

THE LOVE-CURE



AN OPERETTA

BY

OLIVER HERFORD

AND

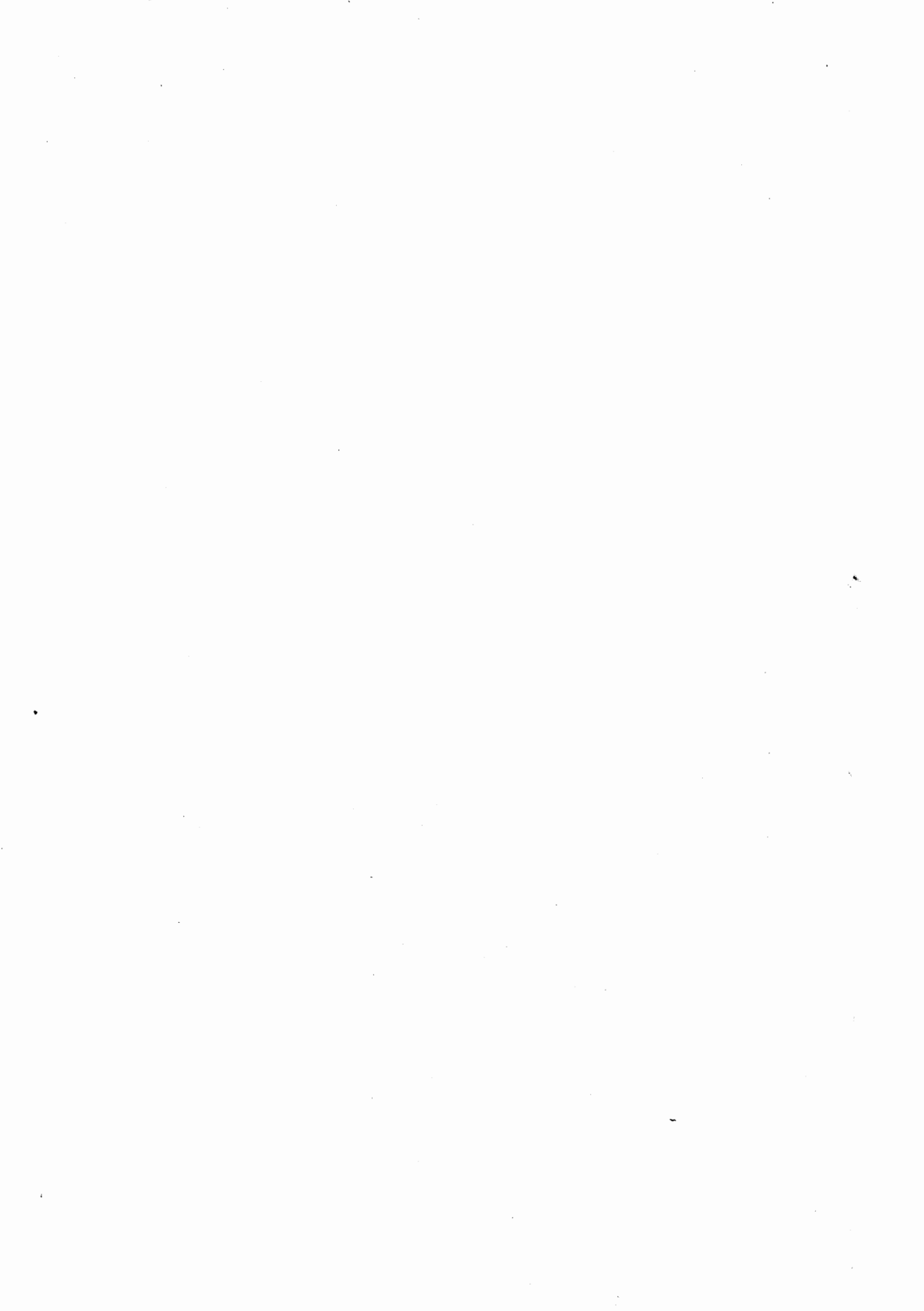
EDMUND EYSLER



PRICE \$2.50 NET

NEW YORK : G. SCHIRMER
BOSTON : BOSTON MUSIC CO.





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THE LOVE-CURE

An Operetta in Three Acts

MUSIC BY

EDMUND EYSLER

Arranged by M. SCHÖNIGER

English Version and Adaptation for the American Stage
after the Book by LEO STEIN and CARL LINDAU

BY

OLIVER HERFORD

Vocal Score

\$2.50 net

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THE LOVE-CURE

Cast for the First Performance at New York

Signor Torelli	CHARLES J. ROSS
Benjamin Blake, <i>manufacturer</i>	FRED FREAR
Alfred, <i>his son</i>	NEAL MCCAY
W. S. Silliman, <i>Blake's rich partner</i>	THOMAS H. WALSH
Major Vaughn, <i>Nelly's father</i>	F. J. MCCARTHY
Clarence Chauncy, <i>3d District Atty.</i>	HARRY HYDE
James, <i>the butler (in Act I)</i>	ARDA LACROIX
Leading Old Man <i>(in Act III)</i>	
Nelly Vaughn	ELGIE BOWEN
Mildred Silliman	WINIFRED MARSHALL
Julia Silliman	ALICE HOSMER
Leading Old Woman <i>(in Act III)</i>	BLANCHE RICE
Musical Director	LOUIS F. GOTTSCHALK
Stage Director	GEORGE MARION

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The Love-Cure

Act I

No 1. Introduction, Melodrama and Trio

Edmund Eysler
Arr. by M. Schöniger

Molto vivace

Piano

ff Tutti

ff

L'istesso tempo

f Tutti

più f

cresc. molto

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ff Tutti

First system of musical notation, featuring piano accompaniment with a forte (*ff*) and tutti dynamic marking.

ff

Second system of musical notation, continuing the piano accompaniment with a forte (*ff*) dynamic marking.

Cl.
fp Str. Horn mf

Third system of musical notation, including woodwind and string parts with dynamic markings *fp* and *mf*.

VI. I
Tpt. Tromb.
Fl. Ob.

Fourth system of musical notation, including violin, trumpet, trombone, flute, and oboe parts.

ff Tutti
B. Dr.

Fifth system of musical notation, featuring piano accompaniment with a forte (*ff*) and tutti dynamic marking, and a bass drum part.

Vla. Cl.
p Horns
Ob.
Tutti
Bass Besn.

Sixth system of musical notation, including viola, clarinet, horns, oboe, and bassoon parts with a piano (*p*) dynamic marking and a tutti marking.

Melodrama

(Scene outside a theatre.- At extreme right of stage, and as near the footlights as possible, is the entrance to a café. The play is over, and the audience is pouring out of the theatre. The curtain rises on a combination of all the familiar street-noises heard around a theatre at night when the audience is leaving - the murmur of voices, rumble of cars, clang of car-gongs, auto-horns, clatter of cabs, boys calling "Words and music of the opera!" calling of carriage-numbers, newsboys' cries, whistling, piano-organ (muffled), an elevated train heard twice only and for a moment almost drowning the rest.- The last of the audience is passing off to the left.)

Allegro moderato

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs) for piano accompaniment and individual staves for various instruments. The key signature is one sharp (F#) and the time signature is 12/8. The first system includes parts for Str. Wood, f Horns, Harp, and Vla. Cello. A central section is marked (CURTAIN). The second system includes parts for Ob. Cl. and Vla. Horn. The third system includes parts for Ob. Cl. The fourth system includes parts for Fl., Ob., Cl. and Bsn. Horn. The fifth system includes parts for Bsn. Horn. The sixth system includes parts for Fl., Ob., Cl. and Bsn. Horn. The score concludes with the instruction *fortissimo* and the part for Str. Harp.

A Lady (to her escort)
Isn't she perfectly lovely?

Her Escort
Charming, charming!

Another Gentleman
She has a great voice;

animato

Lady
she ought to be
in grand opera.

Young Lady
Is Nelly Vaughn her real name, I wonder?

Young Lady
I think Torelli is

Wood Str.
Horn Harp

perfectly sweet.

Elderly Lady

I believe they are really in love, they do it so well!

Young Lady

What! Nelly Gordon in love with Torelli? How absurd! (laughs)

(Family Group)

Child

Papa, does Miss Vaughn really
marry Torelli in the end?

The Father

No, dear, she loves an
other man.

The Mother (to Father)
Be careful!

Curious groups of people gather about stage entrance - actors,
actresses, and chorus-girls and men come out singly or in groups.
Eight Johnnies in evening clothes, with large buttonhole bouquets
of forget-me-nots, fancy waistcoats, light overcoats and opera
hats, enter together, singing:

Più animato

Ob. Cl.
fp Str.

Basn., Horn

1st Dude (kisses his hand in the air)

Lovely creature! I've lost my heart to her... What eyes! What a figah!

Picc. Fl. Ob. Fl. Cl.

p.

(One stops to light a cigarette; all stop)

How does her song go?

1st Dude

2d Dude

sf Tpt. Vl. II Vla. pizz.

1st Dude

2d Dude

Vl. I pizz. *morendo*

Tempo lento di marcia

Both Dudes

Cl. Fl., Ob. *p* Str. arco *p* Tutti Bssn.

p as before

3 D. While you're young, fill up your cup with plea - - shaw! Drink it down, and

p *pTutti* *p* *f* *p*

2 D. do not stop to mea - - shaw! Oh, be jol-ly! soon, old fel-low,

p *p* *p* *Tutti* *pizz.*

2 D. We'll be in the sere and yel-low, We'll be old be - fore we know it, Let's be jol-ly,

p *f* *Tutti*

2 D. gay; While you're young's the time to blow it, Go it while you may!

ff

Vivace

fp *Fl.* *Ob.* *Horn Str.* *Bssn.* *VI. I* *p*

Fl. Ob. Ob. Fl. Cl. Str. Horn Str. Bssn. Cello, Vla. *fp* *p rit.*

Moderato **Trio** Alfred

A1. Billy Let me, I

B. Don't go so fast!

F. Freddy One moment, pray!

Moderato *mf* Bssn. Ob.

A1. have to stay, I want a chance, For one more glance Of her, and then I'll go away. *rit.*

B. Have

Fl. Bssn. Str. *rit.*

Poco sostenuto, con calore

A1. We are not plighted, an - y - way! One

B. you for-got your fi - an - cée?

Poco sostenuto, con calore

Horn Tpt. Fl. Ob.

Al. can't be forced to love a maiden.

B. Right e-nough. Freddy Good Lord, we've been in love be-

F. That's very true!

Cl. Fl. Ob. Bssn. Tpt.

Al. But you've not loved as I do_ nev-er.

B. fore!

F. One day a joy, the next a bore!

Fl. Cl. Horn animando f Str.

B. never was as bad as you!

F. My case was quite a mild one, too. But you have got the worst case

Ob. Vl. I Cl. I rit.

Valse scherzando

B. I fear your case is chron - ic! (jocularly)

F. ev- er! _____ You

Valse scherzando

Ob. as before

Bssn. Str.

Harp Horn

Alfred

Al. I wish you would not

F. ought to take a ton - ic!

Lento

con brio

Al. task me! You have no right to ask me. **Billy**

B. Your

Lento

f pizz.

B. head is hot, your hand is dry, I fear your tem - pra -

Tpt.

Sn.-Dr.

B. ture is high; Your col - or certainly is queer, Sir! And how a-

Cl. Fl. Ob.

Tpt. Bsns. Str. Tpt. Sn-Dr. Harp

p dolce

F. bout your ap - pe - tite? You're real - ly in an awful plight! Your

F. sighs are ter - rible to hear, Sir!

(Billy and Freddy sigh comically)

Cl. Horn Bsns. Picc. Fl. Str. as before rit.

B. Billy Now lis - ten to your friends' ad - vice!

Drums Brass Bsns.

Alfred Tempo lento di marcia

B. Billy Laugh a - way, while yet you may,

F. Freddy Oh, be jol - ly, awfully jol - ly, Hip hoo - ray! Oh, be happy,

Oh, be jol - ly, awfully jol - ly, Hip hoo - ray! Oh, be happy,

Tempo lento di marcia

rit. p

A1. Some day you'll be blue, ————— You will fall in
 B. dear old chappie, Come what may! While you're young, fill up your cup with
 F. dear old chappie, Come what may! While you're young, fill up your cup with

A1. love some day, ————— Then I'll laugh at
 B. plea - - shaw, Drink it down, and do not stop to mea - -
 F. plea - - shaw, Drink it down, and do not stop to mea - -

A1. you! There will come a time! You will fall in
 B. shaw! Oh, be jol - ly! soon, old fel - low, We'll be in the sere and yel - low,
 F. shaw! Oh, be jol - ly! soon, old fel - low, We'll be in the sere and yel - low,

Al. love, Then I'll laugh at both— of you!—

B. We'll be old be-fore we know it, Let's be jol-ly, gay! While you're young's the

F. We'll be old be-fore we know it, Let's be jol-ly, gay! While you're young's the

Allegro

Al. Then I'll laugh at both— of you!

B. time to blow it, Go it while you may! (Exeunt Billy and Freddy)

F. time to blow it, Go it while you may!

Fl. Ob.

Horn Bssn. Str.

Tpt.

Picc.

Tromb. Kdr. Sn. Dr.

Caloroso assai

Alfred (alone)

Al. How fair the world,— with mu - sic thrill - ing, The

Ob.

Vl. II. Vla.

Horn Cl.

Harp

Bssn. Cello

Str.

Al. *Fl.*
 Air with li - lac fragrance fill - ing, Because I love her!

Tutti
f
 Tromb.

Al. The spring - time wears a sweet - er smile, -

Kdr.

Al. Birds with en-tranc - ing songs be-guile, Because I love

Fl.
Tutti without Drs.

Al. her, be - cause I love her!

Harp

Al. *dolce p*
 The moon, from heav-en's can-o-py, Looks down and

Cl. I.
Cl. II
Harp
Fl.
Picc.
Ob.

Bssn.
Horn

animando sempre

Al. *seems to en-vy me; — And now it all seems clear to me*

Wood Str. Horn *animando sempre*

Al. *rit.* *Why all the world is dear — to me: Because I love her,*

rit. Tutti to the end

Al. *because I love her, be - cause I*

p

Al. *love — her!* (exit)

ff rit. *a tempo*

fff

No 2. Ensemble and Song

"I am an actor, all the rage"

Allegretto

All the Girls

He comes! he comes! To-rel-li

f Vla. Cello *f* Tutti Wood Str. Horn

Horn

Torelli

As u - su - al, put all the wreaths and flow'rs to-gether!

comes!

p Tutti *mf* Wood Horn Str. VI. I Fl. I

And have them sent at once to Nel-ly's fa-ther! Well, good evening!

Cl. Fl. I Picc. Fl. Ob.

Tpt. Tromb. Bsn. Cl. Str. as before

She will be here a lit-tle lat-er: I'll a-wait her.

f *p*

(♩ = ♩)

Note: Ada: (. . . is standing aloof, looking sad, and does not sing)

Rose *p*
 You speak to him; I'm in a fright!

Mary
 I'm not a-fraid; why, he can't

Ob. Cl.
 Fl. I.
 Horn Bsn. *p*
 Str.
 Ob.
 Bsn.

M.
 bite! Good evening, Sir! All the Girls
 What can I
 Good evening, Sir!

Fl. Ob.

Lily
 Your pic - ture -

T.
 do for you, my lit - tle girls, pray tell me?

Harp

Bertha
 Lily Yes, we want your picture! Torelli
 Yes, we want your picture! Your compliment outweighs my sal - ary!

All the Girls
 Yes, we want your picture! ob.

Fl. Ob. Picc.
 Fl. Ob.
 Tpt.

T. But I'm a-fraid I'm not a trav'ling picture-gal-le-ry. My latest pho-tographs are

ff Tutti

T. simply rotten, My good points all, the art-ist seems to have for-got-ten.

St- Wood Horn *dolce* Str. Harp

Tpt. *f* Tutti

Tromb.

Allegretto grazioso

K. Karla

R. Rose And won't you write a verse or two?

Oh well, your au-to-graph will do!

Bells

T. Torelli

If on-ly I could write, wouldn't that be fun! Then I should write my own plays,

Cl. ob. Fl.

p Bssn. Horn Str. Tpt.

T. ev - 'ry one! And you, my dear, what is it? What

p

più vivo

T. ails the lit-tle dove? All the Girls In love? Dear me! So

She is in love!

più vivo
Horn Wood Str.

Lento

T. young, how can it be? In love? who can the fel-low be? What! me— You do not say it's

f Tutti *p* Fl. Ob. Str. *mf*

rit.

(♩ = ♩)

T. me! I warn you, pret-ty lit-tle stranger, Don't love an act-or— it is full of

p *rit.* *dolce* Str.

con affetto

T. dan - ger!

f Fl. I *dolce*

When he makes love to others, in a

T. play, 'Twill give you cause for jeal-ous-y each day!

Non allegro

Grazioso

T. I am an act - or, all the rage; And when you see me

Wood without Bssn. Wood

Horn *mf* Horn

Tpt. Sn.D. Trgl.

Str.

T. on the stage With love and pas - sion all a - glow, It's all a show, it's all a

T. show! To - day you see me, at the play, Make love to Ro - sa - lie or May, To -

Harp

as before

T. morrow kneeling to Ma - dam: It's all a sham, it's all a sham! One day I

rit. *molto lento*

rit. *molto lento*

Cl. I

T. give my heart to Maud, Next day to Rose; it's all a fraud! An - oth - er day I kiss Hor -

p Str. Wood, Horn

f Tutti

ancor più lento *a tempo*

T. tense, It's all pre - tense! it's all pre - tense! In ev - ry play I have to woo Some Lu - cy,

ancor più lento *a tempo*

T. Lil - li - an, or Loo; No mat - ter what I say or do, It is not true, it

mf Tutti

T. is not true, it is not true, not true!

ff Tutti

Slow Waltz intimissimo

T. And so that is the way of the play, I - woo a new

Cl. Fl. Ob.
Horn Harp.
Str. Bssn.

T. maid - en each day, Wear my heart on my sleeve, It is all make - be -

T. lieve At the play, at the play! But the

Fl.

dolce

T. mo - ment will come when I'll say I'm in love, and 'twill

Bssn I

Cello

cresc.

T. not be in play; Then the maid-en will laugh, And will

Fl. Ob.

mf

f

rit.

Molto lento

T. think it all chaff, Just a play, just a play.

p

T. All the Girls The way of the play,

p dolce

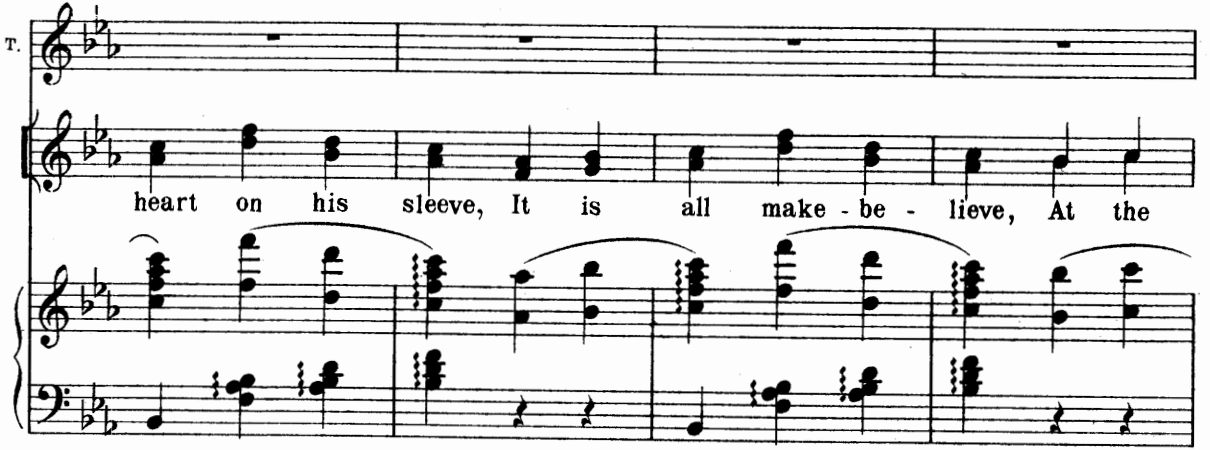
And so that is the way of the play, He _

Wood Str.

mf Harp Horn

Bells

T.  a new one each day,
 woos a new maid - en each day, Wears his

T.  heart on his sleeve, It is all make - be - lieve, At the

T.  at the play, at the play! But the
 play, at the play!

T.  mo - ment will come when I'll say I'm in

T. love, and 'twill not be in play; Then the

T. maid - en will laugh, And will think it all chaff: Just a play,

T. *molto dolce possibile*
just a play! Good - bye!

P. Lit - tle girls, when you leave me, Do not for - get,

T. I speak. the truth, be - lieve me!

No 3. Song

"I wonder what the audience would say"

Nelly (enters from stage-door; looks up and down street)

Lento. Con grazia

Fl. I. II. (spoken) The coast is clear_ my ruse succeeded.

p Wood without Bsn. Bsn. VI. I.

I can go home now unimpeded.

Nelly

1. I won - der
2. Yet there is

Fl. I. Cl. II. *p*

Str. pizz. Horn

N. what the au - di - ence would say, If they could on - ly see me dressed this
one, a youth who comes each day, And gaz - es fond - ly at me thro' the

Str. arco Harp Bsn.

N. way!
play;

If they should see me in this guise, I'm sure they
There in a box he sits a - lone, His name to

VI. I. Fl. I. Ob. I. Cl. I. *stacc. dolce* *p*

N. would not re - cog - nize The fa - mous pri - ma don - na of the
me is quite un - known; If he should see me, thus, what would he

N. day! An hour a - go in there I reigned se -
say! His ten - der glanc - es thro' and thro' me

Bssn. I.
'Cello

N. rene, Up - on a gold - en throne a splen - did queen, I wore a
thrill, My eyes will not be - have, do what I will; And when he

Trgl.

N. robe of gold - en gauze And 'mid tu - mul - tu - ous ap - plause I wed a
looks at me, oh dear! I have a strange sen - sa - tion here: I real - ly

stacc. dolce
p

N. charming prince of no - ble mien. The play dance is
can - not make my heart keep still. I dance and

mf Wood. Str.
Horn

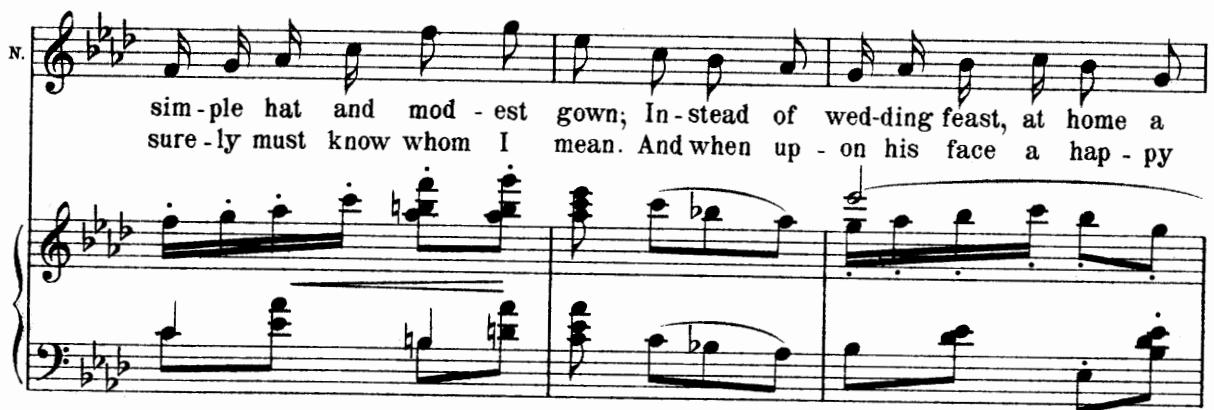
Non allegro

N. 

o - ver now, no more I reign, I am a maid se - date and
sing for him, for him a - lone, For him I keep my sweet - est

N. 

plain, And now, in - stead of gold - en robe and crown, This
tone, And when I soft - ly sigh in my love - scene, He

N. 

sim - ple hat and mod - est gown; In - stead of wed - ding feast, at home a
sure - ly must know whom I mean. And when up - on his face a hap - py

N. 

fru - gal tea, Where Dad - dy waits for me.
smile I see, That is re - ward for me. 1-2. And

N. so my days go by, For art I'll live and die; I

N. would -n't be a queen, not I! I!

No 4. Finaletto

"A pretty part for me to play!"

Allegretto

Nelly

N. 

Ob. Cl. 

Picc. Fl. 

f Bssn. Cl. Str. 

ff Tutti 

Kdr.

N. 

Trgl. 


ff Tutti 

Trgl. 

N. 

T. 

f 

Bells 

N. 

T. 

Wood 

Str. Horn 

f 

Picc. Fl. 

Tromb.

N. pay would be a shame.

T. That's just the one thing I don't like A -

Wood Str. Horn

N. My part is fine; I must con-fess, I

T. bout this lit - tle game.

Cl. Str. Ob.

mf Horn Bsn.

N. think I'll be a great success! But there's one rid - dle I can't read -

T. Why

N. Oh, why, in-deed! (looks at her fondly)

T. you are loved? When peo - ple see you in the play, So

Picc. Fl. Bells, Tpt. Kdr.

T. sweet, so charm-ing and so gay, No mat-ter what you do or say, You

N. *Nelly*
You know to whom all this I owe, You

T. steal their hearts a - way.

Tutti without Tromb. & Harp

N. know who taught me all I know, You know who helped me to succeed—

T. *Torelli*
What!

N. I do, in-deed!

T. you mean me? I look up-on you as a queen, Up-

Tutti as before

N.  But off the stage you pay no heed!

T.  on the stage, of course, I mean—

 Tutti

N.  Yes, indeed! Your man-ners ver - y stiff and cold!

T.  You mean that? A -



T.  las, - I'm grow - ing old! If I were young, my dear, I

L'istesso tempo

 Ob. Cl.
Str. *f* Tpt. Horn Sn. Dr. Trgl.
Bsn. *p*

T.  jol - ly well know what I'd do, if I were young, You may be

Picc. Fl.  *f* as before *p*

T. *f* sure, I'd soon be af-ter you, 'fI were young, *p* No one would

T. down me then, no mat-ter who! *f* But old Time has cooled my flame, *p* Trgl.

f Tutti without Tromb. Harp. & Drums

T. I'm no more in the game; I'm an old boy, I must yield

N. *f* Nelly *p* 'f He were young, I know full

T. Young - er men the field.

N. well What he'd be sure to do; 'f He were young! The pret-ty

T. 'f I were young!

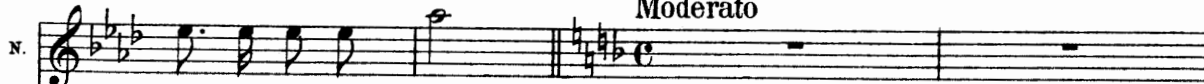
N. girls he would be sure to woo. But old Time has cooled his flame,

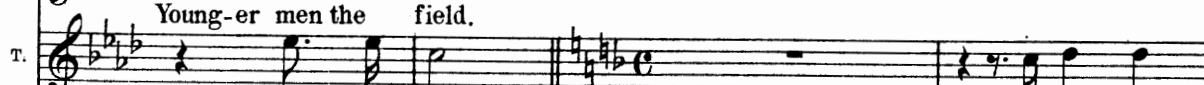
T. 'f I were young! 'f I were young!


N. He's no more in the game, He's an old boy, he must yield —

T. 'f I were young!

Moderato

N. 

T.  Young-er men the field.
'I were young! Confess! Does

 Moderato
Cl.
f Str. Harp. p Fl. Cl.
Bsn. Horn

T.  some young man your heart pos-sess?

 p
Str. pizz. Ob. Cl. Fl.

T.  (urgently)
Ah, you are blush-ing, you are caught, You are in

 sfz

N.  Nelly (feelingly; aside)
The young man in the box, can

T.  love, 'tis as I thought!

 Horn Str. arco
Harp. Horn Vla. Cello

N. he_ No, no! that se - cret's safe with me. **Torelli (calls wildly)**
Wood Str.

f *p* Horn

N. Oh, my hand you're hurting! **Torelli** Be-
T. "Nelly!" Nel-ly, confess with whom you're flirting!

Tpt.
Tromb. *f*

Vla. 'Cello Bass trem.

N. lieve me, then, strange tho' it be, My heart's my own, I'm fan - cy - free_ The

Ob. Cl. Cl. Fl. Ob.
Bassn. Horn Str.

N. right one I have yet to see! **Torelli**
T. I was a - fraid_

Cl. I *p*
'Cello Horn I

(aside)

N. Heav - ens, it's he! It's chil - ly here!

T. You're shiv - er - ing!

Fl. I Fl. I Wood Str. Fl. II Horn

a tempo

N. No, no! it's cold; oh, - won't_ you_

T. Chilly? I find it hot, my dear.

Fl. Cl.

Wood Brass *p rit.* *p a tempo* as before

Kdr.

N. please Fetch my fur col - lar, dear, before I freeze? I shall be

f *p*

N. much o - bliged, I need it, really! (aside) (exit into theatre)

T. Of course_ She's act - ing ver - y queer - ly!

Allegro

Lento

Nelly (aside)

N. Will he speak? oh, will he speak?

f Tutti without Drums *mf* Harp *p*

Molto lento ed espressivo

Molto lento ed espressivo

Alfred (aside)
con affetto

Al. I'll pluck up cour - age and speak to her, It seems a

Cl. Ob. Harp Str. Bssn.

rit. *mf dolce*

Al. crime, e'en to gaze on one so fair. How my heart goes! Perhaps_ who

Fl.Ob. as before Kdr.

Al. knows_ In her heart, too, a flame of love there glows.

Horn Solo I. II *p* Bssn. Cello

N. Nelly For what?

Al. Par-don! Dear la - dy, please Re-fuse not

Fl. Ob. Cl. Fl.Ob. Str. without Bass Bssn.

con slancio

A1. these! Small off'ring tho' they be, Let them plead for me.

f Tutti, without Tromb.

Harp

A1. Hear them, they cry, Oh pit - y my Sad lot; For - get

f Tromb. *ff* *rit.*

N. Nelly *p*

They seem to say, You come each day

dolce

A1. me not. Dear la - dy, please Re-fuse not

dolce *p* as before *p*

N. *con fuoco*

A-lone to see me playing, no mat - ter what This flow - er blue

A1. these, re - - fuse not these! Hear them, they cry,

f *f con fuoco*

N. Shall answer you, And say for - get me not.

A1. Oh pit - y my Sad lot, For - get me not.

Moderato

mf

VI. I pizz.

Slow March tempo
Torelli & Others

T. Pray be jol-ly, awf'ly jol-ly! Hip hoo - ray!

Ob.

rit. molto

p Str. arco

Tutti

T. Oh, be hap-py, dear old chappie, Come what may! While you're young, fill

as before

f

T. up your cup with plea - - shaw! Drink it down and do not stop to

as before

T. mea - - shaw! Oh, be jol-ly! soon, old fel-low, We'll be in the

pizz.

T. sere and yel-low: We'll be old be - fore we know it, Let's be jol-ly,

T. gay; While you're young's the time to blow it, Go it while you

T. may! And yet! and

Allegro rit.

T. yet! But the mo-ment will come when I'll say,

T. I'm in love, and 'twill not be in play; Then the

T. maid-en will laugh, And will think it all chaff, Just a play,

rit. molto

f *p* *rit. molto*

T. just a play.

dolce possibile

Fl.
Cl.
Bssn. Str.
Horn
Harp

Fl., Cl. Wood, without Bssn.

CURTAIN Horn Harp *pp rit.* *ff* Tutti

Cello Str. with-out Bass

Nº4a. Entr'acte

Lento, con grazia

Fl. I
 p
 Wood without Bsn.
 Bsn.
 VI. I
 Str. pizz.
 Horn
 p
 Str. arco
 Harp
 VI. I
 Ob. I
 Fl. I
 Cl. I
 Fl. I
 Cl. I
 VI. I
 Ob. I
 mf
 Wood, Str., Horn

This musical score is for an Entr'acte in 2/4 time, marked "Lento, con grazia". It features a variety of instruments. The first system includes Flute I (Fl. I), Violin I (VI. I), Woodwinds (Wood without Bassoon), and Bassoon (Bsn.). The second system includes Violin I (VI. I), Horn, and Strings (Str. pizz.). The third system includes Violin I (VI. I), Oboe I (Ob. I), Flute I (Fl. I), Clarinet I (Cl. I), Harp, and Strings (Str. arco). The fourth system includes Flute I (Fl. I), Clarinet I (Cl. I), Violin I (VI. I), and Oboe I (Ob. I). The fifth system includes Flute I (Fl. I), Clarinet I (Cl. I), Violin I (VI. I), and Oboe I (Ob. I). The sixth system includes Flute I (Fl. I), Clarinet I (Cl. I), Violin I (VI. I), Oboe I (Ob. I), and a group of Woodwinds, Strings, and Horns (mf Wood, Str., Horn). The score is written in a key with two sharps (D major) and a 2/4 time signature.

The image shows a page of musical notation for piano, consisting of seven systems of two staves each. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. A section is marked "Tutti to the end" in the sixth system. The piece concludes with a double bar line and a final chord in the seventh system.

Act II

No 5. Flower Dance

Mildred with Girl Chorus

Vivace

Picc. Fl.
 f Ob. Cl. Trgl.
 Vl. Vla.
 Bssn. Cello
 p

M. Mildred

f Ga - ther ye rose - buds while ye may, Old Time is still a -
 Wood without Flutes

f Str. Horn
 Kdr.

M. fly - ing And the flow'r that blooms to-day To - mor - row will be

Fl.
 Trgl.

M. p dolce

dy - ing. The glo - rious lamp of heav'n, the sun, The high - er he's a -
 Cl. Str. Fl. Ob.

p
 Bssn.

M. rit.

get - ting, The soon - er will his race be run, And near - er he's to set - -
 p rit.

a tempo

M. *ting.*
Girl Chorus
Soprano. Alto.

Gather ye ros - es while ye may, Old Time is a - fly - -

a tempo *f* *p* *Tpt. p* *dolce rit.*

M. *dolce* *p* *Kdr.*

That age is best that is the first, When youth and blood are

ing! *Cl.* *Ob.* *Trgl.* *mf dolce* *Horn* *VI. pizz.* *Basn.* *Cello Bass*

M. warm - er, *f1.* But be - ing spent, the worse and worst Times still succeed the

M. *p* *amoroso, più lento*

for - mer. Then be, not coy, but use your time, And while you may, go

f1. *più lento* *Cl.* *f1.* *p* *Str.* *Harp*

M. *rit.* *meno mosso*

mar - ry; For hav - ing lost but once your prime, You may for ev - er

f1. *Ob.* *rit.* *p* *Horn I*

M. tar - ry.

Sopr. I. II

Alto **Girl Chorus** Then be not coy, but use_ your time, And

Horn I *p* Cl. Str. Bells Bsns.

M. Mildred

For hav - ing lost_ but_ while ye may, go mar - - ry.

Fl.

M. once your prime, Ye may_ for ev - er tar - - ry.

rit.

rit.

Tromb. *pp* Kdr.

Mildred *f*

M. *f* Ga-ther ye rose-buds while ye may,

Sopr. I *f*

Sopr. II Ga-ther ye rose - buds while ye may, Old Time is still a -

Alto Ga-ther ye rose - buds while ye may, Old Time is still a -

M. Old Time is a - fly - ing, To - mor-row will be

fly - ing, And the flow'r that blooms to-day, To - mor - row will be

fly - ing, And the flow'r that blooms to-day, To - mor - row will be

M. *p* dy - ing. The glo-rious lamp of Heav'n, the sun,

p dy - ing. *p* The glo-rious lamp of Heav'n, the sun, The high - er he's a -

p dy - ing. *p* The glo-rious lamp of Heav'n, the sun, The high - er he's a -

M. *f* *rit.*
 The near-er he's to
 get - ting, The soon - er will his race be run, The near-er he's to
cresc. *f* *rit.*
 get - ting, The soon - er will his race be run, The near-er he's to
cresc. *f* *rit.*
 get - ting, The soon - er will his race be run, The near-er he's to
cresc. *f* *rit.*

M. *a tempo*
 set - - - ting.
a tempo
 set - ting. Ga - ther ye rose - buds while ye may,
a tempo
 set - ting. Ga - ther ye rose - buds while ye may, Old
a tempo
 Old
a tempo *p* *bs.* *b.* *tr.*

M. *p*
 Time is a - fly - - - ing!
p
 Time is a - fly - - - ing!
p
 Time is a - fly - - - ing!

Cl. VI. I & II pizz.

Trgl. Horn

'Cello, Bass

Ob.

Mildred *Più lento*
p amoroso

La la la la

Fl. *p* Str. Harp.

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

Fl. I & II Fl. Ob.

meno mosso

la_ la_ la, la la la la la!

p Horn *p*

Sopr. I Girl Chorus

p

Sopr. II *p* La la la la la la la la la la la, la

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

Cl.

Str.

Bells

Bssn.

Mildred

M. La la la la la la,

la la la la!

la la la la!

M. *rit.* la la la la la la la!

rit. la la la la la la la la la la!

rit. la la la la la la la la la la!

rit. la la la la la la la la la la!

rit.

Kdr.

Graceful Waltz
Cl. Fl.

Picc.

Str. pizz. *p* Trgl. Vl. I. arco Harp. as before

p *schierzando* Horn

Ob.

as before

Cello pizz.

p *rit.* *schierzando*

a tempo Str. Harp. Wood Str. Horn *mf*

Detailed description: This page of a musical score, numbered 53, is for a piece titled 'Graceful Waltz' in 4/4 time. The score is arranged for piano, strings, woodwinds, and harp. The piano part is written in both treble and bass clefs. The strings are marked 'pizz.' (pizzicato) and 'Trgl.' (triglyph). The woodwinds include Piccolo Flute (Picc.), Violin I (Vl. I. arco), Oboe (Ob.), and Horn. The harp is marked 'Harp.'. The score features various dynamics such as *p* (piano), *mf* (mezzo-forte), and *rit.* (ritardando). It also includes performance directions like 'as before', 'schierzando', and 'a tempo'. The piece concludes with a double bar line.

No. 6. Song

"Oh, pray make no mistake in me"

(Nelly, Torelli)

Tempo moderato di Marcia

Nelly

Oh, pray make no mis -

take in me! The thing you call so - ci - e - ty For me has no tempt - a - tion.

I am too full of tem - pra - ment And joy of life, to

be con - tent With sham and im - i - ta - tion!

ff Tutti

Wood, Sn. Dr.
Brass.

f Tutti

mf

as before

f Tutti

Fl. Cf.

N. hate the sil - ly New-port set, I have not come to din - ng, yet, With

p *leggero* Str. pizz. Picc. Tpt. Bssn.

N. Chim-pan-zees or mon-keys. When the As-tors ask me out to dine, I

Picc. Ob. *f*

N. say: "No thank you, not for mine!" I hate your fuss and flun-keys, Your

rit. *f* *rit.*

Moderato

N. vul-gar os-ten-ta-tion, For for-ign im-i-ta-tion; A

Wood only Str. *dolce* Str.

N. bot-tle of wine And a bird for mine, That's good e-nough for me. I am an

Ob. Cl. *rit. molto* *f* *rit. molto* Fl. I Cl. I Str. Tpt. Sn. Dr. Bssn. I

p Str. pizz.

ff a tempo *p* *ff*

N. In - di - an, A reg-lar shout - er, kick up a shin - dy 'un

a tempo *Picc. Fl. Ob.*

sfz Tutti *p* as before *sfz*

p

N. An out-and - out - er; I set the pac - es, Diamonds, lac-es, Wine by

p *sfz Tutti* *p*

f

N. cas - es, O-ver trac-es, Off to rac - es, I'm four ac - es! Whoop-ta - ra!

sfz Tutti *p* *ffz*

Evolution

Wood without Fl.
Brass without Tromb.

p *Drums etc.* *F1. I*

ff *Tutti to close*

ff

Torelli

T. **ff** Tutti **f** Tutti

Wood *tr.*

Brass Sn. Dr.

If there be an - y

T. **f** Tutti

la-dies here, Who find their so-cial at-mosphere Un-com-for-ta-bly sti-pling,

T. **mf** as before

I shall be ver-y glad to teach Ar-tis-tic temp-ra-

T. **f** Tutti

ment to each For com-pen-sa-tion tri-pling. I'll

T. teach you not to care a rap For the Four Hun-dred, and to snap Your

Fl. I Cl. I

p *leggero* Str. pizz. *Picc.*

Tpt. Bssn.

T. fin-gers at so - ci - e - ty; I am pre-pared to gua - ran - tee, That

Picc. *Ob.* *f*

T. in a - bout three weeks you'll be Mo - dels of im - pro - pri - e - ty! You'll

rit. *rit.* *rit.* *dim. e rit.*

Moderato

T. feel ex - hil - a - ra - tion And cry with ex - ul - ta - tion; The

Wood *only Str.* *dolce* *Str.* *Wood*

T. so - cial gang may all go hang, Bo - he - mi - a for mel Oh! I'm an

rit. molto *rit. molto* *f*

Ob. Cl. I *p* Str. pizz. *f* Tpts. Sn. Dr. Fl. I Cl. I Str. Bssn. Horn Bssn. I

ff a tempo

T. In - di - an, A reg - 'lar shout - er, kick up a

p

Picc. Fl. Ob.

sfz Tutti *p* as before

T. shin - dy 'un An out - and - out - er! I set the

ff *p*

sfz *p*

T. pac - es, Diamonds, lac - es, Wine by cas - es, O - ver trac - es, Off to

sfz Tutti *p* *sfz Tutti* *p*

T. rac - es, Im four ac - es! Hoop - ta - ra!

f *ff*

Evolution

Wood without Fl.
Brass without Tromb.

Drums etc.

p

This system shows the beginning of the piece. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The dynamic is marked *p*.

Fl. I

ff Tutti to close

The second system continues the melodic and rhythmic development. A dynamic shift to *ff* is indicated, along with the instruction "Tutti to close".

ff

The third system features a more complex texture with chords and moving lines in both hands. The dynamic remains *ff*.

No 6a. Exit

Listesso tempo

pp

Str.

This system begins the "Exit" section. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. The dynamic is marked *pp*, and the instruction "Str." is present.

ff Tutti to close

The second system continues the "Exit" section. A dynamic shift to *ff* is indicated, along with the instruction "Tutti to close".

ff

The third system concludes the "Exit" section. The dynamic remains *ff*.

No. 7. Duettino

"Peek-a-boo!"

Moderato Julia (fondly)

J. Peek - a - boo! That's

T. Torelli (with a side-glance)

Moderato Ob. cl. scherz. Fl. I. Str. Harp. VI. pizz. Horn Kdr.

J. how we used to woo; In the spring-time of life's weath-er,

T. how we used to woo; When we

J. Peek - a - boo! That's the

T. used to flock to - geth-er. Peek - a - boo! That's the

J. way I'd bill and coo, When I'd nothing else to do! Peek-a - (sighing)

T. way I'd bill and coo, When I'd nothing else to do!

mf as before *f*

p Picc. Ob. VI. I

J. boo! (sighing) Then I was a charm-ing maid,

T. Peek-a - boo!

Ob. Str.

f *p*

J. That you must al - low. *espress.*

T. But no - bod - y, Im a - fraid, Would be -

Harp

Cl.

f

J. Our love was all in vain,

T. lieve it now!

p as before

J. For one dole - ful day -

T. A - naugh-ty choo-choo train Took her

J. *rit.* Ah me! ah me!

T. far a - way! *rit.* Oh my! oh

Wood, Str.

Horn

Slow Waltz Julia Torelli

T. my! When he left me on the train, When I put her

J. *cl.* *Fl.*

Str. dolce Horn Harp Tpt.

T. on the train, Oh, I feared Oh, I prayed We should

J. Julia Torelli Both

Trgl. *Sn. Dr.*

Tpt.

T. nev - er meet a - gain! As he van - ished from my

J. Julia

dolce

J. sight I cried with all my might: Oh, I

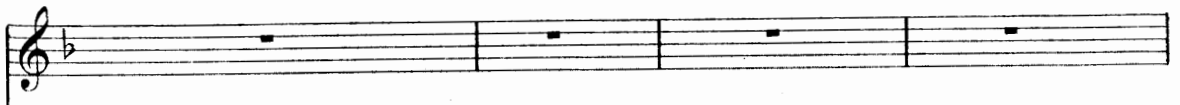
Ob. Bssn.

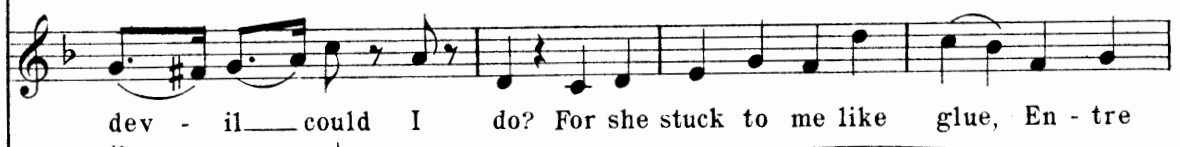
J. *Torelli* *Both*
 T. fear Oh, I pray We may nev - er meet a - gain!


Moderato
 J. En - tre nous, Oh, how
 T. En - tre nous, Oh, how
 Moderato
 Ob. Cl. Fl. I.
 Str. *sf* Harp. Vl. pizz. *mf*
 Horn Kdr.

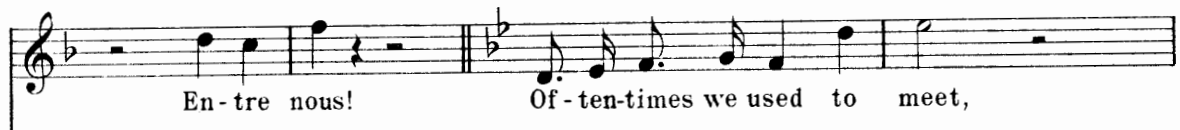
J. we would bill and coo! Then you called me heart's de - sire!
 T. we would bill and coo! Yes, I
 Picc. Vl. I. Ob.

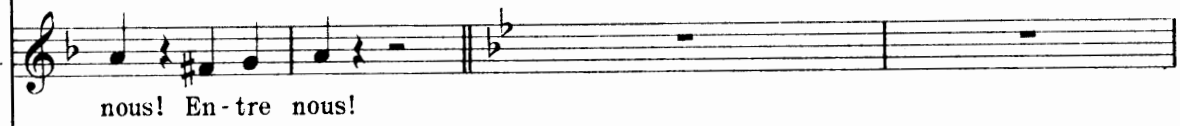
J. En - tre nous,
 T. al - ways was a li - ar! En - tre nous, What the
mf
 as before


J. 

T.  dev - il could I do? For she stuck to me like glue, En - tre



J.  En - tre nous! Of - ten-times we used to meet,

T.  nous! En - tre nous!



J.  And to sup - per go.

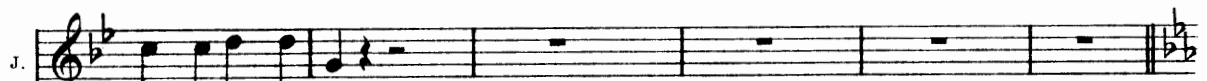
T.  It was ver - y in - dis - creet, And I





J.  Once I wore a bath-ing - dress

T.  told her so!

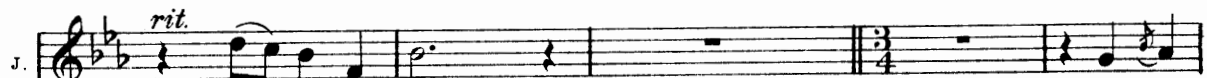
 *p* as before

J.  At a fan-cy ball.

T.  And it was, I must con-fess, No dis-guise at all!



Slow Waltz

J.  *rit.* Ah-me! ah me! When he

T.  *rit.* Oh my! oh my!

 *rit.* Wood, Str. Horn *p dolce* Cl. Str.

J. left me at the train,

T. When I put her on the

Horn

Harp. Tpt.

J. Oh, I feared— We should

T. train, Oh, I prayed We should

Trgl.

Sn. Dr.

Tpt.

J. nev - er meet a - gain! As he van - ished from my

T. nev - er meet a - gain!—

dolce

J. sight, I_ cried with all my might; Oh, I

T. She_ cried with all her might; Oh, I

Ob. Bsn.

J. fear, Oh, I fear We may nev - er meet a - gain!

T. pray, — Oh, I pray — We may nev - er meet a - gain!

p

Tempo lento di Valzer

Ob. Cl.

prit. Str.

Horn

Tutti without Harp & Kdr. to close

No 8. Duet

"He comes, he is alone!"
(Nelly, Alfred)

Allegretto

Nelly

N. He comes, he is a - lone! I must as -

Ob. Cl. Fl. I

f Str.

Horn. Bssn.

Adagio
(dancing)

N. sume my cold - est tone! La, la, la, la, la, la, la, la, la!

Wood without Picc.

Str. Horn Trgl.

N. La, la, la, la, la, la, la, la, la! Alfred

Al. Picc. Par-don, dear la-dy!

4 Horns or 2 Horns
Bssn. I, Cl. II

sfz

Nelly. *f* Oh! I thought that I was quite a-lone. Alfred

Al. Oh, please go on! A dance so

p *stacc.*

Lento

Al. grace - ful would please a ver-y stone! You seem so hap-py:

The first system contains vocal lines for Alto (Al.) and Soprano (N.) and piano accompaniment. The vocal lines are in G major. The piano accompaniment features a melody in the right hand and chords in the left hand. A dynamic marking of *p* is present.

Tempo I Nelly

N. What rea-son have I for be-ing blue?

Al. how I en-vy you!

Tempo I

The second system continues the vocal lines and piano accompaniment. The tempo is marked *Tempo I*. The piano accompaniment includes a dynamic marking of *mf* and the instruction *Picc. Cl. I. Horn Bsn.*

rit. espress.

N. It would be trea-son! When

Al. No rea-son?

The third system features a *rit. espress.* tempo change. The vocal lines and piano accompaniment are shown. The piano accompaniment includes dynamic markings of *p* and *mf*, and the instruction *as before*. Instrumentation includes *Ob. Cl. I*, *2 Horns*, *Horn Bsn.*, *Vi. II. pizz.*, *Vla. Cello*, and *Bssn.*

Doppio movimento (vivo)

N. skies are bright and clouds are fly-ing, Pray, why should I be

The fourth system is marked *Doppio movimento (vivo)*. The vocal lines and piano accompaniment are shown. The piano accompaniment includes a dynamic marking of *mf* and the instruction *Str.*. Instrumentation includes *Ob. Cl. I*, *Fl.*, and *Bssn.*

N. sad and sigh - ing? I'm young and fair and fan - cy - free, And

N. all the world be - longs to me; Each day brings love - notes

scherzando

Fl. I

scherzando

N. with - out num - ber, Each night to ser - e - nades I slum - ber; I'm

Harp.

N. loved a - like by young and old, And yet, with all of

dolce

N. this, I'm cold, I'm real - ly, tru - ly - cold! I'm

Wood Str.

Lento (*grazioso molto*)

(laughs)

N. laughing, ha, ha, ha, I'm laughing! Excuse me, but in-deed I can't help

Wood Str. Horn Trgl.

(laughs) *accel.*

N. laughing, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! mon cher Mon-

accel.

rit. *a tempo*

N. sieur, vous compre - nez? I'm laughing, ha, ha, ha! I'm laughing, ha, ha,

rit. *a tempo* Tpt. *p*

(laughs) (*vivo*)

N. ha! mon cher Mon-sieur! vous comprenez?

Ob. (without Drums & Harp)

Tpt., Vl. I & II (without Drums & Harp) Tutti

Bssn. I Horn II

N. *La, la, la, la, la, la, la, la.* *I'm*

only Wood & Horn II

Doppio movimento (vivo)

N. *not the sort to mar - ry, — real - ly, I love my free - dom*

Ob. Cl. Fl. Str. Bssn. Horn

N. *far too dear - ly, Who thinks a charm - ing wife I'd make, Would*

N. *soon dis - cov - er his mis - take! In two weeks he would*

scherzando

Fl. *scherzando*

N. *be so fran - tic He'd take a steam - er trans - at - lan - tic And*

Harp

N. ca - ble_ me from Par - is, France, My_ al - i - mon - y

N. in ad - vance! in ad - vance! I'm

Wood, Str. *mf rit.* Horn

Lento (grazioso molto)

N. laughing, ha, ha, ha! I'm laughing, Ex-cuse me, but in-deed I can't help

Wood Str. Horn Trgl.

N. laughing, ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha! mon cher Mon-

accel.

N. *rit.* *a tempo* sieur, vous com-pre - nez? I'm laughing, ha, ha, ha! I'm

rit. *a tempo* Tpt.

(gesture)

N. laughing, ha, ha, ha! Not so much!

(aside) (laughs)

N. 'Tis too much! Alfred (aside)

Al. I see the mor - al that's in -

con anima

N. I wish this aw-ful job were end-ed!

Al. tend-ed!

meno mosso *a tempo*

N. Ah, please do!

Al. An-oth-er kind of song I'll sing to you.

meno mosso *a tempo*

Ob. I
Str. *p*

Horn Bsan.

F1.II. F1.I.

dol.

Slow Waltz Alfred

Al. *rit. molto*

Life by love un - light - ed Must be

Wood, Harp.

Str.

Horns

Al. *mf*

dark in - deed! Than a rose that's blight -

mf

Al. *più lento, dolciss.* *f largam.*

ed, Bet - ter far a weed. What are red

p *f* Tutti without Picc.

Tpt. *p*

Al. *p dolce*

lips for, if not for to kiss? Sweet-er than hon - ey are

p dolce

Al. *accel.* *rit.*

they! Kiss them and kiss them! each one that you miss

Cl. *p. accel.* *p.* *rit.* *f*

Ob. Fl.

Basn. Horn Str.

Harp.

p rit. molto

Al. You will re - gret some day!

rit. molto
p dolce

p Tutti (without Drums)

rit.

f

Tempo I

N. Nelly

And do you practise what you sing?

Al. You will re - gret some day!

Tempo I

p Wood, Str. Horn

Alfred

(bowing) (exit)

Al. I thrive up-on it! Good e-ven-ing!

Wood

only Str. & Harp.

p

Nelly *animato*

He has out-played me! His game I un-der-stand!

Tutti without Picc. Kdr., B. Dr.

N. *I've lost the trick, but what care I: I've made him show his hand!*

(exultingly) *Tempo I (vivo)*
 N. *He loves me! He loves me! Tra-la, la, la, la, la, la, la,*

Fl. Ob.I. Vi.I. Cl. Horn Str.
 Horn Cello

Lento (riten. subito)
 N. *la, la! But no, I see, It must not be!*

fp Horn IV *mf* Cl. Str. Horn I
 only Str. Bssn.

Slow Waltz
 N. *Life by love un - light -*

Harp Cl. Horn Instr. as before

N. *ed Must be dark in - deed, Than a*

lento, dolciss.

N. rose that's blight - ed, Bet - ter far - a weed!

N. *f largam.* What are red lips for, if not for to kiss? *p dolce* Sweet - er than hon - ey are

N. they! *accel.* Kiss them and kiss them! *rit.* each one that you miss

N. *rit. molto* You will re - gret some day!

N. *Lento* You will re - gret some day!

Wood Str. *f*

Harp. Horn *pp* *ff* Tutti

No 9. Drinking-Scene

Torelli
(spoken) They

Allegretto moderato

p
Horn
B. Vla. Harp. Kdr.
Bssn. Cello
Cl.

won't leave me alone to drink in peace, and I really pine for a nice quiet little jag of my

VI. Ob.
Fl.
VI. pizz.
p
sfz p

own. I'm just in the mood - so tender I could take the whole world in my arms -

sfz
p
arco

with a few exceptions! (sits down) (fills glass) "Here's to

Fl.
Ob. Tpt.
Sn. Dr.

her!" (sits musingly for a few moments) Yes!

sfz

ob. She's all to the good!

(quickly fills a second glass and drinks it down) Ah! that's fine!

Slow Waltz
pp Torelli

Love, love, love, love,
cantabile

Cl.
Bssn.
pp Str. arco con sordini
Harp. *legatissimo*

makes the world go round, Wine, wine, wine,—

Bass pizz.
Bssn.

wine, that makes the puls - es bound! First a small glass and a

meno mosso a tempo
Tutti (p)
meno mosso mf a tempo

T. cold kiss, Then a tall glass and a bold kiss, Then an - oth - er

T. and an - oth - er: So the world goes round.

Fl. Cl. Horn

Leggero (spoken) When I think of my

Harp. p Str. senza sord. pizz.

'Cello

first love - affair: It began with

(fills a glass with wine; empties it, and laughs)

mf

naughty, and ended with naught!

Fl. Ob.

Ci. Bssn., Horn, Harp.

Horn, 'Cello

'Cello

Slow Polka Torelli

T. It hap-pened something in this way, The sto-ry of my fol-ly, I

Wood

mf *grazioso*

Trgl.

T. met her at a ball one day, Her name, I think, was Pol-ly. She

Bells

Tpt. Horn

T. was a fas-ci-nat-ing dame, So bux-om and so bon-ny, I

T. can't re-call her hus-bands name, 'Twas ei-ther James or John-ny. It

p

mf

mf

T. happened that I chanced to stray in the con-ser-va-to-ry; There

Sn-Dr.

Tpt.

T. doz - ing on a couch she lay, Like beau - ty in the sto - ry! I

Picc.

Tpt.

T. came be-hind her just like this, And gazed in ad - mi - ra - tion, Then

Fl. Cl. *p*

Horn Cello *sfz*

Lento

T. on her lips im - pressed a kiss Of some-what long du - ra - tion. She

Wood. Str. Horn *rit.*

T. looked up with a ten - der glance, Her hand in mine con - fid - ing, And

legato

dolce

T. in the maz - es of the dance - Next mo - ment we were glid - ing.

Molto adagio (amoroso)

T. (spoken) You love me? Fl.Ob. They all do!

Cl.

p Bsn. Horn

pp

Kdr. Bass

Slow Waltz

T. *pp* So the world goes all the time a - round!

cantabile

Fl. Cl.

Str. arco con sord. *pp*

Harp *legatiss.*

Bass pizz. Bsn.

meno mosso

T. First a

p

a tempo

T. small glass and a cold kiss, Then a tall glass and a bold kiss.

mf *a tempo* Tutti (*p*)

f

So — the world goes round! —

(spoken) Where can I see you?

F.I.
CL.I

Horn I

Leggero

(goes on dancing)

Harp
p Str. senza sord. pizz.

Cello

mf

Wood. Str. Horn

mf Sn.-Dr.

(spoken) To-morrow at five?

f

I will be there! (dances off)

Harp

ff Tutti

Kdr.

attaca
Finale

Allegretto moderato

Nelly (laughing). Well, you have got one:— where did you get it?

Torell' (laughing). Oh, just a little one, nothing to boast of. Nelly. It's very becoming, my dear boy;

why, you look ten years younger!

Torelli. I'll be careful, then; a few more

drinks and I'll be back on Mellon's Food. But joking aside, my dear, your efforts to cure that

love-sick youth seem to have had the very opposite effect.

How would it be to acquire a

nice little jag? Nothing disgusts a man so much as a lady with a bun!

Nelly. You mean for me to get intoxicated? (horrified) Why, he would never look at me again!
 Torelli. Well, that's the idea, isn't it? slowly) Yes, yes, that's the idea!

Cl. I. Str.
 Horn
 Bsn.
 Horn

sfz

(Servant crosses stage with champagne cooler and tray with several glasses)

Torelli. Hi! waiter! (takes cooler and two glasses from tray)

Slow Waltz-tempo

mf

(to waiter) You needn't wait! (exit waiter, astonished)

(fills glasses) (to Nelly) Well, here's to the love-cure!

Nelly (slowly, with effort). Here's to the love-cure! (drains glass; her manner changes to one of forced gaiety) Hurray for the love cure! Another! (laughs unnaturally)

(aside) Yes I have given my word; I must, I will cure him of his infatuation! (to Torelli) Here's to his speedy recovery! (Puts hand on his heart) My case is incurable!

Nelly. You old humbug!

N. Nelly

(wildly) Tra-la la la la la la la la la, tra-la la la la la la la!

Tutti

(spoken) Whoop tra la! (throws down glass, breaking it)

T. Torelli

Oh, - you dear lit-tle dev - il! Con anima

trem. Str. *ff* Horn. *mf* Tutti *p*

Wood

Tutti (without wood)

M. G. P. Mildred. Julia

J. What can this clat-ter be? What can the mat-ter be?

G. P. Soprano

Girl Chorus What can this clat-ter be? What can the mat-ter be?

Alto

G. P. What's hap - pend here?

Cl. I Viol. pizz. *mf* Bssn. Horn, Str.

N. Nelly
We're feel-ing fine, ha ha! Thanks to your

T. Torelly
We're feel-ing fine, ha ha! Thanks to your

Chauncy, Blake, Silliman
What is the mean-ing of all this to - do?

Chorus of Men
Tenor
What is the mean ing of all this to - do?
Bass
What is the mat-ter?

Ob. Fl. *p*

N. wine, ha ha! Come now, be pal-ly and drink with us too!

M. Mildred & Julia Ha ha ha
J. How rep-re - hen-si - ble,

T. wine, ha ha! Come now, be pal-ly and drink with us too!

Chorus
Soprano & Alto Ha ha ha!
Tenor Ha, ha,
Bass How rep-re - hen-si - ble,
Look!

Wood Str. Horn Tpts.

N. ha, ha, ha! Yes, they think we're drunk!

M. J. Quite in - de - fen - si - ble! They are so drunk they can't stand on their feet!

T. Ha, they think we are drunk! Ha, ha, ha, ha, ha, ha!

These two are drunk! To - tal - ly drunk!

ha! These two are drunk! Ha, ha, ha! they're drunk, ha, ha!

Quite in - de - fen - si - ble! They are so drunk they can't stand on their feet!

They are to - tal - ly drunk! to - tal - ly drunk!

Tromb.
Kdr.

T. **Torelli**
I've but one trou-ble, Sir, I see you dou-ble, Sir, That, I as - sure you, is

p as before

N. **Nelly**
I love cham-pagne and rev-el - ry,

T. not such a treat!

Ob.
Cl. II
f Str.
Bssn. Horn

N. *All without Alfred* I'll go it while I can; I'm full of dash and
 Rev-el - ry! Will go it while she can!

Kdr.

N. (looks fixedly at Alfred)
 -dev-il - try, I don't love an - y man!

Al. (aside)
 She's act - ing,
 Dev-il - try! Don't love an - y man!

Al. that is plain to see, I've seen her act be - fore; By
 Bells

Al. Jove! it suits her won-der-ful-ly, I love her more and more!

Nelly

Mildred. Julia An - oth - er drink! Ha, ha! let's have an -

How rep - re - hen - si - ble, Quite in - de - fen - si - ble! They are so drunk, they can't

Torelli

Chauncy. Blake. Silliman Ha, ha, ha! they are drunk! Ha, ha,

Ha, ha, ha, ha! they are drunk! Ha, ha, ha,

Ha, ha, ha! ha! they are drunk! Ha, ha,

Chorus

How re - pre - hen - si - ble Quite in - de - fen - si - ble! They are so drunk, they can't

Look, look how drunk they are, look,

Instr. as before

oth - er drink! Let's drink one more glass of wine, Here's to the pur - ple vine,

stand on their feet!

ha, ha, ha, ha!

ha! they are drunk!

ha! they're drunk! ha, ha!

stand on their feet!

they are drunk!

N. Long live the spark-ling, the love-ly cham-pagne! Let's drink one more glass of wine,
T. *Torelli* Let's

N. Here's to the pur-ple vine, Long live the sparkling, the love-ly cham-pagne! Here's may you be
T. drink an - oth - er glass of wine!
rit. *a tempo*

N. hap - py! Kiss me, dear old chap - pie!
Horn Bssn.
Bass, 'Cello pizz.

Julia
J. The minx! I could have smacked her! She takes him for an

J. act-or!
T. Torelli

As Ro - me - o, he'd not make a hit, But she's not fright - ened,

Wood Str. Horn

T. Torelli

no, not a bit.

B. Blake (aside to Nelly)

Well done, well done! You play your rôle so well, I

Vivace

mf Str. without Bass

Bells

Bssn. Horn.

B. (to Alfred)

think the game is won! Just hear her, don't you

Wood

Tpt.

B. Alfred

Al.

think her frightful? Oh no, in-deed, I think her most de-lightful!

Blake (to Nelly)

De-light! _ You must be quite in-sane! I fearyou'llhaveto try a -

Tutti

p Str.

sfz Horn

Nelly

He is not cured! he loves me still! Cham -

gain! Your promised word you must ful-fill.

rit.

Horn

p

rit.

Con brio (laughs) **Lento**

pagne! Champagne! more wine, more wine! Our trou-bles, let's for - get them, The

Ob. Cl.

f

Str. Triangle

Str.

Harp

Bssn.

Più animato

flowers of hap-pi-ness droop and pine, When there's no rain to wet

f

mf Str.

f

f Tutti

Bssn.

Moderato Torelli (spoken: sadly). It's incredible! It's really strange! It's astonishing how human

N. them!

f p

p

Cello Bssn.

T. nature differs!

Slow Waltz
Torelli

Wine, wine, wine, wine! it makes the

cantabile

Horn

p pp

T. heart re-bound, And wine, wine, it fills the heart with grief and

p

T. gloom profound. For while your heart glows with glad-ness, My heart o - ver-

meno moto a tempo (tearfully)

meno moto mf a tempo

f

T. flows with sad - ness; Things de-press me And dis-tress me: So the

Nelly

Poco più vivo

N. Oh To - rel - li, cheer up, don't
 T. world goes round.
 Cl. *Poco più vivo dolce*
 Str. without Bass

N. cry! You once were such a But - ter-fly, O, such a
 Fl. Ob.
 Tpt.

N. naugh - ty, naugh - ty But - ter - fly! Torelli
 T. A But - ter - fly?
 Cl. Horn
 Picc. *f sfz*

T. It once was But - ter - flies: To - day 'tis Time that flies;
 Wood without Picc. *p* Horn Cl. Str.

T. The But - ter is all gone, A - las! the flies re - main!
mf

Graceful Waltz-Song

Fl. I Cl. I

f Str. pizz.
Ob. Harp.

Bssn.

rit.

T. *rit.* *a tempo*

There once was a but - ter - fly, Oh fie, oh fie!

Cl. I Str. con sord.

p a tempo Horn

T. Such a naugh-ty fly! Oh, he was gay and pert,

Ob.

Harp.

T. Such a bold but-ter-flirt! One day he chanced to

Fl.
Ob.

Cl. >
Triangle

Str. Horn

T. get In-to a net, This but-ter-flet; Soon

T. he was fast in it, That sil-ly lit-tle But-ter-

Picc. Bells Sn.-Dr.

T. flit. "Oh dear me!" he hollered, "Oh, where am I at!" This foolish lit-tle

mf dolce scherzando Str. Bells

Bssn. Horn

T. But-ter-flat. He screamed and he swore and he

Fl. Ob.

T. roared, "Let me out!" This aw-f'ly pro-fane But-ter-flout. As soon as

f Tpt., Sn.-Dr. Bells Instr. as before

T. he was free, Oh good-ness me! This But-ter-flee Tried

T. all the flow'rs to mash, Did this rash But-ter - flash;

The first system of the musical score consists of a vocal line (marked 'T.') and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are: "all the flow'rs to mash, Did this rash But-ter - flash;". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

T. 'Mid flow'rs of ev- -ry hue This naughty, naugh - ty But-ter -

The second system continues the vocal line and piano accompaniment. The lyrics are: "'Mid flow'rs of ev- -ry hue This naughty, naugh - ty But-ter -". The piano accompaniment maintains its rhythmic pattern while providing harmonic support for the vocal melody.

T. flew! So man- -y col - ors on his mind, It drove him

The third system continues the vocal line and piano accompaniment. The lyrics are: "flew! So man- -y col - ors on his mind, It drove him". The piano accompaniment features a more active right-hand part with sixteenth-note runs.

T. col - or - blind! The But-ter-fly then—oh be warned by his plight—

mf *dolce scherzando*

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "col - or - blind! The But-ter-fly then—oh be warned by his plight—". The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and *dolce scherzando* (sweetly and playfully). The right-hand piano part has a more intricate, dance-like quality.

T. Fell in love with all his might With a - rain - bow bright, A

The fifth system concludes the vocal line and piano accompaniment. The lyrics are: "Fell in love with all his might With a - rain - bow bright, A". The piano accompaniment features a final flourish in the right hand.

T. rain-bow that danced in a foun-tain's bright spurt: And it drowned that bad But-ter-

T. flirt. Humming Chorus

(closed mouth) Summ

Summ

Wood Str. Horn Bells Tpt. Sn.-Dr.

T. A rain-bow that danced in a fountain's bright spurt: And it drowned that

rit.

f

Wood, Str. Horn, Bells

Tutti

rit.

mf

T. bad But-ter-flirt.

rit. a tempo

a tempo

rit.

Tutti

sfz Horn

Allegro

Nelly

N. Whoop-lal whoop-lal Come on now, here's your chance! The wine has gone in-

Ob. Fl.

Trgl. Str.

Bssn. Horn

N. to my head, I'll show you how to dance! La, la, la, — ta, ra, la,

rit. (very boldly)

rit. Tutti

N. la, la, la, la, la, — ta, ra, la, la, la, la, la, la, la, la, la, la, la,

N. tra, la, la, la, la!

T. Torelli (boldly)

La, la, la, ta, ra, la, la, la, la, la, ta, ra, la,

ff

N. la, la, la, la, la, la! What is there in gay
 T. la, la, la, la, la, tra, la, la!

N. lin - ge - rie So ve - ry fas - ci - nating, And so in - tox - i - cat - ing? What -

N. ev - er can it be? What is there in the swish and swirl Of silk - en hose and
ff

N. frill - ing, That peo - ple find so thrilling? Oh, nothing - just a girl!
rit.

N. *a tempo*
I am an In - di-an, Torelli Kick up a shin-dy 'un

T. *a tempo*
A reg-lar shouter!

N. I set the pac - es, Diamonds, laces, Wine by cas - es O - ver

T. An out-and-out-er! Yes, she sets the paces, Lac-es, wine by

N. trac-es, Off to rac - es, I'm four ac-es! Whoop-ta - ra!

T. cas-es, Off to rac - es, I'm four ac-es! Whoop-ta - ra!

Moderato Alfred

A1. She's charming she en - tranc - es me!

B. Dis - gust-ing! Now, my boy, you see - He is en -

Moderato Picc. Fl.

Str. Ob.

Horn

Torelli (to Nelly)

T. This will not do! You see, he's still in love with you!

B. *tranced!*

tr. *sfz* *Tutti.* *mf* *Bssn.*

Nelly (aside) Lento (♩ = ♩)

N. My last play now I'll make, No mat-ter tho' my heart should break! I'll

p dolce

N. show that I am on the lev - el, I'll keep my word and spite the devil. What

grazioso

(aloud)

Allegro furioso

N. is the thing in life we most prize? What makes the earth a par - a -dise? 'Tis

Tutti (mf)

N. love! — All 'tis love! — The truth no long - er

'Tis love

ff

N. I'll con-veal, My se - cret now I will re-veal: I love!

Moderato

N. — My heart is tak - en, tell it far and wide: There is the man

N. who asks me for his bride! Torel- -li! Torelli

T. — — — — — I?

(covers her hands with kisses) Nelly (aside). How well he plays his part!

T. Nel - ly, dear - est Nel-ly!

Lento, molto espressivo

T. Torelli

But the moment will come when I'll say, I'm in love! and 'twill not be in

T. *play; Then the maiden will laugh, And will think it all chaff, Just a play,*

T. *molto lento* just a play. *Più mosso*

Al. Alfred

Al. *molto lento* But that is a game two can play! He laughs best *Più mosso*

Wood without Fl. *accel.* *p* *mf* Str. Horn Tromb. Fl. Ob.

Al. *rit.* Slow Waltz

who laughs last, they say! — Dear la-dy, you have made your choice!

rit. *mf*

Kdr.

Al. You have good rea - son to re-joice! You've found a kin-dred soul to

Al. *rit.* *a tempo p dolce*

mate you, Permit me to — con-gra-tu-late you! I trust you've act - ed *a tempo*

rit. *p dolce*

Al. all for the best, And that your love will stand the test! I too have come

N. Nelly (aside)
Heavens!
M. Mildred
Al. (indicating Mildred) This is
'neath Cu-pid's sway. Let me pre-sent my fi-an-cée!
Ch. Chauncy
This is

M. ter-ri-ble!
T. Torelli
He's all right!
Ch. ter-ri-ble!
B. Blake (clapping his hands)
Well done! Con-gra-tu - la - - - tions!
Con-gra-tu - la-tions!

Nelly (with forced gayety)
accel.

With all my heart I am de-light-ed! I hope that I shall

Wood.
Str.
Horn
Tpt.

Allegro

be in-vit-ed! Let each to fill his place en-deav-or;

Tromb.
f Tutti

For me the stage, the stage for-ev-er!

Tutti
cresc.

(madly)

I am an In-di-an, A reg-lar shout-er, Kick up a

Picc. Fl. Ob.
ff Str. Fl. Cl. Bssn. *ff* Tutti *p* as before

shin-dy'un An out-and-out-er! I set the pac-es, Dia-monds, lac-es, Wine by

f Tutti *p*

N. cas - es, O-ver trac-es, Off to rac - es, I'm four ac-es! Whoop - ta -

f Tutti *p*

N. ra! An

M. Mildred. She is an In - di-an, A reg-'lar shout-er, Kick up a shin-dy 'un

J. Julia She is an In - di-an, A reg-'lar shout-er, Kick up a shin-dy 'un

T. Torelli She is an In - di-an, A reg-'lar shout-er, Kick up a shin-dy 'un

Al. Alfred Chauncy She is an In - di-an, A reg-'lar shout-er, Kick up a shin-dy 'un

Ch. Blake Silliman She is an In - di-an, A reg-'lar shout-er, Kick up a shin-dy 'un

She is an In - di-an, A reg-'lar shout-er, Kick up a shin-dy 'un

Chorus She is an In - di-an, A reg-'lar shout-er, Kick up a shin-dy 'un

Chorus She is an In - di-an, A reg-'lar shout-er, Kick up a shin-dy 'un

Chorus She is an In - di-an, A reg-'lar shout-er, Kick up a shin-dy 'un

Chorus She is an In - di-an, A reg-'lar shout-er, Kick up a shin-dy 'un

Chorus She is an In - di-an, A reg-'lar shout-er, Kick up a shin-dy 'un

Chorus She is an In - di-an, A reg-'lar shout-er, Kick up a shin-dy 'un

Chorus She is an In - di-an, A reg-'lar shout-er, Kick up a shin-dy 'un

ff Tutti to close

N.
In-dian! An In - - di -

M.
An out-and-out-er! Ah! Ah!

J.
An out-and-out-er! Sets the pac - - - es, Is

T.
An out-and-out-er! Sets the pac-es, Diamonds, lac-es, Wine by cas-es, O-ver

Al.
Ch.
An out-and-out-er! Ah! Ah!

B.
S.
An out-and-out-er! Sets the pac - - - es, is

An out-and-out-er! Sets the pac-es, Diamonds, lac-es, Wine by cas-es, O-ver

An out-and-out-er! Sets the pac-es, Diamonds, lac-es, Wine by cas-es, O-ver

An out-and-out-er! Sets the pac-es, Diamonds, lac-es, Wine by cas-es, O-ver

An out-and-out-er! Sets the pac-es, Diamonds, lac-es, Wine by cas-és, O-ver

N.
an! Whoop - - - ta -

M.
Ah! Whoop - - - ta -

J.
four ac - - - es! Whoop - - - ta -

T.
trac-es, Off to rac-es, I'm four ac-es! Whoop - - - ta -

Al.
Ch.
Ah! Whoop - - - ta -

B.
S.
four ac - - - es! Whoop - - - ta -

trac-es, Off to rac-es, I'm four a-es! Whoop - - - ta -

trac-es, Off to rac-es, I'm four ac-es! Whoop - - - ta -

trac-es, Off to rac-es, I'm four ac-es! Whoop - - - ta -

trac-es, Off to rac-es, I'm four ac-es! Whoop - - - ta -

The piano accompaniment consists of two staves, treble and bass clef, in the key of D major. The melody is primarily in the right hand, featuring a rhythmic pattern of eighth and sixteenth notes. The left hand provides harmonic support with chords and a steady bass line.

N.
- - - - ra!

M.
- - - - ra!

J.
- - - - ra!

T.
(kisses Nelly fondly on the lips)
- - - - ra!
- - - - ra!

A.
- - - - ra!

Ch.
- - - - ra!

B.
- - - - ra!

S.
- - - - ra!

- - - - ra!

- - - - ra!

- - - - ra!

- - - - ra!

8

CURTAIN

End of Act II

Act III

Nº 11. Introduction

Tempo di Valse

Fl.
Cl.

Str. pizz.
f *grazioso*
Ob. Harp

Basn.

Cl. Str. con sord.

rit. *p* *leggero*
Horn

Ob.

Harp

Fl.
Ob.

p Cl. Trgl.

Str. Horn

Picc.

Bells
Sn.-Dr.

Detailed description: This is a page of a musical score for Act III, Nº 11, titled 'Introduction'. The tempo is marked 'Tempo di Valse'. The score is written for a full orchestra and piano. It consists of six systems of music. The first system features a woodwind section (Flute and Clarinet) with a melodic line and a piano section (String pizzicato, Oboe, and Harp) providing accompaniment. The second system includes Clarinet with mutes, Horns, and a 'rit.' (ritardando) marking. The third system features Oboe and Harp. The fourth system includes Flute, Oboe, Clarinet with Trill, and String Horn. The fifth system continues the piano accompaniment. The sixth system includes Piccolo, Bells, and Snare Drum. The score uses various dynamic markings such as *f*, *p*, and *leggero*, and includes performance instructions like 'grazioso' and 'con sord.'.

Cl.
mf
Str.
Bssn. Horn

This system shows the first two staves of a musical score. The upper staff is for Clarinet (Cl.) and the lower staff is for Bassoon (Bssn.) and Horn. The music is in a 3/4 time signature with a key signature of one flat. A dynamic marking of *mf* is present in the lower staff. The Clarinet part features a melodic line with slurs and accents, while the Bassoon and Horn parts provide harmonic support with chords and rhythmic patterns.

Fl. Ob.
Bells

This system continues the musical score with two staves. The upper staff is for Flute and Oboe (Fl. Ob.) and the lower staff is for Bells. The Flute and Oboe parts have melodic lines with slurs and accents. The Bells part consists of rhythmic patterns and chords.

Tpt. Sn.-Dr. Bells

This system shows two staves. The upper staff is for Trumpet, Snare Drum, and Cymbal (Tpt. Sn.-Dr.) and the lower staff is for Bells. The Tpt. Sn.-Dr. part has a rhythmic pattern with accents. The Bells part continues with rhythmic patterns and chords.

Str. con sord.
Horn

This system shows two staves. The upper staff is for Strings with mutes (Str. con sord.) and the lower staff is for Horn. The strings play a rhythmic pattern with accents. The Horn part has a melodic line with slurs and accents.

Harp

This system shows two staves. The upper staff is for Harp and the lower staff is for Bassoon (Bssn.) and Horn. The Harp part has a melodic line with slurs and accents. The Bssn. and Horn parts provide harmonic support with chords and rhythmic patterns.

Fl. Ob.
Cl. Trgl.
Str. Horn

This system shows two staves. The upper staff is for Flute and Oboe (Fl. Ob.) and the lower staff is for Clarinet (Cl.) and Horn. The Flute and Oboe parts have melodic lines with slurs and accents. The Clarinet and Horn parts provide harmonic support with chords and rhythmic patterns.

This system shows two staves. The upper staff is for Clarinet (Cl.) and the lower staff is for Bassoon (Bssn.) and Horn. The Clarinet part has a melodic line with slurs and accents. The Bassoon and Horn parts provide harmonic support with chords and rhythmic patterns.

Musical score system 1, featuring a grand staff with treble and bass clefs. The music is in a key with one flat. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with chords and single notes. Performance markings include *Picc.* and *Bells Sn.-Dr.*

Musical score system 2, featuring a grand staff. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with chords. Performance markings include *mf*, *Cl.*, *Str.*, *Bells*, and *Basn., Horn*.

Musical score system 3, featuring a grand staff. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with chords. Performance markings include *Fl., Ob.*

Musical score system 4, featuring a grand staff. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with chords. Performance markings include *f*, *Basn., Sn.-Dr.*, *Bells*, *p*, *f*, and *Wood, Str.*

Musical score system 5, featuring a grand staff. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with chords. Performance markings include *Bells*, *Tpt. Sn.-Dr.*, and *f*.

Musical score system 6, featuring a grand staff. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with chords. Performance markings include *ff*, *Tutti*, *1*, *mf*, *Wood, Str.*, *Horn, Bells*.

Musical score system 7, featuring a grand staff. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with chords. Performance markings include *f* and *Tutti*.

No 12. "Forget me not"

Song

Valse moderato

Piano introduction in G major, 3/4 time, marked *Valse moderato*. The music features a melody in the right hand and a bass line in the left hand. The first measure is marked *f* and includes a fermata over the first two notes. The piece concludes with a final chord.

Nelly *dolce*

For - get me not, for -

Vocal line (Nelly) and piano accompaniment for the first line of lyrics. The vocal line is marked *dolce*. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The piece concludes with a final chord.

get me not, *mf* Whis - pered the flow - er my love gave to me; For -

Vocal line (Nelly) and piano accompaniment for the second line of lyrics. The vocal line is marked *mf*. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The piece concludes with a final chord.

get me not, for - get me not, *rit.* The night - in - gale sang in the

p dolce *rit.*

Vocal line (Nelly) and piano accompaniment for the third line of lyrics. The vocal line is marked *rit.*. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The piece concludes with a final chord.

N. *dolce*
 red rose-tree. For - get me not, for - get me not!

N. *Più lento*
 Vows are not made to be brok - -en; Be - liev-ing is grieving, And

N.
 love is de - ceiv-ing, When men say, For - get me not!

Tempo I
 (ardently)
 N. What is the song in my gar - den fair? What is it makes my heart

p espress.

Più lento Andante

N. glad - ly thrill? Some-thing that tells me, my love is there,

N. *p* (as if telling a secret) Tempo I

Tells me, he loves me still! ————— Tells me, his vows are

N. *cresc.*

not for - got, My love will come back to me; —————

N. *f* *stentato* *p* Andante *f*

Sweet lit-tle flow-er, Blest was the hour You whispered, "For - get me

Tempo I

p

not!" _____ For - get me not, for - get me not,

rit. *a tempo*

Whis-per'd the flow-er my love gave to me; For - get me not, for -

rit. *a tempo dolce*

rit. *a tempo*

get me not, The night-in-gale sang in the red_ rose-tree. For - get me

rit. *a tempo*

not, for - get me not! Vows are not made to be brok - en;

Andante

Cling to me, sing to me, Dear - est, and bring to me On - ly for -

get - me - not! _____ Cling to me, sing to me,

Dear - est, and bring to me On - ly for - get - - me - not! _____

No. 13. Cupid Chorus

Major and Chorus of Ladies

Marcia

Chorus

We're
soldiers of Love's ar-my and we're fol-lowers of Cu-pid, of Cu-

Stage Manager
Stop! Where is Cupid?

One of Chorus. Cupid's gone home.

Asst. St. M. She left her wings.

Major. What! All these charming ladies, and no Cupid? I'll be Cupid!

Asst. St. M. (fixes wings on Major)

Manager. All right, Major, go ahead!

Stage Manager (waving to orch. off R). All right!

Marcia

We're soldiers of Love's ar-my and we're fol-lowers of Cu-pid,

Author: Stop, please! All wrong! This music is cavalry music, not infantry. They're on horseback, not on foot!

Major: That's right!

Author: You want to prance _like this:_ Music, please!

Marcia

Author: That's it. Now, once more.

(Segue Chorus)

Marcia

We're sol-diers of Love's ar-my and we're fol-low-ers of

Cu-pid, of Cu-pid, of Cu-pid, We're the pick of Cu-pid's ar-my, A

love-song is our cho-rus, We car-ry all be-fore us, And all our foes a -

dore us, a - dore us, a - dore us.

Major
(or)
Our bright eyes are the

grazioso

Bat-te - ry! flat-te - ry!

bat-te - ry, Our am - mu - ni - tion flat-te - ry; Our vol - leyswift de -

de - liv - er - ing! We do!

liv - er - ing, We set all hearts a - quiver - ing. Wave, wave Love's banner

glori - ous! vic - to - ri - ous!

glori - ous, March, march to war vic - to - ri - ous! There's no - thing in the

p

Nothing! As we go marching,
 land Our ar-my can with-stand, As we go marching,

marching, marching To the mu-sic of the band. Ah!
 marching, marching To the mu-sic of the band, As we go marching to the

'Rah, 'rah, 'rah! for Cu-pid, for Cu-pid!
 mu-sic of the band.

'Rah, 'rah, 'rah! for Cu-pid, for Cu-pid! When he gives the
 'rah!

word to mash, No-thing can with-stand our clash; Then our eyes be-gin to flash,

M.

flash, flash, flash! 'Rah, 'rah, 'rah! for Cu-pid, for

M.

flash! 'Rah, 'rah,

Cu-pid! 'Rah, 'rah, 'rah! for Cu-pid, for Cu-pid!

M.

'rah! 'Rah, 'rah, 'rah!

When he gives the word to kiss, We are nev-er known to miss, And we make a

M.

When he gives the word to kiss, We are nev-er known to miss, And we make a

March

noise like this - (kisses)

M. noise like this - (kisses)

ff

'Rah, 'rah, 'rah!

M. 'Rah, 'rah, 'rah!

'rah!

M. 'rah!

ff

'Rah, 'rah,

M. 'Rah, 'rah,

21407

Detailed description: This is a musical score for a march, page 128. It features three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat, E-flat, A-flat). The first system has the vocal line with the lyrics 'noise like this - (kisses)'. The piano accompaniment includes a piano (p) section and a fortissimo (ff) section. The second system has the vocal line with the lyrics ''Rah, 'rah, 'rah!' and 'Rah, 'rah, 'rah!'. The piano accompaniment continues with the fortissimo section. The third system has the vocal line with the lyrics ''rah!' and 'rah!'. The piano accompaniment includes a section marked with an 8-measure rest and continues with the fortissimo section. The score concludes with the vocal line having the lyrics ''Rah, 'rah,' and the piano accompaniment ending with a fortissimo (ff) dynamic.

'rah! for Cu-pid, for Cu-pid! 'Rah, 'rah, 'rah! for

ff

'Rah, 'rah, 'rah!

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a *ff* dynamic marking and a melodic line with accents.

Cu-pid, for Cu-pid! When he gives the word to kiss, We are nev-er

ff

'Rah, 'rah, 'rah! When he gives the word to kiss, We are nev-er

This system contains the second system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a *ff* dynamic marking and a melodic line with accents. A fermata is placed over the final notes of the piano accompaniment.

known to miss, And we make a noise like this- (*kisses*)

ff

known to miss, And we make a noise like this- (*kisses*)

This system contains the third system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a *ff* dynamic marking and a melodic line with accents. A fermata is placed over the final notes of the piano accompaniment. The system concludes with a *p* dynamic marking.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece. It includes a treble clef and a bass clef. The notation shows a continuation of the melodic and harmonic themes established in the first system.

Third system of musical notation. A dynamic marking of *f* (forte) is present in the right hand. The music continues with complex textures in both hands.

Fourth system of musical notation. This system features a prominent melodic line in the treble with various ornaments and a steady accompaniment in the bass.

Fifth system of musical notation. It includes a first ending bracket with a repeat sign and a fermata over a chord in the right hand. The bass line continues with rhythmic patterns.

Sixth system of musical notation, the final system on the page. It begins with a dynamic marking of *ff* (fortissimo) in the right hand. The piece concludes with a final cadence in both hands.

No 14. Supper and Toast Scene

Song: "For this very kind ovation"

Mildred. I thought you were only a District-Attorney! Oh, I'm so happy!" (embrace)
(Music as guests seat themselves)

Allegro vivace

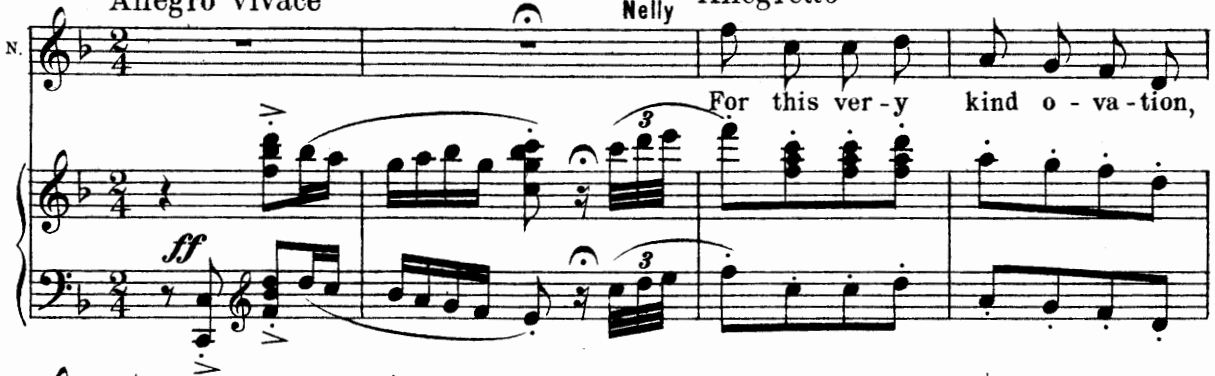
The musical score is a piano accompaniment for a scene. It consists of four systems, each with a treble and bass clef staff. The time signature is 2/4 and the key signature has one flat (Bb). The first system begins with a dynamic marking of *ff*. The music is characterized by rhythmic patterns and chordal textures, with some passages featuring slurs and accents.

Manager: "Ladies and gentlemen, I have a toast to propose: Long life and happiness to our leading lady and dear friend, Nelly Vaughn!" (All drink)
As Nelly rises to reply: *attacca*

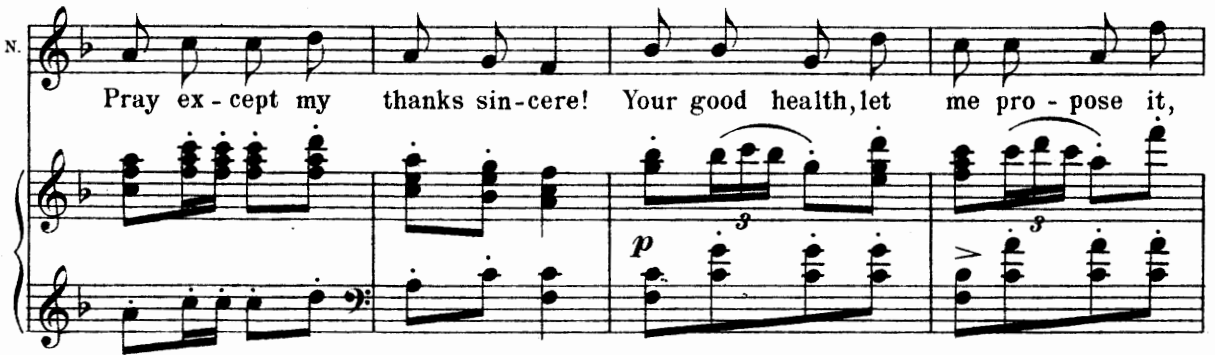
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Allegro vivace

Nelly Allegretto

N.  For this ver-y kind o - va - tion,

N.  Gen - tle - men and la - dies dear, Far be - yond my ex - pec - ta - tion,

N.  Pray ex - cept my thanks sin - cere! Your good health, let me pro - pose it,

N.  Long may we to - geth - er be! Come then, gen - tle - men and la - dies,

N.  Pro - sit! Pro - sit! Health to all our Com - pa -

Everybody Nelly rit.

p *f* *mf* *rit. e dim.*

a tempo Author (rises)

N. A. ny! Gen-tle-men and la-dies, with your kind permish-

a tempo

Everybody Author

R. A. Oh! sit down! From my ver - y heart I thank you, and I wish-

f *p*

Everybody Author Terelli

R. A. T. Oh, sit down! This ex-pres-sion of de - vo - tion_ Pray sit down!

f *mf*

Everybody Author Everybody

R. A. E. Do sit down! Tells me with pro - found e - mo - tion_ Oh, sit down! sit

f

(They all rise, glass in hand) Everybody (except Nelly)

R. down! sit down! Here's a health to

ff *f*

E. *ff* *f molto lento e*

charming Nel - ly, drink it down, drink it down! N - e - l - l

E. *marcato* *a tempo* *ff* *f*

i - e, Nel - lie! Drink it down, drink it down! May she al - ways

E. *ff*

have full mea - sure, Drink it down, drink it down! Health and hap - pi -

E. *ff*

ness and treasure! Drink it down, drink it down, drink it down!

Nº 15. Melodrama

dolce
Str. *pp*

Torelli
But the moment will come when I'll say,

rit.
I'm in love, and 'twill not be in play; Then the maiden will laugh, and will

rit. molto
think it all chaff: Just a play, just a play!

pp *molto lento* *p rit.*

Detailed description: This is a musical score for a melodrama. It consists of five systems of music. The first system shows the piano accompaniment with a 'dolce' marking and 'Str. pp' (string piano) dynamic. The second system introduces the vocal line (Torelli) with the lyrics 'But the moment will come when I'll say,'. The third system continues the vocal line with 'I'm in love, and 'twill not be in play; Then the maiden will laugh, and will'. The fourth system continues with 'think it all chaff: Just a play, just a play!'. The fifth system shows the piano accompaniment with 'pp' and 'molto lento' markings. The score includes various musical notations such as dynamics (pp, mf, p), articulation (rit., rit. molto), and phrasing slurs.

No 16. Finale

Nelly, Mildred, Julia, Alfred, Torelli, Blake, Silliman

Nelly

Mildred

Julia Oh she's an In - di - an, A reg'lar shouter, Kick up a

Alfred Oh she's an In - di - an, A reg'lar shouter, Kick up a

Torelli Oh she's an In - di - an, A reg'lar shouter, Kick up a

Blake, Silliman Oh she's an In - di - an, A reg'lar shouter, Kick up a

Oh she's an In - di - an, A reg'lar shouter, Kick up a

N. An In - di - an! An

Mi. shin - dy 'un An out - and - out - er! Ah! _____

J. shin - dy 'un An out - and - out - er! Sets the pac - - - es,

Al. shin - dy 'un An out - and - out - er! Ah! _____

T. shin - dy 'un An out - and - out - er! Sets the pac - es, Diamonds, laces, Wine by

Bl. S. shin - dy 'un An out - and - out - er! Sets the pac - - - es,

N. In - di - an! Whoop - -

Mi. Ah! Ah! Whoop - -

J. Ah! Ah! Whoop - -

Al. Ah! Ah! Whoop - -

T. cas - es, O - ver trac - es, Off to rac - es, I'm four ac - es! Whoop - -

B1. Ah! Ah! Whoop - -

S. Ah! Ah! Whoop - -

N. ta - - - ra!

Mi. ta - - - ra!

J. ta - - - ra!

Al. ta - - - ra!

T. ta - - - ra!

B1. ta - - - ra!

S. ta - - - ra!

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