

All rights reserved under the International Copyright Act.
Public performance of all or any part of the work is strictly forbidden.

o

THE STUDENT KING



A ROMANTIC LIGHT OPERA
in Three Acts.

o

BOOK and LYRICS BY

FREDERIC RANKEN
and
STANISLAUS STANGE

o

MUSIC BY

REGINALD de KOVEN.



JOS. W. STERN & Co.
34 EAST TWENTY-FIRST STREET, NEW YORK.

*Copyright MCMVI by Jos. W. Stern & Co.
International Copyright Secured.*

CAST OF CHARACTERS

AS PERFORMED BY THE HENRY W. SAVAGE OPERA CO., AT THE STUDEBAKER THEATRE, CHICAGO
May 21st 1906.

(MANAGEMENT OF HENRY W. SAVAGE.)

FRANCIS.....	The Student King.....	Mr. Wm. C. Weedon.
RUDOLPH.....	King of Bohemia.....	Mr. Raymond Hitchcock.
GRUMBLEKOFF.....		Mr. Gustave von Seyffertitz.
MERRILAFF.....	Cousin of Rudolph.....	Mr. Thos. C. Leary.
CUPID.....	Chairman to the King.....	Miss Bertha Bouscher.
KLINGEL.....	Curator of Prague.....	Mr. Dittmar Poppin.
HEINRICH.....		Mr. Albert Pellaton.
WILHELM.....		Mr. Henry Cooté.
FRIEDERICH.....		Mr. Percy Parsons.
FERDINAND.....		Mr. Laurence Rea.
ILSA.....	Princess of Tyrol.....	Mme. Lina Abarbanell.
FRAU BERTHA.....	Hostess of the inn.....	Miss Fannie Mc Intrye.
FANTINE.....	Maid of Ilsa.....	Miss Katherine Ohls.
LADY ANNE.....	A Tyrolean noblewoman.....	Miss Flavia Arcaro.
MILKA.....		Miss Bertyn Mortimer.
GRETA.....		Miss Eva Fallon.
HERALDS.....	{.....	Miss Jeanne Calducci.
		Miss Katherine Cooper.

*STUDENTS, MEN AT ARMS, TYROLEAN MAIDS and SWAINS, LADIES IN WAITING,
COURTIERS, GYPSIES, CLOWNS, PANTALOONS, COLUMBINES
and TOWNS PEOPLE.*

TIME — A. D. 1600. PLACE — Prague, Bohemia.
Act I — University Place. Summer.
Act II — Ball Room in Royal Palace. Night.
Act III — Fest Hall of the University. About 11³⁰ P.M.

Staged by *GEORGE MARION.*

ARTHUR WELD, Musical Director.

CONTENTS.



ACT I.

	PAGE
1. Opening Chorus.....	5
2. Duet, <i>"OPPOSITES ARE WE:"</i> <i>Merrilaff and Grumblekoff.</i>	27
3. Ensemble, <i>a</i> <i>"THE ELECTION:"</i> <i>The Students.</i>	32
Song, <i>b</i> <i>"THE STUDENT KING:"</i> <i>Francis.</i>	41
4. Chorus, <i>a</i> <i>"ENTRANCE TYROLESE GIRLS:"</i>	Ensemble. 44
Song, <i>b</i> <i>"MY PRETTY TYROLESE:"</i>	<i>Ilisa.</i> 47
5. Song, <i>"GIVE ME THY HEART LOVE:"</i>	<i>Francis.</i> 52
6. Chorus, <i>"ENTRANCE OF THE KING:"</i>	<i>Chorus.</i> 55
7. Song, <i>"I TOOK THEM ALL!"</i>	<i>King Rudolph.</i> 59
8. Finale I, <i>"CROWNING THE STUDENT KING:"</i>	<i>Ensemble.</i> 65
Song, <i>"MY OLD BASSOON:"</i>	<i>King Rudolph and Chorus.</i> 75

ACT II.

9. Opening Chorus. <i>a</i> <i>"CARNIVAL SCENE:"</i>	<i>Ensemble.</i> 103
10. <i>b</i> <i>"TARANTELLA:"</i>	<i>Ensemble.</i> 114
11. Duet, <i>"HARLEQUIN AND COLUMBINE:"</i>	<i>Francis and Ilisa.</i> 123
12. Czardas, <i>"HOW TO WOO." [Such is Love!]</i>	<i>King Rudolph and Merrilaff.</i> 135
13. Duet, <i>"QUEEN OF CARNIVAL:"</i>	<i>Ilisa, Francis and Chorus.</i> 139
14. Ensemble, <i>"THE GAY LIEUTENANT:"</i>	<i>Ilisa.</i> 147
15. Song, <i>"THE SAME OLD GAME:"</i>	<i>King Rudolph.</i> 151
16. Song, <i>"THE SAME OLD GAME:"</i>	<i>King Rudolph.</i> 151
17. Finale II.....	<i>Ensemble.</i> 155

ACT III.

Student Kneipe, <i>Heinrich, Friederich, Francis and Chorus.</i>	194
18. Song, <i>a</i> <i>"SO WE DRINK." (The Four Seasons.)</i>	<i>Friederich.</i> 206
Song, <i>b</i> <i>"THE JOLLY MILLER:"</i>	<i>Ferdinand.</i> 212
19. Song, <i>"NUDEL, NUDEL, NUP NUP:"</i>	<i>Ilisa and Chorus.</i> 225
20. Finale III.....	<i>Principals and Chorus.</i> 229



Act I.

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Opening Chorus.

Music by
REGINALD de KOVEN.

Andante con moto.
(Curtain rises)

Choral.
(Horns)

mf ben sostenuto

cresc.

f

p

poco rall. e dim.

più vivo.

rall. e dim.

Piano. Allegro vivo.

f con brio

First system of musical notation, featuring a treble and bass clef staff. The music is in 2/4 time and includes dynamic markings such as accents (>) and slurs.

Second system of musical notation, continuing the piece with treble and bass clef staves and dynamic markings.

Third system of musical notation, including a key signature change to two sharps (F# and C#) and a time signature change to 3/4. It features dynamic markings and slurs.

Listesso tempo.

Fourth system of musical notation, in 2/4 time. The bass clef staff contains rests. The text "(Trumpets on stage)" is written below the first measure of the bass staff.

Fifth system of musical notation, featuring treble and bass clef staves with dynamic markings and slurs.

Sixth system of musical notation, concluding the piece with treble and bass clef staves, dynamic markings, and slurs.

ff Curator.

This u - ni - ver - si - ty Calls me by cour - te - sy its Cu - - ra -

f *marcato*

{ Students off right Tenors.

Oh! what a bore!

tor. — Basses.

ff

Curator.

Try no ex-per-i-ment, All un-due mer-ri-ment I ab - hor.

{ Students off left Tenors.

Oh!

Basses.

say no more!

Curator.

I sum-mon one and all, Heed now the trumpet call,

Tenors.

We keep a - way.

Basses.

Heed, I say.

Curator.
più animato

rall.

Hear the trumpet call, Hear ye, one and all, Heed the call!

f deciso *colla voce* *mf*

Allegro.

No de-jec-tion for this e-lec-tion, Ev'-ry Stu-dent, If not im-pru-dent,

f

Will o - bey the trumpet call. Hear ye now, I summon you, One and all!

Tenors. *poco rall.* *a tempo*
 We o - bey the trum - pet call. He has pow'r to sum - mon us,
 Basses. Curator. I have pow'r to sum - mon you,

Allegro con brio.
 One and all!
 One and all!

Allegro con brio.
f

Curator.
 Now Heralds, sound the call!

ff (Trumpets on stage)

Heinrich.

Allegro con spirito.

f deciso

Come out, come out! With song and shout, To greet the trum-pets

Tenors.
1st Corps. Come out, come out! With song and shout, To greet the trum-pets

Basses.

f deciso

Allegro con spirito.

call. Sing, Com-rades sing, Let care take wing, For song gives love and

call. Sing, Com-rades sing, Let care take wing, For song gives love and

life to all, And lifts the heart on high, on high, And lifts the heart on

life to all, And lifts the heart on high, on high, And lifts the heart on

C. H. *ff*

high! Who loves not wom-an, wine and song, Re - mains a fool his

high! Re - mains a fool his -

Who loves not wom-an, wine and song,

C. H.

whole life long! *ff* *marc.* And

whole life long! And fools we - ne'er will be, All mer-ry Stu-dents we. And

C. H.

so we - sing, you see, Our Val-le-ra, val-le-ra, val-le-ra, val-le-ra,

so we - sing, you see, Our Val-le-ra, val-le-ra,

val-le-ra, val-le-ra,

ff *marcato*

Curator.

Come

val - le - ra, sing we! -

val - le - ra, sing we! -

The first system consists of three staves. The top staff is a vocal line in bass clef with lyrics 'val - le - ra, sing we! -'. The middle staff is a vocal line in treble clef with lyrics 'val - le - ra, sing we! -'. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

poco rall.

Heralds blow a - gain.

Allegro vivo.

colla voce

ff (Trumpets on stage)

The second system begins with a tempo change to *poco rall.* and includes the lyrics 'Heralds blow a - gain.' The music then transitions to *Allegro vivo.* The piano accompaniment features a more active eighth-note pattern in the right hand. A dynamic marking of *ff* (Trumpets on stage) is present.

The piano accompaniment for the second system continues with the same rhythmic patterns as the first system, adapted to the tempo change.

Fried.

Allegro giocoso.

A mil - ler liv'd by an old mill stream,

mf

The third system starts with a tempo and mood change to *Fried.* and *Allegro giocoso.* The lyrics are 'A mil - ler liv'd by an old mill stream,'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand, with a dynamic marking of *mf*.

ff Sleep, Mil - ler, Sleep!

2d Corps Tenors

Heinrich & 1st Corps Tenors

ff Sleep, Mil - ler, Sleep!

Basses

Friedrich & Basses *a*2

ff Sleep, Mil - ler, Sleep!

Basses

Sleep, Mil - ler, Sleep! He had a daugh - ter, who was a dream, Sleep, Mil - ler,

Friedrich (2d Bass) & 2d Corps

sleep! And she was a pret - ty girl, All her lov - ers said, And she'd on - ly flirt, for she

sleep! And she was a pret - ty girl, Her lov - ers said, And she'd on - ly flirt, for she

said: "I'll nev - er wed!" With a tra - la - la - la, Tra - la - la! This mil - ler knew not what

said: "I'll not wed!" With tra - la - la - la, Tra - la - la! This man knew not what

animato

mf

she had for - got With a tra - la - la - la - la - la - la, This mil - ler nev - er knew

she had for - got With tra - la - la - la - la - la - la, This mil - ler nev - er knew

ff animato

ff animato

ff animato

poco rall. *a tempo*
 Oh! sleep, Mil-ler, sleep! Tra - la-la-la.
poco rall. *a tempo*
 Oh! sleep, Mil-ler, sleep! Tra - la-la-la.

what was what; Tra - la-la-la.
 Fried. & 1st Bass
 what was what; Tra - la-la-la.

poco rall. *a tempo* *f*

Curator
 Now heralds, sound a - gain!
ff (Trumpets)

H & Fr. & 1st & 2d Corps Tenors
ff *a2*
 The Bases *ff* *n2*
 Heed now the trum-pet, call one and all
 trum - pets call, the

Moderato assai

Wilhelm

Wilhelm

3d. Corps. Tenors

Basses

Fare—

Fare—

Fare—

Trum-pets ring, To sum-mon us, they sing, They sing!

rall. *dim.*

rall. *dim.*

Moderato assai

rall. *dim.* *mf*

Wilhelm

3d. Corps

Helm. Fr.

well to thee, oh! for-est fair. Fare - well! Fare-well! When—

well to thee, oh! for-est fair. Fare - well! When—

Fare well—

mf *mf* *mf*

leggiere

WIL. sum-mer comes, We would be there. Fare-well! Farewell We *cresc.*

3d. Corps sum-mer comes, We would be there. Fare-well *mf* We *cresc.*

Hei. Fr. Fare well! Farewell

1st & 2d. Corps Fare well *p* Fare well *mf*

WIL. love thy shade, We love thy shade, Each brook and glade, Each brook and glade, It's *cresc.*

3d. Corps love thy shade, Each brook and glade, It's

Hei. Fr. We *cresc.* love thy shade. Each *cresc.* brook and glade.

1st & 2d. Corps We *cresc.* love thy shade. Each *cresc.* brook and glade.

Wil. joy we share, So green, so green and fair. Fare well, fare
 3d. Corps joy we share, So green, so green and fair. Farewell, fare
 joy joy we share we share,

Hel. Fr. We share Fare-well fare-
 cresc.
 Ist. & 2d. Corps We share Fare-well fare-
 cresc.


Well. Dear for-est green and fair. Fare - well.
 3d. Corps well! Dear for - est fair. Fare - well.
 Dear For-est green and fair Curator

Well. well! Dear For - est green and fair Fare - well! Now
 3d. Corps well! Fare - well!
 Ist. & 2d. Corps well! Fare - well!

Allegro vivo
 Well. well! Fare - well!
 3d. Corps well! Fare - well!
 Ist. & 2d. Corps well! Fare - well!

Wtl.  The Trum-pets call so loud-ly call

Cur. Hein. Fried.  He - ralds loud-ly call!

 *marcato*

Wtl.  *ff* Tan - tan - ta - ra, tan - ta - ra - ra - ra! So,

3d Corps  The trum - pets call, so, *ff*

Cur. Hein. Fried.  Tan - tan - ta - ra, tan - ta - ra - ra - ra! Heinrich & Curator (with 1st Bass) *ff*

p 1st & 2d Corps  Hear the trum-pet's call! So, *ff*

p  Friederich (with 2d Bass)

 *ff* Trumpet

Wil.
 loud-ly call, Tan-ta - ra, tan-ta - ra - ra - ra,
 1st 2d & 3d Corps

a²
 loud-ly call, Tan-ta - ra, tan-ta - ra - ra - ra,
 H. & C.

a²
 Fried.

A la Marcia Poco Pomposo

Ferdinand

Ferd.
 When the Stu-dents come marching to Prague, Sound the
 4th Corps

4th Corps

Tenors Sound the
 Basses

A la Marcia Poco Pomposo

pesante

f *mf* *f*

Ferd.
 fife and drum! *cresc.* Tho' they think ev-'ry lect-ure is a

Wilhelm (with 1st Tenors of those corps)
 1st 2d & 3d Corps

4th Corps

fife and drum! See the *ff* Stu-dents come! Tho' they think ev-'ry lect-ure is a
 H. & C.

Friedr.

ff *mf* *cresc.*

Perd.

bore, *ff* Let the drum go, boom, boom, boom!

All Corps

4th Corps

bore, Let the drum go, boom, boom, boom! So we

H. & C.

is a bore, Friedr.

ff

Perd.

In each mer - ry Stu - dent corps,

march, stiff as starch, In each mer - ry Stu - dent corps, So we

a 2

a 2

Hein. Friedr.

Till we can not march more. With a laugh, We will

Heinrich

Friedr.

Wilhelm

cresc.

march, stiff as starch, Till we can - not march more. And a song,

a 2

a 2

4th Corps

Wil. Tenors
Ferd. *ff*
Heinr. Basses
Friedr. *ff*

march right a - long, till the last one catch up with those be - fore. With a

Wil. *ff*
Ferd. *ff*
Heinr. *ff*
Friedr. *ff*

laugh and a song, Let us march, Right a - long, We

1st, 2d & 3d Corps

1st, 2d & 3d Corps

All Corps

Wil. *ff*
Ferd. *ff*
Heinr. *ff*
Friedr. *ff*

stu - dents will sing the whole day long.

All Corps

Wil. Ferd. Tan-tan-ta - ra, tan-ta ra - ra - ra, Tan-ta ra, The

Hein. Fried.

Wil. Ferd. trumpet sounds a - gain; Now hear the mer-ry strain, Hur - rah! We

Hein. Fried. Friederich.

rall.

Ferdinand.

Allegro vivo e deciso.

Ferd. stu - dents live a mer - ry life, Val - le, val - le - ra, juch -

Fried.

2d & 4th Corps.
Tenors.

Curator (with 1st Bass) Basses.

Val - le, val - le - ra, juch -

Allegro vivo e deciso.

Allegro vivo e deciso.

Wilhelm.
 Wil. he! We know no care, nor pain, nor strife, Val-le, val-le-ra, juch -
 Ferd. Heinr.
 Hein. Fried.

1st & 3d Corps. 1st & 3d Corps.
 he! Val-le - ra! Val-le, val-le-ra, juch -

Ferdinand. Wilhelm. Wilh. & Ferd.
 Wil. he! Let oth - er men do, what they will, We'll be merry, mer-ry,
 Ferd. Friederich. Heinrich.
 Hein. Fried. Heinrich & Fried.

2d & 4th Corps. All Corps.
 he! Let oth er men do, what they will, We'll be mer-ry, mer-ry,

Wil.
Ferd.

students still. Let life be gay! Sing with a will! Juch -

Hein.
Fried.

students still.

All Corps. *ff*

Val-le, val-le-ra, juch -

Wil.
Ferd.

hei! With val-le, val-le-ra, With val-le, val-le-ra, Our

Hein.
Fried.

ff

Più vivo.

4th Corps

1st Corps.

All Corps. *ff*

hei! With val-le, val-le-ra, With val-le, val-le-ra, Our

Più vivo. *ff*

Wil.
Ferd.

var - si - ty its prais - es sing, With val - le, val - le - ra, with

Hein.
Fried.

3d Corps. *ff* 2d Corps. *ff*

var - si - ty its prais - es sing, With val - le, val - le - ra, with

Wil.
Ferd.

val - le, val - le - ra, We'll hail our Stu - dent King with val - le - ra,

Hein.
Fried.

cresc. e pressando

All Corps. *ff* *cresc e pressando*

val - le, val - le - ra, We'll hail our Stu - dent King with val - le - ra,

cresc. e pressando

molto *rall. marc. molto*

Wil. Perd. *val-le-ra, val-le-ra, hoch, hoch, hoch, juch - hei!* *val-le, val-le - ra, juch -*

Hein. Fried. *val-le-ra, val-le-ra, hoch, hoch, hoch, juch - hei!* *val-le, val-le - ra, juch -*

marc. molto
ff rall.

Wil. Perd. *hei!*

Hein. Fried. *hei!*

a tempo

Duet.

"Opposites are We."

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Merrilaff and Grumblekoff.

Music by
REGINALD de KOVEN.

Allegro scherzando.

Piano.

mf

cresc.

ff fz

Grumblekoff. Merrilaff.

As coun - sel - lor, I scheme and plan, Dis -
smil - eth not, he hates him-self.(Grum.) Dis -

mf

Grumblekoff. Merrilaff.

turbed by me, his bro - ther. Our fa - ther was a gen - tle-man, But
gust - ing is his laugh - ter.(Merr.)In me be-hold a jov - ial elf.(Grum.)Al -

Copyright MCMVI by Jos. W. Stern & Co.
British Copyright Secured.

English Theatre and Music Hall rights reserved.

Grumblekoff.
f deciso

Merrilaff.

he re - sem - bles moth - er. To all my tricks in po - li - tics, Oh!
so a gen - ial graft - er. (Merr.) I dance, I chaff, I sing, I laugh, (Grum.) Lord,

Grumblekoff.

Merrilaff.

what a craft - y min - ion! With lack of tact, he holds in fact, An
help these poor do - min - ions! (Merr.) We both a - gree to have, you see, (Grum.) Just

Merr. Ha! ha!

Ha! ha!

op - po - site o - pin - ion. (Grum.) Bah! _____ yes bah!
op - po - site o - pin - ions.

stentato Ha! ha!

Ha! ha!

Both

mf a.2

Bah! _____ yes bah! With lack of tact, he holds in fact an

op - po - site o - pin - ion. Oh!

Reo. *

giocoso

strange - ly made, How na - ture played her pranks on you and me. — A

giocoso

pair of jol - ly, mel - an - cho - ly op - po - sites are

mf

Wilhelm & Ferdinand.

we! — As you can see, they can't a - gree, And life be - comes a

a2 ff

a2

Heinrich & Friederich

ff ben marcato

Reo. *

Merrilaff
& Grumblekoff,a²

bore. — With this un-gra-cious, dis - pu - ta - tious, trou-ble-some, trou-ble-some

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a soprano range. The piano accompaniment is in grand staff (treble and bass clefs). The music is in a common time signature. The vocal line has a fermata over the word 'bore.' and then continues with the lyrics 'With this un-gra-cious, dis - pu - ta - tious, trou-ble-some, trou-ble-some'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

coun - sel - lor, With this trou-ble-some coun - sel - lor. —

The second system continues the vocal line and piano accompaniment. The vocal line has a first ending bracket over the final phrase 'coun - sel - lor.' with a '1.' above it. The piano accompaniment continues with similar rhythmic patterns and harmonic support.

Merrilaff.
He

The third system shows the vocal line ending with a double bar line and a repeat sign. The piano accompaniment continues for four measures, marked with dynamics *mf* and *p*. The piano part features a consistent eighth-note bass line and a treble line with sustained chords and melodic lines.

2. Merrilaff. Grumblekoff.

lor. — Is - n't it sad, we can't a - gree? He is the cause of it,

mf

*Re. * Re. * Re. **

you can see!

simile

Merrilaff. Grumblekoff.

Is - n't it sad that he and I, Ev - er are quar - rel - ling

mf

till we die?

f *sfz*

*Re. **

Election Ensemble

Introducing

Song: A Student King.

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Music by
REGINALD de KOVEN.

Allegro con brio.

Piano.

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Allegro con brio'.

Merrilaff. Grumblekoff.

Come, lads, your King be choosing! Much pre-cious time we're

The vocal line for Merrilaff and Grumblekoff is written on a single staff. Below it, the piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand. The piano part is marked 'mf'.

Wilhelm.

los-ing. A - way with all re - flec-tion, now pro-ceed to the e - lec-tion!

Heinrich.

The vocal line for Wilhelm and Heinrich is written on a single staff. Below it, the piano accompaniment continues with chords and a rhythmic pattern. The piano part is marked 'mf'.

Lose

The piano accompaniment for the 'Lose' section consists of chords in the right hand and a rhythmic pattern in the left hand.

Grum. With.

Com-mence at once, be - gin it! On you, friend Hans, we're

not ano - th - er minute!

The vocal line for Grum and With is written on a single staff. Below it, the piano accompaniment continues with chords and a rhythmic pattern.

cresc.

The piano accompaniment for the final section consists of chords in the right hand and a rhythmic pattern in the left hand. The piano part is marked 'cresc.'.

wait-ing now: Fried. On you, friend Hans, we're

The Can-di-dates be stat-ing! Fried.

Wilh. Ferd. *ff*
Hein.

Students. Tenors. *ff* waiting, The Can-di-dates be stat-ing! In my of-fi-cial ca-
Curator. *Larghetto quasi recitativo.*

Basses. *Larghetto (pomposo)*
f marc.

Red. *

Tempo I. Students. pa-ci-ty of re - cor - der; Read, Klingel, read, Klingel, read!

Tempo I.

Larghetto come prima

Curator.

I have now placed them in al - pha - be - ti - cal or - - der;

cresc. e marc. sempre

Tempo I.

Wilh. Ferd.

poco rall.

Students.

Tenors.

Heed, stu-dents, heed, stu-dents, heed! Stu-dents, heed, now read!

Hein. Fried.

Basses.

Allegro giocoso.

Curator.

Heinrich & 1st Corps.

"A" stands for August; He's much too hot!

ff marcato

Curator. Wilh. & 3d Corps.

"B" stands for Berthold; He's worst of the lot! "C" stands for Con-rad;

Friedrich & 2d Corps. Curator. Ferd. & 4th Corps.

He'll nev-er do! "D" stands for Dan-iel; We'll pass him too!

Curator. W. F. H. F. and All Stud. *poco rall.* Ferd.

"E" stands for Ernest; He's much too small! "F" stands for Francis, best of them all!

ff colla voce

Con spirito.

With.

Ferd.

With. & Ferd.

a 2

I vote for Francis; His prais-es I sing, All vote for Fran-cis, for

Hein.

Con spirito.

a 2

*poco ritard.**a tempo*

Fran-cis, for Fran-cis,

We vote for Fran-cis, Our stu-dent King!

Hein. & Fried.

a 2

colla voce

a tempo

Students.

Tenors.

a 2

With. & Ferd.

a 2

Students.

I stand for Fran-cis!

We vote for Fran-cis, For

Basses.

a 2

Hein. & Fried.

a 2

His prais-es we sing,

ff rit.

Fran-cis, for Fran-cis, All vote for Fran-cis. Our stu-dent King!

Hein. Fried. & Students.

ff colla voce

stentato *Moderato. Grum.*

Hoch! Hoch! Ra, ra, ra, ra, val-le-ra! Hold!

ff

Red.

Andante pomposo.

pressando

Your se-lection most im-prudent; You must

p

Mer. Allegro.

choose a no-ble stu-dent! Now boys, to him pay no at-tention! Grum. Pooh!

f

Mer. Ferd.

He for ev - er seeks dis - sen - tion. Your busi - ness here: but

Grum: Bah!

crese.

to re - port Our choice un - to the King and Court. Basses & Hein. Fried.

Our an - cient rights you

ff

Tenors & Ferd. Ferd. } only

Wilh. Wilh. }

Who - e'er we choose we will e - lect, Who - e'er we choose we

must re - spect, Hein. } only All

Fried. }

poco rall.

will e - lect, we will, we will e - lect.

poco rall. *f* *pressando*

Our Fran-cis! our Fran-cis! We

largamente

sum-mon you, ap-pear! Bases

Our Fran-cis! our Fran-cis! Great

Francis

Poco sostenuto

Dear comrades all, a greet-ing, My love I bring. Why

hon-ors wait you here.

Poco sostenuto

f

*Red **

at this fes-tal meet-ing, of hon-ors sing? Dear Francis, you're e-lect-ed

Ferd

*Red **

Allegro con brio

King! High Car-ni-val! High

Students
1st & 3d Corps

High Car-ni-val! What mag-ic it con-tains! High

Students
2d & 4th Corps

High Car-ni-val! What mag-ic it con-tains!

Hein. Fried.

Allegro con brio

Car-ni-val! The King of mis-chief reigns.

Car-ni-val! High Car-ni-val! The King of mis-chief reigns.

High Car-ni-val! Now mis-chief reigns.

f con spirito

To - day we hold high Car - ni-val, The King of mis - chief
You choose me King of Car - ni-val, My pride no words can

con spirito

reigns, His sway is here most ab - so-lute, His will a-lone ob -
voice, But by our u - ni - ver - si - ty, You'll not re-gret your

declamando

tains. The monarch of Bo - hem-i-a Must yield to him his throne, Un -
choice. As monarch of Bo - hem-i-a, I'll prove a mer-ry King, And

f colla voce

ff til to-night King Car - ni-val shall rule this town a - lone.
while we hold high Car - ni-val, we'll make the wel - kin ring.

marc. *rall.* *a tempo*

We sing high Car - ni - val, high Car - ni - val, The

Basses & Hein.
Fried.

Poco rubato

Francis
King of mis - chief reigns. The cus - tom of Bo - he - mia, Its

prais - es loud - ly sing, { Doth - hold the King of
To - - day we hold high

Students
Tenors
Car - ni - val, Must be a Stu - dent King. } The cus - tom of Bo -
Car - ni - val, And I'm your Stu - dent King. }

Basses

Frances *ff* *allarg.*

he - mia, Its prais - es loud - ly sing! { Doth hold, the King of
To - day we hold high

colla voce

1. *p* *rall.* *a tempo* | 2. *rall.* *ad lib.*

Car - ni - val, Must be a Stu - dent King! In your Stu - dent
Car - ni - val And

The Stu - dent King! King! Stu - dent
Our

p *rall.* *a tempo* *rall.*
a tempo *rall.*

1. *rall.* *a tempo* | 2. *colla voce*

King! _____

King! _____

a tempo pressando

Entrance of Ilsa.

Introducing

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Song: The Pretty Tyrolese.

Music by
REGINALD de KOVEN.

Allegro commodo.

Piano.

The piano introduction consists of two systems of music. The first system is marked with a forte *f* dynamic and a tempo of *Allegro commodo*. It features a melody in the right hand with eighth-note patterns and chords in the left hand. The second system continues the piece, marked with *cresc.* (crescendo) and *ff* (fortissimo), leading to a final chord marked *fz* (forzando).

Girls. Sopranos.
Altos.

mf *f* *fz*

Il - sa woulda - wooing go,

Red. * *simile*

Heigh-o! and heigh-o! She's disguised so none may know, she's disguised so

The vocal section features two parts: Girls and Sopranos. The piano accompaniment is marked *mf* (mezzo-forte) and *f* (forte). The lyrics are: "Il - sa woulda - wooing go, Heigh-o! and heigh-o! She's disguised so none may know, she's disguised so". The piano part includes a *Red.* (ritardando) and *simile* marking.

Copyright MCMVI by Jos. W. Stern & Co.
British Copyright Secured.

English Theatre & Music Hall rights reserved.

none may know. Heigh - o! and heigh - o! So none may know. In

All. a 2. mf a 2.

cresc.

peas - ant gar - ments she's arrayed, Just like a sim - ple moun - tain maid,

mf

Not precise, nor ve - ry staid, This pret - ty lit - tle mountain maid,

a 2. cresc.

cresc.

Heigh - o! and heigh - o! Tra, la, la, la, la, la, la, la. Heigh - o!

f *rall. e dim.* *mf* *a tempo*

f marcato *dim. e poco rit.* *a tempo mf*

Heigh - o! Il - sa would a - woo - ing go, With heigh - o!

May she find a lov - er, oh! Heigh - o! Heigh - o!

^{a 2.}
Il - sa would her heart bestow, She would a - wooing go.

Allegro non troppo.

ff *a* (off stage) *cresc.*
My wares I cry, who'll buy? who'll buy? My wares I cry, who'll

p *cresc.*

buy, who'll buy, who'll buy, who'll buy, who'll buy? —

Tempo di Valse

Girls. Sopranos. *cresc.*

Our Il - sa's cry! She must be nigh, *Alto.* Her wares to cry. Who'll

f con brio *cresc.*

ff

buy, who'll buy, who'll buy? Come buy, now come buy, come buy! —

ff

Allegretto tranquillo.

mf *poco rall.* *Il sa.*

From the

mountain, where like fountain, Springs of sil-ver, gleaming laugh and play, Lone heart

mf

ach-ing, home for - sak - ing, Have I hith er woo-ing come to - day. Bells were

cresc.

cresc.

ringing, Birds were sing-ing, In a mer-ry, hap-py rounde - lay; Cu-pid

f

dim.

dim.

call - ing, hope fore - stall-ing, Made me bring my heart this way.

poco rit.

poco rit.

Tempo I.

mf

My wares I cry; come buy, come buy, come buy, come buy, come

mf deciso

Girls.

buy! — Our Il - sa's cry! Her wares who'll buy? who'll

ff

buy? Come buy, come buy, come buy! —

Allegretto con moto.

mf Il-sa.

Sim - ple mountain maid, from the Ty-rol-ese, Sell - ing country wares, ah!

mf

cresc.

won't you buy them please? Here are dainties rare, gold - en Alpine cheese; Come

cresc.

lunga

a tempo

buy all from the Ty - rol - esel _____ *p* Più mosso, a la Valse. (Godel)

a tempo

fz

p

*Red. **

cresc.

Come! buy all from the Ty - rol - esel _____

fz

*Red. **

Girls.

(Yodel)
Altos.

Sim - ple moun-tain maid, from the Ty - rol - ese, Sell - ing coun-try wares,

mf

Come!

Won't you buy them please? Here are dainties rare, made to please. Come!

Tempo I.
Ilisa.

buy all from the Ty - rol - ese! My wares I cry; come

buy all from the Ty - rol - ese! *Tempo I.*

fz *ff*

*Red. ** *Sopr.* Come buy, come buy! —

Altos Come buy, come buy come. buy! —

ff *ff*

Red. *

Romanza.

"Give Me Thy Heart Love."

Words by
FREDERIC RANKEN.

Fortunatus.

Music by
REGINALD de KOVEN.

Moderato appassionato.

marcato

Piano.

f poco rubato

F. *Fortunatus. mf*

A se - cret lies — with-in my
The mu - sic of — thy voice is

rall. p

F.

heart, I fain would see, I fain would see, ——— A
sweet, in ca - dence clear in ca - dence clear, ——— The

F. *cresc.* *f*

se - cret sweet, I pray im - part a - lone, a - lone to me, a - lone to
words now trem - bling on thy lips I long, I long to hear, I long to

cresc. *p*

F. *cresc.*

me. 'Tis where young Cu - pid soft - ly crept and
hear. The love - light gleam - ing in thine eyes, the

cresc.

F. *ff* *p* *rall.*

woke the love that long had slept, Ah! to that heart so safe - ly
pass - ion mur - mured in thy sighs, All seem to speak the words I

p colla voce

ff

sempre *Allegro moderato.*

F. kept, thou hast the key, thou hast the key.
prize, I love thee dear, I love thee dear.

rall. *a tempo* *cresc.*

F. Give me thy heart, dear, give me thy soul, dear, let me the love there so long

rall. *a tempo* *cresc.*

f

F. captive, set free — Close let me hold thee, mine arms en-fold thee,

f

rall. **Tempo I.** | 2. *pressando molto cresc. e*

F. then will I swear dear, I love on-ly thee. mine arms enfold thee,

allarg. *rall.*

F. then will I swear dear, I love but thee, I love but thee.

molto cresc. allarg. *rall.*

Ca. *

Entrance of the King.

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Chorus

Music by
REGINALD de KOVEN.

Allegro pomposo, a la Marcia

Piano *f pesante*

Sopranos

Chorus Tenors & Basses

We

Our King with roy-al pag-eant-ry ad - vanc-es,

Tenors

Basses

Wel-come him with mer-ry fife and drums,—

This reg-alpomphisdignity en-hances,

cresc.

cresc.

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It features a piano accompaniment and a vocal chorus. The piano part begins with a grand staff (treble and bass clefs) and includes dynamic markings such as *f pesante* and *cresc.* The vocal parts are arranged in four staves: Sopranos, Tenors & Basses, and two additional parts for Tenors and Basses. The lyrics are: "We Our King with roy-al pag-eant-ry ad - vanc-es, Wel-come him with mer-ry fife and drums,— This reg-alpomphisdignity en-hances,". The score includes various musical notations such as triplets, accents, and dynamic markings.

Copyright MCMVI by Jos. W. Stern & Co.

British Copyright Secured.

English Theatre & Music Hall rights reserved.

ff

Greet him with a cheer; be-hold, he comes! Be-hold! he comes; So

ff

a2

greet him with a cheer; be hold, he comes! _____

Sopranos
deciso e marc.

Bow! Bow!

Tenors

ff marc.

a2

To our no - ble Mon-arch, Now en-throned with-in his old Bath - Chair, Bow with

Basses

love and ad-mir-a-tion, for his rank and sta-tion, Loud-ly with your plaud-its rend the

air. So Bow! bowl to our no-ble Mon-arch; Now en-

throned with-in his old Bath-Chair. — Bow with love and ad-mir-a-tion, for his

rank and sta - tion. Loud - ly with your plaud - its rend the

2d Tenors
Basses

air! Then shout hur - ray! Then shout hur - ray! to greet our King, who comes to

rall. marc. molto

day, enthroned with - in his state Bath - Chair.

rall.

*And. **

59
Song.

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

"I Took Them All"
King, Merrilaff, Grumblekoff.

Music by
REGINALD de KOVEN.

Allegro vivace.

Piano.

King.

When as a child I found, that I had trou-ble and to spare to,
Now as ye sew, So must you rip, In ear-ly youth be learning,

Then some one's pills would cure the ills, that child-hood oft is heir to; And
The lane is /ong that stomach strong, that nev-er knew a turn-ing; And

poco meno

when a young am - bi-tious pow'r would all with-in me stir up,
some of those who come to cough, re-main to spray, for - ev - er,

poco meno

deciso

a tempo

I'd quick-ly take a pint, I think, of sick-ly soothing sy- rup. He'd
By all that's bald, of man- y called but few get up! That's clev- er! But

Grumblekoff

King.

drink some sooth- ing sy- rup. In place of eat- ing wholesome food and
few get up! That's clev- er! To call a doc- tor to your bed, is

smok- ing a Ma- nil- la, They fed me slops and druggists shops, pro-
real- ly ha- ri- ca- ri! Thro' lack of skill, they thousands kill, and

f poco meno

vid- ed Sars'- pa- ril- la. So when grown up at
. should be forced to mar- ry. For ev- 'ry pa- tient

poco meno

mf *deciso*

a tempo
ff

last I found, That all there was a - bout it, I had to have some
that they lose, This world, they de - ci - mate it - To draw it mild, sup -

a tempo
f

pill or salve, I could - n't live with - out it.
ply a child, and help re - pop - u - late it.

Chorus.

Sopranos
He had to have some pill or salve, He could - n't live with - out it.
To draw it mild, sup - ply a child, and help re - pop - u - late it.

Tenors

Basses

Allegro moderato. **Chorus** **King.**

Sopranos

So I took them all; He took them all. In dos - es large, in dos - es
So I'd wed them all; He'd wed them all. Phy - si - cians large, phy - si - cians

Allegro moderato. **Tenors & Basses**

Chorus.
Sopranos. King.

small; Both large and small. The most ex - pen - sive had the call, each
small; Both large and small. I'd ad - ver - tize, and high - ly prize, This

Tenors & Basses.

Chorus.
Soprs.

new-found fake for pain or ache, So I took them all; He took them all.
new made law I'd i - do - lize, And I'd wed them all.

ff

Tenors & Basses. >

cresc. *ff*

Ped. *

King. Chorus. King.
Soprs.

So _____ I took them all; He took them all. In dos - es large and dos - es small, The
So _____ I'd wed them all; H'd wed them all. The most ex - pen - sive had the call, When

Tenors & Basses.

most ex - pen - sive had the call; I took it, — that was all. —
 pa - tients die, their places supply, I'd wed 'em — one and all. —

1.

2. Chorus. King, Merrillaff Grumblekoff. Chorus.

Sopranos
 So — he took them all; He took them all. In dos - es large and dos - es
 So he'd wed them all; He'd wed them all. In batch - es large and batches

Tenors & Basses

f

King.

K. M. & Gr. Chorus. And The

small; He took them all. The most ex - pen - sive had the call, And
 small; He'd wed them all. When pa - tients die, their place sup - ply, The

64
Merrillaff &
Grumblekoff.

King. *ff*
some were large and some were small; I took 'em that was all. —
most il - lit - er - ate I would try, He'd wed 'em, one and all. —

p
some were large and some were small; I took 'em that was all. —
most il - lit - er - ate I would try, He'd wed 'em, one and all. —

ff *sf*
Rea. *

Dance.

mf

cresc.

f
Rea. *

Words by
 FEDERICK RANKEN and
 STANISLAUS STANGE.

Finale I.

Music by
 REGINALD de KOVEN.

Allegro con brio.

Piano *ff*

Wil.
Ferd. Wilhelm & Ferdinand a 2
 High car - ni - vall What ma - gic it con -

He.
Fred. Heinrich & Friederich a 2
 What ma - gic it con -

Sopranos
 Tenors *ff*
 Bases *ff*
 High car - ni - vall High car - ni - vall What ma - gic it con -

ff marc. molto

Wil.
Ferd. tains! High car - ni - vall High car - ni - vall The King of mis - chief

He.
Fred. tains! High car - ni - vall High car - ni - vall The King of mis - chief

tains! High car - ni - vall High car - ni - vall Now mis - chief

tains! The King of mis - chief

Copyright, MCMVI, by Jos. W. Stern & Co.
 British Copyright Secured.

English Theatre & Music Hall rights reserved.

F. Francis
 Wil. reigns! The custom of Bo-hemia, It's praises loud-ly sing, Doth
 Ferd.

He. reigns!
 Fred.

reigns!
 reigns!
 reigns!

f poco rubato

F. hold: the King of Car-ni-val, Must be a Student King.

The
 The

Principals & Chorus

rall.

F.

Doth hold: the King of

ff

cus-tom of Bo-he-mia, Its praises loud-ly sing,

cus-tom of Bo-he-mia, Its praises loud-ly sing,

colla voce

Poco Agitato. King

F. X.

Car-ni-val, Must be a stu-dent King. Come here! Draw

A stu-dent King.

A stu-dent King.

Poco Agitato.

ff

mf cantabile

X.

near! Come here! Draw near!

ff

rall.

mf King Grumblekoff

K. G. Oh! sweet days of yore, Twenty years a - go, You said that be -

King

G. K. fore! I know! I know! Then I lost a son, A

animando

K. son, I held most dear, of him you now re-mind me, of days long left be -

Quasi Recit. King Largamente

F. hind me. Your name? What oth-er?

F. Francis Fran-cis. Frau. Bertha is my

colla voce *ff*

Bertha *pressando* *Allegro agitato*
mf a poco cresc.

F. B. mo - ther. Nol nol Nol nol I know not what I say. Could

ff rall.

I the truth im-part! For fear of death I hold my breath. Thou dearsoul of my

King *lunga* *poco ad lib* Grumblehoff

heart. Give here, the crown Francis! Had he lived, my son! Your ma-je-s-ty, have

ppoco ad lib

King

donel Kneel down **Tempo I.**

Ferdinand

Then

Chorus & Principals

Hur-rah! Hur-rah! Hur-rah!

Allegro con brio.

Allegro gioioso

cresc.

Ferd. Hoch!Hoch! Hoch! Our Stu- dent King shall reign to-day Then Hoch!Hoch!Hoch!what

Chorus Tenors

Then Hoch!Hoch!Hoch!what

Basses

f *cresc.*

Ferd. e'er he wills, we must o - bey. Who loves not wo - man, wine and song, Re -

e'er he wills, we must o - bey.

Ferd. mains a fool his_ whole life_ long. Then hail to our Stu- dent King, right

Tenors

Then hail to our Stu - dent King, right

Basses

Perd.

mer-ri - ly we sing, Then hail! to our Stu - dent King! Val -
 1st. & 2d. Sopranos *ff*

Then hail! to our Stu - dent King!

mer-ri - ly we sing, Then hail! to our Stu - dent King! Val -

ff

molto f

Perd.

val - le - ral Val - le - ral Hoch! Hoch!

val - le - ral Val - le - ral Hoch! Hoch!

Val - le - ral Val - le - ral

ff

Perd.

Hoch! Hoch! Hoch! Hoch! Val - le - ral Hoch! Hoch!

Hoch! Hoch! Hoch! Hoch! Val - le - ral Hoch! Hoch!

Allegro a la marcia e marc.

72
Francis.

Fr. a. You have made me your Student King, — To your
Our Student King! —
Our Student King! —

Allegro a la marcia e marc.

ff
f

Fr. a. *cresc.*
friendship I proud-ly cling, — There is noth-ing so near so sweet, or as dear, Ac-
cresc.

Fr. a. *ff*
cept then a stu-dent-greet-ing.
Sopranos. *ff* *a2*
Then it's hail! to our comrade's reign, — Shout in
Tenors & Basses. *a2*
ff

Fra.

For aye, your friend till my rule shall end, For —

joy-ous acclaim a - gain! Then it's

marc.

Fra.
K.

I am your Stu - dent King! — King. #

My

Hail! to our Stu - dent King! —

Poco agitato.

K.

roy - al throne I ab - di - cate, In fa - vor of your King, And now to help me

K.

mf rall.

woo a mate, A ser-e-nade I'll sing. Some sweet-ly ten-der tune,

Princ. & Chorus.

mf Some

Some

rall.

K.

a tempo

Then give me now my old bassoon!

rall. sweetly ten-der tune. Then give him his bas-soon!

poco rall.

sweetly ten-der tune. Then give him his bas-soon!

rall. *f c tempo* *rall.*

mf King.

Sweet La-dy Ann, Thy name I
Sweet La-dy Ann, Who sings this

mf *p* *cresc.*

croon, } Sweet La-dy Ann, Sweet La-dy Ann, { Hear my,
tune, } Is a, a,

Chorus. Sweet La-dy Ann,

(King plays on bassoon) Merrilaff.

Hear my, Bas- soon! _____
Is a, Ba - boon! _____

King. Chorus. Sopranos. Giocoso. King.
Hear my bas - soon! Hear his bas - soon! I play on my
Is a ba - boon! Tenors. Is a ba - boon!

Basses.

f *mf*

x. *old bas-oon, A, per-fect-ly ex-qui-site tune, This*

x. *cresc.* *dit-ty love-la-den, Will cap-ture the maid-en, Who lists to my old bas-*

(King plays)

x. *soon.* *Sopranos f a 2* *He plays on his old bas-oon, A per-fect-ly*

Chorus. Tenors & Basses a 2

ex-qui-site tune, His dit-ty love-la-den, Will cap-ture the

molto dim.

f *molto dim.*

x.

King.

Who lists to my old bas - soon.

maid - en, Who lists to my old bas - soon.

ppp *sfz*

y.

Ferd.

'Tis almost noon; The la - dy we wait for can - not come too

mf *rall.*

z.

soon! Sopranos.

Chorus. The la - dy he called on his old bas - soon!

Tenors.

Basses.

rall. *ff*

Allegro con brio.

Tempo rubato, a la Mazurka.

Chorus.

Ah!

Anne.

Some lov - er calls me, Lit - tle I reck,

Tempo rubato, a la Mazurka.

p

A.

What - e'er be - falls me, I am a Czech! All wild with - in me,

marc. *sfz*

A.

See Cu - pid's dart, Who here will win me? Red is my heart!

rall. *ff a tempo*

colla voce *a tempo*

A.

Principals & Chorus.
Sopranos.

Who here will win me?

All wild with - in her, see Cu - pid's dart, Who here will win me?

Tenors.

Basses.

rall. *rall.*

rall.

a tempo Allegro vivace. *marc. molto*

A. *a tempo* Red is my heart. Child of Bo-hemia, Its mountains, its
 Red her heart.

Allegro vivace.

a tempo

A. *rall.* plains, Its mu-sic and its mad-ness, All surge in my veins. *ff a tempo*

rall. *ff a tempo*

A. *Vivace molto.* *ff* Child of Bo-he-mia, Its mountains and its plains, Its mu-sic and its *rall.*
 Fantine.
 B. Bertha. Its mu-sic and its
 Francis, Wilhelm & Ferdinand.

Chorus. Heinrich & Friederich. Its music and its
 Sopranos. Child of Bo-he-mia, Its mountains and its plains,
 Tenors.
 Basses.

Vivace molto. *rall.*

ff a tempo *Meno mosso. sempre rit.*

A. madness, All surge in my veins. La, la, la, la, la, la, la, la,

Pa. B. madness, All surge in her veins.

Fran. W. Per. Hein. Fried. madness, All surge in her veins.

Chorus. All surge in her veins.

a tempo *Meno mosso:* *sempre rit.*

rall. molto

A. La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

rall. molto

A. *ff a tempo* *Allegro scherzando.* *Marrilaff.*

M. La, la, la, la, la, la. A - way with all dis - guis - es, Pre -

Sopr. La, la.

Princ. & Chorus. La, la.

Tenors.

Basses. *Allegro scherzando.*

ff a tempo *mf*

M. pure for a sur - prise, Be - hind the La - dy Anne, the Princess Il - sa

M. Anne.
lies. I confess, you rightly guess, I am the Princess Il - sa!

Principals. She

A. Principals and Chorus.
Sopr. is the Prin - cess Il - sa! She is the Princess Il - sa!
Tendr. She is the Princess Il - sa!
Basses.

King. *mf* Grumblekoff. Merrilaff. **Allegro pomposo.**

King. *mf* Grumblekoff. Merrilaff. **Allegro pomposo.**

'Tis kill or cure! Shall kill you sure. Princess. Il - sa, His Majes - ty, the

King. *ff* Anne. *ff* King. King.

King! Oh! what that queer old King! Fair

Sopr. Oh! what that queer old King! Fair

Princ. & Chorus. His Maj - es - ty, the King!

Tenors.

Basses.

King. Anne.

Prin - cess, I give you greet - ing, Great Mon - arch, a hap - py

colla voce

meeting. *ff* *rall.*

Princ. & Chorus. The Princess, the Princess Il - sa is she!

ff *pesante* *rall.*

Allegro moderato.

I. *lisa.* *cresc.*
 My wares I cry! Who'll buy? who'll buy? My wares I cry!

A. Fa. B.
 Fr. Fr. *'Tis her Francis.*

H.-I. Fried.

“ Allegro moderato.
mf *accel.*

I. *poco rall.*
 my wares I cry!

A. Fa. B. *Antine.* *poco rall.*
 Bertha. Il - sa's cry! Who'll buy, who'll buy, who'll buy?

Fr. Fr. *Francis.* cry!
 Ferdinand. 'Tis her cry! Who'll buy, who'll buy, who'll buy?

H.-I. Fried. *Heinrich.* a 2. *poco rall.*
 Friederich. 'Tis her cry!

Chorus.
 Sopranos.
 Tenors.
 Basses.
 Who'll buy, who'll buy, who'll buy?

poco rall.

I. Sim - ple mountain maid, From the Ty-ro-lese, Sell - ing country wares, Oh!

A. Fa. B. Francis. What does she

Fra. Fer. My sweet - heart, Ferdinand. What does she

Hei. Fred. a 2.

I. won't you buy them please? Here are dainties rare, Gold-en Al-pine cheese, Come,

A. Fa. B. here? Coun - - try ware.

Fra. Fer. here? Coun - - try ware.

Hei. Fred.

cresc.

cresc.

Più mosso.

ff

I. buy all from the Ty-ro-lese! *Yodle ad lib.*

A. Pa. B. Buy them please! Ferdinand.

Fra. Fer. Buy them please! Col - - um - bine! I'm

H-i. Fried

Più mosso.

Tyrolean Girls. *Yodle ad lib.*

Sim-ple mountain maid, From the Ty-rolese,

Più mosso.

ff

I. Come, *ff*

A. Pa. B. Come,

Fra. Fer. wait - ing for thee Col - - um - bine. Come,

H-i. Fried

All Chorus.

Come, *ff*

Tenors

selling country wares, Won't you buy them, please? Here are dainties rare, dainties rare,

Allegro moderato sostenuto.

I. buy all from the Ty-ro-lese!

A. Pa. II. buy all from the Ty-ro-lese!

Francis. love my pret-ty Ty-ro-lese!

Fra. Pr. Ferd. buy all from the Ty-ro-lese! Come, share my throne, sweetheart, be my

buy all from the Ty-ro-lese!

Allegro moderato sostenuto.

I. Ilsa. I'll be your Queen to-day! But

Francis. Queen to-day! Ah! nev-er can we part, you I love always.

A. Pa. II. Anne. Bertha. His Queen to-day.

Wil. Pr. Fried. Wil. Fred. Fried.

f

I. then, what af - ter mor - row? I ask you, pray; I

Fra. Ah! be my

II. Anne.

Bertha. We ask you, pray;

Wil. Ferd.

Fried.

cresc.

cresc. ed accel.

I. ask, what af - ter mor - row? Will that bring joy or sor - row? The

Fra. Queen to - day

cresc. ed accel.

ff

I. thought of sweet to - mor - row, Brings us joy and hope to -

Fra. *rall.*

ff

rall.

Andante con moto.

I. A. *Ilisa* *mf* *a 2*
 day. Ah! fond heart des-pairing nev-er, Hoping on and on for-

Fa. B. *a 2 Fantine*
 Bertha
 Ah! fond heart des-pairing nev-er, Hoping on and on for-

Fr. *Francis*
 day. Ah! fond heart des-pairing nev-er, Hoping on and on for-

Wil. Ferd. *Wilhelm*
 Ferdinand Ah! fond heart des-pairing nev-er, Hoping on and on for-

He. Fried. *a 2 Heinrich*
 Friederich Ah! fond heart des-pairing nev-er, Hoping on and on for-

Andante con moto.

I. A. *cresc.*
 ev-er. Longing for that sweet to - mor-row, seeking hope to

Fa. B.
 ev-er. Longing for that sweet to - mor-row, seeking hope to

Fr.
 ev-er. Longing for that sweet to - mor-row, seeking hope and strength from time to

Wil. Ferd.
 ev-er. Longing for that sweet to - mor-row, seeking hope and strength from time to

He. Fried.
 ev-er. Longing for that sweet to - mor-row, seeking hope to

cresc.

I. A. borrow; Now hoping on for

Fa. B. borrow; Now hoping on for

Fr. borrow; Fond heart despair - ing never, Now hoping on for

Wil. Ferd. borrow; Fond heart despair - ing never, Hoping on and on for ^{a 2}

He. Fried. borrow; Ah! fond heart, despairing never,

I. A. *cresc.* Hop - ing on, on our
ev - er, Longing for the sweet to - morrow Hope to cheer to cheer us, on our

Fa. B. Hop - ing on,
ev - er, Longing for the sweet to - morrow Hope to cheer, to cheer us, on our

Fr. ev - er, Longing for the sweet to - morrow Hope to cheer, to cheer us, on our

Wil. Ferd. Hop - ing on,
ev - er, Longing for the sweet to - morrow Hope to cheer, to cheer us, on our

He. Fried. ^{a 2}
Longing for the sweet to - morrow Hope to cheer, our

Più mosso.

hope give

I. A. way, Give us hope, yes hope and

Fa. B. way, Give us hope, give

Fr. way, Fond heart despair - ing never, Give hope, yes

Wil. Ferd. way, Fond heart despair - ing never, Give us hope, yes give us

He. Fried. way, Ah! fond heart despairing never, Give us hope

mf *ff*

hope for to - day!

Allegro molto, a la Valse.

I. A. courage for to - day! 'Tis noon! 'Tis

Fa. B. hope, for to - day! 'Tis noon! 'Tis

Fr. hope, for to - day! 'Tis noon!

Wil. Ferd. hope, for to - day! 'Tis noon! Franc. With *sf* 'Tis

He. Fried. hope, for to - day! Sopranos. 'Tis

Other Principals & Chorus. 'Tis noon! Ring out! Ring out wild bells!

Tenors. *ff*

Basses. *ff*

Allegro molto, a la Valse.

ff *sf* *ff*

I. A. noon! 'tis noon! Will startle the town, a - way, with cap and gown, now 'tis a - way, with gown,

F. B. noon! 'tis noon! Will startle the town, a - way, with cap and gown, now 'tis

Fr. W. l. Fr. d. noon! 'tis noon! Will startle the town, a - way, with cap and gown, now 'tis

He. Fried noon! 'tis noon! Will startle the town, a - way, with gown, now 'tis a - way, with gown,

Ring out our college yells! Will rouse the town, a - way, with cap and gown, now 'tis a - way, with gown,

cresc. molto

I. A. the bells ring noon! noon, high noon! the bells ring noon! Hear the bells ring a tune! Hoch! hoch!

F. B. noon, high noon! the bells ring noon! Hear the bells ring a tune! Hoch! hoch!

Fr. W. l. Fr. d. noon, high noon! Hear the bells ring a tune! Hoch! hoch!

He. Fried noon, high noon! Hear the bells ring a tune! Hoch! hoch!

noon, high noon! Hear 'tis noon! high noon! Hoch! hoch!

I. A. High Car-ni-val!

Fa. II. High Car-ni-val!

Fr. High Car-ni-val, high Car-ni-val! What ma-gic it con-

Wil. King
Ferd. Curator High Car-ni-val! What ma-gic it con-

K. Merrilaff
C. Grumblekoff High Car-ni-val What ma-gic it con-

Mer. Gr. What ma-gic it con-

He. Fried. What ma-gic it con-

a 2 Sopranos.
High Car-ni-val!

Tenors.
High Car-ni-val, high Car-ni-val! What ma-gic it con-

Basses.
High Car-ni-val, high Car-ni-val! What ma-gic it con-

molto f

ff

I. A. High car - ni - val, high car - ni - val! Now mis - chief

Fa. B. High car - ni - val! Now mis - chief

Fr. tains. High car - ni - val! The King of mis - chief

Wil. Fezd. tains. High car - ni - val, high car - ni - val! The King of mis - chief

K. C. tains. High car - - - ni - val! The King of mis - chief

Mer. Gr. tains. High car - - - ni - val! The King of mis - chief

He. Fried tains. The King of mis - chief

High car - ni - val, high car - ni - val! Now mis - chief

tains. The King of mis - chief

I.
A. reigns!

Fa.
B. reigns!

Fr. reigns! The cus-tom of Bo - he-mia, Its praises loud - ly sing, Doth

Wil.
Ferd. reigns! The cus-tom of Bo - he-mia, Its praises loud - ly sing, Doth

K.
C. reigns! The cus-tom of Bo - he-mia, Its praises loud - ly sing, Doth

Mi.
Gr. reigns!

Ho.
Fried. reigns! The cus-tom of Bo - he-mia, Its praises loud - ly sing, Doth

reigns!

(Students only)

reigns! The cus-tom of Bo - he-mia, Its praises loud - ly sing, Doth

I. A.  The custom of Bo-

Fa. B.  The custom of Bo-

Fr.  hold: the King of Car-ni-val must be a Student King. The custom of Bo-

Wrl. Ferd.  hold: the King of Car-ni-val must be a Student King. The custom of Bo-

K. C.  hold: the King of Car-ni-val must be a Student King. The custom of Bo-

Mer. Gr.  The custom of Bo-

Hr. Fried  hold: the King of Car-ni-val must be a Student King. The custom of Bo-

 The custom of Bo-

 hold: the King of Car-ni-val must be a Student King. The custom of Bo-

 *ff*

cresc. e rall.

I. A. he-mia, It's prais - es now sing, Doth hold: the King of Car-ni-val, Must
prais - es now

Fa. B. he-mia, It's prais-es loud - ly sing, Must *a 2*

Fra. he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

W. he-mia, It's prais-es loud - ly sing, Must

K. C. he-mia, It's prais-es loud - ly sing, Must *a 2*

M. G. he-mia, It's prais-es loud - ly sing, Must *a 2*

H. Fr. he-mia, It's prais-es loud - ly sing, Must *a 2*

he-mia, It's prais-es loud - ly sing, Must

he-mia, It's prais-es loud - ly sing, Must

he-mia, It's prais-es loud - ly sing, Must

cresc. e rall.

a tempo *cresc. e pressando*

I. A. be a Stu-dent King. Must be a Student

Fa. B. be a Stu-dent King. Must be a Student

Fra. be a Stu-dent King. Must be a Student

W. Ferd. be a Stu-dent King, must be a Student King. Must be a Student

K. C. be a Stu-dent King, must be a Student King. Must be a Student

M. G. be a Stu-dent King, must be a Student King. Must be a Student

H. Fr. be a Stu-dent King, must be a Student King. Must be a Student

be, High Car-ni-val, High Car-ni-val

be, High Car-ni-val, High Car-ni-val

a tempo *cresc. e pressando*

I. S.
 A. King. So let your voices
 Pa. B. King. So let your voices
 Fra. King. So let your voices
 W. King, Must be a Student King. So let our voices
 Frd. King, Must be a Student King. So let our voices
 K. C. King, Must be a Student King. So let our voices
 M. G. King, Must be a Student King. So let our voices
 H. Fr King, Must be a Student King. So let our voices
 High Car-ni-val, High Car-ni-val! We sing, we
 High Car-ni-val, High Car-ni-val! We sing, we

I. A. ^{a 2}
ring and sing! High Car-ni-val, High Car-ni-val! Let now our voic-es

Fa. B.
ring and sing! High Car-ni-val, High Car-ni-val! Let now our voic-es

Fr. a.
ring! High Car-ni-val, High Car-ni-val! Let now our voic-es

W. Ferd.
ring and sing! High Car-ni-val, High Car-ni-val! Let now our voic-es

K. C.
ring! High Car-ni-val, High Car-ni-val! Let now our voic-es

M. G.
ring! High Car-ni-val, High Car-ni-val! Let now our voic-es

H. Fr.
ring! High Car-ni-val, High Car-ni-val! Let now our voic-es

sing, High Car-ni-val, High Car-ni-val! Let now our voic-es

sing, High Car-ni-val, High Car-ni-val! Let now our voic-es

fff

Detailed description: This is a page of a musical score for a piece titled 'High Carnival'. The score is arranged for a large ensemble of voices and piano. The vocal parts include Soprano (I. A.), Alto (Fa. B.), Tenor (Fr. a.), Baritone (W. Ferd.), Bass (K. C.), and Bass (M. G.). There are also parts for Soprano (H. Fr.), Alto, and Bass. The piano accompaniment is shown at the bottom. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked 'I.' (Allegretto). The score consists of several systems of staves. The first system shows the vocal parts with lyrics: 'ring and sing! High Car-ni-val, High Car-ni-val! Let now our voic-es'. The second system continues the vocal parts. The third system shows the piano accompaniment with a dynamic marking of *fff* (fortissimo). The fourth system shows the vocal parts with lyrics: 'sing, High Car-ni-val, High Car-ni-val! Let now our voic-es'. The fifth system continues the piano accompaniment.

rall. *a 2* *a tempo*

I. ring! Hail to our Stu-dent King! The cu-stom of Bo -

Pa. ring! Hail to our Stu-dent King! The cu-stom of Bo -

Fr. ring! Hail to our Stu-dent King! The cu-stom of Bo -

W. ring! Hail to our Stu-dent King! The cu-stom of Bo -

K. ring! Hail to our Stu-dent King! The cu-stom of Bo -

M. ring! Hail to our Stu-dent King! The cu-stom of Bo -

H. ring! Hail to our Stu-dent King! The cu-stom of Bo -

rall. ring and sing! Hail to our Stu-dent King! The cu-stom of Bo -

ring and sing! Hail to our Stu-dent King! The cu-stom of Bo -

rall. *a tempo*

cresc.

I. A. he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

F. B. he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

Fra. he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

W. he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

K. C. he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

M. G. he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

H. he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

cresc.

he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

cresc.

a tempo

S.A.
be a Student King.

S.B.
be a Student King.

S.Fra.
be a Student King.

S.W.
be a Student King.

V.
be a Student King.

V.
be a Student King.

C.
be a Student King.

B.
be a Student King.

a tempo

accel.

Act II

Introduction and Carnival Scene.

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Music by
REGINALD de KOVEN

Allegro con brio.

Piano. *ff*

marc.

marc.

deciso

poco più placido

King. (with Bassoon) Grumblekoff. (with Kazoo Horn)

Merrilaff. (with Bass Drum) Mer.

sfz

King. Red. Grum. * All three.

Red. *

Chorus (off)

Grum. off
King.

f

Now 'tis car - ni - val, let us be gay! Chorus

We hear!

Mer. Zing! boom!

Be -

Grum. & King.

Long live Car - ni - val, All of us say!

Chorus.

gay!

Mer. Zing! boom!

Hail the

Grum. Mer.
King.

Chorus.

We'll en - trance! (3 Exeunt)

night! With de - light join the dance!

(The curtains are

molto f

Chorus.
Tenors

a 2

Hail, King Car-ni-val,
Basses

drawn)

Ferdinand.

Hail!

Come and dance now a measure!

Friederich.

King Car-ni-val

mf *semplice*Chorus.
Tenors

Joy reigns!

Ferd.

Greta.

We_ to - night live for pleasure, He's_ a fool who re - frains,

Basses

reigns!

Joy reigns!

Come trip— a mea- sure, King Car-ni - val reigns! We — live but for
 Fer. Come, dance, King Car-ni - val reigns! We

Fried. Car-ni - val reigns!

cresc. *f*

plea-sure, he's a fool who re - frains.
 dance!

Fried. *ff*

While car-ni - val reigns. To the mu- sic en - tranc- ing,

Chorus.
 Bases. We'll

Greta. *f*

On this fes- tal oc - ca- sion no —

Fer. *f*

Dance a - way, a - way!

CHORUS. *f*

Dance a - way, a - way!

dance un- til day.

On this fes - tal oc - ca - sion, Zing! boom!

K. Gr. M.
 Mer. Zing! boom! ————— Zing! boom!

Greta.
 night is too long, Mer - ri - ly danc - ing, till night grows grey,
 night too long, Mer - ri - ly danc - ing, till night grows grey,

Fried.
 Fried. Too long, Danc - ing, Danc - ing, light and gay!

Chorus.
 Danc - ing, Danc - ing, light and gay!

Gru.n. & King. (Exeunt) Greta.
 Merry, Mer-ry, danc - ing! Sad-ness is
 Smile! be
 Mer - ri - ly danc - ing till break of day!

Till day! *pp*
 Smile! be

mf

Gr.
fol - ly, Come smile and dance, and sing, With laughter and dancing, the
jol - ly, Dance and sing, With laughter and dancing, the

Fried.
Fried. We laugh, the
With laughter and dancing the
jol - ly Hap - pi - ness bring. We laugh the

ff

sweet hours we speed. Come now let's be jol - ly! No sor - row, we
sweet hours we speed. Come be jol - ly! No sor - row, we

sweet hours we speed, A - way, No sor - row, we

sweet hours we speed. A - way, mel - an - cho - ly, no sor - row, we

mf ³ heed, For to-night live for plea-sure, he's a fool, who re-frains.
 heed, For to-night, who from pleasure re-frains.

heed, to night pleasure reigns, *Solo f* Come, dance now a -
 heed, Come, dance now a -
 Come_

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in bass clef with lyrics. The third staff is a vocal line in treble clef with lyrics and a 'Solo f' marking. The fourth staff is a piano accompaniment in bass clef. The piano part features a melody with triplets and chords, marked with 'mf'.

Tra, la, la, la, la, la, la, la, la, la,
 Tra, la, la, la, la, la, la,
 Fer. Fred. Tra, la, la, la,

mea-sure, King - Car-ni-val reigns.
 dance now!

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in bass clef with lyrics. The third staff is a vocal line in treble clef with lyrics. The fourth staff is a piano accompaniment in bass clef. The piano part features a melody with triplets and chords, marked with 'mf'.

Mer. Zing boom!

la. Come trip now a mea-sure, while Car-ni-val reigns! Tra, la, la, la,
la.

Come trip now a mea-sure while Car-ni-val reigns!

(Exeunt)

Car-ni-val, Ban-ish all gloom, with Zing, boom!

la, la! Tra, la, la, la, la, la, Hail! King Car-ni-val!
Come, dance!

Come, dance!

ff

22.

Più mosso, quasi Presto.

marc. molto

Ban - ish all sor - row and fears! Danc - ing! Danc -

a 2

No fears! Danc - ing! Danc -

marc. molto

Più mosso, quasi Presto.

sf

ff marc. molto

Detailed description: This system contains the first two systems of music. The first system features a vocal line with lyrics 'Ban - ish all sor - row and fears! Danc - ing! Danc -' and a piano accompaniment. The second system continues the vocal line with 'No fears! Danc - ing! Danc -' and piano accompaniment. The tempo marking 'Più mosso, quasi Presto.' and dynamic 'ff marc. molto' appear at the start of the third system.

ing! Love en - - tranc - ing! Be

ing! Love en - - tranc - ing! Be

Detailed description: This system contains the third and fourth systems of music. The third system features a vocal line with lyrics 'ing! Love en - - tranc - ing! Be' and a piano accompaniment. The fourth system continues the vocal line with 'ing! Love en - - tranc - ing! Be' and piano accompaniment.

danc - ing when day ap - pears.

pressando molto

rit.

Detailed description: This system contains the first two systems of a musical score. The top system shows a vocal line in treble clef with lyrics 'danc - ing when day ap - pears.' and a piano accompaniment in bass clef. The second system repeats the vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo marking 'pressando molto' is placed above the piano part in the second system, and 'rit.' is placed below it in the third system.

sfz sfz

Detailed description: This system contains the third and fourth systems of the musical score. The top two systems show the vocal line and piano accompaniment, with the vocal line being mostly rests. The piano accompaniment continues with the same rhythmic pattern. The bottom two systems show the piano accompaniment in more detail, with the right hand playing eighth notes and the left hand playing chords. The dynamic marking 'sfz' is placed above the piano part in the fourth system.

114
Carnival - Scene.

Tarantella.

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Fantine and Chorus.

Music by
REGINALD DE KOVEN.

Allegro non troppo.

Chorus (off stage) Sopranos. *mf* Now we come to woo. *f* Lov - ers would a -

Tenors.

Basses.

Piano.

f *mf* *f*

animando

Fantine. Ho - lal

Chorus (off stage) Sopr. I. Ho - lal Ho - lal

Tenors. We are lov - ers true. Ho -

Basses

Chorus (on stage) Sopranos woo - ing go. Come Cu - pid from a - bove and

Tenors Ho - lal Ho - lal and

Basses Ho - lal

L.H. animando

Rec.

Copyright MCMVI by Jos. W. Stern & Co.

British Copyright Secured

English Theatre & Music Hall rights reserved

Tempo di Tarantella.

f There, sue, boys, woo, boys,

ff Ho - la! Ho - la!

rall. show us all the way to love, Ho - la!

Ferdinand with Tenors.
Ho - la! Ho - la!

Friedrich with Basses.
Tempo di Tarantella.

f marcato la misura

*

f merrily, merrily, woo-ing. Dear boys, hear, Loys, mu-sic love is brew-ing,

Sopranos *f* Dear boys, hear, boys, Love is brew-ing,

Tenors *f*

Basses

Sopranos *p* Ho - la! Ho - la!

Tenors *f* Ho - la!

Basses Ho - la!

f
Ten - der squeezing, ev - er pleas - ing, Lov - ers,

p
Ten - der squeezing, ev - er pleas - ing, Lov - ers,

mf
yes

mf *cresc.*

Detailed description: This system contains the first four staves of music. The top staff is a vocal line for a soloist, marked with a forte (*f*) dynamic. The second staff is a vocal line for the chorus, marked with a piano (*p*) dynamic. The third staff shows the chorus on stage, with a mezzo-forte (*mf*) dynamic and the word "yes" written below the staff. The fourth staff is the piano accompaniment, starting with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking.

f
merrily, merrily woo. Come

f
merrily, merrily woo. Come

f
lov - ers woo. Wool We woo al - way!
so gay!

We lov - ers merrily, merrily woo al - way!

Detailed description: This system contains the next four staves of music. The top staff is a vocal line for a soloist, marked with a forte (*f*) dynamic. The second staff is a vocal line for the chorus, marked with a forte (*f*) dynamic. The third staff shows the chorus on stage, with a forte (*f*) dynamic and the lyrics "lov - ers woo. Wool We woo al - way! so gay!". The fourth staff is the piano accompaniment, marked with a forte (*f*) dynamic. The lyrics "We lov - ers merrily, merrily woo al - way!" are written below the piano part.

Fa

lads and love! each maid. Come lads and

Chorus (off stage)

lads and lovingly, lovingly woo each maid. Come lads and

Chorus (on stage)

Come, lads, woo each maid!

cresc.

Fa

wool— Of love be not a - fraid!

Chorus (off stage)

wool— Of love be not a - fraid!

Chorus (on stage)

cresc.

Love one, love all, for

Fa

We all must merrily, merrily woo, yes

Chorus (off stage) a 2 Sopranos

We all must merrily, merrily woo, yes

Both Choruses.

we are lov-ers true! all must woo yes

The first system of the musical score consists of four staves. The top staff is a vocal line for Soprano (Fa), with lyrics "We all must merrily, merrily woo, yes". The second staff is a vocal line for the Chorus (off stage), also with lyrics "We all must merrily, merrily woo, yes". The third staff is a vocal line for Both Choruses, with lyrics "we are lov-ers true! all must woo yes". The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

Fa

woo. We're wait - ing here for you, Ho -

Both Choruses

woo. We all are wait - ing so true. Ho -
eager-ly waiting, our love

The second system of the musical score consists of four staves. The top staff is a vocal line for Soprano (Fa), with lyrics "woo. We're wait - ing here for you, Ho -". The second staff is a vocal line for Both Choruses, with lyrics "woo. We all are wait - ing so true. Ho -" and "eager-ly waiting, our love". The bottom two staves are a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

cresc. molto poco rall.

lal Ho - lal Ho - lal Ho - lal _____

lal Ho - lal Come lov - ers dol We're wait - ing here for you.
We're lov - ers truel We love but you.

love, we love but you.

cresc. molto poco rall.

* *rit.* *

Ho - lal a mer - ry greet - ing! Hear, boys, dear, boys,

Tarantella Chorus. hap - pi - ly, hap - pi - ly meet - ing,

Sopranos.

Woo, boys, sue, boys, hap - py meet - ing. Hear, boys, dear, boys,

Tenors.

Basses.

Hear, boys, dear, boys,

a tempo

ff

kiss your Sweet-ing! Ho - lal - me, Ho - come
 kiss your Sweet-ing! Come kiss, what

ten-der-ly kiss your Come kiss me, come
 kiss your Sweet-ing! Come kiss, what

poco pressando

lal - Sweet - heart, I love
 Both Choruses. kiss me,
 bliss! Sweet ca - ress - ing, Ten - der press - ing,

cresc.
poco pressando *poco a poco accel. al*

youl Ho - lal Come,

Woo, boys, sue, boys, ea-ger-ly, lov-ing-ly wool Ho - lal Come,

We are lov - ers true! Ho - lal Come,

Ah

sfz
fine

lov - er true Ho - lal Come

let each heart be true! Ho - lal Ho - lal Ho -

sfz

love, be danc - - ing! 'Tis joy en -

lal danc - - ing! Ho - lal Ho - lal Be:

sempre accel.

sempre accel.

Quasi Presto.

tranc - - ing! Come, boys, woo, boys,
 danc - - ing! Come, boys, woo, boys,

Quasi Presto.

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The tempo is marked 'Quasi Presto.' The lyrics are 'tranc - - ing! Come, boys, woo, boys,' and 'danc - - ing! Come, boys, woo, boys,'.

come, _____ Live, we pray, for love
 ev - er true, boys, Live, we pray, for love

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are 'come, _____ Live, we pray, for love' and 'ev - er true, boys, Live, we pray, for love'. The piano accompaniment features a steady rhythmic pattern.

ul - way!
 al - way!

Detailed description: This system contains the final two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are 'ul - way!' and 'al - way!'. The piano accompaniment features a steady rhythmic pattern.

123
Duet.

Words by
FREDERICRANKEN and
STANISLAUS STANGE.

Columbine and Harlequin.

Ilsa and Francis.

Music by
REGINALD de KOVEN.

Allegro moderato e grazioso.

Piano. *mf*



Listesso tempo *mf* *Con sentimento*

(Francis) Sweet Co-lum - bine thy heart en - twine, _____
(Ilsa) Sweet Har-le - quin when I met you, _____



Dear Co-lum - bine with heart of mine. _____
Dear Har-le - quin then my heart knew, _____



cresc. My Queen art thou, to thee I vow, _____ I nev-er,
It's King wert thou, for this I vow, _____ I nev-er,



Copyright MCMVI by Jos. W. Stern & Co.

British Copyright Secured.

English Theatre & Music Hall rights reserved.

poco rall. *poco scherzando*

nev-er lov'd till now, till now. (Ilsa) Sweet Har-le-quin, as you love me,
 nev-er lov'd till now, till now. (Fran) My Co-lum-bine, by all a-bove,

cresc. *f.*

Dear Har-le-quin, I love thee. My King art thou, to thee I vow, I nev-er, never
 My Co-lum-bine, Unknown to love, My heart, I vow, the first art thou, I nev-er, never

rall. molto Ilsa

lov'd till now. To thee I vow, I nev-er lov'd till
 lov'd till now. Francis *rall.*
 My Queen art thou,

Tempo di Valse. Ilsa *rall.* *a tempo*

now. My Har-le-quin, lov-er mine!

Tempo di Valse. *f. rall.* *a tempo*

Francis

Musical score for Francis. The system includes a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Come, be my Queen Co - lum - bine! I love you". The word "cresc." appears above the vocal line and below the piano accompaniment.

Ilsa

Musical score for Ilsa. The system includes two vocal lines (I. and II.) and a piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps. The piano accompaniment is in grand staff. The lyrics are: "I have been lone - ly, I'll be your Co - lum - on - lyl Come to me, heart of". The word "poco rit." appears above the vocal lines and below the piano accompaniment.

Musical score for Francis and Ilsa. The system includes two vocal lines and a piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps. The piano accompaniment is in grand staff. The lyrics are: "bine. You'll reign in this heart of mine, In this heart of mine,".

Musical score for Francis and Ilsa. The system includes two vocal lines and a piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps. The piano accompaniment is in grand staff. The lyrics are: "Thy love I ne'er will re - sign. Ne'er shall we". The word "cresc." appears above the vocal lines and below the piano accompaniment.

ff *dim. e rall.* *a tempo*

se - ver, lov'd one for - ev - er, I'll be thy Queen, heart of
 Come be my Queen, Co - lum-

ff *dim. e rall.* *a tempo colla voce*

1

minel _____
 binel _____

mf

2

mf *rall. con grande espressione*

minel _____ Heart of minel I'll be thine, I'll be thine
 Co - lum - bine, heart of minel _____

p *rall.* *a tempo* *con delicatezza*
pressando

Red.

pp

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

Czárdás.

Anne & Chorus.

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Music by
REGINALD de KOVEN.

Voice. *Anne. mf*

Tell me, lovers, tell me where

Piano.

hides the one, I seek, the lost king, I seek? Tell me, where is he? I

cresc.

cresc.

now would with him speak, wher-e'er he be. Bring him to me! For

him I've sought in vain; pray, an-swer, have you seen him here to night? I

rall.

rall.

con gran tenerezza

sad - ly ask a - gain. Ah!

Sopranos. *ff*

Chorus. Her heart would hap - py be,

Tenors.

Basses. *ff*

ne - ver, ne - ver lone - ly, if my lost love were with me!

mf con tenerezza

Her life so happy, gay and free. Life so happy, ev - er hap - py, now

Her life so hap - py, free.

p colla voce

Allegro.

1. could I my lov-er see! 2. could I my lov-er see! Gyp-sy maids are

1. ev-er true, Ev-er true, where they woo, They will die for

cresc. *ff*

you. Hear my heart cry ver-i-ly,

poco rit.

ver-i-ly, Gyp-sy hearts are true.

a tempo

Deciso.

Gyp - sy love is pas - sing strong.

Ah! their love will last for

Deciso.

f

cresc.

Gyp - sy heart en - dur - ing long!

aye!

Ah! their

Meno mosso.
poco rubato

In ten - der sighing gives the heart a loving

hearts are true al - way!

Meno mosso.

cry, on a heart re - ly - ing, That no gold can ev - er buy. Come,

riten.

love, I wait you sad - ly, with you I fain would be, we long for Cu - pid

Love, I wait you sad - ly, with you I fain would be, we long for Cu - pid

riten.

a tempo mad - ly, who can love as well as we? Oh! *Allegro. cresc.* Gyp - sy maids are loving true,

mad - ly, love, as we! *pp* *f* *cresc.* Gyp - sy maids are loving true,

a tempo *f* *Allegro.*

faith-ful too, when they woo, They will die for you.

faith-ful too, when they woo, They will die for you.

cresc. *ff*

Detailed description: This system contains the first two systems of music. The top system has a vocal line with lyrics 'faith-ful too, when they woo, They will die for you.' and a piano accompaniment. The second system repeats the vocal line and piano accompaniment. The piano part includes dynamic markings 'cresc.' and 'ff'.

poco rit.

Yes our hearts cry ver - i - ly,

Our hearts are true!

poco rit.

Detailed description: This system contains the third and fourth systems of music. The top system has a vocal line with lyrics 'Yes our hearts cry ver - i - ly,' and a piano accompaniment. The second system has a vocal line with lyrics 'Our hearts are true!' and a piano accompaniment. The piano part includes dynamic markings 'poco rit.'.

ver - i - ly, we would die for you!

ver - i - ly, we would die for you!

Detailed description: This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics 'ver - i - ly, we would die for you!' and a piano accompaniment. The second system has a vocal line with lyrics 'ver - i - ly, we would die for you!' and a piano accompaniment.

Più animato.

Gyp- sy maids are hap- py, free, Hey! the Gyp- sy life for me,

Lov- ing ver- i- ly, laugh- ing mer- ri- ly, Love a mer- ry joy!

accel.

Gyp- sy hearts would ten- der be, Hey! the Gyp- sy life for me.

Gyp- sy hearts would ten- der be, Hey! the Gyp- sy life for me.

Lov - ing ver - i - ly, Laughing mer - ri - ly, all the live - long day.
 lov - ing ver - i - ly,
 lov - ing ver - y, Laughing mer - ri - ly all the live - long day.
 Laughing mer - ry

Presto.

Dance, Tzi - ga - ni, dance a - way! Dance and sing the hap - py day!
 Dance! dance! dance! dance!

Presto.

Ho! juch - hei! Ho! juch - hei!
 Ho! juch - hei! juch - hei! Ho! juch - hei!

135
Duet.
How to woo.
"Such 'is Love."

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Merrilaff & King Rudolph.

Music by
REGINALD de KOVEN.

Allegro, a la Polka.

Piano.

The piano introduction is in 2/4 time, marked 'Allegro, a la Polka'. It features a melody in the right hand and a rhythmic accompaniment in the left hand. The dynamics range from *mf* to *f*. The key signature has one sharp (F#).

Merrilaff.

The first line of the duet features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "If you would win a la - dy fair, How you be - gin, now have a In France the bride is wo'd by Pa, His fa - ther's pride I viewed from". The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

The second line of the duet continues the vocal melody and piano accompaniment. The lyrics are: "care! What they don't know, no man may guess, No wis - er grow, when they say far; No love be - tray'd by .lov - ing pair, Till all is paid and mo - ney". The piano accompaniment includes a *cresc.* marking in the right hand and a *cresc.* marking in the left hand.

King.

yes. This is a fact, to prove it so, the girl en-act, I'll be your there. They seek her dot, His gold they weigh; All else for-got, They must a -

Mer. *f*

beau. The lov-er I, Who comes to woo! The lov-er you, who bey. They have no chance, To meet or kiss, No lov-er's trance, No

f marc.

King. *poco rall.*

comes to woo. } The maiden shy, is up to you, The maiden shy is play'd by sweethearts kiss. }

poco rall.

Mer. I'll try.

you. 7

Dialogue.

f *mf leggiero*

The first system of music features a piano accompaniment. The right hand plays a series of chords in the upper register, while the left hand provides a steady bass line with eighth notes.

The second system continues the piano accompaniment, maintaining the same rhythmic and harmonic structure as the first system.

The third system of music shows the piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

pressando

The fourth system of music features a piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

Mer.

Such is level

Both.

a 2

The fifth system of music shows the vocal line. The lyrics are: "Such is level King. Such is level It's the way you do, when you".

The sixth system of music features a piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

Mer.

Such is love!

Both.

a²

come to woo.

King. Such is love! 'Tis the way you woo, 'Tis love!

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It contains the lyrics "come to woo." and "King. Such is love! 'Tis the way you woo, 'Tis love!". The piano accompaniment is in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

Dance.

*mf leggiero**f*

The second system of the score is a piano accompaniment for a dance section. It consists of two staves (treble and bass clefs). The music is characterized by a steady, rhythmic accompaniment with a mix of chords and single notes. The dynamic marking *mf leggiero* is present at the beginning, and *f* appears later in the system.

The third system of the score continues the piano accompaniment for the dance section. It consists of two staves (treble and bass clefs) with a consistent rhythmic pattern of chords and single notes.

The fourth system of the score continues the piano accompaniment for the dance section. It consists of two staves (treble and bass clefs) with a consistent rhythmic pattern of chords and single notes.

The fifth system of the score concludes the piano accompaniment for the dance section. It consists of two staves (treble and bass clefs) with a consistent rhythmic pattern of chords and single notes, ending with a final chord.

Scene and Ensemble.

Queen of Carnival.

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Ilsa, Francis and Chorus.

Music by
REGINALD de KOVEN.

Allegro di molto.

Tenors. High
Basses. High

Chorus.

Allegro di molto.

Piano.

car - ni - vall High car - ni - vall The King of mis - chief reigns! High

1st & 2nd Sopranos

His will a - lone ob - tains. Francis.

car - ni - vall High car - ni - vall His will a - lone ob - tains. The

Copyright MCMVI by Jos. W. Stern & Co.

British Copyright Secured.

English Theatre and Music Hall rights reserved.

a tempo comodo

cus - tom of Bo - he - mia, None bet - ter e'er has been, Doth

mf

hold the King of Car - ni - val must choose a Stu - dent

Soprano Francis, Ilsa & Chorus.

Queen. The cus - tom of Bo - he - mia, none bet - ter e'er has

Tenors.

Basses.

f

Francis Ilsa. *allarg.*

been, Doth hold the King of Car - ni - val must choose a Stu - dent Queen!

Sopranos.

been,

Tenors. Must choose a Stu - dent Queen!

Basses.

f *allarg.* *deciso*

Chorus.

Piano introduction for the first system, featuring a treble and bass clef with a forte (*f*) dynamic marking.

Chorus.

Tenors
f Hoch, hoch, hoch, hoch, hoch, hoch, Val-le - ra! We hail our Queen!

Basses
f Hoch, hoch, hoch, hoch, Val-le - ra! We

Sopranos
 We hail our Queen!

f *f deciso*

First system of the chorus, including vocal staves for Tenors, Basses, and Sopranos, and piano accompaniment. The piano part includes a forte (*f*) dynamic and a *f deciso* marking.

poco rit.

We hail our Stu - dent Queen!

poco rit.

hail our Queen, We hail our Stu - dent Queen!

poco rit.

poco rit. *f*

Second system of the chorus, including vocal staves for Tenors, Basses, and Sopranos, and piano accompaniment. The piano part includes a *poco rit.* marking and a forte (*f*) dynamic.

Piano introduction in D major, 2/4 time. The music features a melody in the right hand and a bass line in the left hand. The dynamic marking is *mf*.

Isa. Francis
 Now I am Queen of Car - ni - val, Your

Vocal line for the first line of lyrics. The piano accompaniment is in the left hand, with a dynamic marking of *mp*.

Isa. Francis
 reign shall be su - preme! With fun both fast and fu - ri - ous, Too

Vocal line for the second line of lyrics. The piano accompaniment continues in the left hand.

Isa. Francis
 short the time, too short the time, too short the time shall seem! — To -

Vocal line for the third line of lyrics. The piano accompaniment includes a *deciso* marking and a fermata over the final note of the phrase.

Francis
 night we'll drink; fill glass-es high, to fair - est face and ro - guish eye, I

Vocal line for the fourth line of lyrics. The piano accompaniment continues in the left hand.

maestoso

pray, you all her prais - es cry! Come, kneel now to our

Queen!

With joy - ous strain, We'll

Let care go hang, while drums go bang, With joy - ous strain, We'll

Francis *rall.* *Allegro con brio.*

The fair - est ev - er seen. Hoop - lal Hoop - lal

cheer a - gain!

rall.

cheer a - gain! The fair - est ev - er seen.

colle voce *mf*

Gai - ly, gai - ly dance and sing! Hoop - la! Hoop - la!

Hail! Oh hail! Your King and Queen! Click,click,Hur-rah, Click,click,hur-rah! I

reign a - bove you all With joy - ous strain, come cheer a - gain, come,

poco rall.

colla voce

cheer a - gain, we'll cheer a - gain Your Queen of Car - ni - vall

poco rall.

Chorus 1st & 2d Sopranos
Our Queen of Car - ni - vall

Tenors
Basses

Chorus

f *a2*

Sopr. Hoop - la! Hoop - la! Gai - ly, gai - ly dance and sing!

Tenors Hoop - la! Hoop - la! Gai - ly, gai - ly dance and sing!

Basses

Hoop - la! Hoop - la! Hail oh haill Your King and Queen! Click,

Hoop - la! Hoop - la! Hail oh haill our King and Queen! Click,

Isa. clackhur-rah, click, clackhur-rah, I reign a - bove you all *a2*

Fra. clackhur-rah, click, clackhur-rah, She reigns a - bove you all With

clackhur-rah, click, clackhur-rah, She reigns a - bove us all. With

a 2

joy-ous strain, come, cheer a-gain your Queen of Car-ni-vall_ vall_

joy-ous strain, come, cheer a-gain our Queen of Car-ni-vall_ vall_

1 2

Dance.
Allegro, quasi presto.

f

f

147
Song

The Gay Lieutenant.

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Ilsa

Music by
REGINALD de KOVEN

Allegro militaire.

Voice. 

Piano. *f* *sf* *mf*

There was
When they

once a gay Lieu - ten - ant, Who had nev - er, nev - er been to
made him Ma - jor Gen - ral, All his mer - ry maid - ens cried: "En -

war; He was aw - ful - ly fond of a dain - ty lit - tle blonde, And his
core!" He grew gradu - al - ly old, But he nev - er lost his hold on his

spe - cial pets were dark bru - nettes, For he loved ev - 'ry girl, He he
spe - cial pets, his blondes, bru - nettes, For he loved ev - 'ry girl, Tho' he

rall. ad lib.

colla voce

a tempo *cresc.*

lived to be eight - y four. As he stroll'd a-long the
 lived to be eight - y four. Still he stroll'd a-long the

a tempo *cresc.*

poco ad lib.

boulevard, al ways smoking a huge ci - gar, As each girl he'd spy, With his
 boulevard, al ways smoking a huge ci - gar, As each girl he'd spy, With his

colla voce

a tempo

glass in his eye, He'd say: "Oh! what a peach you are!" It
 glass in his eye, He'd say: "Oh! what a peach you are!" It

a tempo

was - n't his looks, nor his jaun - y air, that made the la - dies
 was - n't his looks, nor his jaun - y air, that made the la - dies

all de - clare: "We cant tell wh,y we love you so, But we
all de - clare: "We cant tell why we love you so, But we

rall.

do, you gay Lo - thar - i - o!"
do, you old Lo - thar - i - o!"

ff

A la marcia

But when he was on pa - rade,

fp

cap - ti - vat - ing was his mien, In u - ni -

f *fp*

form ar - rayed, Fin - er sol - dier ne'er was seen.

f As he went marching by, *cresc.* while the drums and trumpets played, The

ff girls would shout, as he faced about: "What a mil - i - tar - y man you are!" As

he drew near, They'd loud-ly cheer: "Herr_ Lieu-te-nant, Hur - rah!"

151
Song

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

"The Same Old Game!"
King Rudolph.

Music by
REGINALD de KOVEN.

Allegro vivace

Piano.

King Rudolph

Near a Min-ster livd a spin-ster. And
voiced her "It re-joiced her. To

Chorus.
Tenors

she was a dam-sel fair. She was a dam-sel,
meetsuch a hand-some man." Meet such a hand-some,

Basses

She was a dam-sel,
Meet such a hand-some,

King

She was a dam-sel fair. Mo-dest, sim-ple, had a dim-ple and
Meetsuch a hand-some man. Said: "To you, sir, I'll be true, sir!" He

K. *ff* oh, such an art - less air! — Oh, such an art - less, *Basses*
was of a wealth - y clan. — Was of a wealth - y,

oh, such an art - less!
was of a wealthy,

K. *King.* *più tranquillo*
Oh, such an art - less air. — Ci - ty rov - er looked her ov - er; He said:
was of a wealth - y clan. — Wealth - y bro - ker, heart - less jo - ker, She thought:

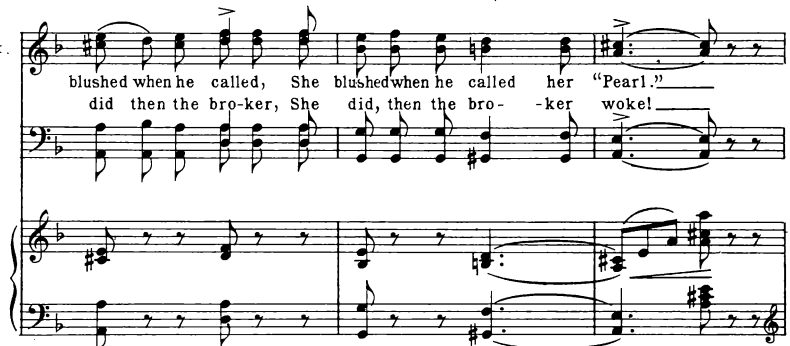
K. "What_ a guil - less girl!" She dis - sem - ling, stood there trembling; And she
"ere_ this bro - ker's broke, I'll de - mure - ly get mine sure - ly!" She did;

K. blushed when he called her "Pearl." — She blushed then, She blushed then, She
then_ the brok - er wokel — She did then, She did then, She

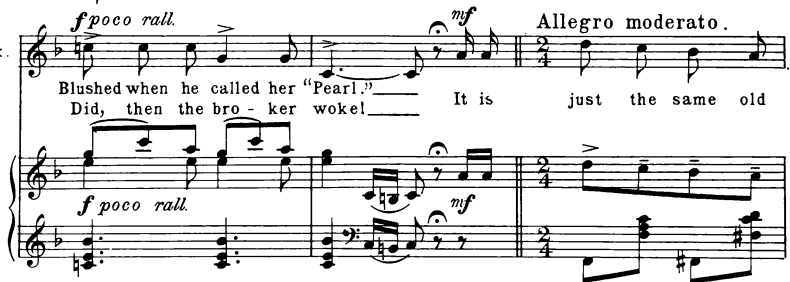
Chorus.

K. 

blushed when he called her Pearl. — She blushed when he called, She
did then the bro - ker wokel. — She did then the bro - ker, She

K. 

blushed when he called, She blushed when he called her "Pearl." —
did then the bro - ker, She did, then the bro - ker wokel. —

K. 

f poco rall. Blushed when he called her "Pearl." *mf* Allegro moderato.
Did, then the bro - ker wokel. — It is just the same old

K. 

sto - ry, ev - er since the world be - gan: Love - ly woman ev - er

K. *cresc.*
 rul - ing, al - ways fool - ing sil - ly man. It is just the same old

K. sto - ry, It has al - ways been the same: • She de - ceiv - ing, he be -

K. *p* liev - ing; Just the same old game. — *mf*

K. Meek - ly game. — *f* *Red. **

Finale II.

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Music by
REGINALD de KOVEN.

Tempo di Valse.

Fantine.
Greta. *ff* Our King weds to - night.

Milka.
Bertha. Our King weds to - night.

Wilhelm.
Ferdinand. Our King weds to - night.

Merrilaff.
Grumblekoff. *Grum.* *a 2* Ill from this shall be - tide.

Heinrich.
Friederich. What from this shall be - tide?

Sopranos. *ff* Now our King weds to - night. Hail the

Tenors. Now our King weds to - night. Hail the

Basses. Now our King weds to - night. Hail the

C h o r u s.

Piano *ff marc* *fz*

Tempo di Valse.

A. *Anne*
 Ah! now I dis - cov - er, He'll not be my

Fa. Ge.
 Hail the Queen with de - light.

Mi. B.
 Hail the Queen with de - light.

Wil. Per.
 Hail the Queen with de - light.

Mer. Gr.
Mer. To this bliss I'm the guide. *Both* We clear - ly

He. Fried.
 Will the King take a bride? We clear - ly

Queen with de - light. *pp* We clear - ly

Queen with de - light. We clear - ly

A. lov-er, now clear-ly I see. He's false, false to me, false to me! _____

Fa. *p* 'Tis not she! We can see. _____
Gu.

Mi. 'Tis not she! We can see. _____
B.

Wil. 'Tis not she! We can see. _____
Fer.

Mer. see. No, not she is the
Gr.

He. see. Now our King takes a bride, takes a
Priest

see. Now our King takes a bride, _____

see. Now our King takes a bride, _____

A. *Isa*
 Can I be his Col - -

Pa.
 Co.

Mi.
 B.

Wi.
 Fe.

K. *King*
rall. *a tempo*
 Fair-est la-dy be mine, yes, minel Come and be my Col - -

Mer.
 Co.

H.
 Fried.

bride.
 bride.

rall. *a tempo*

I. um - - bine? You love me so well! —

A. Anne.
He loves her so well

B. Bertha.
He loves her so well

Per. Ferd.
He loves her so well

K. um - - binel In a way su - per - nal I love you so well! —

Gr. Grum.
My fu - ne - ral knell!

Fried. Fred.
He loves her so well

rall.

I. A. *Ilisa.*
 You nev - er can tell!

Mi. B. *Anne.*
 You nev - er can tell!

Wil. Fer. *Milka*
 You nev - er can tell!

King *Bertha*
 You nev - er can tell!

Mer. Gr. *Mer.* *Both*
 It will be e - ter - nal my se - cret, I tell. Fair - est la - dy, come,
 All goes ver - y well. Fair - est la - dy, come,

H. Fried.
 You nev - er can tell!

a tempo *rall.*

I. *Ilisa.*
 Yes I'll be Queen! Ill be your Queen, your

K. *Mer.*
 be my Queen! Sweeter maid was nev - - er

Mer. Gr. *Gr.*
 be his Queen!

H. Fried.
 Fair - est la - dy, be Queen!

a tempo *cresc.*

Queen!
Ilsa. *cresc.* For Ilsa.

I. Anne. She'll be Queen! Dear love, let us mar-ry, no long-er we'll tar-ry. For Anne.

Fantine. *p*

Fa. Greta. She'll be Queen. The maid he will mar-ry.

Gr.

Mi. She'll be Queen. The maid he will mar-ry.

Wil. *p a 2*

Per. She'll be Queen. The maid he will mar-ry.

K. seen Dear love let us mar-ry!
'Tis quite plain, The maid he will mar-ry.

Mer. Mer.

Gr. Grum. Fool'd a - gain! This blow I can't par-ry,

He. She is Queen. The maid he will mar-ry,

Fried.

Sopranos. *p*

Hail our Queen! hail our Queen!

Tenors. *p*

Hail our Queen! hail our Queen!

Basses.

Chorus

cresc. *ff* *rall.*

ev - er thine, I am thy Col - um - bine.

I. A. cant be mine, if she's his Col - um - bine. Anne. Sad my

Fa. Ge. Col - um - bine!

Mi. B. Col - um - bine.

Wil. Ferd. Col - um - bine. Sad

K. Come be my Col - um - bine!
Bad luck be thine!

Mer. Gr. Bad luck is mine!

He. Fried. Hail! Col - - um - bine!
pp
Hail! Col - - um - bine
pp
Hail! Col - - um - bine *pp* Sad her

a tempo

She has lost, She has lost,

Alsa.

I. A. fate, for now my lov-er I've lost, I have lost, I have

Pa. Ge. She has lost, She has

Mi. B. She has lost,

Wil. Per. her fate, her lov-er lost, She has

K. Lov-er lost, Lov-er

Mer. Gr. *a 2* She has lost,

He. Frie. She has lost,

f Lov-er lost, She has

fate, Lov-er lost, lov-er lost, She has

lost! Anne. *l* To her *l*ssa. *l*

I. A. lost! Now too late, too late, I know, I know to my cost, —

Pa. Ge. lost! To her

Mi. B. lost! Knows too late to her cost. —

Wil. Per. *a 2* lost! Yes too late now. She knows to her cost. —

K. lost! Yes too late. She knows To her

Mer. Gr. She has lost! She knows To her

He. Fried. She has lost! To her cost. —

lost! To her

lost! *pp* Now too late, She knows To her

cresc.

cost, To her cost; I know; what she'll say —

I. A. *ff* *cresc.* To my cost, You're deceived; no Prin-cess Il-sa am

Fa. Ge. cost, To her cost,

Mi. B. To her cost,

Wil. Fer. To her cost, Deceived, no Prin-cess

K. cost, To her cost, Deceived, no Prin-cess

Mer. Gr. cost, To her cost,

He. Fried. cost, To her cost,

cost, To her cost,

cost, To her cost,

cost, To her cost,

cresc. molto

- No, the Princess am I!

As you see.

I. A. *ff* I! 'Tis not I, It is she! It is

Fa. Ge. Can it be, can it be? It is

Mi. B. Can it be, can it be? It is

Wil. Fer. she Can it be, can it be? Can it

K. she Can it be, can it be? Can it

Mer. Gr. *a 2* Can it be, can it be? Can it

He. Fred. Can it be, can it be? Can it

	Can it	be?	It is	she.
	Can it	be?	It is	she.

ff *marc.*

a 2 ff > > > dim. e rall.

I. A. she, As you see 'Tis the Prin-cess, be - hold now in me.

Fa. she, 'Tis the Prin-cess, in her now we see.

Me. she, 'Tis the Prin-cess, in her now we see.

Wil. be? 'Tis the Prin-cess, in her now we see.

Perl. be? 'Tis the Prin-cess, in her now we see.

K. be? 'Tis the Prin-cess, what rapture for me!

Mer. Mer. 'Tis the Prin-cess, what rap-ture for me!

Gr. be? Grum. 'Tis the Prin-cess, what tor-ture for me! Yes for me!

He. be? 'Tis the Prin-cess, what rapture for me! It is she!

Fried. Can it be? 'Tis the Prin-cess, in her now we see.

Can it be? 'Tis the Prin-cess, in her now we see.

It is she!

dim. e rall.

Poco sostenuto con tenerezza

I come

I. A. *mf* *Il*sa (to King) *pp* From the moun- - tains, Hith- - er Anne. Lost to Can it

Wil. *pp* (aside to Fried.) Ferd. She mis-takes him for Fran- - cis! 'Tis a sit - u - a - tion Wil. We shall

He. *p* Fried. Can it be? We shall

love! Hith- - er, sweet - heart, in search of thee!

I. A. me, 'Tis the King! 'Tis the King, she loves so true.

Fan. *pp* 'Tis the King! 'Tis the King, she loves so true.

He. *p* he? 'Tis the King! 'Tis the King, she loves so true.

Wil. *a 2 p sempre* new. 'Tis the King, not Fran-cis, she loves with a love so true.

Mer. *a 2 pp* see! 'Tis the King! 'Tis the King she loves. What can I do?

He. *a 2 pp* see! 'Tis the King! 'Tis the King she loves so true! *rall.*

Loves so true, so

Loves so true, so

rall.

a tempo
Led by love, by Cupid, He is to blame, love, Tell me

cresc. *cresc. molto*

I. A. Led by love, Cupid is to blame.

Fa. Gc. Led by love, Cupid is to blame.

Mi. De. Led by love, Cupid is to blame.

Wil. Fr. rd. Led by love, Cupid is to blame. *a 2*

K. Hither, sweetheart, to seek me!

Mer. Gr. *a 2* Hither, come she, to seek him!

Hr. Fried. Led by love!

pp

true. Cupid is to blame, Tell us

true, Led by love! Cupid strove, Cupid is to blame, Tell us

a tempo *cresc. molto*

Il sa tru-ly, Tell me tru-ly, dear, you love but me?

Più vivo.

I. A. *Anno*
He will ne'er love me!

Pa. Ge.
He will love but thee!

Mi. Be.
He will love but thee!

Vl. Ferd.
He will love but thee!

K.
I love but thee! We laugh ha, ha!

Mer. Gr.
She will love but thee
This sad for me! We laugh ha, ha!

Hr. Fried.
She will love but thee.

tru-ly Tell us tru-ly here, will she love thee?

tru-ly Tell us tru-ly here, will she love thee?

Più vivo. *a tempo*

ff *dim.* *f rall.*

Anne *f*

A. How can they ring those wed - ding bells?

Fa. Mer - ri - ly ring the wed - ding bells!

Gi. Mer - ri - ly ring the wed - ding bells!

Mi. a 2 Mer - ri - ly ring the wed - ding bells!

B. We laugh, ha, ha, Ha, ha, ha, ha!

Wil. we laugh, ha, ha, Ha, ha, ha, ha! We laugh, ha,

Ferd. we laugh, ha, ha, Ha, ha, ha, ha!

K. we laugh, ha, ha, say, bah, bah! I say, oh!

Mer. We laugh, ha, ha, Ha, ha, ha, ha!

Gr. We laugh, ha, ha, Ha, ha, ha, ha!

He. We laugh, ha, ha, Ha, ha, ha, ha!

Fried. We laugh, ha, ha, Ha, ha, ha, ha!

Ilisa

I. My lov - er you are!

A. Oh! why laugh, ha, ha!

Fa. We all laugh, ha, ha!

Gi. We all laugh, ha, ha!

Mi. We all laugh, ha, ha!

B. We all laugh, ha, ha!

Wil. We all laugh, ha, ha! Ma - ri - tal joys my heart fore - tells,

Ferd. We all laugh, ha, ha! Ma - ri - tal joys my heart fore - tells,

K. ha. We all laugh, ha, ha! Ma - ri - tal joys my heart fore - tells,

Mer. We all laugh, ha, ha! Ma - ri - tal woes my heart fore - tells,

Gr. bah! I on - ly say, bah! Ma - ri - tal woes my heart fore - tells,

He. We all laugh, ha, ha! Ma - ri - tal woes my heart fore - tells,

Fried. We all laugh, ha, ha! Ma - ri - tal woes my heart fore - tells,

rit.

ff

ff poco rit.
a 2

I. A. Each love let glance! Merri - ly ring the

Fa. Ge. Each love let glance! Merri - ly ring the

Mi. B. Each love let glance! Merri - ly ring the

Wil. Ferd. Our soul en - trance; merri - ly ring the

K. Our soul en - trance; merri - ly ring the

Mer. Gr. *a 2* Our soul en - trance; merri - ly ring the

Hr. Fried. Our soul en - trance; merri - ly ring the

ff poco rit. unis.
a tempo

Each love let glance! merri - ly ring the

Our soul en - trance; merri - ly ring the

poco rit.
a tempo

I
 A
 wed - ding bells. Yes this world is fair!

Fa
 G
 wed - ding bells. Yes this world is fair!

Mi
 B
 wed - ding bells. Yes this world is fair!

Wil
 Perl
 wed - ding bells. This world is fair, 'Way with dull care!

K
 wed - ding bells. This world is fair, 'Way with dull care!

M-r
 Gr
 wed - ding bells. This world is fair, 'Way with dull care!

Ho
 Prd
 wed - ding bells. This world is fair, 'Way with dull care!

cresc.

wed - ding bells. This world is fair, 'Way with dull care!

wed - ding bells. This world is fair, 'Way with dull care!

wed - ding bells. This world is fair, 'Way with dull care!

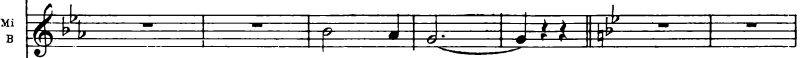
Ev-er fair, so fair _____



Ev - er fair. _____



Ev-er fair, so fair. _____



ev - er fair. _____

Hap-pi-ness great, to us you tell. _____ *mf* What means this,

Hap-pi-ness great, to us you tell. _____



Hap-pi-ness great, to us you tell. _____



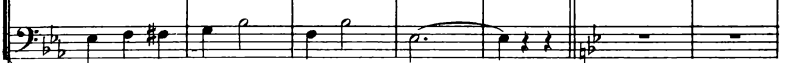
Hap-pi-ness great, to us you tell. _____



Hap-pi-ness great, to us you tell. _____



Hap-pi-ness great, to us you tell. _____



Hap-pi-ness great, to us you tell. _____



Hap-pi-ness great, to us you tell. _____

Ilsa. Would be thine? would be thine?

I A (Anne) He is mine! He is mine!

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

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

Fr when you swore, you'd be mine! Yes, be mine!

Wil a 2
 Ferd Ha, ha, ha! Ha, ha, ha!

K Would be thine! Ha, ha, ha!

Mer Would be thine! Ha, ha, ha!

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

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

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

Can this be? No! I nev-er was thine! Nev-er

cresc. *a 2*

He was mine yes mine! Ev-er

a 2

Ev-er

a 2

Ev-er

Thou art false, oh! faith-less Co-lum-bine! Co-lum-bine!

Co-lum-bine!

She is mine, Co-lum -
Co-lum -

She is thine!

Co-lum-bine!

Ha ha ha!

Ha ha ha!

cresc. *ff*

thine!

I.
A.

mine!

Fa.
Ge.

thine!

Mi.
B.

thine!

Fra.
No, she's mine! Past be-liev-ing, this de-ceiving. My heart all was

Wil.
Fred.
Nev-er thine!

K.

bine!

Mer.
Gr.
Ha ha Hal

He.
Fred.
Nev-er thine!

Ha, ha, hal

Ha, ha, hal

The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat). The melody in the right hand features a mix of eighth and quarter notes, often with slurs and accents. The left hand provides a steady accompaniment with chords and single notes, including some triplet-like patterns in the final measures.

All was thine!

f

I. A. He was mine! Co-lum-bine!

Fa. Ge. *mf* Co-lum-bine!

Mi. B. *mf* Co-lum-bine!

Fr. *cresc.* thine, Col-um-bine! All was thine, Col-um-bine! Love di-vine, Col-um-

Wil. Fred. *a 2* Co-lum-bine!

K. She is mine! She is mine!

Mer. Gr. She is thine!

He. Frd. She is thine!

p. *mf*

Col-um-bine! Col-um-bine!

Col-um-bine! Col-um-bine!

cresc.

Heart of thine, ah! why call me your false Col-um-bine?

And

I. A. *f* This is fine! He was mine, ev-er mine!

Fa. Ge. *f* This is fine! She is Col - um-bine!

Mi. B. *f* This is fine! She is Col - um-bine!

Fra. *f* bine, heart of mine! Ah! my heart was all thine Col-um-bine!

Wil. Fred. Col-um-bine! Love the same Col-um-bine!

K. Col-um-bine! She's my own Col-um-bine!

Mer. Gr. Col-um-bine! Love the same, Col-um-bine. This is fine!

Ho. Fred. Col-um-bine! Love the same, Col-um-bine. This is fine!

f This is fine! *mf* Love the same, Col-um-bine!

This is fine! Love the same, Col-um-bine!

Col-um-bine!

The piano accompaniment consists of two staves, treble and bass clef. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The music is in a minor key with a 3/4 time signature. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

who art thou, that dares thus address me, Dares to address me?

I. A. *largamente* **ff** *a 2*
 Anne Dares to address her.

Fa. Ge. Dares to address her.

Mi. B. Dares to address her.

Fra. I dare address thee!

Wil. Fred. *a 2*
 Dares to address her.

K. Dares to address her.

Mer. Gr. *a 2*
 Dares to address her.

He. Fred. Dares so address her.

Dares so address her.

Dares so address her.

largamente
bd.
con 8

lisa

ff

1. A.

I pray, you both un -

Fa.
Ge.

Mi.
B.

Fra.
In me be-hold thy lo - ver! *mf* Pray us both un -

Wil.
Fre. d.

K.
Pray us both un -

Mer.
Gr.

He.
Fre. d.

pp
Pray them both un -

Pray them both un -

Più vivo.
marc. molto

con 8

Anne

I. A. co - ver, Which of the two your lo - ver?

Fa. Ge. Which of the two your lo - ver?

M1. B. Which of the two your lo - ver?

Fra. co - ver, Which of the two your lo - ver?

Wil. Fred. Which of the two your lo - ver?

K. co - ver, Which of the two your lo - ver? I am the

Mer. Gr. ^{a2} Which of the two your lo - ver? He is the

He. Fred. Which of the two your lo - ver?

co - ver, Which of two her lo - ver?

co - ver, Which of two her lo - ver?

He's the King, and my lov er! — I must

I. A. 'Tis the King, and her lov - er! — 'Tis the

Fa. He's the King! 'Tis the King! —

Gi. He's the King! 'Tis the King! —

Mi. He's the King! 'Tis the King! —

B. He's the King! 'Tis the King! —

Pr. I not, he is your lov - er! — Ah! the

Wil. He's the King! 'Tis the King! —

Ver. He's the King! 'Tis the King! —

K. King, — and your lov - er! — I the King!

Mer. King, — Yes the King! —

Gr. King, — Yes the King! —

H. He's the King! Yes the King! —

Pr. *cresc.* He's the King! *ff* 'Tis the King! Tis the

He's the King! 'Tis the King! Tis the

cresc. e agitato

wed now the oth - er in - stead, 'Tis the King, yes the King, I must

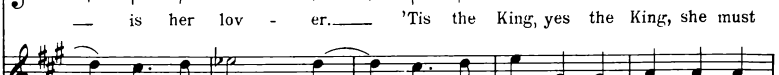
T. A. King is her lov - er, — 'Tis the King, yes the King, she must



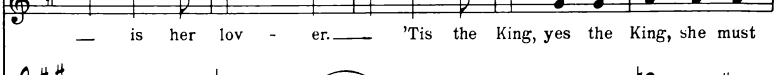
Fa. Ge. — is her lov - er. — 'Tis the King, yes the King, she must



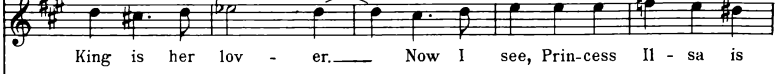
Mi. B. — is her lov - er. — 'Tis the King, yes the King, she must




Fra. King is her lov - er. — Now I see, Prin - cess Il - sa is



Wil. Fer. — is her lov - er. — 'Tis the King, Prin - cess Il - sa must




K. — am her lov - er. — 'Tis the King, Prin - cess Il - sa must



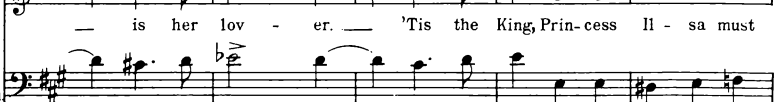
Mer. Or. — is her lov - er. — 'Tis the King, Prin - cess Il - sa must



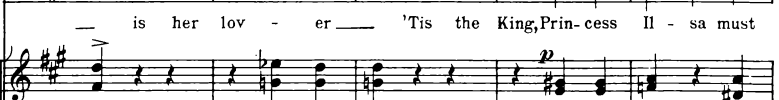
H. Prec. — is her lov - er — 'Tis the King, Prin - cess Il - sa must



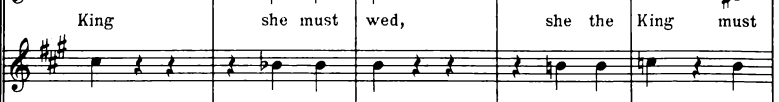
King she must wed, she the King must



King she must wed, she the King must



King she must wed, she the King must



King she must wed, she the King must



molto f



wed now the King, must wed and be part-ed from theel_____

rall.
a 2

T. A.

Fa. Ge.

Mi. B.

Fra.

Wil. Per.

K.

Mer. Gr.

H. Pred.

rall.

Tempo I.

I
A

La-dy of high de - gree, can-not wed with such as

La-dy of high de - gree, can-not wed with such as

Mi
B

La-dy of high de - gree, can-not wed with such as

La-dy of high de - gree, can-not wed with such as

La-dy of high de - gree, can-not wed with such as

K

La-dy of high de - gree, can-not wed with such as

Mer
Gr

La-dy of high de - gree, can-not wed with such as

H
Fred

La-dy of high de - gree, can-not wed with such as

Tempo I.

La-dy of high de - gree, can-not wed with such as

La-dy of high de - gree, can-not wed with such as

Tempo I.

The image shows a page of a musical score for a choral and piano piece. The title is 'La-dy of high de - gree, can-not wed with such as'. The score is in G major (one sharp) and 4/4 time, marked 'Tempo I.'. It features six vocal parts: I, A, Mi B, K, Mer Gr, and H Fred. The piano accompaniment is at the bottom. The lyrics are: 'La-dy of high de - gree, can-not wed with such as'. The score includes various musical notations such as notes, rests, and dynamics. There are three systems of music, each starting with 'Tempo I.'. The first system has six vocal staves and a piano staff. The second system has four vocal staves and a piano staff. The third system has two vocal staves and a piano staff. The piano part consists of chords and moving lines in both hands.

Il:ca (to Francis)
Leave me now, prey!

I. A. he. Rules for a day.

Fa. Ge. he. Rules for a day.

Mi. B. he. Rules for a day.

Fra. me. For a Stu- dent King, you know, rules for a day. With the mid- night

Wil. Fer. he. For a Stu- dent King, you know, rules for a day. With the mid- night

K. he. For a Stu- dent King, you know, rules for a day. With the mid- night

Mer. Gr. he. For a Stu- dent King, you know, rules for a day. With the mid- night

H. Fred. he. For a Stu- dent King, you know, rules for a day. With the mid- night

he. Rules for a day.

he. For a Stu- dent King, you know, rules for a day. With the mid- night

Love lost to - day, all my love I must now re - -
poco rall. *a tempo*

Love lost to - day, all his love she must now re - -

Love lost to - day, all his love she must now re - -

Love lost to - day, all his love she must now re - -

hour, his pow'r pass-es a - way. All her love I re -

hour, his pow'r pass-es a - way. He her love must re -

hour, his pow'r pass-es a - way. He her love must re -

hour, his pow'r pass-es a - way. He her love must re -

hour, his pow'r pass-es a - way. He her love must re -

hour, his pow'r pass-es a - way. He her love must re -

pass-es a - way. All her love he must now re - -
poco rall. *a tempo*

hour his pow'r pass-es a - way. All her love he must now re - -

poco rall. *a tempo*

sign. ^a *pressando*

I. A. sign. Nev - er can he be mine. So, for

Fa. Ge. sign. Nev - er be his Col - um - bine.

Mi. B. sign. Nev - er be his Col - um - bine.

Fra. sign. Nev - er his Col - um - bine. So, for

Wil. Fred. sign. Nev - er his Col - um - bine.

K. sign. Nev - er his Col - um - bine. So, for

Mer. Gr. sign. Nev - er be his Col - um - bine, Col-um-bine.

He. Fr. sign. Nev - er be his Col - um - bine, Col-um-bine.

sign. Nev - er be his Col - um - bine.

sign. Nev - er be his Col - um - bine.

Col-um-bine.

mf

cresc. molto

I. A. ev - er hearts must se - ver, meet - ing nev - er, vain en -

Fa. Gu. hearts must se - ver, meet - ing nev - er, vain en -

Mi. B. hearts must se - ver, meet - ing nev - er, vain en -

Fra. *cresc. molto* ev - er hearts must se - ver, meet - ing nev - er, vain en -

Wil. Frd. hearts must se - ver, meet - ing nev - er a - gain, all en -

K. ev er hearts must se - ver, meet - ing nev - er a - gain, all en -

Mer. Gr. ev - er hearts must se - ver, meet - ing nev - er a - gain, all en -

Ho. Frd. So for ev - er meet - ing nev - er a - gain, all en -

cresc. molto

Meet - ing nev - er, vain en -

Meet - ing nev - er, vain en -

cresc.

Red. *

191
marc. molto
allarg.

I. A. deav - or. — Now fare - well, love, fare - well, love, for ev - er, ev - er,
Fa. Ge. deav - or. — Now fare - well, love, fare - well, love, for ev - er, ev - er,
Mi. B. deav - or. — Now fare - well, love, fare - well, love, for ev - er, ev - er,
Fra. deav - or. — Now fare - well, love, fare - well, love, for ev - er, ev - er,
Wrl. Pred. deav - or is vain. Now fare - well, love, fare - well, love, for ev - er, ev - er,
K. deav - or is vain. Now fare - well, love, fare - well, love, for ev - er, ev - er,
Mer. Gr. deav - or is vain. Now fare - well, love, fare - well, love, for ev - er, ev - er,
He. Prd. deav - or is vain. Now fare - well, love, fare - well, love, for ev - er, ev - er,
allarg. marc.
deav - or. — Now fare - well, love, fare - well, love, for ev - er, ev - er,
deav - or. — Now fare - well, love, fare - well, love, for ev - er, ev - er,
allarg.
molto marc.

Red *

accel. Col-um - bine! *rall.*

I. A. nev-er thine, nev-er mine. Lost, lost to me, love of

Pa. *rall.*
Ge. Part-ing ev-er, meet-ing nev-er Lost, lost to thee, Col-um

Mi. B. Part-ing ev-er, meet-ing nev-er Lost, lost to thee, Col-um

Pro. *accel.* *rall.*
nev-er thine, Col-um bine Lost, lost to me, Col-um-

Wil. *rall.*
Pred. nev-er thine, Col-um bine Lost, lost to thee, Col-um-

M. ev-er mine, Col-um bine Lost, lost to thee, Col-um-

Mer. *rall.*
Gr. nev-er thine, Col-um bine Lost, lost to thee, Col-um-

He. *rall.*
Prd. nev-er thine, Col-um bine Lost, lost to thee, Col-um-

ff rall.
Part-ing ev-er, meet-ing nev-er, Lost, lost to thee, Col-um-

Part-ing ev-er, meet-ing nev-er, Lost, lost to thee, Col-um-

I.
A.

mine.

Fa.
Ge.
bine.

Mi.
B.
bine.

Fra.
bine.

Wil.
Fred.
bine.

K.
bine.

Mer.
Gr.
bine.

Ho.
Frd.
bine.

bine.

bine.

rall.

accel

Red. *accel molto al fine*

Red. *

Scene and Ensemble.

"The Kneipe"

Introducing

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Songs: "So we drink!"
and "The Jolly Miller!"

Music by
REGINALD de KOVEN

Allegro vivo.

Students. *Tenors.*
Stu-dents draw near, Keep the steins brim-ming with foam-ing

Basses.

Piano. *Allegro vivo.*

beer, Till the lark's sweet roun-de-lay, Greets the gold-en god of

cresc. day. Stu-dents drink deep, and oft, we say, 'tis our Col-lege Kneipe gay. — *ff.*

Stu - dents draw near, There with a tra, la, la, — la,

Mer - ri - ly sing - ing our Col - lege songs. With tra, la, la, — la,

All night to us be - longs. — Our King is not here.

W. & F. Wilhelm & Ferd. a2

mf

Heinrich & Fried.

a 2

Wilh.
Ferd.Students.
ff Tenors.

We're thirs-ty, 'tis clear! Bring beer! Yes beer! With tra, la,

Basses.

Maids. Sopranos.

ff

With

la, la, Ea-ger-ly wait-ing for beer, and wine, With

Ferd.

Wilh.

Both.

Wilh.

Fried.

Hein.

Both.

We'll drink! Come fill each emp-ty stein. Now

Come fill! We'll drink! each emp-ty stein.

tra, la, la, la, fill-ing each emp-ty stein.

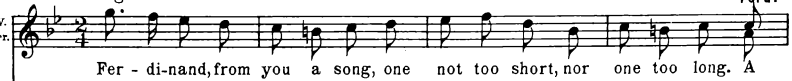
tra, la, la, la, fill each emp-ty stein.

fill-ing

ff marc.

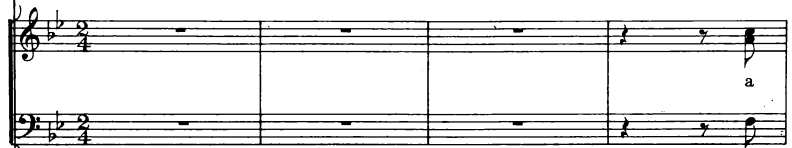
Allegro comodo.

Wilh.
Ferd.

W. Fr.  *Fer - di-nand, from you a song, one not too short, nor one too long. A*

H. Fr.  *Heinrich.*

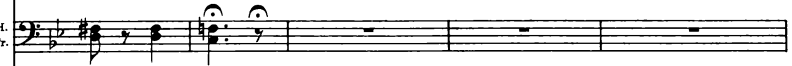
Hein.
Fried.

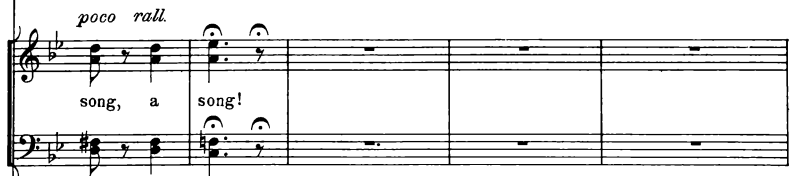
 *a*

Allegro comodo.

 *f*

W. Fr.  *poco rall.* *a tempo deciso*
Ferd.
song, a song! Were no wom-en on this earth, men and men here

H. Fr. 

 *poco rall.*
song, a song!

 *poco rall.* *f a tempo deciso*

on - ly, With no one to check our "Wirth," Lord, we would be lone - ly!

Hein.

Students. Lord we would be lone - ly!

Ferd.

If they trouble cause and strife, al - so joy and plea - sure, Here's to sweet-heart,

cresc.

home and wife! Drink to sweet-heart, home and wife! Each a priceless treasure! Come,

Wilh. Ferd. Wilh.

Tenors. a 2 Hein.

Students. Drink to sweet-heart, home and wife! Fried.

Basses. a 2 Come,

Hein. Fried. Drink to

W. *poco rall.* *Ferd.*
 Fr. bro-ers mine, we'll drink a stein, to them a stein! We'll

H. *poco rall.*
 Fr. drink, we'll

To them a stein!

poco rall.

Allegro moderato con spirito.

Fr. drink a health, in a lau-da-to-ry way, We'll drink till the day-light is

cresc. *ff*

dawn - ing, And praise the charm, of each sol-i - ta - ry fay, We'll

cresc.

W. *rall.* kiss ev-'ry one in the morn - ing. We'll praise the charm of each
 Er. *ff* *Wilh.*

H. *Hein. Fried.* We'll praise the charm of each
 Fr.

Students We'll praise the charm of each

colla voce

W. *ff* We'll kiss in the morn - ing.
 Er. *Wilh.* *p* sol - i - ta - ry fay, We'll kiss ev-'ry one in the morn - ing.
Ferd.

H. We'll kiss in the morn - ing.
 Fr. *p*

sol - i - ta - ry fay, We'll kiss in the morn - ing.

Allegro vivace con brio.

W. Ferd. Bring beer! Bring beer!

Hein. Fried. More beer! Or of thirst we'll sure-ly die. More beer!

1st Chor. 2d Chor. Bring beer! Or of thirst we'll sure-ly die. Bring beer!

More beer! More beer!

Allegro vivace con brio.

Detailed description: This system contains the first vocal and piano entries. The vocal parts (W. Ferd., Hein., Fried., 1st Chor., 2d Chor.) are in a key with one flat and 2/4 time. The piano accompaniment is in the same key and time, starting with a forte (f) dynamic. The lyrics are about bringing beer to avoid death from thirst.

Ferd. All our throats are dry. Dry as earth, when drought is reign-ing,

Hein. Hein. & Fried. All our throats are dry.

cresc. a² *cresc. a²*

Detailed description: This system continues the vocal and piano parts. The vocal parts have lyrics about dry throats and drought. The piano accompaniment features a crescendo (cresc.) and a second ending (a²). The tempo and mood remain 'Allegro vivace con brio'.

ff a 2.

W. *Per.* Buy beer! Drink we must or

II. *Fr.* More beer! Drink we must or

Maid. Sopranos.

Your beer now here drink it now juch-

All Students. Tenors.

Thirs-ty students all complaining. Buy beer! More beer! Drink we must or

Basses.

W. *Per.* die! Ha, hu, ha!

II. *Fr.* die! Ha, ha, ha! Drink we must or die!

heil More beer! Your care-less cry!

die!

All Basses. *rall.*

Drink we must or die!

Moderato. Ferd. Nev - er drink a glass too much,

Hein. Nev - er drink a glass too lit - tle,

Moderato. 2d Chorus. Tenors. 1st Chorus. Nev - er drink a glass too lit - tle, Nev - er drink a glass too much,

Basses.

Moderato. *cresc.*

Wilh. *rall.* Drink in measure, that is pleasure, deem it such.

Ferd. *rall.*

Hein. *rall.*

Fried.

All Students. *f* *rall.* For all we students deem it such. If you

rall.

Allegro giocoso a la Valse.

Maids.

Students. Tenors. But this
a 2

love a pret - ty lit - tle maid - en, What's the harm in a kiss? But this

Allegro giocoso a la Valse.

f

ve - ry pret - ty lit - tle maid - en, May de - ny you that bliss.

With. Ferd.
a 2.

W. Fer. Pret - - ty maid, now give a kiss!

Sopr. Tra, la, la, la, lu, lu, la, lu, la, la, la, When you

Ten. Tra, la, la, la, la, lu, la, la, When you

Bass. Basses.
Tra, la, la, la, la,

Sopr. woo a pret - ty lit - tle maid - en, You must not go too far.

Ten.

Bass. too far.

With.

W. Ferd. Oh! what bliss, in a kiss!

H. Hein. Fried.

Tra, la, la, la, la, la, la, la. When you

Tra, la, la, la, la, la, la, la, la, la. When you

Tra, la, la, la, la. When you

Ferd.

V.
Ver.

Don't ask Mam - ma. Now

H.
Fr.

kiss a pret - ty lit - tle maid - en, Oh! you don't ask Mam - ma!

kiss a pret - ty lit - tle maid - en, Oh! you don't ask Mam - ma!

sfz sfz

Meno mosso.

Per.

while we drink one beer, We would from Friede - rich have a

Hein. Friederich.

Per.
H.
Fr.

song. A song we'd hear. — In win - ter ice, and man - y reasons

Students. A song,

A song, a song we'd hear. —

ff

ff

f colla voce

Allegro moderato deciso.

Allegro moderato deciso.

Fr. *cresc.*

snow a-bound: Two rea-sons good for drinking; And in each sea-son
why we drink, And each one gives us pleasure: A friend, good wine, or

cresc.

Fr.

may be found, an e-qual one, I'm thinking. In Spring-time bright, and
when we think We've won or lost a treasure; In youth or age; when

Fr.

Summer hot, Gam-bri-nus at us wink-ing, In Au-tumn wine is
hot or dry, We need a brimming mea-sure. A thousand oth-er

ff

Fr. *a tempo*

not for-got. So we
rea-sons why *ff* *rall. e dim.*
Wilh. Ferd. with Ten. *pp a tempo*

Students. The whole year round we're drinking. La, la, la, la,
Hein. with 1st Bass. *ff* And each one gives us pleasure.

rall. e dim. *a tempo*

cresc.

Fr. drink, — and we drink, — When the Win-ter days are cold-est, So we

La, la, la, la, la, la, la, la, la, la, la, la, la.

Fr. drink, — yes we drink, — of the Autumnwine the old - est. So we

La, la, la, la, la, la, la, la, la, la, la, la.

Fr. *ff* drink, we drink, yes we drink, we drink, ev - 'ry sea - son has its

So we drink, *ff* Yes we drink, *pp* la, la, la, la, la,

ff allarg. *rall.*

Fr. rea-son; And each one is the best of all, To hear old Bac-chus
la, la, la.

allarg. *rall.*

Fr. call... So we drink! all the season round. So we drink. Full drink.
So we drink, so we drink.

1. 2.

A

Wilh. Ferd. a 2

W. Per. Our Student King draws nigh. With
mer-ry song! Juchheil
Hein. & Fried. with Bases.

mer-ry song!

animando

Allegro giocoso.

Students
Ferd., Wilh. & Tenors.With
Ferd.

Hoch!Hoch! Hoch! Our Student King shall reign to-day! With Hoch!Hoch!Hoch! What

Hein., Fried. & Bases.

Allegro giocoso.

cresc.

Wilh. Ferd. a 2.

eer he wills, we must o - bey! Who loves not wom-en, wine and song, Re -

Hein. & Fredk. a 2.

Students.
Wilh., Ferd. & Tenors.

mains a fool the whole life long. Then hail to our Stu - dent King: right

Hein. Fried. & Bases.

Maid: *ff* Then hail to the Stu - dent King!

Wilh. Ferd. *ff* mer - ri - ly we sing! Then hail to the Stu - dent King! With

Hein. Fried. *ff*

ff

Maid: *molto f* Hoch! Hoch!

Wilh. Ferd. val - le - ra, val - le - ra, Hoch! Hoch!

Stud. *molto f*

Hein. Fried. val - le - ra, val - le - ra, *molto f*

molto f

Fran. (Francis enters) Francis.

Maid. Hoch, rah, rah, rah, val - le - rah! I

Wilh. Ferd. Hoch, rah, rah, rah, val - le - rah! Juch - heil

Stud. Juch - heil

Hein. Fried.

Frän. *rall.*
greet you, my brothers, your Student King, shall he now dance or sing?

Wilh. & Ferd. *rall.* *Ferd.* *Allegro moderato.*
- You can't go wrong! The mil-ler leads a

Hein. Fried. *Fried.*

Students Tenors *rall.*
You can't go wrong!

Basses.

rall. *Allegro moderato.*

Wilh.
jol - ly life,

And Hein.

mf Jo - ly life, jol - ly life, jol - ly life.

mf jol - ly life.

Francis.

Franc. *jo - ly*

With. *naught knows he of care or strife,*

Hein. *jo - ly*

2d Chorus.

All Students.

jo - ly life, jo - ly life, jo - ly

cresc.

Franc. *life* With. *Sing ho, a*

Ferd. *Ferd. To see the grist is safe - ly ground,*

Hein. *Hein.*

Fried. *Fried. jo - ly life.*

life. He'll *watch the mill - wheel*

jo - ly life.

2d Chorus.

f

a poco cresc.

Frans. jol - ly life, and while the mill - wheel swift - ly turns,
 With. and while the mill - wheel swift - ly turns,
 Ferd. and while the mill - wheel swift - ly turns,
 Hein. turn - ing round, His
 Fried. turn - ing round, His

mf a poco cresc.

cresc.

poco sosten. con sentimento

Frans. In dreams of her, of
 With. In dreams of her, of
 Ferd. In dreams of her, of
 Hein. In dreams of her, of
 Fried. In dreams of her, of

loy - al heart with in him burns. (*Humming*)

p

poco sosten. con sentimento

Fr. *whom he yearns: the maid-en of the mil-ler, The*

W. *whom he yearns: the maid-en of the mil-ler, The*

H. *Whom he yearns: the maid-en of the mil-ler, The*

mf
Would I were the maid!
Ah! ah,

Fr. *maid! The man! He*

W. *maid! The man! He*

H. *maid! The man! He*

Bet-ter be the man!
yes, to be the maid! Ah! I'd like to be the man!

Fr. thinks of her, the maid - en of the mil - ler!

W. thinks of her, the maid - en of the mil - ler!

H. Fr.

Allegro comodo.

Fr. *mf*

Wilh. Ferd. & Tenors. Sing hey! for the jol - ly, jol - ly
 Click, clack, click, clack, click, clack, click, clack, click, clack, click, clack,

Students. *p*
 Click, clack, click, clack, click, clack, click, clack, click, clack,

Hein. Fried. & Basses. *p*
 Click, clack, click, clack, click, clack, click, clack, click, clack, click, clack,
 Allegro comodo.

Fr. mil - ler, who war - bles and war - bles a song, While the
 click, clack, click, clack, click, clack, click, clack, click, clack, click,

click, clack, click, clack, click, clack, click, clack,

click, clack, click, clack, click, clack, click, clack, click, clack, click,

Fra. mill - wheel goes: click, clack, click, clack, and the old mill - wheel goes:

click, clack, click, clack,
 click, clack, click, clack, clack,
 click, clack, click, clack, click, clack, click, clack,
 click, clack, click, clack,

Fra. click, click, clack. Sing hey! Goes

Wilh.
 Ferd. Goes: click, clack, click, clack,
 Hein.
 Fr. Fred.

Students only

click, click, clack, goes: click, clack, click, clack, click, clack, click, clack,
 click, clack,
 click, goes: clack, goes:

Fr. *ff*
 click, clack, the whole day long. Sing hey! for the jol-ly, jol-ly

W. *ff*
 click, clack, the whole day long.

H. *ff*
 Sing

dim *pp* click, clack, click, clack,
 click, clack, the whole day long, click, click, clack, click, clack,
 long, clack, click, clack, click, clack,

Fr. mil - ler, Who war - bles, who war - bles a song. Sing
 Sing

W. Sing

H. hey! for the jol-ly, jol-ly mil - ler.
 click, clack, click, clack, click, clack, click, clack, click, click, clack,
 click, clack, click, clack, click, clack, click, clack, click, clack,
 click, clack, click, clack, click, clack, click, clack, click, click, clack,

Fra. *hey! for the mer-ry maid-en. Sing*

W. *hey! for the mer-ry maid-en. Sing hey! for the mer-ry maid-en.*

H. *Sing hey for the maid-en Sing*

Fra. *rit. hey! for the mer-ry maid-en. a tempo*

W. *rit. for the mer-ry maid-en. Sing hey! for the bus-y, bus-y a tempo*

H. *rit. for the mer-ry maid-en. Sing click, clack, click, clack, a tempo*

hey! rit. Sing click, clack, click, clack, click, clack, click, clack, a tempo

p

Fra.  Sing hey! for the bus-y, bus-y mill-wheel,

W. Per.  mill-wheel turn-ing. Sing

H. Fr. 

pp

 click, clack, click, clack, click, clack, click, clack, click, clack, click, clack,
 click, clack, click, clack, click, clack, click, clack, click, clack, click, clack,
 click, clack, click, clack, click, clack, click, clack, click, clack,



rall. e dim.

Fra.  hey! for the bus-y, bus-y mill-wheel turn-ing, turn-ing and turn-ing a -

W. Per.  hey *pp* Turn-ing, and turn-ing a -

H. Fr.  Sing hey!

dim. e rall.

 click, clack, click, clack. click, clack, click, clack, click, clack.
 click, clack. click, clack, click, clack.
 click, clack, click, clack.

dim. e rall.



dim. e rall.

a tempo

round. Sing hey! for the bus-y, bus-y

round.

a tempo Sing

pp click, clack, click, clack, click, clack, click, clack, click, clack, click, clack,

click, clack, click, clack, click, clack,

click, clack, click, clack, click, clack, click, clack, click, clack,

a tempo *mf* *dim. e rall.*

Dialogue.

mill-wheel turn - ing, turn - ing, turn - ing a - round.

Sing hey! the mill-wheel turn - ing a - round.

hey for the bus-y, bus-y mill-wheel turn - ing a - round.

click, clack, click, clack, click, clack,

click, clack, click, clack, click, clack, turn - ing a - round.

click, clack, click, clack, click, clack, turn - ing a - round.

sfz

Allegro più moto.

mf Francis. *cresc.*

We all are brothers, our hearts are one an - others, Each to the

W. Ferd. *mf*

We all are brothers, our hearts are one an - others, Each to the

H. Fried. *mf*

Allegro più moto. *cresc.*

f

oth-er for - ev - er will be true.

oth-er for - ev - er will be true. We all are broth-ers, our

rall. e dim.

Each to the oth-er now for - ev - er will be

hearts are one an - oth-ers, Each to the oth-er now for - ev - er will be

rall. e dim.

Fr. true! *f deciso a tempo* Our hearts are one an - oth - ers, *mf* Students. Tenors. Each Bases.

Students. We are all brothers, Our hearts are one an - oth - ers, Each Bases.

deciso a tempo Hein. & Fried.

Fr. for - ev - er will be true! We all are *pp*

to the oth - er for - ev - er will be true! We all are *pp*

Stud. With. Ferd. with Tenors. Hein. Fried. with Bases.

cresc. *dim.* *pp*

Fr. broth - ers, our hearts are one an - oth - ers, Each to the *cresc. molto*

broth - ers, our hearts are one an - oth - ers, Each to the *cresc.*

With. Ferd. Hein. Fried.

Meno mosso.
cresc. molto

f *rall. e dim.*

oth - er now for - ev - er will be true! Come place your hand in
 With Ferd. with Tenors.

mf *Stud.*

oth - er now for - ev - er will be true! Come place your hand in

Hein. Friedwith Basses.

Meno mosso.
cresc. molto

ff *rall. e dim.*

mine, — good com - rades tried and true!

mine, — good com - rades tried and true!

rall. e dim.

sempre dim. e rall.

ff

Words by
FREDERIC RANKEN and "Nudel, Nudel, Nup, Nup!"
STANISLAUS STANGE. Ilsa and Chorus.

Music by
REGINALD de KOVEN.

Tempo di Valse Vivace.

Piano. *f giocoso* *cresc.* *ff*

Ilsa. *mf* **Allegro moderato.**

1. I once knew a stu-dent, in
2. I once met a mai-den, a

love then was he: } With a tra-la-la-la, { Who
sweet, pret-ty miss; } { With

1. & 2. Sopranos
Principals and Chorus
Tenors.
Basses.

Tra-la-la-la.

said, "I am pru-dent and good as can be." } With a tra-la-la-la-la-la-
love o-ver-lä-den, I begged for a kiss; } Tra-la-

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Tempo di Valse Vivace'. The piano part starts with a forte (*f*) dynamic and a 'giocoso' character. The vocal part enters with 'Ilsa' in a mezzo-forte (*mf*) dynamic, followed by the tempo change to 'Allegro moderato'. The lyrics describe a student and a maiden, with a chorus of 'tra-la-la-la'. The score includes parts for two sopranos, principals, tenors, and basses. The piano accompaniment features various dynamics, including *ff* and *mf*, and includes a 'crescendo' marking. The piece concludes with a final piano flourish.

lu. "To - bac - co and drinking to me are un-known,"
 { She said proud-ly spurning, You ask this of me; }

lu. With a
 a 2

mf

tra - la - la - la, and a tra - la - la - la. { "Of girls ne - ver think-ing, my
 "This lane has a turn - ing, where

rall. *Moderato.*
 true love you own," } With a tra - la - la - la, la - la la. *mf* Oh!

no one can see; } Tra - la - la.

rall. *Moderato.*
f

Nu - del, nu - del, nu - del, nup, nup, oh!_ what did she_ think, Oh!

mf

nu - del, nu - del, nu - del, nup, nup, just_ no - tice my

wink! Principals and Chorus. Now what did she think?

1 & 2d. Sopr. a 2
Oh! nudel, nu-del, nu-del, nup, nup, Now what did she think? nudel

Tenors.
Basses. la, la, la, la!

1. No-tice my wink! D.C. nu-del nup,nup,
nup,nup, nu-del nup,nup, D.C. nup,nup, nu-del nup,nup,nudel

2.
D.C.

ff >

No - tice my wink!

nu - del, nu - del, nu - del, nup, nup, Oh!

ff

ff *marc.*

Detailed description: This system contains the first three staves of music. The top staff is a vocal line starting with a rest, followed by the lyrics "No - tice my wink!". The middle staff is a vocal line with lyrics "nu - del, nu - del, nu - del, nup, nup, Oh!". The bottom staff is a piano accompaniment starting with a rest, followed by a melodic line with lyrics "nu - del, nu - del, nu - del, nup, nup, Oh!". Dynamics include *ff* and *marc.* (marcato).

nu - del, nu - del, nu - del,

nu - del, nu - del, nu - del,

nu - del, nu - del, nu - del,

ff

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics "nu - del, nu - del, nu - del,". The middle staff is a vocal line with lyrics "nu - del, nu - del, nu - del,". The bottom staff is a piano accompaniment with lyrics "nu - del, nu - del, nu - del,". Dynamics include *ff*.

ff >

No - tice my wink!

nup, nup, no - tice, no - tice the wink

ff

Detailed description: This system contains the final three staves of music. The top staff is a vocal line starting with a rest, followed by the lyrics "No - tice my wink!". The middle staff is a vocal line with lyrics "nup, nup, no - tice, no - tice the wink". The bottom staff is a piano accompaniment with lyrics "nup, nup, no - tice, no - tice the wink". Dynamics include *ff*.

Finale III.

Words by
FREDERIC RANKEN and
STANISLAUS STANGE.

Music by
REGINALD de KOVEN.

Allegro con brio.

Francis.
High Car-ni-val, high Car-ni-val, What magic it con-

Wilhelm. *ff* *a2*
Ferdinand. High Car-ni-val, What magic it con-

King. *ff* *a2*
Curator. High Car-ni-val, What magic it con-

Merrilaff. *ff* *a2*
Grumblekoff, What magic it con-

Heinrich. *ff* *a2*
Friederich. What magic it con-

C H O R U S

Tenors. *ff*
High Car-ni-val, high Car-ni-val, What magic it con-

Basses. *ff*

Allegro con brio.

ff

Copyright MCMVI by Jos. W. Stern & Co.

British Copyright Secured.

English Theatre and Music Hall rights reserved.

I. A. High car - ni - val, high car - ni - val! Now mis - chief

Fa. B. High car - ni - val! Now mis - chief

Fr. tains. High car - ni - val! The King of mis - chief

Wil. Ferd. tains. High car - ni - val, high car - ni - val! The King of mis - chief

K. C. tains. High car - - - ni - val! The King of mis - chief

Mer. Gr. tains. High car - - - ni - val! The King of mis - chief

He. Fried tains. The King of mis - chief

High car - ni - val, high car - ni - val! Now mis - chief

tains. The King of mis - chief

I.
A. reigns!

Fa.
B. reigns!

Fr. reigns! The cus-tom of Bo - he-mia, Its praises loud - ly sing, Doth

Wil.
Perd. reigns! The cus-tom of Bo - he-mia, Its praises loud - ly sing, Doth

K.
C. reigns! The cus-tom of Bo - he-mia, Its praises loud - ly sing, Doth

Mr.
Gr. reigns!

He.
Fried. reigns! The cus-tom of Bo - he-mia, Its praises loud - ly sing, Doth

reigns!

(Students only)

reigns! The cus-tom of Bo - he-mia, Its praises loud - ly sing, Doth

I.
A. The custom of Bo-

Fa.
B. The custom of Bo-

Fr.
hold: the King of Car-ni-val must be a Student King. The custom of Bo-

Wil.
Ford.
hold: the King of Car-ni-val must be a Student King. The custom of Bo-

K.
C. hold: the King of Car-ni-val must be a Student King. The custom of Bo-

Mer.
Gr. The custom of Bo-

He.
Fried.
hold: the King of Car-ni-val must be a Student King. The custom of Bo-

The custom of Bo-

hold: the King of Car-ni-val must be a Student King. The custom of Bo-

ff

cresc. e rall.

I. A. he-mia, It's prais - es now sing, Doth hold: the King of Car-ni-val, Must
 prais - es now

F. a. he-mia, It's prais-es loud - ly sing, Must

F. b. he-mia, It's prais-es loud - ly sing, Doth hold: the King of Car-ni-val, Must

W. he-mia, It's prais-es loud - ly sing, Must

K. C. he-mia, It's prais-es loud - ly sing, Must a 2

M. G. he-mia, It's prais-es loud - ly sing, Must a 2

H. he-mia, It's prais-es loud - ly sing, Must a 2

he-mia, It's prais-es loud - ly sing, Must

he-mia, It's prais-es loud - ly sing, Must

he-mia, It's prais-es loud - ly sing, Must

cresc. e rall.

a tempo *cresc. e pressando*

I. A. be a Stu-dent King. Must be a Student

F. B. be a Stu-dent King. Must be a Student

Fra. be a Stu-dent King. Must be a Student

W. Ferd. be a Stu-dent King, must be a Student King. Must be a Student

K. C. be a Stu-dent King, must be a Student King. Must be a Student

M. G. be a Stu-dent King, must be a Student King. Must be a Student

H. Fr. be a Stu-dent King, must be a Student King. Must be a Student

be, High Car-ni-val, High Car-ni-val

be, High Car-ni-val, High Car-ni-val

a tempo *cresc. e pressando*

I. A. King. So let your voic-es

Fa. B. King. So let your voic-es

Fra. King. So let your voic-es

W. Ford. King, Must be a Stu-dent King. So let our voic-es

K. C. King, Must be a Stu-dent King. So let our voic-es

M. G. King, Must be a Stu-dent King. So let our voic-es

H. Fr. King, Must be a Stu-dent King. So let our voic-es

High Car-ni-val, High Car-ni-val! We sing, we

High Car-ni-val, High Car-ni-val! We sing, we

I. ^{a 2}
 ring and sing! High Car-ni-val, High Car-ni-val! Let now our voic-es

Pa.
 B. ring and sing! High Car-ni-val, High Car-ni-val! Let now our voic-es

Fra.
 ring! High Car-ni-val, High Car-ni-val! Let now our voic-es

W.
 Perd. ring and sing! High Car-ni-val, High Car-ni-val! Let now our voic-es

K.
 C. ring! High Car-ni-val, High Car-ni-val! Let now our voic-es

M.
 G. ring! High Car-ni-val, High Car-ni-val! Let now our voic-es

H.
 Fr. ring! High Car-ni-val, High Car-ni-val! Let now our voic-es

sing, High Car-ni-val, High Car-ni-val! Let now our voic-es

sing, High Car-ni-val, High Car-ni-val! Let now our voic-es

fff

rall. *a 2* *a tempo*

I. A. ring! Hail to our Stu-dent King! The cu-stom of Bo -

Fa. B. ring! Hail to our Stu-dent King! The cu-stom of Bo -

Fra. ring! Hail to our Stu-dent King! The cu-stom of Bo -

W. Ford. ring! Hail to our Stu-dent King! The cu-stom of Bo -

K. C. ring! Hail to our Stu-dent King! The cu-stom of Bo -

M. G. ring! Hail to our Stu-dent King! The cu-stom of Bo -

H. Pr. ring! Hail to our Stu-dent King! The cu-stom of Bo -

ring and sing! Hail to our Stu-dent King! The cu-stom of Bo -

ring and sing! Hail to our Stu-dent King! The cu-stom of Bo -

rall. *a tempo*

cresc.

I. A. he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

P. B. he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

F. C. he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

W. F. he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

K. C. he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

M. G. he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

H. F. he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

cresc.

he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

he-mia, It's prais-es loud-ly sing, Doth hold: the King of Car-ni-val, Must

cresc.

I. A. be a Stu-dent King.

Fa. B. be a Stu-dent King.

Fra. be a Stu-dent King.

W. Perc. be a Stu-dent King.

K. C. be a Stu-dent King.

M. be a Stu-dent King.

H. Fr. be a Stu-dent King.

be a Stu-dent King.

be a Stu-dent King.

be a Stu-dent King.

be a Stu-dent King.

a tempo *accel.*