

# ALONE AT LAST

OPERAETTA IN THREE ACTS

BY

FRANZ LEHÁR



BOOK BY

EDGAR SMITH

ADAPTED FROM THE GERMAN BY A.M. WILLNER & ROB. BODANZKY

LYRICS BY

MATTHEW WOODWARD & JOSEPH HERBERT

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# ALONE AT LAST

Produced for the first time in America

at the

SHUBERT THEATRE,

New York City

October 19th, 1915

Under the Management of

The Messrs. Shubert

And

Under The Stage - Direction

of

BENRIMO

Musical Director

GAETANO MEROLA.

Dances arranged by

ALLEN K. FOSTER.

## Original Cast of Characters.

Dolly Cloverdale, an American heiress . . . . .	Marguerite Namara
Tilly Dachau, of the Hof Theatre, Vienna . . . . .	Jose Collins
Mrs. Phoebe Cloverdale, Dolly's mother . . . . .	Elizabeth Goodall
Yvonne Everett . . . . .	Barbara Schaffer
Baron Franz von Hansen . . . . .	John Charles Thomas
Count Max Splenningen . . . . .	Harry Conor
Count Willigard, his son . . . . .	Roy Atwell
Hans Ketterer . . . . .	Ed. Mulcahy
Morel . . . . .	S. Paul Veron
Guides, Tourists, Peasants, Hotel Guests, Maids, Porters, Waiters etc.	

## Synopsis of Scenes.

Act I. Garden of the Hotel Victoria, Interlaken, Switzerland.  
Late Afternoon.

Act II. Scene 1. The Terrace of the Grand Hotel Kurhaus, Muerren.  
Sunrise the next Morning.

Scene 2. On the Trail of the Jungfrau. Afternoon.

Scene 3. The Summit of the Peak. Sunset.

Act III. Lounge of the Hotel Victoria, Interlaken.  
The following Evening.

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# Alone At Last

Music by  
Franz Lehár

## FIRST ACT

### No 1 Ensemble Scene

(The Peasant wedding party.)

Allegro.

The image shows a four-system musical score for piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system starts with a forte (f) dynamic and includes the tempo marking 'Allegro.' and a mezzo-forte (mf) dynamic. The second system features a forte (f) dynamic. The third system includes a mezzo-forte (mf) dynamic and a fortissimo (ff) dynamic. The fourth system concludes with a fortissimo (ff) dynamic. The score consists of a treble and bass clef staff with various musical notations including notes, rests, and dynamic markings.

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## Chorus of Peasants.

TENORS.

GRA-CIOUS-ly Au-ro-ra fair smiles up-on this

BASSES.

Laendler.

*rit.* *a tempo.*

ve-ry hap-py pair; May af-fec-tion lin-ger night and

day, On the jour-ney fought on Love's High-way. Road that leads

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "day, On the jour-ney fought on Love's High-way. Road that leads". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The music is in a 4/4 time signature.

to world of bliss; Where all cloud's dis-pell'd by a kiss, Fet-ter'd for-

The second system continues the musical score. The vocal line lyrics are: "to world of bliss; Where all cloud's dis-pell'd by a kiss, Fet-ter'd for-". The piano accompaniment continues with similar harmonic support for the vocal line.

e'er by Hy-men's chains, In the "Land of Love," where Cu-pid reigns.

The third system concludes the musical score. The vocal line lyrics are: "e'er by Hy-men's chains, In the 'Land of Love,' where Cu-pid reigns." The piano accompaniment ends with a final chord. The key signature changes to three flats (B-flat, E-flat, and A-flat) for the final measure.



BRIDEGROOM.

I have no fear I love you dear. And

*slower.*

*mf*

*tr*

Br. — naught can change — our af - fect-ion sin - cere I'll love you for

*f*

*p*

Br. aye, And our hearts will con-stant be my loved one al-way.

*mf*

*f*

Dance.  
Allegro.

*p*

Piano accompaniment for the first system. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* and *mf*.

Piano accompaniment for the second system. The right hand continues the melodic line, and the left hand maintains the harmonic accompaniment. Dynamics include *mf* and *ff*.

Piano accompaniment for the third system. The right hand continues the melodic line, and the left hand maintains the harmonic accompaniment.

SOPRANOS and ALTOS.

Gra-cious-ly Au-ro - ra fair smiles up-on this ve-ry hap- py

TENORS.

Ah! I have no fear; Your love is true sin-

BASSES.

Laendler.

Piano accompaniment for the fourth system, including the Laendler section. The right hand features a melodic line with a *p>* dynamic and a *rit.* marking, followed by a *a tempo.* section. The left hand provides a harmonic accompaniment.

pair; May af-fec-tion lin-ger night and day. On the jour-ney  
 cere; Of you dear heart I've no

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment features a steady bass line and a treble line with chords and moving lines.

fought on Love's High-way. Road that leads to world of bliss where all clouds dis-  
 fear. La - ter they will see be -

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The key signature remains three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment continues with a steady bass line and a treble line with chords and moving lines.

pell'd by a kiss, Fet - ter'd for - e'er by Hy - mens  
 sides just you and me *Klei - nes Kind up -*

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The key signature is G major (one sharp). The piano accompaniment features a steady bass line and chords in the right hand.

chains, In the "Land of Love" where Cupid reigns.  
 on your knee.

*Flute.*

*sempre piu. pp*

The second system continues the musical score. It includes the vocal lines and piano accompaniment from the first system, plus a new flute part. The piano accompaniment includes dynamic markings like *sempre piu.* and *pp*. The flute part enters in the second measure of this system.

Du-li-äh ju - chei - a! Du-li-äh ju - chei! ju - chei! —  
Du - li-äh! Du-li-äh! Du-li-äh! Du-li-äh,ju - chei! —  
Du - li, du-li- äh ju - chei! ju-cheiju - chei ju - chei! —

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of three sharps (F#, C#, G#). The first vocal line has lyrics: "Du-li-äh ju - chei - a! Du-li-äh ju - chei! ju - chei! —". The second vocal line has lyrics: "Du - li-äh! Du-li-äh! Du-li-äh! Du-li-äh,ju - chei! —". The third staff is a bass line in bass clef with lyrics: "Du - li, du-li- äh ju - chei! ju-cheiju - chei ju - chei! —". The fourth staff is the piano accompaniment, showing chords and melodic lines in both treble and bass clefs.

The second system of the musical score consists of four staves. The top three staves are vocal lines in treble clef, all containing long, sustained notes (half notes or longer) with no lyrics. The fourth staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand, leading to a final cadence.

No. 2.  
(Dolly and Chorus.)

Allegretto.

GIRLS.

You fic-kle

*f*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a whole rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment consists of two staves (treble and bass clefs). The right hand starts with a half note G3, followed by quarter notes A3, B3, and C4. The left hand starts with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics include a forte (*f*) marking.

men! — It is a shame the way that you are

*mf*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with a half note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The piano accompaniment continues with quarter notes A3, B3, and C4 in the right hand, and quarter notes G2, A2, and B2 in the left hand. Dynamics include a mezzo-forte (*mf*) marking.

act - ing; Miss Clo - ver-dale has won you all, 'Tis real-ly quite dis -

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line continues with a half note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment continues with quarter notes A3, B3, and C4 in the right hand, and quarter notes G2, A2, and B2 in the left hand.

BOYS.

tract - - - ing. No, no, not

Detailed description: This system contains the fourth vocal line and piano accompaniment. The vocal line starts with a half note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with quarter notes A3, B3, and C4 in the right hand, and quarter notes G2, A2, and B2 in the left hand.

so; To hope for her love in-deed were more than fol - ly

Yet hom-age we are bound to pay, To cap-ti-va-ting

Dol - ly! (Dolly enters.)

DOLLY.  
If 'tis a

Do. game — you wish to play To ban - ish mel - an -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a soprano clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "game — you wish to play To ban - ish mel - an -". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simpler bass line in the left hand.

Do. chol - ly And love's the mo - tive of the

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "chol - ly And love's the mo - tive of the". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and features a more complex rhythmic texture with sixteenth-note runs in the right hand.

Do. game Dont try to play with Dol - - ly! For Dol-ly knows

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "game Dont try to play with Dol - - ly! For Dol-ly knows". The piano accompaniment features a dynamic marking of *mf* and includes a repeat sign (double bar lines with dots) in the vocal line and piano accompaniment.

Do. that all you men deem love an emp - ty name, — And

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has the lyrics "that all you men deem love an emp - ty name, — And". The piano accompaniment continues with a steady bass line and a right hand with a mix of eighth and sixteenth notes.



Do. *rit.*  
 like a ball you treat the heart. As in the lawn ten - nis

Valse moderato.  
 Do. game. Win your set But do not get

Do. *animato.* *rit.*  
 Caught in the net Mak - ing the score "Love all," not

Do. *a tempo.* *cresc.* *rit.*  
 one! Your game's not done Till you have run Your

Do. *a tempo.*

score far a - bove. — In lawn ten - nis, like maid young and

*tr.*

*p a tempo.*

Do. flir ty, You can "love fif - teen or

*tr.*

Do. thir - - ty," But on - ly

*mf rit.*

Do. one in the game of love. —

*pp*

Do. 

Ah Ah Ah "Love

SOPRANOS & ALTOS.

Win your set But do not get Caught in the net Making the score


TENORS

Win your set But do not get Caught in the net Making the score

BASSES.

*f* *cresc.* *animato.* *rit. pp* *Sva.*




Do. 

all," not one! Ah Ah Ah far a-

not one! Your game's not done Till you have run Your score far a-

not one! Your game's not done Till you have run Your score far a-

*Sva.* *mf* *allegro.* *cresc.* *f* *rit.* *molto.*



*tr*

Do. *bove.* Ah

*bove.* In lawn tennis, like maid young and flir- ty, You can "love fifteen or

*bove.* In lawn tennis, like maid young and flir- ty, You can "love fifteen or

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a 'Do.' and a trill. The lyrics are 'bove. Ah' followed by 'bove. In lawn tennis, like maid young and flir- ty, You can "love fifteen or'. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a steady bass line in the left hand.

Do.

thir - ty," But on - ly one in the game of love. —

thir - ty," But on - ly one in the game of love. —

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with 'thir - ty," But on - ly one in the game of love. —' and repeats the same phrase. The piano accompaniment continues with similar rhythmic patterns, including a section marked 'ff' (fortissimo) and some dynamic markings like 'V'.

# No 3

(Franz - Song.)

Moderato.

FRANZ. *p*

There's a pow-er that none can ex-plain.

*accl.* *tempo. rit.* *pp*

Fr. — In her pret-ty eyes; I have tried to a-void them in vain, —

Fr. — Their light nev-er dies. Oh how those fem-in-ine glan-ces can dart.

*cresc.*

*f*

Fr. Right thro' the eyes of a man to his heart! Tho' I may try to with-stand them,

*mf*

*rit.*

Fr. Yet like a child I o-bey — Their ten-der con-trol that en-ters my soul, And

*p* *rit.* *col canto.*

Fr. pla-ces me un-der her sway.

*a tempo. f* *affrett*

*a tempo. sostenuto.*

Fr. Lov'd — one, I thrill when those eyes look in

*rit. molto.* *p a tempo. sostenuto.*

Fr. mine, — Throw-ing light in my heart with a ray — all di-vine; — And so

Fr. ten-der the feel-ing that o'er me is steal-ing, I read — naught but love in thy beau-ti-ful

*rit. cresc. e animato.*

*cresc. e animato.*

*rit.*

Fr. eyes! — In that love all my hap-pi-ness lies, Oh my dar - ling, with

*cresc.*

Fr. thy heart my prize!

*rit. molto.*

*f.*

*ff tempo.*

*rit.*

No. 4.

Duet.

Tempo di Marcia. (Tilly and Willy.)

Piano introduction in 2/4 time, marked *f*. The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note accompaniment.

Ti. [Musical staff with rests]

Wi. [Musical staff with notes]

Of fit-test the sur - vi - val, I've dis-tanç'd ev - ry

Piano accompaniment for the first vocal line, marked *pp*. The right hand has a melodic line with grace notes, and the left hand provides a rhythmic accompaniment.

Ti. [Musical staff with notes]


And you have rea - son to re - joice That

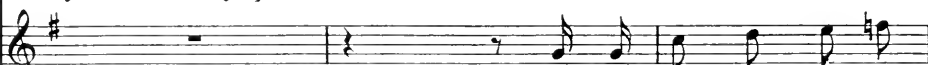
Wi. [Musical staff with notes]


ri - val.

Piano accompaniment for the second vocal line, marked *pp*. The right hand features a melodic line with grace notes, and the left hand provides a rhythmic accompaniment.





Ti.  you were my par - tic-u-lar choice.


Wi.  There was Her - man Fritz and




*fz* *pp*


Ti.  In bri - dalflow'rs they


Wi.  Au-gus-tin, Each one wished to call you his queen.




*mf* *sf*

Ti.  wreath me, But they were far be - neath me.

Wi.  Num - ber four then came a -



*pp*

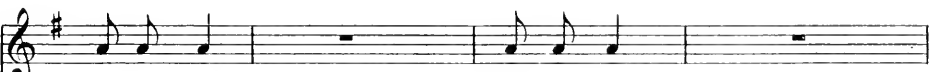
Ti. 

Then num-ber five took


Wi. 

woo ing, In vain was his pur - su - ing.

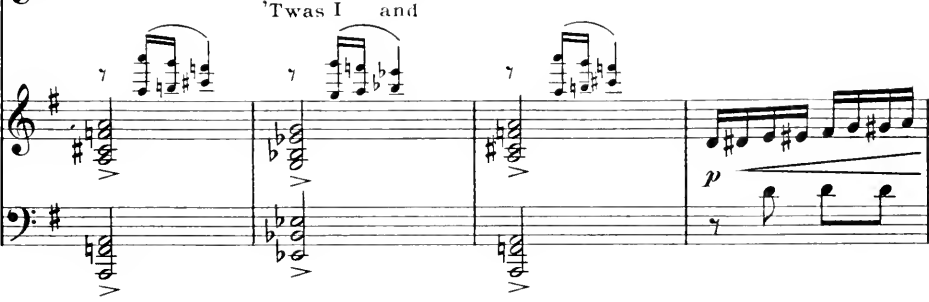


Ti. 

up the start. Won my heart.

Wi. 

'Twas I and



Ti. 

Wi. 

And this dis-ap-point-ed quar-tette In-dulg'd in a do-lor-ous



Ti.

Wi. wail. They swore they could not for-get and there-by hang-eth a

Ti. *opp.*  
They lose ma-ny hours while di-la-ting on my most ex-qui-site

Wi. tail.

Ti. charms. While you lost no time in de-ba-ting, But car-ried me off in your

Wi.

## Tempo di Gavotte.

Ti.  arms. Say-ing dar-ling Til-ly let us both play house I'll be Pa-pa

Wi. 



Ti.  Wil-ly, Oth-ers "nix komm raus!" Life will be so jol-ly, Hap-py coup-le

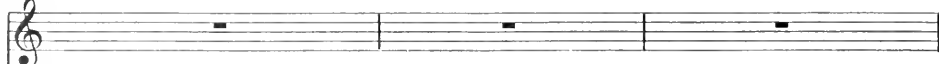
Wi. 





Ti.  we When I have a dol-ly danc-ing on your knee.

Wi.  Oh my dar-ling



Ti. 

Wi.   
 Til - ly when we both play house I'll be Pa - pa Wil - ly oth - ers "nix komm



Ti.   
 Life will be so jol - ly, Hap - py coup - le we, And I'll have a

Wi.   
 raus?"



Ti.   
 dol - ly danc - ing on your knee.

Wi. 



Ti. And I'll have a do-ly danc-ing on your kae. You

Wi. And you'll have a do-ly danc-ing on my knee.

*8va.*  
*f*

Ti. said when first you met me, You nev-er could for-

Wi.

*pp*

Ti. get me.

Wi. The mem-o-ry my soul de-lights I


*pp*

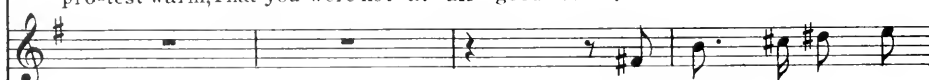
Ti.  I re - spond - ed to your

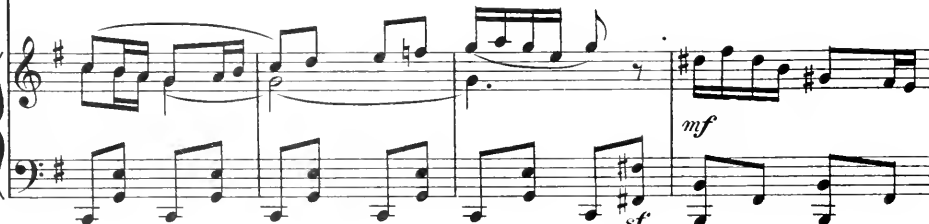
Wi.  saw you first in pale blue tights.



*fz* *pp*

Ti.  pro-test warm, That you were not at all "good form!"

Wi.  I'll frank - ly state be -



*mf* *sf*

Ti.  Though your suit at first ig -

Wi.  tween us, That yours out-classed fair Ve - nus.



*pp*

Ti.  nor - ing, Per - sis - tent your a - do - ring.

Wi.  And per - sis - ten - cy has




*pp*

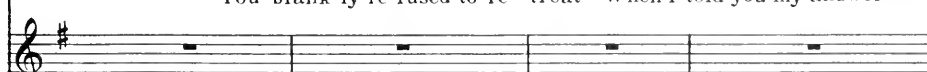
Ti.  That is why


Wi.  been my plan. I'm the man!



*p*

Ti.  You blank - ly re - fused to re - treat When I told you my answer was

Wi. 



*p* *f*



Ti.   
 may. I lost, and acknow-ledg'd defeat, For you had such a win-ning

Wi.

*p*

Ti.   
 way. opp.

Wi.   
 There's on-ly one way to suc-ceed, dear, Keep try-ing and try till you

*p* *rall.*

Ti.

Wi.   
 win. That mot-to is part of my creed, dear, What ev-er the task I be-

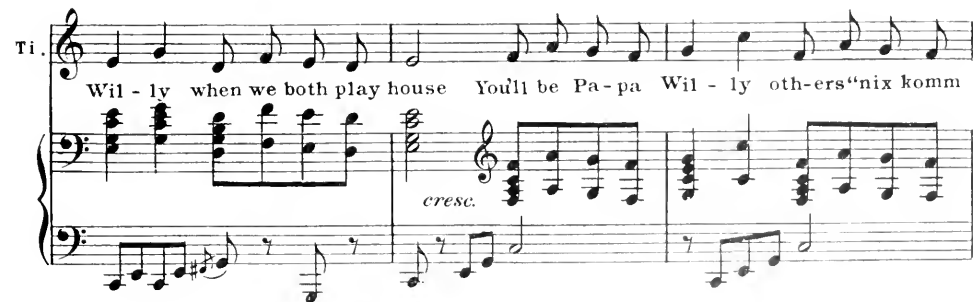
*mf*

Tempo di Gavotte.

wi.  *p*  
gin. Say-ing dar-ling Til-ly let us both play house I'll be Pa-pa

wi.  *p*  
Wil-ly oth-ers "nix komm raus!" Life will be so jol-ly, Hap-py coup-le

Ti.  *pp*  
Oh my dar-ling  
wi.  *pp*  
we When you have a dol-ly danc-ing on my knee.

Ti.  *cresc.*  
Wil-ly when we both play house You'll be Pa-pa Wil-ly oth-ers "nix komm

Ti.  *mf*

raus? Life will be so jol-ly, Hap-py coup-le we, And I'll have a

Ti.  *pp*

dol-ly danc-ing on your knee.

Ti. 

Ti.  *8va*

And I'll have a dol-ly danc-ing on your knee.

Wi.  *f*

And you'll have a dol-ly danc-ing on my knee.

# № 5.

## Duet.

(Dolly and Franz.)

*Allegretto.*

First system of piano introduction. Treble clef, common time, key signature of two flats. Bass clef accompaniment with chords. Dynamics include *p*.

Second system of piano introduction. Treble clef, common time, key signature of two flats. Bass clef accompaniment with chords. Dynamics include *p*.

Third system of piano introduction. Treble clef, common time, key signature of two flats. Bass clef accompaniment with chords. Dynamics include *rit.*

*Animato.*

Do.   
Yes, my life in your

Fr.   
Tell me you trust me with all your heart

Piano accompaniment for the duet. Treble clef, 6/8 time, key signature of two flats. Bass clef accompaniment with chords. Dynamics include *p* and *f*.

Do. hands I con-fide And

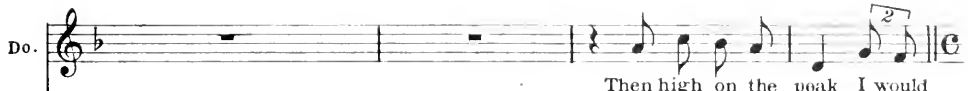
Fr. Of beau-ti-ful na-ture you seem to be part.

Do. you are my faith-ful guide.— *ff*

Fr. You'll think not of earth on that

Do. But earth a-lone I would see;—

Fr. peak far a-bove Be -

Do.  Then high on the peak I would

Fr.  hold down be-low the Val-ley of Love!

 *p* *f* *p* *rit.*

Allegretto.

Do.  be!

Fr. 

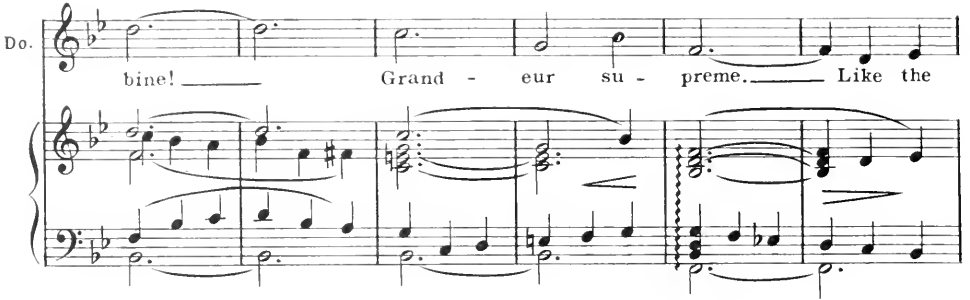
 *p* *p* *3* *3* *3* *3*

Valse moderato.

Do.  Na - - ture di - vine ——— What a splen-dor and pow'r you com-

Fr. 

 *p*

Do.  *bine! Grand - eur su - preme. Like the*

Do.  *glo - ry of Heav'n in a dream. Na - - ture so* *Animato.*

Do.  *fair. Say, does love reign in re-gions up there? Na -* *cresc. mfu tempo.*

Do.  *ture a - glow Tell the se-cret that I long to know.*

Do. Tru - ly Na - ture is

Fr. Glit - ter - ing crys - tals of ice be - hold!

*p* *f*

Do. fair - er than art. There's

Fr. But what if you freeze in a re - gion so cold?

*p* *f*

Do. fire in my breast, my heart!—

Fr. Though bright be the scene, you are

*mf* *p*



Do. *Come, climb yon moun-tain with me*

Fr. *bright-er by far; If*

Do. *My ob-ject is Na-ture to*

Fr. *I am your guide, with you be my star?*

*Allegretto.*

Do. *see.*

Fr.

*Valse moderato.*

Do. *Na - - ture Di - vine What a splen-dor and pow'r you com -*

Do. *bine!* Grand - eur su - preme. Like the

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a whole note 'b' and moving through a series of notes. The piano accompaniment features a complex texture with multiple voices in both hands, including chords and moving lines.

Do. glo - ry of Heav'n in a dream. Na - - ture so

The second system continues the vocal and piano parts. The vocal line has a melodic contour that rises and then falls. The piano accompaniment provides harmonic support with a mix of chords and single notes.

Do. fair Say does love reign in re-gions up there Na -

Fr. *Na -*

The third system introduces a second vocal part, the Alto (Fr.), which remains silent for most of the system. The piano accompaniment includes dynamic markings 'cresc.' and 'rit. f. tempo.' and features a more active bass line.

Do. ture a - glow Tell the sec-ret that I long to know.

Fr. ture a - glow Tell the sec-ret that I long to know.

The fourth system features both vocal parts singing together. The piano accompaniment is more intricate, with a prominent bass line and various textures. It includes dynamic markings like 'p' and 'rit.'.

# N<sup>o</sup> 6.

(Tilly and Men.)

Tempo quasi Mazurka Moderato.

*mf* *pp*

Ti. If you suf - fer from the blues, Dont give old gloom a

*p*

Ti. chance, To be a bro - mide just re - fuse, Then

Ti. laugh and join the dance, And when the mel - o -

Ti. dy you hear, True plea - sure you will know.

Ti. A smile will then re - placethe tear, As round and round you

Tempo di Valse.

Ti. go. Waltz - waltz, move - ment en - tranc - ing,

Ti. While em - brac - ing one you a - dore, Eyes,

Ti. eyes, lov - ing - ly glanc - ing, Tell - ing of plea - sure in

Ti. store. \_\_\_\_\_ Night, Night, be ev - er

Ti. last - ing, Care not what mor - row may bring! \_\_\_\_\_

Ti. Fate, — Fate the die of Love cast - ing, Cu - pid to -

Ti. night is the King! Each heart beats time, Tune - ful the

Ti. rhyme, Dream - y the waltz like a sweet wed - ding chime,

Ti. So dance to - night, 'Neath silv - ry light, Youth is the

Ti. right time for hearts de - light! When the sun shines you

*rit.* *mf* *pp a tempo.*

Ti. make your hay, So join the dance, while yet you

Ti. may. Some-day the waltz may call you in vain

*f*

Ti. Spir - it of youth wont - come a - gain!

TENORS.  
Chorus of Men  
BASSES,

when the sun shines we

*p* *f*

Ti.   
Some-day the  
make our hay, so join the dance while yet we may,  
*cresc.*  
*p*

Ti.   
waltz may call you in vain Spir-it of youth won't - come a - gain, \_\_\_  
Spir-it of youth won't - come a - gain, \_\_\_  
*f*



## Dance.

First system of the musical score. The key signature is three sharps (F#, C#, G#). The piece begins with a piano (*pp*) dynamic. The right hand features a melody with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic shift to forte (*f*) occurs in the third measure.

Second system of the musical score. The right hand continues with a melodic line, and the left hand maintains the accompaniment. A piano (*p*) dynamic marking is present in the third measure.

Third system of the musical score. The right hand has a melodic line with some chromaticism. The left hand accompaniment continues. A piano (*pp*) dynamic marking is present in the fourth measure.

Fourth system of the musical score. The right hand features a melodic line with a trill-like figure. The left hand accompaniment continues. A piano (*p*) dynamic marking is present in the fifth measure.

Fifth system of the musical score. The right hand has a melodic line with a trill-like figure. The left hand accompaniment continues. A fortissimo (*ff*) dynamic marking is present in the fifth measure.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The bass line begins with the instruction *sempre ff*. The system contains six measures of music with various chordal textures and melodic fragments.



Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The system contains six measures of music with various chordal textures and melodic fragments.



Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The system contains six measures of music with various chordal textures and melodic fragments.



Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The system contains six measures of music with various chordal textures and melodic fragments.



Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The system contains six measures of music with various chordal textures and melodic fragments. The instruction *ff* appears in the bass line.



Sixth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The system contains six measures of music with various chordal textures and melodic fragments. The instruction *Presto.* is written above the first measure, and *ff* is written below the first measure in the bass line.

## No 7 Finale

## ACT I

Allegretto moderato.

pp

p

TILLY.

Is it true? And is he false? With that girl has dared to

p

Ti. waltz, Oh the vil-lain dou-ble faced, with his arm a-round her

mf

Ti. waist I ig-nored and quite for - got, When we meet I'll make it

Ti. hot, I will not in-dulge in tears not at all I'll box his

(Tilly goes.) (enter Dolly and Willy.)

cars.

*Slower.*

*pp* *p*

Vivace.  
DOLLY.

I hard - ly think you my beau i - de - - al,

Do. I must con - fess you're not my style.

WILLY.  
Ah hear me!

Wi. I want love con - stant, re - - al.

DOLLY. (*ironically.*)  
At your

Wi. Con - tent - ed with bask - ing in your smile.

Do. plead-ing I am smil-ing So charm-ing a

Do. suit-or in-deed is be-guil-ing, I de-cline

Do. Thus to con-de-scent, I'll be your

Do. sis-ter and your friend!

WILLY, (confused.)

Then my darl-ing

Wi.  *pp*

Til - ly, We will play at house,

*DOLLY. (In wonder.)*

Til-ly?

Wi.  *p*

I'll be Pa-pa Wil - ly, Oth-ers "nix kom raus?"

Do.  *pp*

You will play at house?

*WILLY. (confused.)*

I meant to say -

wi.  *Your par-don I pray.*

The first system features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lyrics are "Your par-don I pray." The piano accompaniment consists of a right hand with a continuous eighth-note pattern and a left hand with sustained chords. A dynamic marking of *fz* is present in the piano part.

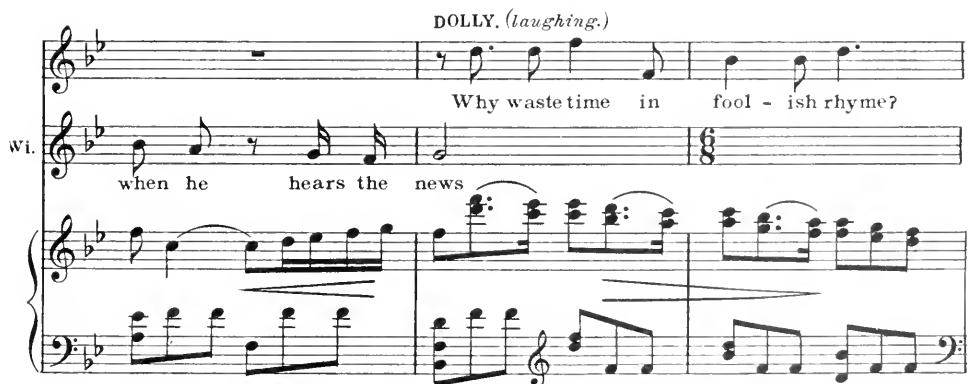
wi.  *Dim-ple dar-ling Dol - ly, If you should re -*

The second system continues the vocal line with lyrics "Dim-ple dar-ling Dol - ly, If you should re -". The piano accompaniment includes a *pp* dynamic marking. The key signature changes to one sharp (F#) and the time signature to 2/4.

wi.  *fuse, Dad will slip his trol - ley*

The third system continues the vocal line with lyrics "fuse, Dad will slip his trol - ley". The piano accompaniment includes a *p* dynamic marking. The key signature changes to one flat (Bb) and the time signature to 2/4.

*DOLLY. (laughing.)*

wi.  *Why waste time in fool - ish rhyme?*  
*when he hears the news*

The fourth system features a vocal line with lyrics "Why waste time in fool - ish rhyme?" and "when he hears the news". The piano accompaniment includes a *p* dynamic marking. The key signature changes to two flats (Bb and Eb) and the time signature to 6/8.



Do. You dis - lo-cate the muse.

WILLY. (as though searching for  
You don't rhyme with Til-ly I have

(exit making gestures as tho' about to speak.)

Wi. mixed my cues.

*f rit.*

**Allegretto moderato.**

DOLLY. (looks after him laughing.)

Guide me through life in-deed! As his own. To guide me,

*pp*

Do.

to guide me

*p animato.*

*pp slower.*

(Franz enters.)

Do.

Bet-ter far I'll find my way a-lone.

FRANZ. (Spoken) Alone!

*f*

*ppp*

*Allegretto moderato.*

DOLLY. (startled.) (seeing Franz.)

Who spoke? You are the mys-ter-ious guide?

FRANZ.

Yes I am!

*fp*

*f p*

Fr.

Wait-ing your or - ders, my la - dy Do you de-sire an ear - ly

## Allegro.

Do.    
 Were you born in these moun-tains?

Fr.    
 start? No I was not. My

*pp* 

Fr.    
 na-tiveland is Ba-va-ri - a, In my care, There is nought to fear,

   
*tr* *tr* *tr*

   
*p* *tr* *tr* *tr*

Fr.    
 I know each moun-tain and val-ley here! So put your trust in me,

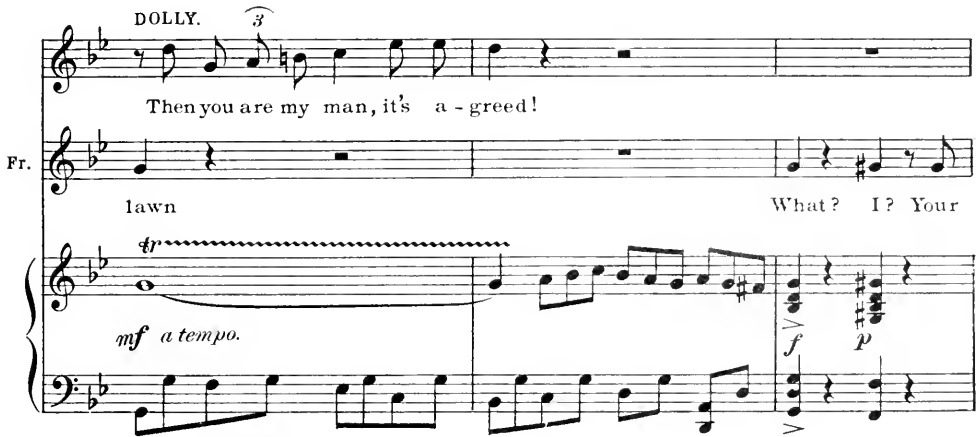
   
*tr* *tr* *tr*


   
*rit.* *a tempo. f* *p*

Fr.  I've cour-age and brawn, The moun-tain will be as safe as the

*rit.*

*f* *pp*

DOLLY.  Then you are my man, it's a - greed!

Fr.  lawn What? I? Your

*tr*

*mf a tempo.*

*f* *p*

Do.  My man! Yours is the task!

Fr.  man? What do you ask?

*pp*

Moderato. *poco*

Do. *I'll fol-low where you may lead.*

*p* *p* *pp* *pp*

*animato.*

Do. *Let us climb the peaks that pierce the*

Do. *sky Dif - fi - cult pass - es we will*

Do. *try, Naught too steep, Sky-ward we will creep, we will*

*pp*

Do. *creep* To mountain crags where the chamois leaps

**Allegretto**  
(Pointing to Peak.)

Do. there!

FRANZ.  
The crest dear la-dy has been reached by few. I fear 'twould be dan-ger-ous for

Do. I love to court danger 'Tis my de-light!

Fr. you Yes? Then I'll call for you?

*poco anim*

DOLLY.

Leav-ing world be-hind a-loft we'll

Do. go. There a-lone in the fields of snow,

Do. Greet the morn bath-ed in sun-light glow! To that what say

(To Franz with enthusiasm.)

Do. you!

FRANZ.

I will o-bey, I am your ser-vant un-der-

Do.  So then on na-ture's

Fr.  stand, my la - dy, yours to com - mand!

 *poco rit.* *p*

Do.  throne so vast! A - lone at last!

Fr.  We'll brave the wintry blast!

 *p* *p*

Do.  Na - ture di - vine What a splen - dor and pow'r you com - bine!

 *p*



Do. Gran - deur su - preme, I like the glo - ry of

Do. heavn in a dream! — FRANZ. Na - ture so fair Say, does

*animato.*

*animato.*

*dim.*

Do. Na - ture a -

Fr. love reign in re-gions up there? Na - ture a -

*a tempo.*

Do. glow, — Tell the sec-ret that I long to know.

Fr. glow, Tell the sec-ret that I long to know.

*Allegretto moderato.*

FRANZ: *(spoken.)* Then  
you'll make the ascent?

DOLLY: To-morrow!  
FRANZ: Alone?

DOLLY: Alone!  
FRANZ: 'Tis agreed! *(ex. it.)*

Musical score for the first scene, featuring piano accompaniment for Franz and Dolly's dialogue. The score is in 12/8 time and consists of three measures. The first measure shows Franz's piano accompaniment, the second shows Dolly's piano accompaniment, and the third shows Franz's piano accompaniment.

Slower.

SPLENNINGEN: *(off calling.)* Dolly! SPLENNINGEN: *(entering to Dolly.)* My son is simply  
Dolly! dying at your absence, he has something to say.

Musical score for the second scene, featuring piano accompaniment for Splenningen and Dolly. The score is in 12/8 time and consists of two measures. The first measure shows Splenningen's piano accompaniment, and the second measure shows Dolly's piano accompaniment. The dynamic marking *pp* is present.

DOLLY: *(laughing.)* Indeed! What SPLENNINGEN. You can DOLLY: *(taking his arm.)* Then I  
a tyrant love is to be sure. save his life! will furnish first aid to the lovers!

Musical score for the third scene, featuring piano accompaniment for Dolly and Splenningen. The score is in 3/4 time and consists of two measures. The first measure shows Dolly's piano accompaniment, and the second measure shows Splenningen's piano accompaniment.

Valse moderato.

FRANZ: *(off stage.)*

Na - ture di - vine ———— What a splen - dor and

Musical score for the fourth scene, featuring piano accompaniment for Franz. The score is in 3/4 time and consists of four measures. The first measure shows Franz's piano accompaniment, and the following three measures show the piano accompaniment for the valse moderato.

Fr. pow'r you com - bine! Gran - deur su -

Valse moderato.  
DOLLY.

Can love then be cold and pas-sion a dream? —  
FRANZ.  
preme — like the glo-ry of heav'n in a dream. —

Do. Na - ture so fair — say does love reign in regions up there? —  
SOPRANOS & ALTOS.  
Na - ture so fair — say does love reign in regions up there? —  
TENORS.  
Na - ture so fair — say does love reign in regions up there? —  
BASSES.

Mod<sup>to</sup> non troppo.

Do.

Na - ture a - glow — tell the secret that I long to know.

Na - ture a - glow — tell the secret that I long to know.

Na - ture a - glow — tell the secret that I long to know.

## No 8.

## ACT II. (Scene I.)

Introduction and Ensemble scene.

(Yvonne and Chorus.)

Moderato.

pp

p

pp

mf

stringendo.

a tempo.

f

pp

Allegro.

rit.

pp

pp

cresc.

dim. *rit.* *a tempo.* *pp*

This system contains the first two measures of the piece. The right hand starts with a melodic line in G major, marked *dim.* and *rit.*. The left hand provides a simple accompaniment. At the second measure, the key signature changes to G minor and the tempo returns to *a tempo.* with a dynamic marking of *pp*. The right hand features a triplet of eighth notes.

*f*

This system contains measures 3 and 4. The right hand has a complex, rapid melodic line with sixteenth notes and triplets, marked with a forte *f* dynamic. The left hand has a steady accompaniment of eighth notes.

*ritornando al 1<sup>o</sup> tempo.* *p*

This system contains measures 5 and 6. The tempo is marked *ritornando al 1<sup>o</sup> tempo.* and the dynamic is *p*. The right hand has a melodic line with a triplet of eighth notes. The left hand has a steady accompaniment of eighth notes.

This system contains measures 7 and 8. The right hand has a melodic line with a triplet of eighth notes. The left hand has a steady accompaniment of eighth notes.

This system contains measures 9 and 10. The right hand has a melodic line with a triplet of eighth notes. The left hand has a steady accompaniment of eighth notes.

pp stringendo. cre -

This system contains two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a melodic line of eighth notes and quarter notes, followed by a more complex rhythmic passage. The lower staff has a bass clef and a key signature of two flats, featuring a dense texture of sixteenth and thirty-second notes. The dynamic marking *pp* and the instruction *stringendo.* are placed between the staves. The word *cre -* is written above the right-hand staff.

pp scen - do.

This system contains two staves. The upper staff has a treble clef and a key signature of two flats, with a melodic line of eighth notes. The lower staff has a bass clef and a key signature of two flats, with a rhythmic accompaniment of eighth notes. The dynamic marking *pp* is placed above the first measure of the lower staff. The words *scen - do.* are written across the staves. There are triplets of eighth notes in the lower staff.

1<sup>o</sup> tempo. fff f

This system contains two staves. The upper staff has a treble clef and a key signature of two sharps, with a melodic line of eighth notes. The lower staff has a bass clef and a key signature of two sharps, with a rhythmic accompaniment of eighth notes. The dynamic marking *fff* is placed above the first measure of the lower staff. The instruction *1<sup>o</sup> tempo.* is placed above the first measure of the upper staff. The dynamic marking *f* is placed above the third measure of the upper staff.

dim.

This system contains two staves. The upper staff has a treble clef and a key signature of two sharps, with a melodic line of eighth notes. The lower staff has a bass clef and a key signature of two sharps, with a rhythmic accompaniment of eighth notes. The dynamic marking *dim.* is placed above the second measure of the lower staff.

p

This system contains two staves. The upper staff has a treble clef and a key signature of two sharps, with a melodic line of eighth notes. The lower staff has a bass clef and a key signature of two sharps, with a rhythmic accompaniment of eighth notes. The dynamic marking *p* is placed above the first measure of the lower staff.

Moderato.

71

First system of musical notation. The right hand (treble clef) plays a sequence of chords and eighth notes, starting with a *pp* dynamic. The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature is three sharps (F#, C#, G#).

Second system of musical notation. The right hand continues with chords and eighth notes, featuring a *mf* dynamic. The left hand has a more active eighth-note line. The key signature changes to two sharps (F#, C#).

Third system of musical notation. The right hand features sustained chords with a *mf* dynamic. The left hand has a complex eighth-note pattern with triplets and a *ppp* dynamic. The key signature changes to one sharp (F#).

Fourth system of musical notation. The right hand plays chords with a *mf* dynamic. The left hand has a complex eighth-note pattern with triplets and a *ppp* dynamic. The key signature changes to one sharp (F#).



(Curtain rises.)  
cresc.

KETTERER.

A-wake, A-wake you sleep - y heads a - wake.  
TENORS.  
Chorus of Guides. A-wake, A-wake.  
BASSES.

A-wake the dawn's a-bout to break.  
The dawn's a - bout to

Ke. Shake off dull slum-ber from your eyes come break, from your eyes come

Ke. see the orb of Day a - rise, Get up and greet the ris-ing come see the orb of Day a - rise, Get up and greet the ris-ing

Ke. sun A - wake you sleep-y heads a - wake. sun A - wake you sleep-y heads a - wake. sun A - wake you sleep-y heads a - wake.

Allegro.

*pp rit. molto.* *fp*

First system of piano introduction. The right hand features a melodic line with a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *fp* (fortissimo piano).

Second system of piano introduction. The right hand continues the melodic line with a *cresc.* (crescendo) marking. The left hand accompaniment remains consistent.

Third system of piano introduction. The right hand has a *f affrett.* (faster) marking. The left hand changes to a half-note accompaniment. The system concludes with an *a tempo.* marking.

YVONNE.

Vocal line and piano accompaniment for the first phrase: "A - rise! sa - lute the dawn!". The vocal line is in a key with one flat and features a fermata over the final note. The piano accompaniment consists of chords and moving lines in both hands.

Yvo.

Vocal line and piano accompaniment for the second phrase: "All hail to the light that is shi-ning a - far, Bright-morn-ing-". The vocal line is in a key with one sharp and features a fermata over the final note. The piano accompaniment continues with chords and moving lines.

Yvo. *star!* *To*

Yvo. you, star of morn, I sing. You are of the new-born

Yvo. day the soul; You stand as page to the Sun, your King! While

Yvo. plan-ets a-round you ev-er roll.

Yvo. 

Dear star, Let not the light of day dis - may you;

Yvo. 

Just where you are, e'er shi-ning stay you, I pray you!

Valse moderato.

Yvo. 

Her - ald of the morn in sil - ver sheen, Why are you fa-ding a -

Yvo. 

way? Bright star, reign there se - rene, Smi-ling be -

*mf* *slower.* *a tempo.*

Yvo. *nign-ly all thro' the day I have ne'er a lov-er*

Yvo. *here be-low. And for that sol-ace I pine, Bright slower.*

Yvo. *star, I love you so! I'll be your sweet-heart if you will be*

Yvo. *mine.* *Violin Solo.*

First system of musical notation. The vocal line (top staff) begins with a fermata over a half note, followed by a melodic phrase. The piano accompaniment (middle and bottom staves) features chords and arpeggiated figures. A dynamic marking of *mf* is present in the piano part.

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment includes arpeggiated chords and a wavy line indicating a tremolo effect. A dynamic marking of *mf* is present.

Vvo.

I have nēer a lov - er here be - low, And for that sol - ace I pine;

SOPRANOS & ALTOS.

I have nēer a lov - er here be - low, And for that sol - ace I pine;

TENORS.

I have nēer a lov - er here be - low, And for that sol - ace I pine;

BASSES.

Third system of musical notation. It contains the vocal line with lyrics and the piano accompaniment. The piano part includes a dynamic marking of *mf*.

Fourth system of musical notation. This system shows the piano accompaniment for the vocal line above. It includes a dynamic marking of *mf* and a *cresc.* (crescendo) marking.

Yvo. *Bright star. I love you so, I'll be your sweetheart if you will be*

*Bright star, I love you so, I'll be your sweetheart if you will be*

*Bright star. I love you so, I'll be your sweetheart if you will be*

*slower.*

*rit.*

Yvo. *mine. Why are you fa-ding a-way? Stay, gen-tle star, oh*

*mine.*

*mine.*

*mine.*

*mf*

*p*

**Allegro.**

Yvo. *stay!*

*stay!*

*p*



# No 9

(Dolly.)

Allegretto moderato.

DOLLY.

Far  
As

The piano introduction consists of three measures. The first measure is a whole rest in the treble clef. The second measure features a sixteenth-note melody in the treble clef over a bass line of eighth notes. The third measure is a sixteenth-note melody in the treble clef over a bass line of eighth notes. The key signature is one sharp (F#) and the time signature is common time (C). The piece concludes with a 6/8 time signature change.

Do.

up on the hill, Where all is so still, A  
you in the snow, So I down be - low, In

*pp*

The first vocal line begins with a 'Do' on a whole note. The piano accompaniment features a bass line of eighth notes and a treble line of chords. A *pp* dynamic marking is present.

Do.

small dai - sy - like star, — Will blos - som and grow, Sur -  
love tak - ing no part, — We both stand a - loof, And

The second vocal line begins with a 'Do' on a whole note. The piano accompaniment continues with a bass line of eighth notes and a treble line of chords. A *p* dynamic marking is present.

Do.

round - ed by snow, And gaze on the world from a -  
thus we are proof, 'Gainst heat that may kin - die the

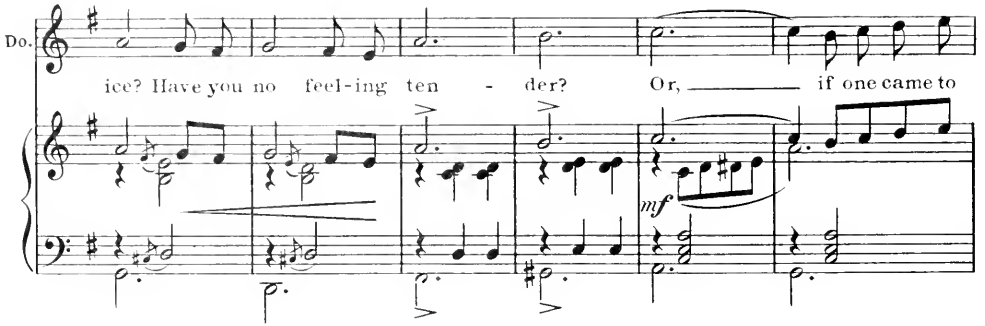
The third vocal line begins with a 'Do' on a whole note. The piano accompaniment continues with a bass line of eighth notes and a treble line of chords. A *p* dynamic marking is present.

Do. far. — Her pet - als un - fold, And then you be - hold The heart. — Oh tell me, sweet star, If cer - tain you are No

Do. white E-del-weiss flow'r. — Her high do-main is her chance eerwill a - rise. — To take you quite by sur -

Do. pow'r, Moun-tain her guar-dian and snow her bow'r. prise, Yield - ing your heart to a lov - er's eyes!

Do. Valse moderato. Say, — pret - ty E - del - weiss, — Are you cold as

Do.  ice? Have you no feel-ing ten - der? Or, ——— if one came to

Do.  woo, ——— Tell me then would you sur - ren -

Do.  der? I ——— have no ten-der yearn - ing, My ———  
*f rit* *pp rit*

Do.  — heart for none is burn - ing; Love's ——— fire ev-er spurn - ing - -  
*w*

Do. So \_\_\_\_\_ like am I to you! \_\_\_\_\_ As you! \_\_\_\_\_

*p rit.* *a tempo.*

Do. Humming. 'M \_\_\_\_\_ 'M \_\_\_\_\_ 'M \_\_\_\_\_

*f* *mf rit.*

Do. Loves \_\_\_\_\_ fire ev-er

*a tempo.* 6

Do. spurn - - - ing, So \_\_\_\_\_ like am I to you! \_\_\_\_\_

*rit.* *f* *p*

N<sup>o</sup> 10.  
Duet.  
(Tilly and Willy.)

Tempo di Valse.

TILLY.

1. En -  
2. Quite

Ti. gaged! We can kiss, Think of the bliss! This op - por -  
soon, Wil - ly dear, Moon will be here; Then you can

Ti. tu - ni - ty you ought not to miss.  
fon - dle me with - out a - ny fear. WILLY.

You bet! Here am  
The moon must be

TILLY.

Not now, but  
May - be the

vi.

I late; Rea - dy to try.  
I can - not wait.

*fz* *cresc.*

ti.

when the moon's in the sky. It's prop-er now we're en -  
moon is keep - ing a date! Just think of me in your

*f* *p* *poco rit.*

ti.

gag'd, That we should cud - dle and spoon, But of course not by  
arms, And with your lips press'd to mine! Wait a bit, Wil-ly

ti.

day but by the light of the moon! And I will  
dear, un - til the moon starts to shine. Al - 'tho this

*rit.*

Ti.

try to show you how. A girl can love a man. Not  
is a bit - ter pill, You must be - have your - self Un -

*mf* *pp*

Ti.

now, But by the moon!  
til You see the moon!

*col canto.* *a tempo.* *f*

WILLY.

Now don't be mean Til - ly dear, for all I  
To tempt me so, don't you know, is most un -

*p*

wi.

want is just one; I can kiss just as  
kind and un - just; If the moon ve - ry

## TILLY.

Wi.

The sun is  
The sun has

nice - ly by the light of the sun!  
soon does not ap - pear I shall "bust!"

*rit.*

Ti.

set - ting now, And you can hold me in a  
set at last And in your lov - ing arms I'd

*mf*

Ti.

fond em - brace soon! — No, not now, but by the  
like to swoon soon! — No, not now, but by the

*mf a tempo.* *f*

Ti.

moon!  
moon!

*f* *p* *rit.*



## Refrain.

TILLY.

Kiss me, dear, it is your law - ful right, As we're en -

WILLY.

Kiss me, dear, it is my law - ful right, As we're en -  
*a tempo.*

*p*

Ti. gag'd, you ought to hug me tight, Where none can see, it will be

Wi. gag'd, I ought to hug you tight, Where none can see, it will be

*p*

Ti. out of sight, In the pale moon - light.

Wi. out of sight, In the pale moon - light.

*mf* *f*

Ti. Kiss me, dear, it is your law - ful right, As

Wi. Kiss me, dear, it is my law - ful right, As

Ti. we're en - gag'd you ought to hug me tight. Where none can

Wi. we're en - gag'd I ought to hug you tight. Where none can

*sempre più*

Ti. see it will be out of sight. In the pale moon - light. —

Wi. see it will be out of sight. In the pale moon - light. —

# NO 11 Finaletto.

music

by G. Merola.

(Tilly, Mrs. Cloverdale, Willy, Count S. and Chorus.)

*Allegretto moderato.*

Mrs. CLOVERDALE.

If you are hung-ry you must take the food to yon-der

Mrs. C.

height.

Count S.

COUNTS.

Let George, I mean let Wil - ly do it, I've no ap-pe-

WILLY.

Count S.

My trust-y right will tote the 'eats' you need have no a-

tite.

TILLY.

WILLY. To bal-ance mat-ters I will hang up - on your oth-er

larm.

Ti.

arm! Good - bye then to the land which Lies in the

Mrs. C.

Good - bye then to the land which Lies in the

Wi.

Good - bye then to the land which Lies in the

Count S.

Good - bye then to the land which Lies in the

Quasi marcia.

Ti. vale be - low, Up - high we'll eat our sand -

Mrs. C. vale be - low, Up - high we'll eat our sand -

Wi. vale be - low, Up - high we'll eat our sand -

Count S. vale be - low, Up - high we'll eat our sand -

Ti. wick And - cool our drink with snow. Tho' of "spoons" we've

Mrs. C. wick And - cool our drink with snow. Tho' of "spoons" we've

Wi. wick And - cool our drink with snow. Tho' of "spoons" we've

Count S. wick And - cool our drink with snow. Tho' of "spoons" we've

Ti.  
Mrs. C.  
Wi.  
Count S.

plen-ty, you can bet, On knives and forks we're shy; ————— No  
 plen-ty, you can bet, On knives and forks we're shy; ————— No  
 plen-ty, you can bet, On knives and forks we're shy; ————— No  
 plen-ty you can bet On knives and forks we're shy; ————— No

*p* *cresc.*

Ti.  
Mrs. C.  
Wi.  
Count S.

need for ta-ble et - i-quette At a pic-nic in the sky.  
 need for ta-ble et - i-quette At a pic-nic in the sky.  
 need for ta-ble et - i-quette At a pic-nic in the sky.  
 need for ta-ble et - i-quette At a pic-nic in the sky.

*f* *sfz* *mf*

Good - bye then to the land which Lies in the

TENORS.

BASSES.

vale be - low; Up - high we'll eat our sand -

vale be - low; Up - high we'll eat our sand -

wich And cool our drink with snow. Tho' of

wich And cool our drink with snow. Tho' of

“spoons” we’ve plen - ty, you can bet, On knives and —  
“spoons” we’ve plen - ty, you can bet, On knives and —

This system contains the first two vocal staves and the first two piano staves. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: “spoons” we’ve plen - ty, you can bet, On knives and —. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

This system shows the piano accompaniment for the first system. It consists of two staves. The right hand has a rhythmic pattern of eighth notes and chords, while the left hand provides a harmonic foundation with chords and some moving lines. A dynamic marking of *p* (piano) is present in the right hand.

forks we’re shy; — No need for ta - ble  
forks we’re shy; — No need for ta - ble

This system contains the second two vocal staves and the third two piano staves. The lyrics are: forks we’re shy; — No need for ta - ble. The piano accompaniment continues with the same rhythmic pattern, featuring a *cresc.* (crescendo) marking in the right hand.

This system shows the piano accompaniment for the second system. It features a *cresc.* (crescendo) marking in the right hand. The piano part continues with the established rhythmic and harmonic patterns.

e - ti-quette At a pic-nic in the sky.  
e - ti-quette At a pic-nic in the sky.

This system contains the third two vocal staves and the fourth two piano staves. The lyrics are: e - ti-quette At a pic-nic in the sky. The piano accompaniment features a *fz* (fortissimo) marking in the right hand. The vocal lines end with a fermata over the word “sky”.

This system shows the piano accompaniment for the third system. It features a *fz* (fortissimo) marking in the right hand. The piano part concludes with a final chord and a fermata.



No 12  
Act II (Scene II)  
Duet  
(Dolly - Franz.)

Moderato.

Allegretto. DOLLY.

Come now, tell me

Do.

tru - ly have you a sweet - heart? Is she pret - ty

Do.

your lit - tle peas - ant charm - er? You may trust me

Do.

I'll not tell;      Come, con - fess you love her well.

FRANZ.

A maid my heart a-dores,      With ten-der love di-vine,

Fr.

A - las! — She nev-er can be mine.

DOLLY.

The lov-er who des-pairs      Is ne'er a lov - er true;

Do. True Love — is bold and ev - er dares a maid to

*mf* *rit.*

L'istesso Tempo.

Do. woo.

FRANZ.

I must a - gree with

*p a tempo.*

Do. DOLLY.

Yes, 'tis true,

Fr. you. The say-ing old: "Vict - 'ry to the bold."

*rit.* *pp*

Tempo di Polka moderato.

Do. Love that is e'er des-pair - ing, Viet - ry's rib - bon will

*a tempo.*

Do. nev - er be wear - ing; Love is a fick - le jade, Ne'er won by

Do. hearts a-fraid, Prin-cess and peas-ant maid, Must e'er be won by dar - ing.

FRANZ.

Though I were dar - ing, Past all com-par - ing

*p*

Fr. I could not woo her and hon - or e - vade —

*mf*

DOLLY.

Fr. Where-ev-er love is found, The wea-ry world a-round,  
Where-ev-er love is found, The wea-ry world a-round,

*mf*

Do. The heart of man is e'er by hon - or bound. —

Fr. The heart of man is e'er by hon - or bound. —

*slower.*

*pp.*

*pp* a tempo.

*mf*

Piano accompaniment for the first system, featuring treble and bass staves with musical notation and dynamics.

DOLLY.  
Where ev-er love is found      The wea-ry world a-round,

FRANZ.  
Where ev-er love is found      The wea-ry world a-round,

Vocal staves for Dolly and Franz with lyrics and piano accompaniment for the second system.

Do.  
The heart of man is e'er by hon - or bound. —

Fr.  
The heart of man is e'er by hon - or bound. —

*slower.*

Vocal staves for Dolly and Franz with lyrics and piano accompaniment for the third system.

No 13.

FINALE ACT II (Scene III)

Introduction and Duet scene.

(Dolly and Franz.)

Moderato.

The first system of music is in 3/4 time and G major. It features a piano introduction with a *pp* dynamic. The right hand plays a series of chords and a melodic line, while the left hand provides harmonic support with chords and a bass line. The system concludes with a *f* dynamic marking.

Allegro.

The second system begins with an *p* dynamic. The right hand features a series of chords and a melodic line, while the left hand plays a bass line with triplets. A *cresc.* marking is present. The system concludes with a *pp* dynamic marking.

The third system continues the *pp* dynamic. The right hand features a series of chords and a melodic line, while the left hand plays a bass line with triplets. The system concludes with a *pp* dynamic marking.

The fourth system continues the *pp* dynamic. The right hand features a series of chords and a melodic line, while the left hand plays a bass line with triplets. The system concludes with a *pp* dynamic marking.

The fifth system begins with an *mf* dynamic. The right hand features a series of chords and a melodic line, while the left hand plays a bass line with triplets. The system concludes with a *pp* dynamic marking.

First system of musical notation. The upper staff features a melodic line with slurs and a dynamic marking of *p*. The lower staff provides accompaniment with a dynamic marking of *pp*.

Second system of musical notation. The upper staff contains a melodic line with slurs and triplet markings. The lower staff features a bass line with vertical accents.

Third system of musical notation. The upper staff has a melodic line with slurs and a dynamic marking of *mf*. The lower staff has a bass line with slurs and a dynamic marking of *mf*.

Fourth system of musical notation. The upper staff is marked *Vivace.* and *ff*. The lower staff includes a *8va* marking with a dotted line. Vertical accents are present throughout.

Fifth system of musical notation. The upper staff continues the melodic line with slurs and vertical accents. The lower staff continues the bass line with vertical accents.



Allegretto moderato.

The first system of the musical score for 'Allegretto moderato.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a piano (*p*) section. The piece is in 3/4 time and features complex chordal textures and melodic lines.

The second system of the musical score continues the piece. It features two staves with piano (*pp*) dynamics. The music is characterized by dense chordal structures and intricate melodic patterns in both the treble and bass clefs.

Moderato. (non troppo.)

The third system of the musical score is for the 'Moderato. (non troppo.)' section. It consists of two staves, with the upper staff in treble clef and the lower staff in bass clef. The music starts with a mezzo-forte (*mf*) dynamic and features a more rhythmic and melodic style compared to the previous sections.

The fourth system of the musical score continues the 'Moderato. (non troppo.)' section. It features two staves with a dynamic marking of *pp*. The music includes a section marked *8va* (octave) in the upper staff, indicated by a dotted line and a dashed line. The texture is dense and rhythmic.

The fifth and final system of the musical score continues the 'Moderato. (non troppo.)' section. It features two staves with a dynamic marking of *pp* and the instruction *poco animato.* The music includes a section marked *8va* (octave) in the upper staff, indicated by a dotted line and a dashed line. The texture is dense and rhythmic.

**Allegro.**

*ff*

**DOLLY.** **Allegro.**

The chasm is fear - ful

*rit.* *p* *ff*

**FRANZ.** (*Restraining her.*)

Be-ware! Be-ware! I fear you'll fall!

**Allegretto moderato.**

**DOLLY.**

Day - light is fa-ding and we're here a - lone, - We must go 'ere the sun sinks to

*p*

Do. 

rest. See the night mist the val - ley en-shrouds and day fades in the west.

Poco animato.

FRANZ.



Night — has o'er-tak-en us and we must wait — for the dawn.

*cresc.*

DOLLY. (*Hysterically.*)



I — must wait here, so you say here with you — un - til morn?

Tempo I.

Do. 

You — then deceived me my trust you've be-trayed! False your bearing, de ceit-ful your

*p*

Do. plan.— Preaching hon-or; is trea-son your trade? You're a fiend in the form of

Do. man!— You have base-ly de-ceived me! FRANZ.  
No,— no, I pray you be-lieve me;

Fr. I will do all to pro-tect you that mor - - tal can.

DOLLY.  
You'll be I im-pleore, a

*Viol. Solo.*

Do. *gen - tle - man!* **FRANZ.**  
*I'll guard you and pro - tect you.*

**Vivace.**

**DOLLY.** (*Taking his hand.*)  
*Your words make me glad!* *Our ven - ture was mad*

Do. *A fool - - ish lark;*

Do. *A - lone on the Jung - frau af - ter dark; Though you knew night was*

Do. fall - ing You let me in - to this ven - ture ap - pall - ing. FRANZ.

No,

Fr. *Allegretto moderato. (sempre più animato.)*  
 you were my guide, lead - ing me like bright guid - ing star As a man on a

Fr. voy - age, on a dark night at sea, Is led by the

Fr. light of stars to the port he is seek - ing, So you were a heav'n - ly bea - con to

Fr. *me,* *Your voice ev - er cheer - i - ly speak - ing.*

*rit.*

Poco animato.

DOLLY.

*Love that's true needs no guid - ing star; Ev - er*

*p.*

Do. *blind are a lov - er's eyes, Tender thoughts are stars that light our heart to Pa - ra -*

*p.* *mf*

Do. *dise,* *In the dark we ev - er stray, Till our*

*p.*

Do. lips have learned to say "I love you?"

Do. Then doubt from the heart will fly, And love lights the mid-night

Do. sky,

Valse moderato.

FRANZ.

Fr. Lovd — one, I thrill when those eyes look in mine, — Throwing light in my heart with a



DOLLY.

Fr. ray — all di - vine; — And so ten - der the feel - ing that o'er me is steal - ing, I

Animato.  
DOLLY.

Fr. read — naught but love in thy beau - ti - ful eyes! — In that love all my  
read naught but love in thy beau - ti - ful eyes! — In that love all my

S. hap - pi - ness lies, Oh my dar - ling, with thy heart my  
Fr. hap - pi - ness lies, Oh my dar - ling, with thy heart my

Moderato. (Dolly is about to fall in prize! prize!)

Do. \_\_\_\_\_

Fr. \_\_\_\_\_

Franz's arms. he 3 tries to kiss her.)

Moderato. DOLLY.

Ah no! you must not! We're here a-lone;

*Sva* .....

Do. A - lone in the night just a man and maid!

*Sva* .....

Do. *8va*

A-las what would the world say? Oh! can't we get down some

Do. *8va*

way.

FRANZ.

No, we must be pa - tient and

*Animato.*

Fr.

wait here till morn - ing, The trail fades in dark - ness so

Fr. 

deep. The moon - light is here And theres

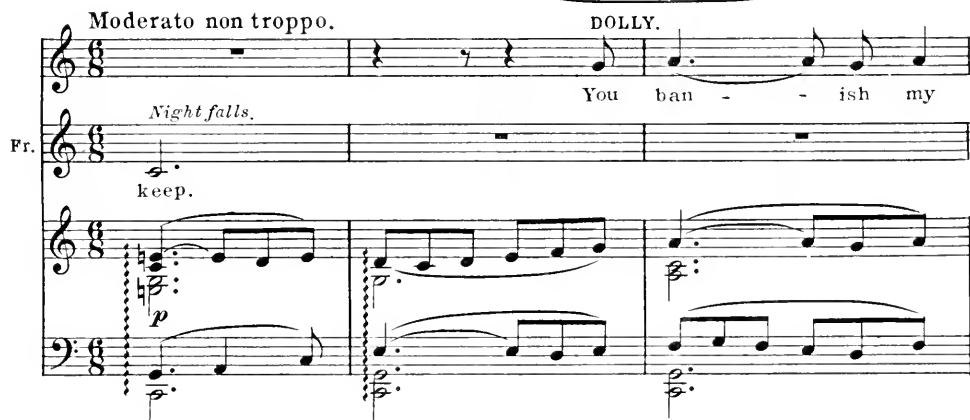
*p poco meno.*

Fr. 

noth - ing to fear, You can sleep, while my vi - gil I

*rit.*

Moderato non troppo. DOLLY.

Fr. 

Night falls, You ban - - ish my

keep.



fear; My eyes are heav - y dream - land is

Do. near. If it were on - ly the morn, I'd

Do. smile at our ad - ven - ture. My fear — you ban - ish.

Do. My eyes are hea - vy Dream - land is near —

Do. If it were on - ly the morn, I'd like the ad - ven - ture,

*p*

(Dolly lies down on the

*cresc.*

rock. Franz covers her with his cloak.)

*f*

(Franz kisses Dolly's hand.)

*cresc.* *rit.*

Moderato.

(full moonlight)

*mf* *p*

*8va*.....

(Dolly has

musical score for the first system. It consists of a vocal line and a piano accompaniment. The piano part features chords and arpeggiated figures. Dynamics include *ppp* and *pp*. The tempo marking *S<sup>va</sup>* is present.

almost fallen asleep.)

*S<sup>va</sup>*

musical score for the second system. It continues the vocal and piano parts. Dynamics include *ppp*, *p*, *pp*, and *ppp*. The tempo marking *S<sup>va</sup>* is present.

*S<sup>va</sup>*

Allegretto moderato. (begin slow.)

musical score for the third system. It features a more active piano accompaniment with rhythmic patterns. Dynamics include *p*, *pp*, and *ppp*. The tempo marking *Allegretto moderato. (begin slow.)* is present.

FRANZ.

musical score for the fourth system. It features a vocal line with lyrics and a piano accompaniment. Dynamics include *pp*. The tempo marking *Allegretto moderato. (begin slow.)* is present.

The moun - tain stands in

Fr  
 sil - ver light      The clouds      are hov - 'ring      near      Sleep

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "sil - ver light      The clouds      are hov - 'ring      near      Sleep". The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The piano part features a rhythmic pattern of eighth notes with beams, and there are dynamic markings such as *mf* and *ff*.

Fr  
 thou      my child      And do      not fear      With thee      love lin - gers

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "thou      my child      And do      not fear      With thee      love lin - gers". The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The piano part continues with the rhythmic pattern of eighth notes with beams, and there are dynamic markings such as *mf* and *ff*.

Fr  
 near, —————      The moon - light      spreads its sil - ver white      in

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "near, —————      The moon - light      spreads its sil - ver white      in". The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The piano part features a more complex accompaniment with some chords and a *pp* dynamic marking. There are also some performance markings like *mf* and *ff*.



Fr. si - lent calm of night! Sleep thou my child And

DOLLY, (dreaming.)  
Sleep

Fr. do not fear With thee love lin-gers near.

Do. thou my child And do not fear With thee love lin-gers

L'istesso tempo.

Do.

near.

*pp*

FRANZ. (*Bending over Dolly.*) (*Whispering.*)

*animato.* Sweet dreams fair and bright good - night!

*fz*

*pp molto animato.* *cresc.* *Sva*

*Sva; Cadenza.*

*f* *ppp*

*rit.*

Allegretto moderato.

*8va.....*

*ppp*

FRANZ.

*8va.....*

The moun tain stands in

*ppp*

Fr.

sil - ver light In si - lent calm of night! Sleep

*pp*

Fr.

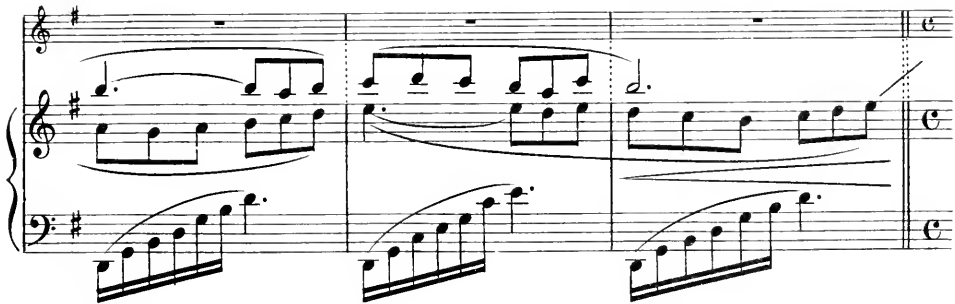
thou my child And do not fear, With

Allegretto moderato.

Fr. 

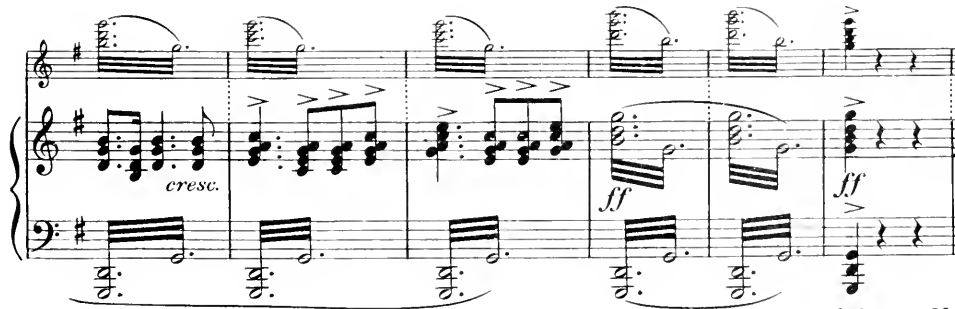
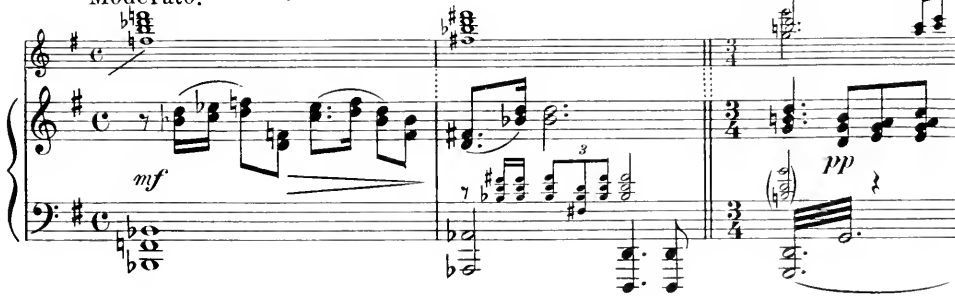
thee love lingers near.

*pp*



Moderato.

Allegretto moderato.



End of the Act II.

No 13a  
ACT III.  
Entr' Act.

Tempo quasi Mazurka.

The first system of the musical score is in 3/4 time with a key signature of two sharps (F# and C#). It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, often beamed together. The bass line is primarily composed of quarter notes. The dynamic marking *mf* (mezzo-forte) is present in both staves.

The second system continues the musical piece. The right hand features a more active melody with eighth notes and some triplets. The left hand provides a steady accompaniment with quarter notes. The dynamic marking *mf* is maintained.

The third system shows a change in dynamics, with the right hand melody becoming more prominent. The dynamic marking *f* (forte) is indicated. The bass line continues with quarter notes.

The fourth system features a more complex texture with sixteenth-note runs in the right hand. The dynamic marking *p* (piano) is used for the right hand, while the left hand remains *f*. The system concludes with a double bar line.

Tempo di Valse.

The fifth system is in 3/4 time and features a waltz-like tempo. The right hand has a melody with eighth notes and rests, while the left hand has a steady accompaniment of quarter notes. The dynamic marking *mf* is used for the right hand, and *f* is used for the left hand.

First system of musical notation. The treble clef staff contains a melodic line with a dynamic marking of *mf* and several accents (>). The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff features a melodic line with dynamics *f*, *p*, and *mf*, along with accents (>). The bass clef staff continues the accompaniment with chords and moving lines.

Third system of musical notation. The treble clef staff has a melodic line with a dynamic marking of *p* and accents (>). The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Fourth system of musical notation. The treble clef staff includes a melodic line with dynamics *rit.*, *pp*, and *a tempo.*, along with accents (>). The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Fifth system of musical notation. The treble clef staff features a melodic line with accents (>) and a final flourish. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet. The bass clef staff contains a bass line with chords and a dynamic marking of *mf*.

Second system of musical notation. The treble clef staff features chords and a melodic phrase. The bass clef staff has a steady bass line. Dynamic markings include *mf* and *cresc.*

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a consistent bass line. A dynamic marking of *f* is present.

Fourth system of musical notation. The treble clef staff has a melodic line with a triplet. The bass clef staff has a bass line with chords. The instruction *Strictly in tempo.* is written above the staff. Dynamic markings include *ff*.

Fifth system of musical notation. The treble clef staff features a melodic line with chords. The bass clef staff has a bass line with chords. Dynamic markings include *ff*.

First system of musical notation. The right hand features a melodic line with eighth and sixteenth notes, accented with 'v'. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand continues the melodic line with some chords. The left hand has a steady accompaniment. Dynamics include 'mf' and 'cresc.'.

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment remains consistent. Dynamics include 'ff'.

Fourth system of musical notation. The right hand features a complex melodic pattern with many beamed notes. The left hand accompaniment is rhythmic. Dynamics include 'ff'. The tempo marking 'Presto.' is placed above the system.

Fifth system of musical notation. The right hand consists of chords and rests. The left hand has a rhythmic accompaniment with eighth notes. Dynamics include 'v'.



# N<sup>o</sup> 14.

## Opening ACT III.

(Morel and Chorus.)

Allegro vivo assai.

*Sua*

*Sua*

SOPRANOS & ALTOS.

Peo - ple come from ev - 'ry clime To en - joy the

TENORS.

Peo - ple come from ev - 'ry clime To en - joy the

BASSES.

scene sub - lime, the mountain a - bove, the val - ley be - low, The  
 scene sub - lime, the mountain a - bove, the val - ley be - low, The

mar - vels of na - ture the land can show. La - dies will the  
 mar - veils of na - ture the land can show. La - dies will the

guides de - fy Laughing as they climb so high; As if un - a -  
 guides de - fy Laughing as they climb so high; As if un - a -

ware that dan-ger is there, To show they will do what a man will dare.

ware that dan-ger is there, To show they will do what a man will dare.

*ff* *p*  
Sua:

*mf*

*p* *f*

MOREL.

If you have thirst and hun-ger as

*pp*

Mo. well, Pray don't for - get I run this ho -

*cresc.*

Mo. *Allegretto.*

tél. SOPS. & ALTOS.

TENORS. Oh tell us do what's wrong with you? Oh

BASSES. Oh tell us do Oh

Oh tell us do

*mf*

Mo. There's scan - dal here with - out a doubt

say what's wrong with you? So

say what's wrong with you?

*p* *cen - - -*

*8va*

Mo.

tell us what its all a - bout, How ver - y aw - ful it must be With

How ver - y aw - ful it must be With

*scen* - - - *do.*

Mo.

Poco meno.

Pst! Pst!

such an air of mys - ter - y!

such an air of mys - ter - y!

Pst! Pst!

Pst! Pst!

Poco meno.

*f* *p* *pp*

Mo. Pst! Pst! I know it! I

He knows it!

He knows it!

Mo. know it!

He knows it! So I sup-pose he'll tell us what he knows

He knows it! So I sup-pose he'll tell us what he knows

*rit.*

*mf* *f*

Vivace.

Scan-dal in the air,

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a whole rest for four measures, followed by the lyrics "Scan-dal in the air,". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part starts with a whole rest for four measures, then enters with a rhythmic pattern of eighth notes.

Vivace.

*pp*

Detailed description: This system shows the piano accompaniment for the second system. The right hand (treble clef) and left hand (bass clef) both play a rhythmic pattern of eighth notes. The dynamic marking *pp* (pianissimo) is placed above the right hand staff.

Bit of gos-sip rare!

Who would have be-liev'd, We're de-ceiv'd, but not

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line (treble clef) has the lyrics "Bit of gos-sip rare!" in the first measure, followed by a whole rest. The piano accompaniment (two staves) continues with the eighth-note pattern. The second vocal line (treble clef) has the lyrics "Who would have be-liev'd, We're de-ceiv'd, but not".

Detailed description: This system shows the piano accompaniment for the third system. The right hand (treble clef) and left hand (bass clef) both play the eighth-note rhythmic pattern.

On my word I'm sur- prised We are scan - -da-  
griev'd no not griev'd!

It is in - deed a dis - grace - ful af-

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line (treble clef) has the lyrics "On my word I'm sur- prised We are scan - -da- griev'd no not griev'd!". The piano accompaniment (two staves) continues with the eighth-note pattern. The second vocal line (bass clef) has the lyrics "It is in - deed a dis - grace - ful af-".

Detailed description: This system shows the piano accompaniment for the fourth system. The right hand (treble clef) and left hand (bass clef) both play the eighth-note rhythmic pattern.

MOREL.

Let us

lized! Our re-pu-ta-tion is now com-pro-mised.

fair!

*mf*

Mo.

search let us search ev-'ry where ev-'ry where Where is she? Where is

What? When? How? Where? Scan-da-lous af-fair! What? When?

What? When? How? Where? Scan-da-lous af-

*3*



Mo. he? let us search ev - ry - where A hint

How? Who? Scan - da - lous af - fair! A hint a

fair! What? When? How? she and he! a

This hint will suf -

Mo. it will suf - fice. How in - dis -

fice, 'mid the fields of ice! How in - dis -

hint it will suf - fice. How in - dis -

hint it will suf - fice. How in - dis -

(Exits)

Mo. creet!— and now she'll pay the price.

creet!— and now she'll pay the price. Did not need a cloak or

creet!— and now she'll pay the price.

creet!— and now she'll pay the price.

*pp*

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in G major and 2/4 time. The piano accompaniment includes a triplet in the right hand and a steady bass line in the left hand. The dynamic marking *pp* is present.

shawl— Still neith-er suf-fered from the cold at all— For the

The second system continues the vocal lines and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

guide's strong arm was placed In grace-ful curve a - round the mai - den's

The third system concludes the vocal lines and piano accompaniment. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

waist! Both sexes you'll find To their own  
 What a bit of gos-sip rare! Both sexes you'll

faults are al-ways blind And then when scan-dals pur- pose  
 find Al-ways blind then when scan-dals pur- pose

*mf* *cresc.* *p*

is a-chieved Fair re-pu-tation's to-tal-ly cal-cined!  
 is a-chieved Fair re-pu-tation's to-tal-ly cal-cined!

Dance. *pp*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands, with various dynamics and articulation marks.

Second system of musical notation, continuing the piece with similar chordal and melodic textures in both hands.

Third system of musical notation, including dynamic markings such as *f* and *p*, and articulation marks like accents and slurs.

Fourth system of musical notation, featuring the dynamic marking *mf cresc.* and various musical notations.

Fifth system of musical notation, concluding the page with dynamic markings *f pp* and *f*, and ending with a double bar line.

## No 15 Reminiscence

(Dolly and Franz)

Valse moderato.

*p*

*mf*

*f rit.*

*pp rit.*

*p a tempo.*

DOLLY.  
Humming.

The first system features a piano accompaniment in the left hand and a humming line in the right hand. The piano part begins with a *p* dynamic, followed by a *rit.* section, then returns to *a tempo.* and ends with a *f* dynamic. The humming line consists of a single note with a fermata.

The second system includes a vocal line starting with a 'Do' and a piano accompaniment. The piano part features a *mf rit.* section. The vocal line has a fermata over the first measure.

The third system shows a vocal line with the lyrics "Love's fire ev-er" and a piano accompaniment. The piano part includes a section marked "6" and a *a tempo.* instruction. The vocal line has a fermata over the first measure.

The fourth system features a vocal line with the lyrics "spurn - - ing, So like am I to" and a piano accompaniment. The piano part includes a section marked "7" and a *rit.* section. The vocal line has a fermata over the first measure.

Do. *you.*  
FRANZ.

Lovd \_\_\_\_\_ one, I thrill when those eyes look in mine, \_\_\_\_\_ Throw-ing

*p a tempo.*

Do.

Fr. light in my heart with a ray \_\_\_\_\_ all di vine; \_\_\_\_\_ And so

Do. I read \_\_\_\_\_

Fr. ten-der the feel-ing that o'er me is steal-ing, I read \_\_\_\_\_

*Animato.*  
*rit.*  
*p a tempo.*

Do. — naught but love in thy beau-ti-ful eyes! — In that love all my  
Fr. — naught but love in thy beau-ti-ful eyes! — In that love all my

Do. hap-pi-ness lies, Oh my dar-ling, with thy heart my  
Fr. hap-pi-ness lies, Oh my dar-ling, with thy heart my

Do. prize!  
Fr. prize!



## No 16 Finaletto

### ACT III Finale.

Valse moderato,  
FRANZ.

Na - ture di - vine \_\_\_\_\_ what a splen - dor and

Fr.

pow'r you com - bine! \_\_\_\_\_ Gran - deur su -

Valse moderato,  
DOLLY.

Can love then be cold, and pas - sion a dream? \_\_\_\_

Fr.

preme \_\_\_\_\_ Like the glo - ry of heav'n in a dream! \_\_\_\_

Do.

Na - ture so fair ——— Say does love reign in

SOPRANOS & ALTOS.

Na - ture so fair ——— Say does love reign in

TENORS.

Na - ture so fair ——— Say does love reign in

BASSES.

The first system of the musical score consists of five staves. The top staff is the vocal line for Soprano, Alto, Tenor, and Bass, with the lyrics "Na - ture so fair ——— Say does love reign in". Below the vocal staves are two staves for piano accompaniment, showing chords and melodic lines in both hands. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Do.

re-gions up there? ——— Na - ture a -

re-gions up there? ——— Na - ture a -

re-gions up there? ——— Na - ture a -

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are "re-gions up there? ——— Na - ture a -". The vocal staves are aligned with the piano accompaniment staves. The piano accompaniment features a mix of chords and moving lines, with some dynamic markings like *f* (forte) and *mf* (mezzo-forte).

Moderato non troppo.

Do.

glow — Tell the se-cret that I long to know.

glow — Tell the se-cret that I long to know.

glow — Tell the se-cret that I long to know.

Detailed description: This system contains the vocal line and the first three staves of the piano accompaniment. The vocal line is on a single staff with a soprano clef and a 'Do.' marking. The piano accompaniment consists of three staves: two treble clefs and one bass clef. The lyrics 'glow — Tell the se-cret that I long to know.' are written below each staff. The music is in a key with two flats and a 4/4 time signature.

*ff*

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves, one treble and one bass clef. The music features a complex texture with many beamed notes and chords. A dynamic marking of *ff* (fortissimo) is present in the right hand.

*rit.*

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves, one treble and one bass clef. The music continues with complex textures and many beamed notes. A dynamic marking of *rit.* (ritardando) is present in the right hand.

*rit.*

Detailed description: This system shows the piano accompaniment for the fourth system. It consists of two staves, one treble and one bass clef. The music concludes with a final chord and a fermata. A dynamic marking of *rit.* (ritardando) is present in the right hand.