainst you



allargando cresc. *ten.* *f* *a tempo* *ff*

Tr. af - ter there - af - ter or now — In joy or re - gret, To think or for - get Lift your

Principals and Chorus Then, or now —

cresc. colla voce *a tempo* *ff*

Tr. *rit.* glass - es and say "Here's how!"

Rav. & Nik. col Tenori I *f* *a tempo*

Capt. col Tenori II For it's drink, drink, drink, when you're mer - ry, It's

Rumler col Bassi I

Ch'n. & Myr. col Bassi II *rit.* *f a tempo*

Tr. *f* When you're blue

ff *cresc.*

drink, drink, drink, when you're blue — When the maid in mind, to an -

mf *cresc.*

Principals and Chorus

T₁

Tr.

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The musical score is arranged in five systems. The first system includes staves for Tr. (Tenor), Rav. (Ravioli), Cap. (Capitaine), Rum. (Rum), and Ch'n. Myr. (Chorus Myr.). The second system includes staves for Ch'n. Myr. and the CHORUS. The third system includes staves for the CHORUS. The fourth system includes staves for the CHORUS. The fifth system includes staves for the CHORUS. The lyrics are: "glass - es! And say 'Here's how!' So we'll drink! Then we'll". The tempo markings are: *rall.*, *a2*, *f*, *cresc.*, *f*, *cresc.*, *a tempo*, *cresc.*. The score is in 2/4 time and features various musical notations including notes, rests, and dynamic markings.

Tr.
Rav.
Cap.
Rum.
Ch'n.
Myr.
CHORUS
CHORUS
CHORUS
CHORUS

rall.
a2
f
cresc.
f
cresc.
a tempo
cresc.

glass - es! And say "Here's how!" So we'll drink! Then we'll
glass - es! And say "Here's how!" So we'll drink! Then we'll
glass - es! And say "Here's how!" We'll drink
glass - es! And say "Here's how!" We'll drink Then we'll
glass - es! And say "Here's how!" We'll drink
glass - es! And say "Here's how!" We'll drink
glass - es! And say "Here's how!" We'll drink

Tr. We'll drink Lift your glass - es! And say "Here's how!"

Rav. Nik. drink Lift your glass - es! And say "Here's how!"

Cap. Run. We'll drink Lift your glass - es! And say "Here's how!"

Chn. Myr. drink We'll drink Lift your glass - es! And say "Here's how!"

We'll drink Lift your glass - es! And say "Here's how!"

Act III. No 4 - 12

Finale III

Act III. N^o 5

Lyric by
CHANNING POLLOCK
and RENNOLD WOLF

Music by
REGINALD de KOVEN

Allegro Moderato

KING *mf* *rit.*
The on-ly one I

TRAINOR *mf*
It is the Queen!

MYRZA *mf*
It is the Queen!

Allegro Moderato

f *mf* *f* *rit.*

K. Rav. love! *a 2* *a tempo*

Nik. Tr. *a 2* *f* And it's drink, drink, drink to our na - tion; And

Cap. Ru. *a 2* *f* And it's drink, drink, drink to our na - tion; And

Ch. My. *a 2* *f* And it's drink, drink, drink to our na - tion; And

a tempo

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cresc.

K. Rav. drink, drink, drink to our Queen! — For her coun - try's gain she re -

Nik. Tr. drink, drink, drink to our Queen! — For her coun - try's gain she re -

Cap. Ru. drink, drink, drink to our Queen! — For her coun - try's gain she re -

Ch. My. drink, drink, to our Queen! — For her coun - try's gain she re -

mf *cresc.*

se - rene! QUEEN

K. Rav. turns to reign, In maj - es - ty so se - rene, se - rene. I

Nik. Tr. turns to reign, In maj - es - ty so se - rene, se - rene.

Cap. Ru. turns to reign, In maj - es - ty so se - rene, se - rene.

Ch. My. turns to reign, In maj - es - ty so se - rene.

f

mf *poco rit.*

Q. fear I dont un-der-stand you, Pray tell me what does all this mean. To my Queen.

poco rit. KING *f* You are Queen!

TRAINOR *poco rit.* RUMLER *f* You are Queen!

CHAMBERLAIN *poco rit.* MYRZA *f* It

mf *cresc.* *poco rit.*

a tempo *rit.* KING *ff* *rall.*

RAVANICA To the health of our lit - tle

a tempo *rit.* NIKLAS *ff* *rall.*

TRAINOR To the health of our lit - tle

a tempo *rit.* CAPTAIN *ff* *rall.*

RUMLER To the health of our lit - tle

a tempo *rit.* CHAM. & MYR. *ff* *rall.*

My. means that we olink our glass-es and drink, To the health of our lit - tle

f a tempo *rit.* *ff* *rall.*

cresc.

Q. You drink! You drink!

C. We'll drink! We'll drink, To the health of our lit-tle Queen!

L. We'll drink! We'll drink, To the health of our lit-tle Queen!

K. Rav. Queen! Then we'll drink! — So we'll drink, — To the health of our lit-tle Queen!

Nik. Tr. Queen! Then we'll drink! — To the health of our lit-tle Queen!

Cap. Ru. Queen! We'll drink! We'll drink, To the health of our lit-tle Queen!

Ch. My. Queen! We'll drink! We'll drink, To the health of our lit-tle Queen!

**SOP. I & II.
El. 1st Lady.** So we'll drink! — To the health of our lit-tle Queen! The

Mist. of W. Then we'll drink! — To the health of our lit-tle Queen! The

TENOR. We'll drink! We'll drink, To the health of our lit-tle Queen! The

BASS. We'll drink! We'll drink, To the health of our lit-tle Queen! The

a tempo

f *cresc.* *ff* *rall.* *sfz*

Allegro con moto

*a tempo**cresc.*

K.

Most gra-cious maj-es-ty, Your ex-iles o'er. Your sub-jects pray you be their

poco rit.

Queen! Our Queen!

Queen! Our Queen!

Queen! Our Queen!

Allegro con moto

*a tempo deciso**f poco rit.*

Ped.

*

Q.

I, Queen once more!

And

K.

Queen once more.

Be Queen once more!

Now be their Queen once more!

Rav.
Nik.

Our Queen once more!

Ru.
My.

Our Queen once more!

*mf**marc.**mf**rall.*

Ped.

*

Allegro Commodo

Q. *mf* *rit.* do you share the throne with me?

K. *f* Your maj - es - ty it can - not be! *a 2*

Rav. *f* But *a 2*

Nik. *f* But *a 2*

Ru. *f* But *a 2*

My. *f* But *a 2*

Allegro Commodo

Q. *mf* *rit.* *a tempo* He says it can - not be! *mf* *ten.*

K. *mf* *rit.* to this u - nion we a - gree! *mf* *ten.*

Rav. *mf* *rit.* to this u - nion we a - gree! *mf* *ten.*

Nik. *mf* *rit.* to this u - nion we a - gree! *mf* *ten.*

Ru. *mf* *rit.* to this u - nion we a - gree! *mf* *ten.*

My. *mf* *rit.* to this u - nion we a - gree! *mf* *ten.*

ELIZ. 1st Lady *mf* *ten.*

MIST. of W. To this u - nion they a - gree! *mf* *ten.*

TRA. & COS. To this u - nion they a - gree! *mf* *ten.*

CHAM & LAU. To this u - nion they a - gree! *mf* *ten.*

To this u - nion they a - gree! *mf* *ten.*

cresc. *rit.* *ten.*

f poco rit.

Q. Now all the truth, ex -

K. grieve to say it can-not be!

Rav. Yet to this u - nion we a - gree!

Nik. *a2*

Ru. Yet to this u - nion we a - gree!

My. *a2*

ff *poco rit.*

mf rit. Valse lento *rit.* *mf*

Q. plain to me; Just why it can-not be. For

K. A - las! It can-not be. Can-not be!

Rav. *rit.* *pp a2*

Nik. And yet we all a - gree! All a - gree!

Ru. *p* *pp a2*

My. *pp a2*

PRINCIPALS & CHORUS.

Valse lento *pp rit.*

He says it can-not be! Can-not be!

He says it can-not be! Can-not be!

Valse lento *rit.* *p*

rit. *p*

rit. *

rit. *

a tempo
mf con sentimento

Q. I am such a lit - tle Queen, The last of all my race.

PRINCIPALS & CHORUS.

pp Of her

pp Of her

mf con sentimento

*Red. * Red.*

Q. — And I'm forced to own, That an old - maid's throne Is a ter - ri - bly lone - ly

PRINCIPALS & CHORUS.

race!

race!

cresc.

*Red. * Red. **

Q. *p* *a 2* place. It seems un - fair, That none should share The

El. 1st L. *p* Lone-ly place.

K. Tr. *f* Lone-ly place. KING *mf* She

Rav. Nik. *p* Lone-ly place.

Cap. C. *p* Lone-ly place.

L. Ru. *p* Lone-ly place.

Ch. My. Lone-ly place.

CHORUS. I & II SOP. *pp* Seems un - fair, That none should share, The

TENOR. *pp* Seems un - fair, That none should share, The •

BASS. *pp*

p

Red. *

cresc. *allargando* *f*

Q. throne of a girl eight - een. Yet my crown I'd give, If I
Yet her crown she'd give, If she

El. 1st L. *mf.* Just eight-eeen! Yet her crown she'd give, If she
M.W. Yet my crown I'd give, If I

K. (aside) is my lit - tle Queen, Yet his crown he'd give, If he

Rav. *mf.* Just eight-eeen! Yet his crown he'd give, If he
Nik.

Cap. *mf.* Just eight-eeen! Yet his crown he'd give, If he
C.

L. *mf.* Just eight-eeen! Yet his crown he'd give, If he
Ru.

Ch. *mf.* Just eight-eeen! Yet his crown he'd give, If he
My.

CHORUS. *pp.* throne of one - eight - een, Crown I'd give!
pp. throne of one - eight - een, Crown I'd give!
pp.

cresc. *allargando* *f*

Ped. * Ped.

Q. *ten. rit. mf*
could but live In his heart as his lit - tle Queen. _____
could but live In his heart as his lit - tle Queen. _____

El.
1st L.
M.W. *ten. rit. mf*
could but live In his heart as his lit - tle Queen. _____
could but live In the heart of my lit - tle Queen. _____

K.
Tr. *ten. rit. mf*
could but live in the heart of his lit - tle Queen. _____

Ruv.
Nik. *ten. rit. mf*
could but live in the heart of his lit - tle Queen. _____

C.
Cap. *ten. rit. mf*
could but live in the heart of his lit - tle Queen. _____

L.
Ru. *ten. rit. mf*
could but live in the heart of his lit - tle Queen. _____

Ch.
My. *ten. rit. mf*
could but live in the heart of his lit - tle Queen. _____

CHORUS.
ten. rit. mf
Could I live for her who's my lit - tle Queen, lit-tle Queen.
Could I live for her who's my lit - tle Queen, lit-tle Queen.

ten. rit. mf rall.
Finale III 23

Allegro a la Valse

TRAINOR

f *rall.**a tempo**rit.*

Sire,

Sire,

Let me now en - quire,

Why do you

*rall.**a tempo**rit.*

Red.

*

Red.

Tr. *a tempo* *mf* *più tranquillo*

not see the truth, She loves you with all the ar - dor,

a tempo *mf*

Red.

K. *cresc.* *f* *ff* *rit.*

Yes, all the ar - dor of youth. Ah, no! She ne'er

Tr. *f* *cresc.* *rall.* *ff*

Yet she swore she lov'd you!

cresc. *f* *cresc. molto* *rall.* *ff* *rit.*

Red.

K. *a tempo* *f*

Tr. *rit.* *cresc.* *f* *allarg.*

lov'd me, She ev - er lov'd you a - lone, you a - lone! She

a tempo *rit.* *cresc.* *allargando*

Red.

Tr. *dim. e rall.* *a tempo* *cresc.* *rit.* *ten.*
 tried to de - ceive you so you would re - turn, And take a - gain your throne. —

dim. e rall. *a tempo* *cresc.* *rit.* *ten.*

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

Q. *f* *mf rall. molto* *Allegro moderato* *rit.*
 'Tis true! I love but you. —

K. *ff rit.* Can this be true! *mf* *rit.* My Queen! — And

Tr.

rit. *Allegro moderato* *rit.*

ff marc. *mf rall. molto*

Red. * *Red.* *

Allegretto grazioso

K. *mf* *cresc.*
 you, Sir, who have been so loy - al with us stay, In a man - ner

mf con delicatezza *cresc.*

Red. * *Red.* *

K. *poco rit.* *TRAINOR* *poco meno* *f*
 roy - al we will you re - pay. Sire, I thank you, Sire, I thank you,

Tr. *poco rit.* *f poco meno*

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

Tr. *f* *rall.*

But I greatly fear, The re-ward you promise me, I must stay and find here!

f *ff*

Red. *

Moderato Deciso

C. *f*

The mot-ors are wait-ing 'Tis time to — go, —

marc. *ff*

Allegro con Brio

C. *ff*

'Tis time to go! —

PRINCIPALS AND CHORUS. *ff*

'Tis time to go! —

'Tis time to go! —

ff

Allegro con Brio

ff

Allegro moderato gracioso

Q. *mf* Where's my coat and hat? For I must have that!

K. —

C. Tr. —

Rav. Nik. —

There! —

There! —

Allegro moderato gracioso

mf gracioso

Red. * Red. * Red. *

Q. *mf cresc. e accel.* It can do no harm! *rall.* Now to the stair!

K. *mf cresc. e accel.* Come take my arm! *rall.* To the Stair, to the stair!

mf cresc. e accel. *rall.*

Allegro agitato

Q. *mf a poco cresc.* Well go our selves our leav - ing ex - pe - dite Please wait, please wait. And

K. —

Allegro agitato

mf a poco cresc.

poco rit. *f* *rall.*

Q. *f* *poco rit.* *rall.*
we'll re-turn to say good-night!

El. 1st L. *f* *rall. mf*
Good-night! Good-night! Good-night!

M.W. *f* *rall. mf*
Good-night! Good-night! Good-night!

K. Tr. KING *poco rit.* TRAINOR *f* *rall. mf*
we'll re-turn to say good-night! Good-night! Good-night! Good-night!

Rav. Nk. Run. *f* *rall. mf*
Good-night! Good-night! Good-night!

C. Cap. *f* *rall. mf*
Good-night! Good-night! Good-night!

La. Ch. My. *f* *rall. mf*
Good-night! Good-night! Good-night!

CHORUS. *f* *rall. mf*
Good-night! Good-night! Good-night!

f *poco rit.* *rall. mf*

Red. *

Moderato con moto *poco maestoso*

El.
1st L.

ff

Lord save our King and Queen, Long may they reign se-rene, To them we sing!

M.W.

ff

Lord save our King and Queen, Long may they reign se-rene, To them we sing!

Tr.

ff

Lord save our King and Queen, Long may they reign se-rene, To them we sing!

Rav.
Nik.

ff

Lord save our King and Queen, Long may they reign se-rene, To them we sing!

Cap.
C.

ff

Lord save our King and Queen, Long may they reign se-rene, To them we sing!

Rum.
La.

ff

Lord save our King and Queen, Long may they reign se-rene, To them we sing!

Ch.
My.

ff

Lord save our King and Queen, Long may they reign se-rene, To them we sing!

Moderato con moto *poco maestoso*

CHORUS.

ff

Lord save our King and Queen, Long may they reign se-rene. To them we sing!

ff

Lord save our King and Queen, Long may they reign se-rene. To them we sing!

ff

Moderato con moto *poco maestoso*

ff

ff

Ped. *

cresc. *rit.* *rall.* *fff a tempo*

El.
Hea-ven, will sure-ly bless, With peace and hap-pi-ness, Our Queen and King.

cresc. *fff a tempo*

M.W.
Hea-ven, will sure-ly bless, With peace and hap-pi-ness, Our Queen and King.

cresc. *fff a tempo*

Tr.
Hea-ven, will sure-ly bless, With peace and hap-pi-ness, Our Queen and King.

cresc. *fff a tempo*

Rav.
Nik.
Hea-ven, will sure-ly bless, With peace and hap-pi-ness, Our Queen and King.

cresc. *fff a tempo*

C.
Cap.
Hea-ven, will sure-ly bless, With peace and hap-pi-ness, Our Queen and King.

cresc. *fff a tempo*

La.
Run.
Hea-ven, will sure-ly bless, With peace and hap-pi-ness, Our Queen and King.

cresc. *fff a tempo*

Ch.
My.
Hea-ven, will sure-ly bless, With peace and hap-pi-ness, Our Queen and King.

cresc. *rit.* *rall.* *fff a tempo*

CHORUS.
Hea-ven, will sure-ly bless, With peace and hap-pi-ness, Our Queen and King.

fff

Hea-ven, will sure-ly bless, With peace and hap-pi-ness, Our Queen and King.

fff

cresc. *rit.* *marc. rall.* *fff a tempo*

Ed. *

Allegro con moto

mf poco stringendo *cresc.*

K. The world is sweet, blue skies a - bove me; Will you say, "My dear I

mf *cresc.*

mf *con sentimento* *dim. e rit - ar -*

K. love you!" In you I see my Fai - ry Prince, My Prince who's come at

f *mf con sentimento* *p rit - ar -*

dan - do *Allegro moderato* *TRAINOR* *mf*

Q. last. _____ A.

Allegro moderato *rit.*

PRINCIPALS AND CHORUS.

p Did you see! Gracious me! Oh, gracious me. _____

p Did you see! Gracious me! Oh, gracious me. _____

p Did you see! Gracious me! Oh, gracious me. _____

Allegro moderato

p

Red. *

Red. *

Allegro comodo

Tr. *mf* slave in love's a duke or Earl. A King and Queen are

mf *poco cresc. e dim.*

Tr. *rall.* boy and girl. Are boy, and girl! And

mf *rall.* *mf*

Valse Moderato

Q. K. *a2* *mf* Ev' - ry girl dreams of a Prince, to come some day.

El. 1st L. Mis. *a2* *mf* Ev' - ry girl dreams of a Prince, to come some day.

Rav. Nik. Tr. *a2* *mf* Ev' - ry girl dreams of a Prince, to come some day.

C. Cap. La. *mf* Ev' - ry girl dreams of a Prince, to come some day.

Rum. Ch. My *mf* Ev' - ry girl dreams of a Prince, to come some day.

I & II SOP. *mf* Ev' - ry girl dreams of a Prince, to come some day.

CHORUS. TEN. BASS *mf* Ev' - ry girl dreams of a Prince, to come some day.

Valse Moderato

mf

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

cresc. *f*

Q. Fai - ry Knight, In ar - mor bright, Or home spun gray. Ah!

K. *cresc.* *f*

Fai - ry Knight, In ar - mor bright, Or home spun gray. Ah!

El. 1st L. M. W. *cresc.* *f*

Fai - ry Knight, In ar - mor bright, Or home spun gray. Ah!

Rav. Nik. *cresc.* *f*

Fai - ry Knight, In ar - mor bright, Or home spun gray. Home spun gray.

Tr. C. Cap. *cresc.* *f*

Fai - ry Knight, In ar - mor bright, Or home spun gray. Home spun gray.

Rum. La. *cresc.* *f*

Fai - ry Knight, In ar - mor bright, Or home spun gray, Ah!

Ch. My. *cresc.* *f*

Fai - ry Knight, In ar - mor bright, Or home — spun gray, Ah!

CHORUS.

Fai - ry Knight, In ar - mor bright, Or home spun gray, Ah!

Fai - ry Knight, In ar - mor bright, Or home spun gray. Home spun gray.

gray, Ah!

cresc. *f*

Ad. *

con sentimento

mf *cresc.* *f*

Q. If he love her tru - ly, Though low - ly and poor he seems. —

K. If he love her tru - ly, Though low - ly and poor he seems. —

El. st. L. M. W. If he love her tru - ly, Though low - ly and poor he seems he seems Ah yes

Rav. Nik. If he love her tru - ly, Though low - ly and poor he seems he seems Ah yes

Tr. C. Cap. If he love her tru - ly, Though low - ly and poor he seems he seems Ah yes

La. Run If he love her tru - ly, Though low - ly and poor he seems he seems Ah yes

Ch. My. Love tru - ly, —

con sentimento

mf *cresc.* *f* seems. —

CHORUS. If he love her tru - ly, Though low - ly and poor he seems he seems Ah yes

If he love her tru - ly, Though low - ly and poor he seems he seems Ah yes

Love tru - ly

con sentimento

mf *cresc.* *f*

Allargando

con gran tenerezza

Q. *mp* *cresc.* *f*
He will ev - er, Be the he - ro, of her dreams.

K. *mp* *cresc.* *f*
He will ev - er, Be the he - ro He-ro of all my dreams.

El. 1st L. *mp* *cresc.* *f*
M.W. He will ev - er, Be the he - ro of all her dreams.

Rav. *mp* *cresc.* *f*
Nik. He will ev - er, Be the he - ro He-ro of all her dreams.

Tr. *mp* *cresc.* *f*
C. He will ev - er, Be the he - ro He-ro of all her dreams.
Cap.

L. a. *mp* *cresc.* *f*
Run. He will ev - er, Be the he - ro of all her dreams.

Ch. *mp* *cresc.* *f*
My He will ev - er, Be the he - ro of all her dreams.

CHORUS. *mp* *cresc.* *f*
He will ev - er, Be the he - ro of all her dreams.
He will ev - er, Be the he - ro of all her dreams.
He will ev - er, Be the he - ro of all her dreams.

Allargando

mp *cresc.* *f* *ff* *rit.*

a tempo *ff marc.* *sfz*

Finale III 23

End of Play