

# THE MERRY WIDOW

MUSIC BY

**FRANZ LEHÁR**

Original Book and Lyrics by

**VICTOR LÉON & LEO STEIN**

English Version by

**CHRISTOPHER HASSALL**

**VOCAL SCORE**



**GLOCKEN VERLAG LIMITED**

10—16 RATHBONE STREET,  
LONDON W1P 2BJ



Applications for the right to perform this musical play  
must be addressed to:—

Glocken Verlag Limited,  
10—16 Rathbone Street, London W1P 2BJ

Reproduced and printed by  
Halstan & Co. Ltd., Amersham, Bucks., England

## CHARACTERS

BARON MIRKO ZETA, Pontevedrian Ambassador in Paris.

VALENCIENNE, his Wife.

COUNT DANILO DANILOVITCH, his First Secretary.

ANNA GLAWARI.

CAMILLE de ROSILLON.

VICOMTE CASCADEA.

RAOUL de St. BRIOCHE.

BOGDANOWITSCH, Pontevedrian Military Attaché.

SYLVIANE, his Wife.

KROMOW, Pontevedrian Councillor.

OLGA, his Wife.

PRITSCHITSCH, Pontevedrian Consul.

PRASKOWIA, his Wife.

NJEGUS, an Embassy Secretary.

CHORUS, Ornaments of Parisian Society, Pontevedrians, etc.

DANCERS.

---

ACT I: Grand Salon at the Pontevedrian Embassy in Paris.

ACT II: The Garden of Anna Glawari's mansion.

Evening of the next day.

ACT III: The same. Later that night.

TIME: The turn of the century.



## ACT ONE

1. Introduction *Pontevedro in Patee*
2. Duet *A highly respectable wife*
3. Entrance Ensemble *Gentlemen, no more !  
I'm still a Pontevedrian*
4. Solo *I'm off to Chez Maxime*
5. Duet *All's one to all men when  
there's gold*
6. Finale I *Ladies' Choice !  
Young lovers all, awake !  
Come away to the Ball*

## ACT TWO

7. Introduction, Dance *Heia-ho !  
Vilia*
8. Duet *Jogging in a one-horse gig*
9. March-Septet *You're back where you first  
began*
10. Melodrame *A lady's fan*
11. Duet and Ballad *Red as the rose in Maytime  
Look, where a leafy bower lies*
12. Finale II *Quite à la mode Patee  
Oh how splendid  
There once were two royal  
children*

## ACT THREE

- 12a. Introduction
13. The Cake-Walk
14. Ensemble *Eh, voila les belles Grisettes !*
- 14a. Ensemble *I'm off to Chez Maxime  
(reprise)*
15. Duet *Love unspoken*
16. Company *You're back where you first began  
(reprise)*

# ACT ONE

## Nº 1. Introduction.

**Prestissimo.**

The musical score is written for piano and includes parts for strings and woodwinds. It is in 2/4 time and the key signature has one sharp (F#). The score is divided into several systems:

- System 1:** Piano (Tutti, *f*), featuring triplets in the right hand.
- System 2:** Piano (*f*), featuring triplets in the right hand.
- System 3:** Piano (*fz*), Horns (H'ns.), and Trumpets (Trpts.).
- System 4:** Piano (Tutti), Trombones (Troms.).
- System 5:** Piano (*ff*), Tutti. This system includes a first ending bracket labeled '1'.
- System 6:** Piano (*rit.*), Tutti (*mf*), and Marcia. (March).
- System 7:** Piano (*fz*), Tutti (*fz*), and W. W. S'rgs. (Woodwinds and Strings).

For the British Commonwealth of Nations, its Protectorates, Dependencies and Mandated Territories, Eire and all the United States of America, Glocken Verlag Ltd.

For all other countries published by Ludwig Doblinger (Bernhard Herzmannsky).

© Copyright 1959 by Glocken Verlag Ltd.

Made in England

Musical score for the first system. The piano part consists of two staves with various rhythmic patterns and triplets. Percussion instruments are indicated: Timp. (Timpani), *f* Trpts. (Trumpets), and *f* H'ns. (Horns). The music is in a key with one sharp (F#).

Musical score for the second system. The piano part continues with *ff* Troms. (Trombones) and *p* Vla. (Violins). The strings play a triplet pattern. The tempo is marked *animato.* The system concludes with the word "Cascada." and a key signature change to two sharps (F# and C#).

**2** Allegretto.

Musical score for the third system. The vocal line (Cas.) begins with the lyrics: "speak for the men and the beau - ties, I step from their grate - ful ranks. Still". The piano accompaniment features a Viol. (Violin) part. The key signature is two sharps.

Musical score for the fourth system. The vocal line (Cas.) continues with the lyrics: "so - ber e - nough for my du - ties, I prof - fer a vote of thanks. If it were". The piano accompaniment features a B'sn. H'ns. (Bassoon/Horn) part. The key signature is two sharps.

Musical score for the fifth system. The vocal line (Cas.) concludes with the lyrics: "la - ter, the bub - bly stron - ger, my re - marks might last ra - ther lon - ger. Just for". The piano accompaniment features a *p* (piano) part. The key signature is two sharps.

3

Moderato.

Cas. now I drink to the Ba - ron, and for his health pro - pose, "Three

*p* Brass

Cas. cheers." My

Baron Zeta.

Here's a health to dear Ba - ron Ze - ta, and may he live a hun-dred years.

CHOR. Here's a health to dear Ba - ron Ze - ta, and may he live a hun-dred years.

*mf* Tutti.

Zet. Allegro.

friends, I trem-ble with e - mo - tion, and past all ca - ring though I

*p* Clar. H'sns.

Zet. rit. Grave.

seem, For our dear land be - yond the o cean. ac - cept your

*rit.* Viol.

Zet. gift of high e - steem. To day's a birth-day ce - le -

*mf* H'ns. 3 Bass 3 Viol. *p*

Zet. -bra-tion; for this a - lone we all are met. The Duke, bless his heart, of our

*rit.* w. w. Str. *p*

Zet. na - tion, And may no lo - yal heart for - get. I

**Tempo di Mazurka.** Clar. *p*

Zet. stand in lo - co Pon - te - ve - dro, and, all un - wor - thy though they

*mf*

Zet. be, my house and grounds are Pon - te - ve - dro, Pon - te - ve - dro in Pa-

Clar. B'sn. *p* H'ns.

He stands in lo - co Pon - te - ve - dro, and, all un wor - thy though they be, His

Sylviane.

He stands in lo - co Pon - te - ve - dro, and, all un wor - thy though they be, His

Olga.

He stands in lo - co Pon - te - ve - dro, and, all un wor - thy though they be, His

Praskowia.

He stands in lo - co Pon - te - ve - dro, and, all un wor - thy though they be, His

Camille.

He stands in lo - co Pon te - ve - dro, and, all un - wor - thy though they be, His

St. Brioche.

He stands in lo - co Pon te - ve - dro, and, all un - wor - thy though they be, His

Zeta.

-ree. I stand in lo - co Pon te - ve - dro, and, all un - wor - thy though they be, My

Cascada.

He stands in lo - co Pon - te - ve - dro, and, all un wor - thy though they be, His

Kromow.

He stands in lo - co Pon te - ve - dro, and, all un - wor - thy though they be, His

CHOR.

He stands in lo - co Pon - te - ve - dro, and, all un wor - thy though they be, His

He stands in lo - co Pon te - ve - dro, and, all un - wor - thy though they be, His

He stands in lo - co Pon te - ve - dro, and, all un - wor - thy though they be, His

Tutti.

Clar.

Instrumental accompaniment for Tutti and Clarinet.

Val.  
house and grounds are Pon - te - ve - dro, Pon - te - ve - dro in Pa - ree.

Syl.  
house and grounds are Pon - te - ve - dro, Pon - te - ve - dro in Pa - ree.

Ol.  
house and grounds are Pon - te - ve - dro, Pon - te - ve - dro in Pa - ree.

Pras.  
house and grounds are Pon - te - ve - dro, Pon - te - ve - dro in Pa - ree.

Cam.  
house and grounds are Pon - te - ve - dro, Pon - te - ve - dro in Pa - ree.

St. B.  
house and grounds are Pon - te - ve - dro, Pon - te - ve - dro in Pa - ree.

Ze.  
house and grounds are Pon - te - ve - dro, Pon - te - ve - dro in Pa - ree.

Cas.  
house and grounds are Pon - te - ve - dro, Pon - te - ve - dro in Pa - ree.

Kro.  
house and grounds are Pon - te - ve - dro, Pon - te - ve - dro in Pa - ree.

CHOR.  
house and grounds are Pon - te - ve - dro, Pon - te - ve - dro in Pa - ree.

Bassoon  
*p*

*rit.* *f*

Fl. Viol. *14*

**Allegro moderato.**

Tutti.  
*ff* *fz*

# No. 1½ Ballroom Music

OLGA: She is not given to keeping her mouth shut either.

ZETA: A very pretty mouth too, I may say.

**6** Waltz (Music backstage *ad lib.*)

mf

p

f

**7**

ZETA: What next? Madame Glawari will arrive and I won't be there to receive her!

## No. 2 Duet

(Valencienne, Camille.)

(A highly respectable Wife)

**Allegro moderato.**

Valencienne.

Viol.

Fl. *trun*

Viol.

Clar.

*p* Truon con Sord.

Look, now's our chance. There's no one

Val.

here. I must have a word with you qui - ckly.

Camille.

A - lone at last; and heav'n is near. The words are

*p* Clar.

Viol. *p* Fl. *trun*



Cam. *Valencienne.*  
 few that I long to say. No, no. One

*trium* Viol.  
 Clar. H'ns. *p*

Val. *rit.* **8** *Camille.* *a tempo*  
 word of fol-ly, and a - way you go. Sure - ly your heart can guess what I say, the

*trium* Str. Quint.  
 Timp. *rit.* *pp a tempo* Cello

*Valencienne.*  
 Ah, dea- -rest friend, such dreams are for-bid - den.

Cam. song my dreams are sin-ging night and day.

Vla. *pp* Vel.

Val. *3*  
 Be strong, and for - get them. I'll soon get you mar - ried.

Cam. For-get them? I'd ra-ther die.

*f* Horns Bassoon Str. Quint.

*Allegretto.*

Val. I beg you, re-frain, and mind you never

Cam. You are my own, I want on-ly you, and you a-lone.

*Allegretto.*

Ob. *p*

Viol. *mf rit.*

Vla. *pp a tempo*

**9** *Allegretto moderato.*

Val. say such things a-gain. A high-ly re-spec-ta-ble wife, With no ma-tri-mo-ni-al

Fl. *pp*

Ob. *pp*

Vla. *pp*

Clar. *f*

Val. strife, De-plores the game you are play-ing, Her own wed-ded hus-band o-

H'ns. *f*

Val. -bey-ing. If we were to kiss and pre-tend, Who knows where the game would

H'ns. *p*

B'sn. *p*

Ob. *p*

Clar. II. *p*

Val. end? You're mee-ting, for once in your life, A high-ly re-spec-ta-ble

Glock *p*

Vla. *pp*

Tutti *rit.*

Val. *a tempo* 3

wife. I beg you, be - lieve it, My true ex - pla - na - tion. So now you must

Clar. H'ns. *mf a tempo* *dim.* *p*

Val. *rit.* **Allegretto.**

con - quer The sub - tle temp - ta - tion. Be - ware of me, Go wa - ri - ly, It's

*rit.* *pp* W.W. S'tgs. Harp

Val.

pe - ri - lous to play with fire. One fa - tal day You look a - way, Then sud - den - ly you're in its

*mf* *pp*

Val.

power. So you'd bet - ter know what you're a - bout. You're temp - ting fate with - out a

Glock. Clar.

Val. **10**

doubt. Put out the flame, and drop the game. You'll burn your fin - gers, so be - ware.

Cam.

Fl. *mf* *p* *mf* *pp* A

Clar. Troms. Fl. Ob.

Allegretto moderato.

Cam. high - ly re-spec-ta-ble wife, A type ne-ver known to be rife. Then why is it I have to

Vla. Clar.

Cam. meet one, And she an a - do - ra - bly sweet one? I'll glad-ly en-dure these de - lays, Your

H'ns. H'ns. B'sn. Ob.

Cam. slave to the end of my days. While you for the rest of your life, Re-

Clar.II. Glock

Cam. -main a re - spec - ta - ble wife. I know all the dan - gers; You need-n't have

Clar. a tempo H'ns. Tutti rit. mf dim.

11

Allegretto.

Vnl. Be - ware of me. Go

Cam. told me. But true love is fear - less, And nothing shall hold me, Allegretto. I

Harp

Val. wa - ri - ly, It's pe - ri - lous to play with fire. One fa - tal day You

Cam. plain-ly see this can-not be re - ci-pro - cal de - sire. When

*pp*

Val. look a - way, And sud-den-ly you're in its power. So you'd bet-ter know what you're a-

Cam. lo-vers say there's new de-lay, it means a wa-ning fire.

*mf* *p* Glock

Val. bout. You're temp-ting fate with-out a doubt. Put out the

Cam. Love, when tru - ly great, should hate to wait or hang a - bout.

Clar. Fl. *mf*

Val. flame, and drop the game. You'll burn your fin-gers, so be - ware.

Cam. I'll dare and dare and scorn despair. I will not lis - ten, so be - ware.

*p* Clar. Troms.

# No. 3 Entrance Anna & Ensemble

ZETA: Under a tap?

NJEGUS: To sober up, your Excellency, I should give him a quarter of an hour.

**Allegro.**

Woodwind parts: H'ns. (flute), Timp. (timpani). Dynamics: *sp*, *pp*.

BARON ZETA (*speaking*): Now what's all that about, do you suppose? CASCADA: It's Madame Glawari

Woodwind parts: w.w. (woodwinds), S'tgs. tremolo *cresc.* (strings tremolo). Dynamics: *p*.

ST. BRIOCHE: She's arrived! Twenty millions!

**12**

NJEGUS: By your leave, Excellency,

Woodwind parts: Fl. (flute), H'ns. (flute), Tpts. (trumpets). Dynamics: *mf*.

the merry widow! ZETA: The merry widow!

Woodwind parts: B'sn. (bassoon).

Dynamics: *dim.*

**13**

**Tempo di mazurka.**

Anna

Gen-tle-men, no

more.

Thank you, one and all.

**Tempo di mazurka.**

I've ne-ver seen the

Spring be-fore

go-ing to a

Dynamics: *p*

An. *St. Brioche.* E-nough of that, if you please. Your com-pli-ments em-  
 You throw us in - to ec - sta - sies, love - ly la - dy.

Cas. ball. Fl. Harp

An. -bar-rass me. I'm put in such a plight. Yet hap-py to be here with you to - night.

St.B. We pledge our love and lo-yal-ty. Oh, dance with me to-night, with me to - night.

Cas. We pledge our love and lo-yal-ty. Oh, dance with me to - night, with me to - night.

Male Chor. We pledge our love and lo-yal-ty. Oh, dance with me to-night, with me to - night.

*p* Cello. Harp *p*

**14** Mazurka.

An. *110 rit.* I'm still a Pon-te - ve-dri - an, Un-used to fo-reign ways. Your cour-te-sies Pa-

Ob. *pp rit.* *a tempo pp* Fl. Harp

An. ri - si - an Be - wil - der and a - maze. To me, a Pon-te-

An. *-ve-dri-an,* You may as well con-fess Such fol-ly, though Pa - ri - si - an,

Clar. Fl.

*mf* *p* *pp*

15

Animato.

An. Is fol - ly, none the less. And pray ex - cuse me if I'm wrong, but I

Clar. Troms. H'ns. *cresc.*

An. feel I'm cor - rect, The ar - dour of your song is the for - tune you ex -

Viol. *frit.*

An. pect? St. Brioche *rit.* It's i - dle to pro - test. When I longed for a

Oh Cascada. Oh Oh Oh

*Valse.*

*Valse.* Fl. *p* Viol.

*f* H'ns. *rit.*



An. beau, mo - ney was short, bus - 'ness was slow. But now that my stocks

*F1.*

*mf*

An. — are the high stocks, There's a boom in the mar-riage bu - reau.

She

16

An. Ah

St. Brioche.

Madam, we ob - ject. Could-n't you re - spect these pangs we re - veal?

Cascada.

Madam, we ob - ject. Could-n't you re - spect these pangs we re - veal?

knows just how we feel. Wi - dows of wealth strange-ly ap - peal.

*mf* Glock

An. I'm on the mar - ket; pri - ces are high. Who's game for clin - ching the deal?

*rit.* *H<sup>ns.</sup>* *slower*

**Allegro.**  
St. Brioche.

Cascada. Beau - ti - ful la - dy, talk as you please.

Beau - ti - ful la - dy, talk as you please. Tell us some more home truths like

**Allegro.**  
*Tutti.* *f a tempo*

Anna. **17** Mazurka.

*rit.* How foo - lish is your flat - te - ry. It ne - ver real - ly pays. Nor plain as - sult and

St.B. *pp* Daz - zling, da - zing,

Cas. *pp* Daz - zling, da - zing,

these. *pp* Daz - zling, da - zing,

**Mazurka.**  
Fl. *pp*

Ob. *rit.*

An. bat-te - ry, Nor sil - ly wheedling ways. How - e - ver, let me say to you,  
St.B. world - ly wis - dom a - ma - zing. Ga -  
Cas. world - ly wis - dom a - ma - zing. Ga -  
world - ly wis - dom a - ma - zing. Ga -

Clar. *mf*

An. That af - ter all I've heard, I'll pro - ba - bly give way to you, And take you at your  
St.B. -sping, ga - zing, who could re - main un -  
Cas. -sping, ga - zing, who could re - main un -  
-sping, ga - zing, who could re - main un -

Fl. *p* *pp*

18

An. word. So be care-ful what you're do-ing. There are boo - by traps in woo-ing.

St.B. -stirred. Put me to the test, dis-re-gard the

Cas. -stirred. Put me to the test, dis-re-gard the

-stirred. We've all fal - len, I fear,

Fl. Ob.

An. Ah. Ah, this woo-ing is an art. There's no

St.B. rest. You'll find I'm the best.

Cas. rest. You'll find I'm the best.

Mad - ly en - thrall'd, dee-ply sin - cere.

H'ns.

*rit.*

An. ea - sy way to my heart,

*rit.*

St.B. Your doubts of us are quite ab-surd. Mar - ry me,

Cas. He ne-ver spoke a tru - er word. Mar - ry me,

Mar - ry me,

*p* *Ob. rit.*

*f* *rit.*

*mf*

**Allegro.**

An. my heart.

St.B. ne - ver to part.

Cas. ne - ver to part.

ne - ver to part.

**Allegro.**

*f* Glock

*ff* Tutti.

**19** No. 3a Ballroom Music

ZETA: Upon my word, Madam, I've no idea, (*aside*) I see. So there *was* something.

**Waltz** (*back-stage*)

**No. 4 I'm off to Chez Maxime**  
(Danilo.)

CAMILLE: Very well, I'll do my best.

VALENCIENNE: No immediate hurry.

DANILO: Well, here I am. Where's the Fatherland?

NJEGUS: I shall at once announce

your arrival to His Excellency. DANILO: Give me time.

Danilo. **Allegretto moderato.**

Da. -land, When-e-ver will you un-der-stand I'll sweat for you with all my

Viola  
mf H'ns.

Da. might, But ra-ther more by day than night? I'm sit-ting at my desk by one, A-mong the

tr Fl.  
H'ns.  
pp Clar. Bassoon

Da. ur-gent files ga-lore. A lit-tle fur-tive drin-king done, I'm back at home for drinks at

tr  
mf Fl.

20

Da. rour. At pri-va-te in-ter-views I'm posed, The wea-ry states-man in his

Clar. Ob.  
p f Clar.  
p Fl.

Da. chair. But keep my mouth se-vere-ly closed With di-plo-ma-tic sa-voire faire. I

mf Ob.  
p Bassoon  
mf

Da. play · my part with-out a doubt, Though the re - sults are some-what thin. I use my

Fl. *pp* Ob. Clar. Bassoon

Da. In-tray as an Out, And vic - e - ver - sa, Out and In. The strain of it is great in-

*f* H'ns. Fl.

Da. -deed, And till the day I see the light, No won-der that I sore - ly

Bassoon *mf* *f* H'ns.

21

Da. need A lit - tle change of scene at night. I'm off to Chez Ma - xime, to

*p* *rit.* *p* Viol. Fl. *a tempo* H'ns.

Da. join the whir-ling stream. For one brief hour en - tran - cing The mo-ments fly ro -



Da. -man - cing. Lo - lo, Do - do, Jou - jou, Clo - clo, and Mar-got too. And when it comes to

Clar. *p*

Ob.

Da. dan - cing, Good-bye, my Fa - ther-land. At Ma-xime's once a - gain, I swim in pink cham-

*Animato.*

H'ns. *pp* Glock. W.W. Harp Trpts.

Da. -pagne. When peo-ple ask what bliss is, I sim-ply an-swer, "This is." Lo - lo, Do - do, Jou -

*pp* Clar.

Da. jou, Clo - clo, and Mar-got too. But when it comes to kis - ses, Good-

Ob.

Da. bye my Fa - ther-land.

*Allegro.*

*f* Tutti *ff* *f*

# No. 5 Duet

ANNA: I can prove it.

DANILO: Can you? I wonder.

*All's one to all men where there's gold.*

Anna. Danilo

**Allegretto.** Anna

Daniilo. One girl has al-mond eyes

Pro - ceed. A-

**Allegretto.** S'tgs. *fz* Triangle *p* *mf* Fl. *pp* Viol. Clar. Fl.

An. That win the beau - ty prize. The next, poor thing, Re - lies on charms of coarser

Da. -greed. In - deed.

Clar. Clar. Fl.

An. mould. Take one as plain as sin, Or Cle - o - pa-tra's twin. All's one to

Da. I'd fly. Not I. I'll try.

Fl. Clar. Fl. Clar. Fl. Clar.

**22**

An. all men where there's gold.

Da. Be - yond the An - des, it may per-haps be so.

Viol. *pp* Fl. Glockenspiel. Clar. B'sn.

An. It's hu - man na - ture wher - e - ver you may go.

Da. I swear in my case, what-

An.

Da. - e - ver I may do, You'll ne - ver hear me say - ing, "I love

**23** *Meno mosso*

An. I'm thinking of a smart lieu-te-nant; No, not so ve - ry long a - go.

Da. you."

*Meno mosso*  
*broad*

Fl.  
*p* Clar.  
Viol.

An. You were the boy I used to know, You were the boy that loved me so. Now look at him, that

Fl. Fl. *mf* Ob. Viol.

An. smart lieu-te - nant, Boasts half a do - zen loves or more. And as for me, I've two or three. But can you

*very broad*

Viol. Solo  
Clar. *rit.*

**24** Allegretto.

An. guess what they love me for ? Danilo Their love for me has fled.

Why care ? But

*Allegretto.*

S'tgs. Triangle *p* *mf* Fl. *pp* Viol. Clar. Fl.

An. They love my bank in - stead. The good old days are dead, Those days when knights were bold. The old hand

Da. where ? They dare! And so ?

Clar. Clar. Fl. *pp* Clar.

An. four times wed, Or rose-bud con-vent bred. All's one to all men where there's gold.

Da. Ah, no. O - ho. In cave or

Fl. Clar. Fl. Clar. Fl. *pp* Fl. Glsp.

An. From Tim-buc - too, round the world, be-lieve you me.

Da. jun - gle, it may or may not be.

Clar.  
Bassoon

An.

Da. I swear, on my part, what-e - ver else I do, You'll ne - ver hear me say - ing, "I love

An. One day I'll catch you say-ing, "I love

Da. you." Flutes You'll ne - ver catch me say-ing, "I love Viol.

*p*

An. you."

Da. you."

*mf animato*  
pizz.

# No. 6 Finale I.

(Anna, Valencienne, Danilo, Camille, St. Brioche, Cascada, Chor.)

ZETA: . . . Preferably yourself.  
 DANILO: I'm out of it, I tell you!

(Back-stage: Ladies' choice, ladies' choice!)

(Music back-stage.)

**Waltz**

ZETA: There you are, Ladies' choice! And here comes the widow! DANILO: Agreed, your Excellency, the great removal campaign will now commence. ZETA: The Fatherland will be in your debt. DANILO: Well, that will be a change!

**26**

**Marcia.** Men

La-dies' choice! Did you hear the glad-d'ning voice? It's e-nough to rouse the he-ro's

**Marcia.**

Orch. (Tutti)

blood, and make the heart re-joice. She looked this way at me. What will she say to me?

Dear ma - dam, I am stan - ding by, And now it's la - dies' choice.

*mf*

B<sup>b</sup> sn.  
Bass

27

Anna.

Gen - tle - men, though I may re - fuse, I've no ob - jec - tion. Gen - tle - men, how

*p* Ob.  
B<sup>b</sup> sn.

*f*

Flutes

An. can I choose With such a wide se - lec - tion? If I don't de - cide on one,

*f*

*p* Cl.  
Viola.

An. I'll be dis - ap - poin - ting none. There are youn - ger girls in plen - ty.

Danilo

Bet - ter rich than sweet and

*p*

*f* Fl.  
Picc.

*f* Trpt.

*piu animato*

Dan. *twen - ty. My! how per - si - stent is a bore! I must work to save the*  
 Chor *Take my arm, take the floor, once, and then no more.*

*ff Tutti.* *f* *W.W. Str. fz piu animato*

Dan. *day. I must get these lads a - way.*

*fz* *f Tutti.* **Allegro.**

**28** Marcia moderato.

Dan. *slower* *Storm breaks, thunder get-ting frigh-t'ning! I'll fetch con-ductors for their light - ning.*

*1) slower* *B'sn.* *fz Trpts p*

*Cascada.*

*Just look at the way that she plays with me. The worst thing to do to a man. For*

*))) B'sn. Troms.*



St. Brioché.

Cas. For

all the at - ten - tion she pays to me, One might as well be in Ja - pan.

*fz* *f* *pp*

St.B. years wo - men ar - gue and fight to vote On terms on a par with a man. They've

St.B. got what they wan - ted, the right to vote, What next, if they don't when they can?

Cascada.

Here's a pro -

*fz* *f* *mf* *Picc. Fl. Viol.*

29

St.B. And here's an - o - ther. My new e - lec - tion ban - ner now ad - vance.

Cas. -po - sal, My new e - lec - tion ban - ner now ad - vance. Vote for Mon - sieur

*s* *Cl.*



An. *(cries of)* Oh. Oh.

men are too bump-tious and bree - zy, The wo - men are blow-sy and prim. But

30

An. if you in - sist on pro - mo - ting This game of a mock par-ty fight, I'll

An. work for my coun - try by vo - ting, And win the E - lec - tion to -

An. -night. Then I must do the ve-ry best I

*St. Brioche.*

I've had an - o - ther.

*Cascada.*

I've had a brain wave.

*mf Picc. Viol.*

An. can. Se - ri - ous re - flec - tion Goes be - fore E - lec - tion. Which of the

Cl. *fz* Picc. Fl.

An. two is the proud, lu - cky man? Se - ri - ous re - flec - tion Goes be - fore E -  
St. Brioche.

Cascada. Goes be - fore E -

Male chorus Se - ri - ous re - flec - tion  
Goes be - fore E -  
Se - ri - ous re - flec - tion

*fz*

An. -lec - tion. Which of you all is the proud, lu - cky man?

St. R. -lec - tion. Which of us all is the proud lu - cky man?

Cas. Which of us all is the proud lu - cky man?

-lec - tion. Which of us all is the proud, lu - cky man?

Which of us all is the proud, lu - cky man?

*fz* Fl. Picc. Viol. 2. Viol. Viola.

**31** Allegretto.

Anna.

Gen-tle - men, you win. It looks as if you're not to be re - si - sted.

*pp* Viol.

An. Ve - ry well, I'll make my choice.

Female Chorus  
La - dies' Choice! La - dies' Choice!

*f* Tutti. *f* Tutti. *f animato*

Danilo (Entering with ladies) **32** Valse. *rit.*

Re-scued in the nick of time. Young lo - vers all a-

*ff* *f* H'us. *p* Viol. *rit.*

Dan. *a tempo*

wake, night brings you waltz - time. And the moon - light sings in waltz - time.

*a tempo* Cello. Ob. Fl. *mf* Cello. Fl.

Dan. All the lan - terns are swing - ing and bur - ning low. Where are the fond cou - ples

*pp* Cl. *mf* *p*

Dan. *rit.* *a tempo*  
 clin - ging as round they go? Young lo - vers all take heart. Bright si - ren

*mf* *fz* *Ob. rit.* *mf a tempo* *Troms.*

Dan. beau - ty, — play your part now, — do your du - ty, — for the dawn breaks

*H'ns.*

Dan. *A Lady*  
 — by - and - by. If you please, sir, here am I.

*ff Tutti.*

*Danilo.* **33**  
 Come a - way, come a - way to the ball, — Where the

*pp Fl. Picc.* *Cl. Harp.*

Dan. dreams that you dream will be true. For the strings as they play seem to

Dan. call, Be - con and call to you. Come a - way, come a -

*mf* *f* *p* H'ns. Glockenspiel.

Dan. - way to the waltz, Float a - long on a lil - ting re - frain,

Dan. To the land of de - sire where no heart can be false, And the world shall be

H'ns. *rit.*

Dan. young a - gain Ladies' Chorus

Lead the way. We all o - bey.

*f a tempo* Tutti.

**34**

Anna  
Young lo - vers all a - wake, night brings you waltz - time, and the moon-light sings in

Danilo.  
Young lo- vers all a - wake, night brings you waltz - time, and the moon - light sings in

St. Brioche.  
Young lo- vers all a - wake, night brings you waltz - time, and the moon - light sings in

Cascada.  
Young lo - vers all a - wake, night brings you waltz - time, and the moon-light sings in

Young lo - vers all a - wake, night brings you waltz - time, and the moon-light sings in

Young lo- vers all a - wake, night brings you waltz - time, and the moon - light sings in

*strict tempo* *f* Tutti.

An.  
waltz - time. All the lan-terns are swin - ging and bur - ning low. Where are the fond cou - ples

Dan.  
waltz - time. All the lan-terns are swin - ging and bur - ning low. Where are the fond cou - ples

St. B.  
waltz - time. All the lan-terns are swin - ging and bur - ning low. Where are the fond cou - ples

Cas.  
waltz - time. All the lan-terns are swin - ging and bur - ning low. Where are the fond cou - ples

waltz - time. All the lan-terns are swin - ging and bur - ning low. Where are the fond cou - ples

waltz - time. All the lan-terns are swin - ging and bur - ning low. Where are the fond cou - ples



(They sway: Anna, Danilo, St. Brioche, Cascada and 4 men.)

An. clin-ging as round they go? Young lo - vers all take heart. Bright si - ren beau - ty, play your part now,

Dan. clin-ging as round they go? Young lo - vers all take heart. Bright si - ren beau - ty, play your part now,

St. B. clin-ging as round they go? Young lo - vers all take heart. Bright si - ren beau - ty, play your part now,

Cas. clin-ging as round they go? Young lo - vers all take heart. Bright si - ren beau - ty, play your part now,

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are for Anna (An.), Danilo (Dan.), St. Brioche (St. B.), and Cascada (Cas.), plus an additional part. Each vocal line contains the lyrics: "clin-ging as round they go? Young lo - vers all take heart. Bright si - ren beau - ty, play your part now,". The piano accompaniment features a rhythmic melody in the right hand and a supporting bass line in the left hand, with dynamic markings like *ff*.

An. - do your du - ty, for the sun wakes, and the dawn breaks. Young lo - vers all, o-

Dan. - do your du - ty, for the sun wakes, and the dawn breaks. Young lo - vers all, o-

St. B. - do your du - ty, for the sun wakes, and the dawn breaks. Young lo - vers all, o-

Cas. - do your du - ty, for the sun wakes, and the dawn breaks. Young lo - vers all, o-

The second system of the musical score continues with the same four vocal parts and piano accompaniment. The lyrics for all parts are: "- do your du - ty, for the sun wakes, and the dawn breaks. Young lo - vers all, o-". The piano accompaniment continues with the same rhythmic pattern and includes dynamic markings like *ff*.

An. -bey. Dance, dance a - way. \_\_\_\_\_

Dan. -bey. Dance, dance a - way. \_\_\_\_\_ My la-bours of the day are done. \_\_\_\_\_

St.R. -bey. Dance, dance a - way. \_\_\_\_\_

Cas. -bey. Dance, dance a - way. \_\_\_\_\_

-bey. Dance, dance a - way. \_\_\_\_\_

-bey. Dance, dance a - way. \_\_\_\_\_

*trio*

*pVlc.* *Horn Solo.*

Dan. \_\_\_\_\_ They ought to be e - nough for one. \_\_\_\_\_ This work at

*cresc.* *Ob.* *Fl.* *pClar.* *H'ns.*

Dan. night, dear land of mine, is far too much, and I re - sign. \_\_\_\_\_

*Picc.* *Clar.* *B'sn.* *p H'ns.* *Viol.*

St. Briche.

Dan. *Cascada (to Anna)*  
I once a - gain im - plore you.

I too no

Clar. Viol. *mf* Picc. *p* Viol. Picc. *p* Viol.

Anna.  
What cour - te - sy and man - ly grace! Danilo  
less a - dore you. Di-

Picc. *p* Viol. Ob. B'sn. *cresc.* Viol. Picc.

Bass

An.  
I'll choose, then no more vo - ting.

Dan.  
-sa - ster stares me in the face.

*f* *dimin.* Viol. Ob. *pp*

Valencienne (presenting Camille)  
Here's a man well worth your no - ting. (aside)  
Cru - el fate, an-

Dan. Horn Solo.

Ob. Clar. *p* Fl. Picc. Fl. *mf* 2. Clar.

**36** Marcia moderato.

Val. My friend can dance the Pol-ka, The

Dan. -o - ther on my plate!

Marcia moderato.

*p* 1. Clar. *f* Bassoon *p* 2. Clar. *pp* Trpts. Bassoon

Val. Lan-cers or Quad-rille, He'll de - mon-strate the Ma - zur - ka, Or a - ny dance you

Val. will. For grace and poise in the ball-room, I've tried him out my - self. An

Val. es-cort quite ex - cep - tio - nal, Too good to be left on the shelf. So in this

*pp* *f* *fz* *mf* Fl. Picc. Viol.

Detailed description of the musical score: The score is for a piece titled 'Marcia moderato' (numbered 36). It features four systems of music. The first system includes a vocal line (Val.) with lyrics 'My friend can dance the Pol-ka, The' and a dance line (Dan.) with lyrics '-o - ther on my plate!'. Below these are piano accompaniment staves for 1. Clarinet (p), Bassoon (f), 2. Clarinet (p), and Trumpets/Bassoon (pp). The second system continues the vocal line with lyrics 'Lan-cers or Quad-rille, He'll de - mon-strate the Ma - zur - ka, Or a - ny dance you'. The piano accompaniment continues with a forte (f) dynamic. The third system has the vocal line 'will. For grace and poise in the ball-room, I've tried him out my - self. An' and piano accompaniment with piano-piano (pp) and forte (f) dynamics. The fourth system has the vocal line 'es-cort quite ex - cep - tio - nal, Too good to be left on the shelf. So in this' and piano accompaniment with forte (f), forte-zwischen (fz), and mezzo-forte (mf) dynamics. The score is in 2/4 time and the key signature has two sharps (F# and C#).

Va1. mee-ting he'll be com - pe - ting. An - o - ther can - di - date who'll take his chance. Vote for Mon-sieur

*p* Clar.

Va1. Ro - sil - lon, Vote for Mon-sieur Ro - sil - lon. He's far the best one to choose for a -

*fz* Fl. Picc.

Anna. Who is the

Va1. dance. He is the

St. Brioche. Vote for Mon - sieur St. Bri - oche. I am the

Cascada. Vote for Mon - sieur Ca - sca - da. I am the

(Male chorus) Down with Mon-sieur Ro - sil - lon. I am the

Down with Mon-sieur Ro - sil - lon

Ob. *f* Fl. Picc. Viol.

Allegro.

An. best one to choose for a dance? I'm not at all so

Val. best one to choose for a dance.

St.B. best one to choose for a dance.

Cas. best one to choose for a dance.

Camille.

Ma-dam, my friend has gone too far.

Allegro.

best one to choose for a dance.

Allegro.

best one to choose for a dance.

*fz* Oh. Clar. *mf*

H'ns. *mf*

(Approaching Danilo.)

An. sure. Here's one I feel quite drawn to. But he has no-thing much to

*rit.*

R'sn. *f*

*rit.* Str. *mf* *rit.*

a tempo

(to Danilo)

An. say, And he pre - tends to look a - way. What if I should choose you?

a tempo

H'ns. *fz* *mf*

R'sn. *fz*

38

An. Danilo. *rit.* You're out of it then, am I

Me? Par-don, ma'am, I do not dance.

*Allegretto moderato.*

*rit.*

Clar.  
pp B'sn.

An. right?

Dan. No, no, you're wrong. I claim this dance to-

*p*

An. You do? What then?

Dan. -night. Well, if this dance in - deed is

Dan. mine, Then I can use it as I please. If you ob -

Fl.

Anna.

Musical staff with lyrics: Go on.

Valencienne.

Musical staff with lyrics: What does he mean?

Camille.

Musical staff with lyrics: What does he mean?

What does he mean?

Dan.

-ject, speak up.

This va - lued prize, for which my hum - ble thanks, is

Musical staff for Dan's vocal line.

St. Brioche.

Musical staff with lyrics: What does he mean?

What does he mean?

Cacsada.

Musical staff with lyrics: What does he mean?

What does he mean?

(Male chorus)

What does he mean?

Musical staff for the male chorus.

Piano accompaniment for the first system, including *pp* Clar. part.

Dan.

sure - ly worth ten thou - sand francs.

A - ny of - fers please?

Musical staff for Dan's vocal line.

*mf*

*p* Fl.

Piano accompaniment for the second system.

Dan.

I'll de - vote the pro - ceeds of the sale to mis - sions o - ver - seas.

Musical staff for Dan's vocal line.

*rit.*

*mf*

*a tempo*

Piano accompaniment for the third system.



Camille.  
Ten thou-sand francs!

Dan.  
My of-fer's real - ly not so bad.

St. Brioche.  
Ten thou-sand francs! Ten thou-sand francs!

Cascada. (to St. Brioche.)  
Ten thou-sand francs! His case is sad. Ten thou-sand francs!

Ten thou-sand francs!  
Men. Ten thou-sand francs!

*p* Clar. *mf* Bassoon *cresc.*

39

Dan. (to Anna)  
They're off. I've ma-naged it at last. Off they go,

St.B. (to Cascada.)  
He must be mad.

Ten thou-sand

*mf rit.* Bassoon *fz* Fl. *pp*

Dau. in pro-ces - sion sad and slow. Men are such high - min - ded crea - tures,  
 St.B. I'll see him dead first.  
 Cas. Ten thou - sand francs!

francs! I'll see him dead first.

*p* Ob.

Dau. Men-tion cash, and then be sure They'll show they can't en - dure The least ex-

Fl. *mf*

Dau. pen - di - ture. "A pen - ny saved" is all their creed. Oh, man's a god - like

*mf* Str. *rit.* H'ns.

**40** Allegro.  
 Gamille

Dau. breed A - lone I'll vin-di - cate the male sex. His ten thousand francs will now be

*p* Vla. *p* Viol. pizz.

Valencienne.

Are you so in love? You'll do no such thing.

Cam. paid. You or-dered, I o - beyed.

*pp* H<sup>ns.</sup> Bass *cre* - *scen* - *do* *ff*

41

Valse.

Danilo.

The last has gone; good rid-dance too. And we,

*rit.* *pp* Clar. Viola Harp

we are a-lone. Now I can dance with you. Anna. Danilo. My vote I with-draw. I was your

Harp

choice, de - ny if you can Anna. There's a flaw in your plan. I'll dance a - lone.

*mf* *p* Fl.

Danilo.

Mu-sic is play - ing, lo-vers have kissed. Ma-dam, how can you re - sist?

*mf* Ob. Clar. *pp* Harp Fl.

42

(He dances round her invitingly.)

Valse moderato.

Viol. Fl. Harp Glasp.

*pp* *mf*

Anna.

(She lets herself be caught up in his arms.)

I'm not dan - cing.

Strong in Waltz tempo

*a tempo* *p* *mf con tenerezza* *poco a poco cresc.*

(as she is swung round)

Danilo.

An. Oh, you ter - ri - ble man. What ex - qui - site dan - cing. I

*mf*

43

Dan. do what I can.

*mf* *z. f* *Tutti* *ff*

*sempre più forte et molto animato*

Presto.

*fff* *ff* *ff* *ff* *ff*

# ACT TWO

## No. 7 Introduction, Dance and Vilia-Song

(Anna, Chor)

### Polonaise.

*f* Trpts.  
Tamb. picc.

Viol.

*ff* Tutti.

Triangle

44

*p* Horns

Tambourine

Cello.

*f* Timp.

Viol.

*ff* Tutti.

Triangle

Tutti.

*f* Trpts. *rit.*

45

Anna.

Allegretto moderato.

No one must go yet, fel-low coun-try - men. We'll now be-gin the birth-day ce-le - bra - tions.

Viol. Ob.

An. Let us dance and sing the pea-sant songs, just like the old days in our na - tive land.

pp Brass

46 Vivace. (Ballet.)

*f* *f* *ff* *p* *ff* *ff* *p* *ff* *ff* *p* *ff*

CHOR.

Chorus vocal parts (Soprano, Alto, Bass) with lyrics "Ah" and dynamic marking *f*.

Piano accompaniment for the first system, including *Orch. Tutti* and *Tam-Tam.* dynamic markings.

Second system of Chorus vocal parts with lyrics "Ah" and dynamic marking *ff*.

Second system of piano accompaniment, including *Tambourine* dynamic marking.

Third system of Chorus vocal parts with lyrics "Ah" and dynamic marking *ff*.

Third system of piano accompaniment, including *Tutti* and *Tambourine* dynamic markings.

Ah

Ah

*f*

*f*

*f*

*f*

**48**

Vivace.

Hei - a - ho!

Mi ve - li - mo da - se da - se Ves - li - mo! Mi ve - li - mo da - se da - se

Vivace.

*f*

*f*

Hei - a - ho!

Ves - li - mo! Dance and shout, send the e - choes rin - ging. Dance and shout, rend the air with

Hei!

*ff*

*ff*



Hei! Hei!

sin - ging. Dance and shout, send the e - choes rin - ging. Dance and shout, rend the air with

*ff* *ff* Orch. *p* *ff* *p*

Hei! Mi ve - li - mo da - se ves - li - mo! Hei!

sin - ging. Mi ve - li - mo da - se ves - li - mo! Hei!

*ff* *ff*

**Allegretto moderato. Anna.**

Let's all now wa-ken me-mo-ries. We'll sing our na - tive me-lo-dies, and find a song that we all

*f* Trpts. *p* Viol. con sord. Ob. *p* Brass

**49**

**Allegretto.**

An. know, the tale of Vil - ia long a - go. 1. There

*f* *f* *p* *f* *pp*

tr B sn. Picc. Fl. *p* Ob. *f* *p* B'sn. *f* *pp* Viol.

An. once lived a vil - ia, a fair moun-tain sprite, She danced soon on a  
wel - comed the hunts - man with white li - ly hand, And soon he was

Fl.  
Cello.  
Horns

An. hill lost in the still of the night. A hunts - man came by who was  
lost in a strange fae - ry - land. She kissed him, ca - ressed him, then

B'sn.  
p Ob.

An. come - ly and tall, His horse for to graze by the cool wa - ter - fall.  
fled like a dream. He woke all for - lorn by the cool run - ning stream.

pp H'ns. rit.

An. Sud-den-ly he turned, a - mazed, And sud - den-ly he stood and gazed. Stream and  
Gipsies on the cool hill - side Still hear him cal-ling far and wide. Stream and

Fl.  
pp Ob. a tempo  
Ob.  
rit. mf Viol. Solo

50

An. vale Lis-tened to his sweet love tale. Vil - ia, oh, Vil - ia, my nymph of de-  
vale E - cho with his sad love tale.

p Viol.

An. light, Haun - ting the wood - land, en - chan - ting the night. Vil - ia, oh

An. Vil - ia, be ten - der and true. Love me, and I'll die for you. !

CHOR. Vil - ia, oh Vil - ia, my nymph of de - light, Haun - ting the wood - land, en - chan - ting the night.

*mf* Tutti

Anna. Vil - ia, oh Vil - ia, be ten - der and true, Love me, and I'll die for

1. Allegretto.

An. you. 2. She

Fl. *p* Picc. Ob. *fz* B'sn. *p* Viol. *f pp*

An. *2.*  
 you. Love me, and I'll die for you.

CHOR.  
 I'll die for you.  
 I'll die for you.

*f* H'ns. *pp* H'ns. *Tutti* *f* *p*

**51** *Vivace.*

Hei - a - ho!  
 Mi ve - li - mo da - se, da - se Ves - li - mo! Mi ve - li - mo da - se,

*Vivace.*

Hei - a - ho!  
 da - se Ves - li - mo! Dance and shout, send the e - choes rin - ging. Hei!

Hei!

Dance and shout, rend the air with sin - ging. Dance and shout, send the

*ff* *p* *ff* *ff* Orch. *p*

Detailed description: This system contains the first system of music. It features a vocal line with a treble clef and a piano accompaniment with grand staff notation. The vocal line has a rest followed by the word "Hei!". The piano accompaniment includes dynamic markings *ff*, *p*, *ff*, *ff* Orch., and *p*.

Hei!

e - choes rin - ging. Dance and shout, rend the air with sin - ging.

*ff* *p*

Detailed description: This system contains the second system of music. It features a vocal line with a treble clef and a piano accompaniment with grand staff notation. The vocal line has a rest followed by "Hei!". The piano accompaniment includes dynamic markings *ff* and *p*.

Mi - se - li - mo da - se ves - li - mo! Hei!

Mi - se - li - mo da - se ves - li - mo! Hei!

*ff* *ff*

Detailed description: This system contains the third system of music. It features two vocal lines with treble clefs and a piano accompaniment with grand staff notation. Both vocal lines have the lyrics "Mi - se - li - mo da - se ves - li - mo!" followed by a rest and "Hei!". The piano accompaniment includes dynamic markings *ff* and *ff*.

Danilo: If that was a sniping shot it misfired badly.  
Anna: And there's still a lot of Paris  
I haven't seen, you know.

# No. 8 Duet

(Jogging in a one-horse gig)  
(Anna, Danilo)

*Allegretto.* Anna.

Gee up, Las-sie,

*ff* H'ns. *pp* Clar.

An.

here we are. Off we go, but not too far. Take us down the bou - le - vard,

*pp* Ob.

An.

jog - ging so se - date - ly. Gee up, Las-sie, not so slow. Prance and jin - gle

*mf* H'ns. *pp* Clar.

An.

as we go. Take the road all lo - vers know. Lots have been there late - ly.

*pp* Ob. Vlc. *fp* H'ns.

52

Danilo.

Ma-dam, here's your eve-ning shawl. May be chil - ly af - ter ten.

*pp* Clar.

Anna.

*rit.*

Sir, I trust, when sha-dows fall, I'll be back at home by then.

*mf* Ob. *rit.* H'ns. *a tempo*

53

An.

Jogging in a one-horse gig, Any time of night or day.

*pp* Viol. *Picc. Fl.* *Viol.* *Picc. Fl.*

An.

Care-less of the wea-ther, Ve-ry close to-ge-ther. Lo-vers fall in love that way.

Clar. Glockenspiel *p* *rit.* *a tempo* *mf* Bass

An.

Jog-ging in a one-horse gig. Stopping at a small ca - fé,

*pp* Viol. *Picc. Fl.* *Viol.* *Picc. Fl.*

An.

Sit-ting there and ga-zing, Is - n't it a - ma - zing? Lo-vers fall in love that way.

*p* Clar. Glockenspiel *rit.* *a tempo* *mf*

Allegretto

Danilo

Look out, Las - sie,

ff H'ns

fz

pp Clar.

Dan.

here's the spot. Graze in yon - der gras - sy plot. We shall stay here,

Ob. Vlc. pp

Dan.

rain or not, Chat - ting quite con - ten - ted. Ea - sy now, you

mf H'ns

pp Clar.

Dan.

jog too fast. That's the place we've trot - ted past. Now's the time to

Ob. Vlc. pp

Dan.

halt at last. Ma - dam has con - sen - ted. Sir, I feel a vague un - ease,

Anna

fp H'ns

pp Clar.



An. Danilo  
 should-n't we be tur - ning back? Glad - ly, ma - dam, as you please.

Ob. *mf*

55  
 Dan. Danilo  
 (aside) *rit.* Luck - i - ly I've lost the track. *slower* Jog - ging in a one - horse gig,

H'ns *a tempo* *pp slower* Picc. Fl.

Dan. Anna *rit.*  
 Say - ing what you long to say. Ti - til - la - ting, tea - sing.

Viol. Fl. Clar. Glockenspiel. *p rit.*

An. *a tempo*  
 Lo - vers fall in love that way.

Dan. *a tempo*  
 Mu - tu - al - ly plea - sing. Lo - vers fall in love that way.

*a tempo* *mf* Bass

An. *Jog-ging in a one-horse gig, Feel-ing in the mood for play.*

Viol. *pp*

Picc. Fl.

Viol.

Picc. Fl.

An. *rit. Start-ing af-ter se-ven, Des-ti-na-tion, hea-ven. a tempo Jog-ging back to earth next day.*

Dan. *a tempo Jog-ging back to earth next day.*

Clar. *pprit. Glockenspiel. mf a tempo mf*

**56** *Allegro moderato*

*ff Tutti.*

*slower* Anna *Allegro* Anna *Allegro*  
*slower* Danilo *Allegro*

'Tis-n't you and I, though. Wish we did-n't sigh, so. Lo-vers fall in love that way.

Clar. *pp slower Glockenspiel. f Tutti. ff*

# No. 9 March-Septet

(Danilo, Zeta, Cascada, St. Brioche, Kromow, Bogdanowitsch, Pritschitsch.)

ZETA: Ha, thank God I haven't got to worry about anything of *that* sort.

Marcia.

Danilo.

*f* Tutti. *ff* *p*

1. It's a  
2. As for

Dan. Zeta. pro - blem hus - bands How to ma - nage — Some are blame - less, how to But the

1. It's a pro - blem do go on.  
2. Hap - less hus - bands some less good.

1. It's a pro - blem do go on.  
2. Hap - less hus - bands some less good.

1. It's a pro - blem do go on.  
2. Hap - less hus - bands some less good.

1. It's a pro - blem do go on.  
2. Hap - less hus - bands some less good.

1. It's a pro - blem do go on.  
2. Hap - less hus - bands some less good.

1. It's a pro - blem do go on.  
2. Hap - less hus - bands some less good.

Tr

Dan. ma - nage wil - ful wo - men When the bloom of youth has gone.  
Ze. cul - prit all too of - ten Is a man mis - un - der - stood.

*cresc.* *p* Viol. W. W.

Dan. keep them faith-ful Not-with-standing we're a - bout. false and wild If there's a - ny bright sug - ges - tion, we're We ad - mit in cer - tain ver - sions the

Ze. keep them stan-ding is the ques-tion these a - sper-sions If there's a - ny bright sug - ges - tion, we're We ad - mit in cer - tain ver - sions the

St.B. keep them faith-ful Not-with-standing we're a - bout. false and wild we're the

Cas. keep them faith-ful Not-with-standing we're a - bout. false and wild we're the

Kro. keep them faith-ful Not-with-standing we're a - bout. false and wild we're the

Bog. keep them faith-ful Not-with-standing we're a - bout. false and wild we're the

Prit. keep them faith-ful Not-with-standing we're a - bout. false and wild we're the

Tr.

57

Dan. rea-dy to try it out. male is a pro-blem child. 1. Now one pur-sues the la - test fa-shion, Coif-fure, hip-line, toque and muff. And Be it whi-sky, wine or beer.

Ze. rea-dy to try it out. male is a pro-blem child. Coif-fure, hip-line, toque and muff. Be it whi-sky, wine or beer.

St.B. rea-dy to try it out. male is a pro-blem child. Coif-fure, hip-line, toque or muff. Be it whi-sky, wine or beer.

Cas. rea-dy to try it out. male is a pro-blem child. 2. When Jacques en-joys a drin - king ses-sion, Coif-fure, hip-line, toque or muff. Be it whi-sky, wine or beer. He

Kro. rea-dy to try it out. male is a pro-blem child. Coif-fure, hip-line, toque and muff. Be it whi-sky, wine or beer.

Bog. rea-dy to try it out. male is a pro-blem child. Coif-fure, hip-line, toque or muff. Be it whi-sky, wine or beer.

Prit. rea-dy to try it out. male is a pro-blem child. Coif-fure, hip-line, toque and muff. Be it whi-sky, wine or beer.

Ob. Viol. Picc. Fl.

one the grand ro - man - tic pas-sion, Tri-stan and I - sol - de stuff. The next de-mands a bull-neck he - ro,  
Swinging from a chan-de-lier.

Tri-stan and I - sol - de stuff.  
Swinging from a chan-de-lier. And grave the fault Phil - ippe is prone to,

Tri-stan and I - sol - de stuff.  
Swinging from a chan-de-lier.

makes a ra - ther bad im-pres-sion, Tri-stan and I - sol - de stuff.  
Swinging from a chan-de-lier.

Tri-stan and I - sol - de stuff.  
Swinging from a chan-de-lier.

Tri-stan and I - sol - de stuff.  
Swinging from a chan-de-lier.

Tri-stan and I - sol - de stuff.  
Swinging from a chan-de-lier.

*p* *mf* B.D.

Spurs and waxed mou - sta - chi - o. With brawn at plus and brain at ze - ro. A - jax or Pe - tru - chi - o. The  
Ne - ver gives his wife a thought. Keep a wife in ev - 'ry port. Al-

Spurs and waxed mou - sta - chi - o. A - jax or Pe - tru - chi - o.  
Ne - ver gives his wife a thought. What makes it worse, he's wide - ly known to Keep a wife in ev - 'ry port.

Spurs and waxed mou - sta - chi - o. A - jax or Pe - tru - chi - o.  
Ne - ver gives his wife a thought. Keep a wife in ev - 'ry port.

Spurs and waxed mou - sta - chi - o. A - jax or Pe - tru - chi - o.  
Ne - ver gives his wife a thought. Keep a wife in ev - 'ry port.

Spurs and waxed mou - sta - chi - o. A - jax or Pe - tru - chi - o.  
Ne - ver gives his wife a thought. Keep a wife in ev - 'ry port.

Spurs and waxed mou - sta - chi - o. A - jax or Pe - tru - chi - o.  
Ne - ver gives his wife a thought. Keep a wife in ev - 'ry port.

Spurs and waxed mou - sta - chi - o. A - jax or Pe - tru - chi - o.  
Ne - ver gives his wife a thought. Keep a wife in ev - 'ry port.

Spurs and waxed mou - sta - chi - o. A - jax or Pe - tru - chi - o.  
Ne - ver gives his wife a thought. Keep a wife in ev - 'ry port.

*mf*

fourth is frac-tious late and ear-ly, Scol-ding when the guests are gone, Still thri - ving in the hur - ly, bur-ly,  
-phonse not on - ly drinks, but gam-bles, Leaves his lo-ving spouse a-lone, Then blows his all on mid-night ram-bles,

Scol-ding when the guests are gone,  
Leaves his lo-ving spouse a-lone.

Scol-ding when the guests are gone,  
Leaves his lo-ving spouse a-lone.

Scol-ding when the guests are gone,  
Leaves his lo-ving spouse a-lone.

Scol-ding when the guests are gone,  
Leaves his lo-ving spouse a-lone.

Scol-ding when the guests are gone,  
Leaves his lo-ving spouse a-lone.

Scol-ding when the guests are gone,  
Leaves his lo-ving spouse a-lone.

*p* Clar. Tromb. *mf*

58

*animato.* *rit.*

Off-spring of an A - ma - zon. But some of course are sweet and ten-der, Snakes that wheedle and be - guile. We'll  
Comes back ree-king of Co - logne. We

Off-spring of an A - ma - zon. Snakes that whee-dle and be - guile. We'll  
Comes back ree-king of Co - logne. We

Off-spring of an A - ma - zon. Snakes that whee-dle and be - guile. We'll  
Comes back ree-king of Co - logne. We

Off-spring of an A - ma - zon. But wo - men are a grea - ter pro-blem, Snakes that wheedle and be - guile. We'll  
Comes back ree-king of Co - logne. We

Off-spring of an A - ma - zon. Snakes that wheedle and be - guile.  
Comes back ree-king of Co - logne.

Off-spring of an A - ma - zon. Snakes that whee-dle and be - guile.  
Comes back ree-king of Co - logne.

Off-spring of an A - ma - zon. Snakes that wheedle and be - guile.  
Comes back ree-king of Co - logne.

*animato.* *rit.*

B'sn. H'ns. *p* Str.



Dan. knew. Be-ing male, we may fail, but we try, Yes, we try, try, try, try

Ze. knew. Be-ing male, we may fail, but we try, Yes, we try, try, try, try

St.R. Oh these women, dreadful women. try, try, try

Cas. Oh these women, dreadful women. try, try, try

Kro. Oh these women, dreadful women. try, try, try

Bog. Oh these women, dreadful women. try, try, try

Prit. Oh these women, dreadful women. try, try, try

W.W. H'ns.

Dan. try. Clut-ching hope we must cope as we can, Though it's plain - ly too much for a

Ze. try. Clut-ching hope we must cope as we can, Though it's plain - ly too much for a

St.R. try. Oh these women, dreadful women.

Cas. try. Oh these women, dreadful women.

Kro. try. Oh these women, dreadful women.

Bog. try. Oh these women, dreadful women.

Prit. try. Oh these women, dreadful women.

*ff* Tutti *p* Viol. Clar. W.W. *p*



Dan. man. Though you sweat, though you slave, they for-get what you gave, Then you're back where you first be-

Ze. man. Though you sweat, though you slave, they for-get what you gave, Then you're back where you first be-

St. B. Oh these women, dreadful women.

Ca. Oh these women, dreadful women.

Kro. Oh these women, dreadful women.

Bog. Oh these women, dreadful women.

Prit. Oh these women, dreadful women.

W.W. Viol. cre - - scen - - do H'ns. f

60

Dan. -gan. Wo-men, wo-men, wo-men, wo-men, wo - men wo - men, oh.

Ze. -gan. Wo-men, wo - men, wo - men, wo - men, wo - men, wo - men,

St. B. Wo-men, wo - men, wo - men, wo - men,

Ca. Wo-men, wo-men,

Kro. Wo-men, wo-men, wo - men, wo - men, wo - men, wo - men

Bog. Wo-men, wo - men, wo - men, wo - men,

Prit. Wo-men, wo-men,

Troms. Viola. II. Clar. Tamb. picc. II. Viol. I. Viol.

Slower. Later again in tempo

Dan. Ah. What to think, what to say, what to do?  
 Ze. *rit.* Wo-men, wo-men, wo-men, wo-men, wo-men, oh. What to think, what to say, what to do?  
 St.B. *rit.* Wo-men, wo-men, wo-men, wo-men, wo-men, wo-men, oh. What to think, what to say, what to do?  
 Ca. Ah. What to think, what to say, what to do?  
 Kro. *rit.* Wo-men, wo-men, wo-men, wo-men, wo-men, oh. What to think, what to say, what to do?  
 Bog. *rit.* Wo-men, wo-men, wo-men, wo-men, wo-men, wo-men, oh. What to think, what to say, what to do?  
 Prit. Ah. What to think, what to say, what to do?  
 Troms. *rit.* *molto cresc.* *ff* Tutti

Dan. — What a red - let - ter day if we knew. Be - ing male, we may fail, but we  
 Ze. — What a red - let - ter day if we knew. Be - ing male, we may fail, but we  
 St.B. What a red - let - ter day if we knew. Be - ing male, we may fail, but we  
 Ca. — What a red - let - ter day if we knew. Be - ing male, we may fail, but we  
 Kro. What a red - let - ter day if we knew. Be - ing male, we may fail, but we  
 Bog. — What a red - let - ter day if we knew. Be - ing male, we may fail, but we  
 Prit. — What a red - let - ter day if we knew. Be - ing male, we may fail, but we  
*mf*

Dan. try, yes, we try, try, try, try, try. Clut-ching hope, we must

Ze. try, yes, we try, try, try, try, try. Clut-ching hope, we must

St.B. try, yes, we try, try, try, try, try. Clut-ching hope, we must

Ca. try, yes, we try, try, try, try, try. Clut-ching hope, we must

Kro. try, yes, we try, try, try, try, try. Clut-ching hope, we must

Bog. try, yes, we try, try, try, try, try. Clut-ching hope, we must

Prit. try, yes, we try, try, try, try, try. Clut-ching hope, we must

*cre - - scen - - do ff p*

Dan. cope as we can, Though it's plain - ly too much for a man. Though you

Ze. cope as we can, Though it's plain - ly too much for a man. Though you

St.B. cope as we can, Though it's plain - ly too much for a man. Though you

Ca. cope as we can, Though it's plain - ly too much for a man. Though you

Kro. cope as we can, Though it's plain - ly too much for a man. Though you

Bog. cope as we can, Though it's plain - ly too much for a man. Though you

Prit. cope as we can, Though it's plain - ly too much for a man. Though you

*cre - - scen - do f*

Dan. sweat, though you slave, they for - get what you gave, then you're back where you first be - gan.

Ze. sweat, though you slave, they for - get what you gave, then you're back where you first be - gan.

St. B. sweat, though you slave, they for - get what you gave, then you're back where you first be - gan.

Ca. sweat, though you slave, they for - get what you gave, then you're back where you first be - gan.

Kro. sweat, though you slave, they for - get what you gave, then you're back where you first be - gan.

Bog. sweat, though you slave, they for - get what you gave, then you're back where you first be - gan.

Prit. sweat, though you slave, they for - get what you gave, then you're back where you first be - gan.

*ff*

62

Dan. *ppp* What to think, what to say, what to do? What a red - let - ter day if we

Ze. *ppp* What to think, what to say, what to do? What a red - let - ter day if we

St. B. Wo - men

Ca. Wo - men

Kro. Wo - men

Bog. Wo - men

Prit. Wo - men

*ppp* Viol. Clar. Harp

Dan. knew. Be-ing male, we may fail, but we try, Yes, we try, try,

Ze. knew. Be-ing male, we may fail, but we try, Yes, we try, try,

St.B. Wo - men Wo-men try,

Ca. Wo-men Wo-men try,

Kro. Wo-men Wo-men try,

Bog. Wo-men Wo-men try,

Prit. Wo-men try, try,

Harp

Dan. try, try, try. Clut-ching hope, we must cope as we can, Though it's

Ze. try, try, try. Clut-ching hope, we must cope as we can, Though it's

St.B. try, try, try. Clut-ching hope, we must cope as we can, Though it's

Ca. try, try, try. Clut-ching hope, we must cope as we can, Though it's

Kro. try, try, try. Clut-ching hope, we must cope as we can, Though it's

Bog. try, try, try. Clut-ching hope, we must cope as we can, Though it's

Prit. try, try, try. Clut-ching hope, we must cope as we can, Though it's

scen - do - ff Tutti. pp Tutti.

Jan. plain - ly too much for a man. Though you sweat, though you slave, they for-

Ze. plain - ly too much for a man. Though you sweat, though you slave, they for-

St.B. plain - ly too much for a man. Though you sweat, though you slave, they for-

Ca. plain - ly too much for a man. Though you sweat, though you slave, they for-

Kro. plain - ly too much for a man. Though you sweat, though you slave, they for-

Bog. plain - ly too much for a man. Though you sweat, though you slave, they for-

Prit. plain - ly too much for a man. Though you sweat, though you slave, they for-

*cresc.* *cre*

Dan. get what you gave, then you're back where you first be - gan.

Ze. get what you gave, then you're back where you first be - gan.

St.B. get what you gave, then you're back where you first be - gan.

Ca. get what you gave, then you're back where you first be - gan.

Kro. get what you gave, then you're back where you first be - gan.

Bog. get what you gave, then you're back where you first be - gan.

Prit. get what you gave, then you're back where you first be - gan.

*scen - do* *ff* *fz*

# No. 10 Melodrame and Dancing Scene

(Anna, Danilo)

DANILO: So you needn't look so proud of yourself Anna Glawari

ANNA: I hate you!

## I. Allegretto.

The musical score is written for piano and flute. It begins with a piano (pp) dynamic and a flute (Fl.) part. The score is divided into systems, with a measure number 63 in a box. Instrument labels include Str., Viol., Clar. B'sn., and Clar. Str. pizz. Dynamics include p and pp.

64

II. Allegretto moderato

Anna

I need a change, Take me somewhere gay!

*p*  
Vlc. Solo

*mf*

Danilo (singing)

Allegretto

At Max-ime's once again

I swim in pink cham-

*pp*  
Viol.

*pp*

Anna Maxime's?

Danilo I must explain . . . . etc.

-pagne!

*pp*  
Clar.

*pp*

65

Moderato

Valse moderato  
(to be danced)

*pp*  
Viol.  
Vlc.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. It consists of six measures with various melodic and harmonic textures.

Second system of musical notation, continuing the piece. It features similar melodic lines and harmonic accompaniment as the first system, spanning six measures.

Third system of musical notation, continuing the piece. It features similar melodic lines and harmonic accompaniment as the first system, spanning six measures.

66

Valse lento

Fourth system of musical notation, starting at measure 66. It includes the instruction "Viol. *p rit.*" (Violin, piano, ritardando). The system contains six measures.

Fifth system of musical notation, continuing the piece. It includes the instruction "*pp*" (pianissimo). The system contains six measures.

Sixth system of musical notation, continuing the piece. The system contains six measures.

**67** Valse.

Anna.  
Danilo.  
Valse.  
Viol. Solo  
pp Harp

Fl.  
Tutti  
f

# No. 11 Duet and Romance

(Valencienne, Camille.)

CAMILLE: . . . Now it's actually down in writing too . . . oh, but . . . but . . . Valencienne!

**Allegro.**  
Valencienne.

Dear friend, be calm. Camille. *rit.* You know I want to get you mar-ried. So you must  
Must you tor - ment me?

**Allegro.**  
Str. H'ns. B'sn. *rit.* *f a tempo*

Val. speak to An - na now, this eve - ning.  
Cam. I un - der - stand. Yet it is you I long for.

*p* Flutes Cl. B'sn. Str. *p* Flutes Cl. Str. pizz.

**68**

Valencienne. *rit.* **Moderato.**  
They hurt me too, these cru - el words, But sim-ple du-ty bids me

*rit.* Ob. *pp* H'n. Horns

Val. say them. Good con-duct has a code of rules, and I for ho-nour's sake o - bey them. Camille.  
And must I

Ob. *f* w.w. *pp* *mf* Str.

Val. Un - less you wish to see me dis - ho - noured.

Cam. lose you now for - e - ver? No, ne - ver

*mf* 2. Viol. Cl. Ob. Cl.

*animato*

Val. This way is best, the hand of a friend.

Cam. that. If that's the price. No,

*p* Flutes *animato* Vel. Solo. *mf*

Val. I gave you a war - ning.

Cam. I must kiss you. But why, why must it end?

*f* H'ns. B'sn. *rit.* *p* Str. *mf* Str.

**69** Romanza.  
Allegretto.

Camille.  
Red as the rose of May - time, that

w.w. *rit.* *mf* Ob. Harp.

Cam. blooms in bright ar - ray, Love in my heart has o - pened, and

Flutes

Cam. charmed my tears a - way \_\_\_\_\_ Such ro - yal crim - son glea - ming, En-tranced my wa - king

Cl.  
H'ns.

Viol.  
Vcl.  
*mf*

*p* *mf*

Cam. eyes. \_\_\_\_\_ It seemed I still lay drea - ming, Yet walked in Pa - ra - dise. — I

*rit.* *a*

Viol.

*p* *mf* *Ob.* *p* *pp* *rit.* *pp* *a*

70

Cam. know all beau - ty pas - ses and ev - 'ry sun must set, But

*tempo*

Harp

Cam. though the win - ter ra - ges, my rose is love - lier yet. A-

*pp* *rit.*

*animato*

Cam. - lone it grew in se - cret, it knew nor dark nor light. A

*p animato*  
H'ns.  
Troms.

cre - - scen - do -

Cam. phan - tom flower that ne - ver can fade from mor - tal sight. I

Trpts.

71

Cam. know it blooms for e - ver, the rose I bring to - night.

*cresc.* *ff*

*Allegretto.*

Cl.  
Viol. Solo.

*Valencienne.*

Oh, Ca - mille! Camille Dear

Va - len - cienne!

*dim.*

Val. lo - ver, no, say no - thing. You need to

*animato* *cre - - scen - do -*

Flute

Val. say no more.

Cam. My dar-ling, be ten - der. Kiss me now fare-

*Picc.*

*f* H'ns. con Sord.  
Tpts. Harp (glissando.)

Viol. H'ns.,

72

Val. *rit.* No, not here.

Cam. *rit.* -well. Look where a lea-fy bo-wer lies, Safe-ly hid-den from all

*rit.* *pp*

Viol. Solo.  
Violinen.

Cam. eyes, dear heart. There, in the o-ver-hanging shade, Let me sing my se - re-

H'ns. *mf*

Cam. -nade, then part. *animato* Night will see our joy, but no

Ob. *panimato*

tongue e - ver tell. Love, make me hap - pi - est of

*f* *rit.* Clar. H<sup>ns.</sup> *p*

Detailed description: This system contains the first two measures of a musical piece. The vocal line is on a single staff with lyrics. The piano accompaniment consists of three staves (treble, middle, and bass clefs). The first measure is marked with a forte (*f*) dynamic. The second measure is marked with a ritardando (*rit.*) dynamic. The piano part includes parts for Clarinet and Horns, marked with a piano (*p*) dynamic.

men, Love a lit - tle while, and then, fare - well.

*rit.* *rit.*

Detailed description: This system contains the next two measures of the musical piece. The vocal line continues with lyrics. The piano accompaniment continues with a ritardando (*rit.*) dynamic. The piano part includes parts for Clarinet and Horns.

**73**

**Moderato. Valenciennes.**

This ma - gic, some-how I can't re - sist it.

Viol. Solo Harp *pp*

Detailed description: This system contains the first two measures of a section titled 'Moderato. Valenciennes'. The vocal line has lyrics. The piano accompaniment consists of three staves. The piano part includes parts for Violin Solo and Harp, marked with a pianissimo (*pp*) dynamic.

**Valenciennes.**

Camille. It's all a wild dream. Can this be  
Come where the sum-mer house a - waits. En - ter hea - ven's hap - py gates a -

Flutes Horns *mf* Clar. Flutes Clar.

Detailed description: This system contains the next two measures of the 'Valenciennes' section. The vocal line has lyrics. The piano accompaniment consists of three staves. The piano part includes parts for Flutes, Horns, and Clarinet, marked with a mezzo-forte (*mf*) dynamic.



Val. true? How can I choose?

Cam. -new.

Ob. *f*

Val. I'm car-ried a - way.

Cam. Oh, come, oh come. See, yon-der sum-mer house a-

*f* *rit.* H'ns. *a tempo* *f*

Val. No, I must not! No, I must not!

Cam. -waits. En - ter hea-ven's hap-py gates to - night. **Allegro.**

*rit.* *rit.* Clar. H'ns. *ff*

*ff*

# No. 12 Finale II

(Anna, Valencienne, Sylviane, Olga, Praskowia, Danilo, Camille, Zeta, Bogdanowitsch, Kromow, Pritschitsch, Njegus, Chor.)

DANILO: I agree with you entirely.

ZETA: Open up! Open up!

**Allegro.** (ANNA and CAMILLE come from the Pavilion.) Anna.

Anna: I wonder what it is they want?

Danilo: Ha! Ha! Ha!

Zeta: Ha! Ha!

**Allegro.**

Tutti. Viol. *f*

*p* B'sr.

H'ns. Troms. B'sn

Danilo.

(aside)

Danilo: An-na and Ca-mille! Ha. An-na and Ca-mille! This thing's im-

Zeta: I know for cer-tain what I saw.

(NJEKUS follows VALENCIENNE on from the side.)

Valencienne (innocently).

Valencienne: You want me?

Dan.: pos-si-ble. The bla-ckest mo-ment of my life.

Zeta: But where on earth's my wife?

Flute

Valencienne.

Camille (to Danilo)

Zeta. What's hap-pened? Some-one tell me that. Danilo. For

Well, this knocks me flat. Ha. An-na and Ca-mille!

Clar. Fl. *mf* H'ns. Clar.

74

Cam. hea-ven's sake, keep still. Zeta.

I saw a wo - man plain - ly stand - ing there when I was

Ob.

B'sn. *p*

Anna. A most un - ci - vil thing to do. Danilo.

Ra - ther

Zet. pee - ping through the door. What's more, I

B'sn.

Dan. use - ful though. Anna. You

(to Camille)

Zet. plain-ly heard that gen-tle-man who stands be - fore me dé-clare his love.

Clar. H'ns. Troms. *mf*

An. heard him speak to me. Danilo (losing control) My

Ha. An - na. Zeta.

I could have sworn it was my faith-less wife.

Flute Picc. *p* Clar.

An. dar - ling Ca - mille, you must bear me out. It

Valencienne.

What min - gled pangs of re - lief and di - stress.

Camille.

To bear her out, what re - lief and di - stress.

Danilo.

What jea - lous pangs grip my heart and op - press.

Zeta.

I can't be - lieve it. A night - mare, no less.

Njegus.

A most a - droit ma - noeuv - re, all will con - fess.

*mf* Ob. Clar. H<sup>ns.</sup> *p* Ob. Clar.

seems that the Ba - ron thought it fit To spy on his friends, and be in - di - screet, So

*mf* Str. pizz.

An. *rit.*  
 you, my Ca-mille, must brave - ly re-peat The se-crets you told me, so mel - ting-ly sweet.

*p* Viol. *rit.*  
 H'ns. *pp* Str.

Camille. (to Zeta)  
 Must I o - bey you? You see me, Ba - ron, in a hope-less plight. She has com-  
 Danilo. The whole truth, I pray you.

Ob. *mf* H'ns. *mf* B'sn. *pp* Str. pizz. *p*

77

Allegretto.

Cam. -man-ded. Her word is my law. ZETA (aside) Can't wait to Red as the rose of May - time, that  
 hear what he has to say.

*p* Harp *mf* *p* Str. *pp* Ob.

Cam. blooms in bright ar - ray. Love in my heart has o - pened, and charmed my tears a -

*pp* Flutes Clar.

Cam. way. — Such ro - yal crim - son glea - ming, En-tranced my wa - king eyes. — It

Viol. *mf* *p* *mf* *p*  
 Cello

Cam. *rit.*  
 seemed I still lay dreaming, Yet walked in Paradise. I

*mf* *p* *pp* *rit.* Viol. Vlc. *pp*

Anna. Valencienne. A les - son he won't soon for - get.  
 A stran - ger thing I ne - ver met.  
 Cam. know all beau - ty pas - ses, and ev - 'ry sun must set. But  
 Danilo. This hell is past en - du - ring. Ma-xime's will end this  
 Zofa. Thank hea - ven. This is re - as - su - ring.

*a tempo* Harp.

An. *rit.* He owes me quite a hand - some debt.  
 Val. How could his heart so soon for - get?  
 Cam. though the win - ter ra - ges, my rose is love - lier yet. A -  
 Dan. strife. The on - ly way of cu - ring all the ills of  
 Ze. I thought my fren - zy past all cu - ring.

*pp* *rit.* *a tempo*

An. Ah, my dear Count, you look well to - night.

Val. Ah, fi - ckle heart, that same song to - night ra - vished my soul.

Cam. - lone it grew in se - cret, it knew nor dark nor light. A phan - tom flower that

Dan. life. She's got a French - man, picked him out of spite. I shall keep calm and

Ze. I'll cease do - me - stic strife, no more su - spect my wife.

H'ns. *mf*

*cresc.*

Trpts. *f*

An. I'll make you talk to - night all right.

Val. I feel no more the same de - light. Pas - sion and ten -

Cam. ne - ver Can fade from mor - tal sight. I know it blooms for

Dan. leave her, re - nounce, for - get her quite. Now that she's got her

Ze. Had it been her, I'd soon have ru - ined her game all right.

*cresc.*

An. Ah, — my dear Count, how goes the fight, goes the fight?

Val. — der love, at last all va- nished quite, va - nished quite.

Can. e - ver, the rose I bring to - night, bring to - night.

Dan. French Mon-sieur, it plain - ly serves her right, serves her right.

Ze. Sued for di-voice, and flung her out of sight, out of sight.

*ff* *Tutti* *ff* *ff* *ff*

**79** ANNA (*speaking*): Well, there it is, friends, you know exactly what passed between us in the pavilion, there's no going back on *that* sort of thing, And now

**Allegro.**

*fp* Bass *f* H'ns. Viola. 2. Viol. *cresc.*

for my trump card.

Anna.

I've some-thing to say, a spe-cial an-nounce-ment.

What news? what news?

What news? what news?

CHOR

*f* Str. pizz.



An. May I pre-sent the la - test bride - groom, Monsieur Ro - sil - lon.

Valencienne. Oh, Camille. What ?

Trpts. H'ns.

An. And I'm the bride, of course.

Val. God. I'm lost.

Cam. Me ? I'm blowed.

Danilo. How sweet. I'm damned.

Zeta. What's this ? We're sunk.

And she's the bride, of course.

And she's the bride, of course.

Str.

80

Allegro.

An. It's having the desired ef-fect.

Dan. And all be - cause of twenty mil - lions.

Ze. A long good-

Allegro.

Con-gra-tu-la - tions.

Con-gra-tu-la - tions.

Allegro.

Ob. Viol. *p* Fl.

An. (aside to Camille) You'll

Ze. Camille (aside to Anna) -bye to twen-ty mil - lions. I must speak up. I can't act a - ny more.

Clar. Fl.

An. Valenciennes (to Camille) bring dis - grace on the girl you a - dore. Tell me,

Ze. (to Anna) You real - ly mean this?

H'ns. B'sn. Clar. *p* B'sn.

Anna (to Zeta) (to Danilo)

Why - e - ver not? In-deed.

Val. ho - nes - tly.

Zeta. Danilo. *rit.*  
No, no, be-

The Count and I both dis - ap - prove.

Ob. B'sn.

Dan. *molto rit.*  
-lieve me, I'm en - chan-ted, ma'am, And fur - ther - more, you have my bles - sing. I

*molto rit.* *f* Vic. B'sn. *p*

**81**

Anna. *Andante.*  
You on-ly said?

Dan. *Andante.*  
on - ly said: Love whom you will, make few pro - po - sals, ne - ver be wed.

H'ns. Clar. B'sn. *pp*

**Mazurka moderato. (with bitter humour)**

Dan. The viewpoint of di - plo - ma - cy On con - ju - gal fe - li - ci - ty Is worth con - si - de -

*p* Fl. Ob.

Dan. -ra - tion From close ob-ser - va - tion. The marriage tie is ob - so-lete.

Clar. Flute. p Ob.

Dan. The wed-ded pair is in-com-plete. The pat - tern, though two-fold, soon be-comes a

H'ns. E'sn.

Dan. threesome, Tri-an-gu-lar, ad - jus - ta - ble, — Or ra-ther too com - bu - sti - ble. To

p Ob. Clar.

Dan. prove my point you ought to see some. One fi - nal point, then no - thing more. Take my ad-

Ob. Flutes pp rit.

**82**

**Allegretto moderato.**

Dan. -vice, keep o - pen door. When mar-riage palls give it an

Str. Flarp.

ANNA (aside): Impertinence!

Dan. ai - ring. Take care to clear the coast a bit, Then take your

Clar.

*mf*

83 Vivace.

Dan. chance, and make the most of it.

W.W. *trm*

*ff* H'ns. Trpts. Str.

Anna.

This

B'sn. Bass Timp

*p* Ob. B'sn.

Tempo di Marcia. (with hectic frivolity)

An. match should last at least a year, Quite à la mode Pa - rec. He'll

*p* Fl. Clar.

An. say "Ma-dame," and she, "Mon-sieur," Quite à la mode Pa - rec. We're

An. deep in love, I'm bound to say, Quite à la mode Pa - ree. But

Viol. *mf* Cl. B'sn.

An. both will go their own sweet way, Quite à la mode Pa - ree. Oh, how

**84** *Vivace.*

*p* *rit.* Harp (*glissando*) Viol. *mf* Clar.

An. splen - did, tral - la - la - la - la - la Dull days en - ded.

*p* Fl. *Picc.* *mf*

An. tral - la - la - la - la - la If this were not the way to go, I'd

*p* H'ns. *cre* - *scen*

An. ne - ver mar - ry, no, by no means, no, no, no, no, no, no, no,

*do* H'ns. Trpts. *fz*

An.  no. La la la la la la la la la la la la la la la la la la

*Valencienne.*  la la la la la la la la la la

*Sylviane.*  Oh, how splen - did! tral-la - la - la - la - la, Dull days

*Olga. Praskowia.*  Oh, how splen - did! tral-la - la - la - la - la, Dull days

*Camille.*  Oh, how splen - did! tral-la - la - la - la - la, Dull days

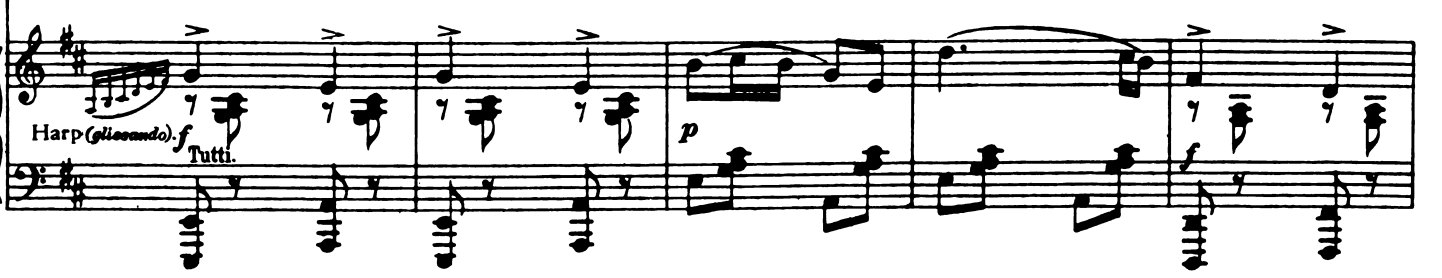
*Zeta.*  Oh, how splen - did! tral-la - la - la - la - la, Dull days

*Bogdanowitsch.*  Oh, how splen - did! tral-la - la - la - la - la, Dull days

*Kromow.*  Oh, how splen - did! tral-la - la - la - la - la, Dull days

*Pritschitsch.*  Oh, how splen - did! tral-la - la - la - la - la, Dull days

**CHOR.**  Oh, how splen - did! tral-la - la - la - la - la, Dull days

*Harp (allegro) f Tutti. p* 

An. *la la la la la la*

Val. *la la la la la la la la la la*

Syl. en - ded! tra - la - la - la - la If this were not the way to

O1. en - ded! tra - la - la - la - la If this were not the way to

Pras. en - ded! tra - la - la - la - la If this were not the way to

Cam. en - ded! tra - la - la - la - la If this were not the way to

Ze. en - ded! tra - la - la - la - la If this were not the way to

Bog. en - ded! tra - la - la - la - la If this were not the way to

Kro. en - ded! tra - la - la - la - la If this were not the way to

Prit. en - ded! tra - la - la - la - la If this were not the way to

en - ded! tra - la - la - la - la If this were not the way to

en - ded! tra - la - la - la - la If this were not the way to

*p* Tutti. *cre* - - - *scen* -



An. No, I'd ne - ver mar - ry, no, no.

Val. No, I'd ne - ver mar - ry, no, no. This

Syl. go, I'd ne - ver mar-ry, no, by no means, no.

Ol. go, I'd ne - ver mar - ry, no, by no means, no.

Pras. go, I'd ne - ver mar - ry, no, by no means, no.

Cam. go, I'd ne - ver mar-ry, no, no.

Ze. go, I'd ne - ver mar - ry, no, by no means, no.

Bug. go, I'd ne - ver mar - ry, no, by no means, no.

Kro. go, I'd ne - ver mar-ry, no, by no means, no.

Prit. go, I'd ne - ver mar-ry, no, by no means, no.

go, I'd ne - ver mar - ry, no, by no means, no.

go, I'd ne - ver mar - ry, no, by no means, no.

go, I'd ne - ver mar - ry, no, by no means, no.

*p* Ob.  
B'sn.

**85**

Tempo di marcia.

Anna.

Valencienne.

Val. mar-riage sounds di-stinc - tly gay. Quite à la mode Pa - ree. The hus - band out, the

*p* Fl.  
Cl.

Val. *Anna.* wife a - way. *Valencienne.* Quite à la mode Pa - rec. De - light - ful - ly ir - re - gu - lar,

*mf* Viol.

*Anna.* Quite à la mode Pa - rec. *Valencienne.* And soon you'll be di - vorced.- We are. *Anna* Ter - ri - bly à Pa - *Anna and Val.*

Cl. *p* *rit.*

86

An. *Vivace.* -rec. Oh, how splen - did! tra la la la la la Dull days

*Valencienne.* Oh, how splen - did! tra la la la la la Dull days

*Vivace.*

Harp (gliss.) Viol. Cl. Fl. Picc. *mf*

An. en - ded! tra la la la la la If this were not the way to go, I'd

Val. en - ded! tra la la la la la If this were not the way to go, I'd

*p* H'ns. *cresc.*

An.  
ne - ver mar - ry, no, by no means, no, no, no, no, no, no, no, no

Val.  
ne - ver mar - ry, no, by no means, no, no, no, no, no, no, no, no

H'ns. Tromb.

An.  
no. La la la la la la la la la la la la la la la la

Val.  
no. la la la la la la la la la la la

Sylviane.  
Oh, how splen - did! tral la la la la la, Dull days

Olga. Praskowia.  
Oh, how splen - did! tral la la la la la, Dull days

Camille.  
Oh, how splen - did! tral la la la la la, Dull days

Zeta.  
Oh, how splen - did! tral la la la la la, Dull days

Bogdanowitsch.  
Oh, how splen - did! tral la la la la la, Dull days

Kromow.  
Oh, how splen - did! tral la la la la la, Dull days

Pritschitsch.  
Oh, how splen - did! tral la la la la la, Dull days

CHOR.  
Oh, how splen - did! tral la la la la la, Dull days

Harp (gliss.)  
Tutti

An. la la la la la la. No, I'd  
 Val. la la la la la la la la la la. No, I'd  
 Syl. en - ded! tral la la la la la If this were not the way to go, I'd  
 Ol. Pras. en - ded! tral la la la la la If this were not the way to go, I'd  
 Cam. en - ded! tral la la la la la If this were not the way to go, I'd  
 Ze. en - ded! tral la la la la la If this were not the way to go, I'd  
 Bog. en - ded! tral la la la la la If this were not the way to go, I'd  
 Kro. en - ded! tral la la la la la If this were not the way to go, I'd  
 Prit. en - ded! tral la la la la la If this were not the way to go, I'd

en - ded! tral la la la la la If this were not the way to go, I'd  
 en - ded! tral la la la la la If this were not the way to go, I'd

*p*  
 Tutti. *cresc.*

An. ne - ver mar - ry, no, no.

Val. ne - ver mar - ry, no, no.

Syl. ne-ver mar - ry, no, by no means, no

Ol. Pras. ne-ver mar - ry, no, by no means, no

Cam. ne - ver mar - ry, no, no.

**Danilo**  
Oh, I'm boi - ling, sim - ply bub - bling, ra - ging,

Ze. ne - ver mar - ry, no, by no means, no

Bog. ne-ver mar - ry, no, by no means, no

Kro. ne - ver mar - ry, no, by no means, no

Prit. ne-ver mar - ry, no, by no means, no

ne - ver mar - ry, no, by no means, no

ne-ver mar - ry, no, by no means, no

*f* *ff* Bass

**87** (intruding on the scene)

Dan. white-hot, like a fur-nace. Stop the dance. I've got to breathe. Calm-ly,

*f* Tutti. *f* Tutti.

Dan. calm-ly, this won't do. This will ne-ver get me through. Take it gen-tly, come what

Fl. *p* B'sn.

**88** Allegro moderato.

Dan. may. " 'Tis poise a - lone can win the day." Ma-dam, I wish to tell a

Fl. *p* Str. Harp

Anna You do? Then if there's no of-fence, say what you please. You've got your

Dan. sto - ry.

Clar. *mf*

Tempo di Valse lento.

An. Danilo. *rit.* **89**

au-di-ence, and I'm lis-t'ning. I'll be - gin then. There once were two ro-yal chil - dren. I've

*mf* H'ns. *pp* Str. Harp

Dan. heard they were lo-vers of old, But fate ne-ver joined them in wed -

Dan. -lock, As sor - row - ful bal - lads have told. The Prince, he was moo-dy and

Dan. si-lent For rea-sons with-held in his heart. The la - dy that si-lence re-

Dan. -sen - ted Which kept them so strange-ly a - part. 'Twas then that her

Fl.

Vla.

rit.

pp

Dan. High-ness, in an - ger, De - ci - ded to cheat and be - tray. She

Dan. turned in re - venge to a scul-lion, And gave soul and bo - dy a - way. " For

a tempo

Clar.

mf

p

pp

mf

Dan. *pp* Fl. Clar. Trpts.

shame," cried the Prince, "you have wronged me! Mis - ta - ken, un - fee - ling and blind!

Dan. *rit.*

You show by this deed you're no bet - ter Than all your false fe - mi - nine

Ob. *mf* *p* *rit.*

H'ns.

**91** Valse.

Dan. kind. But ne - ver i - ma - gine I'm grie - ving." Ha ha He

Str. Harp *pp* *a tempo*

Dan. showed not a sign. "Oh, trea - che - ry past my be - lie - ving." These

*p*

Dan. words were the Prin - ce's, not mine. His fu - ry then rose to its cli - max.



(almost shouting)

Dan. "Go, take him; you'll qui-ckly re-pent!" And so, with that

*p* *pp*

92

Allegro.

Anna.

(with bitter intensity)

Dan. You're bles-sing he left her. But cursed in his heart as he went.

*f* Troms.

93

Andante.

Danilo (speaking) Where?

Danilo (turning at the exit)

Allegretto.

An. go-ing, Count? But where? No one seems to want me here. I'm

*pp* Clar. B'sn. Str. *mf* Cello-Solo *f* Str.

W.W. Viol.

Dan. off to Chez Ma-xime, To join the whirling stream. When peo-ple ask what bliss is, I sim-ply tell them, "This is." Lo-

Clar. *p*

Anna

Dan. lo, Do-do, Jou - jou, Clo - clo, Mar-got, Frou-frou; But when it comes to kis - ses, Good - bye my Fa - ther -

He

Molto allegro.

An. loves me a - lone, me a - lone. \_\_\_\_\_

Dan. -land.

Molto allegro.

*ff*

94 Vivace.

An. Oh, how splen - did! tra la la la la la, Dull days

Harfe *mf* Viol.

Fl. Picc.

*mf* Viol.

An. en - ded! tra la la la la la If this were not the way to

Fl. Picc.

H'ns.

*cresc.*

An. go, I'd ne - ver mar - ry, no, by no means, no, no, no, no,

An.

no, no, no, no. no. la la la la la la la la la la la la la la

Valencienne. La la la la la la la la la la

Sylviane. Oh, how splen - did! tra la la la la la. Dull days

Olga. Oh, how splen - did! tra la la la la la. Dull days

Praskowia. Oh, how splen - did! tra la la la la la. Dull days

Camille. Oh, how splen - did! tra la la la la la. Dull days

Zeta. Oh, how splen - did! tra la la la la la. Dull days

Bogdanowitsch. Oh, how splen - did! tra la la la la la. Dull days

Kromow. Oh, how splen - did! tra la la la la la. Dull days

Pritschitsch. Oh, how splen - did! tra la la la la la. Dull days

CHOR

Oh, how splen - did! tra la la la la la. Dull days

Oh, how splen - did! tra la la la la la. Dull days

*f* Tutti. *p* Fl. Picc. Tutti.

An. la la la ia la la \_\_\_\_\_ No, I'd ne - ver mar - ry,

Val. \_\_\_\_\_ la la la la la la la la la la No, I'd ne - ver mar - ry,

Syl. en - ded! tra la la la la la If this were not the way to go, I'd ne - ver mar - ry,

Ol. en - ded! tra la la la la la If this were not the way to go, I'd ne - ver mar - ry,

Fl. en - ded! tra la la la la la If this were not the way to go, I'd ne - ver mar - ry,

Can. en - ded! tra la la la la la If this were not the way to go, I'd ne - ver mar - ry,

Ze. en - ded! tra la la la la la If this were not the way to go, I'd ne - ver mar - ry,

Bog. en - ded! tra la la la la la If this were not the way to go, I'd ne - ver mar - ry,

Kro. en - ded! tra la la la la la If this were not the way to go, I'd ne - ver mar - ry,

Prit. en - ded! tra la la la la la If this were not the way to go, I'd ne - ver mar - ry,

en - ded! tra la la la la la If this were not the way to go, I'd ne - ver mar - ry,

en - ded! tra la la la la la If this were not the way to go, I'd ne - ver mar - ry,

*p* Fl. Picc. Tutti. *cresc.*

An. no, no.

Syl. no, by no means, no.

Ol. no, by no means, no.

Pras. no, by no means, no.

Cam. no, by no means, no.

Ze. no, by no means, no.

Bog. no, by no means, no.

Kro. no, by no means, no.

Prit. no, by no means, no.

no, by no means, no.

no, by no means, no.

ff curtain

# No. 12a Entr'acte

## Vilia-Song

95

Allegretto.

Viol.  
Picc. *p*  
Ob. *p*  
Ob. *fz*  
*p* B'sn.  
*f*  
*pp*  
Fl.  
Cello.

H'ns.

B'sn.  
*p* Ob.

*pp* H'ns. *rit.*  
*pp* Ob. *a tempo*

Fl.  
Ob.  
Viol. Solo *mf rit.*

96

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic. The notation includes a violin part (*Viol.*) and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand.

Second system of musical notation, continuing the piano accompaniment and violin part from the first system.

Third system of musical notation. The piano part begins with a piano (*p*) dynamic and transitions to a mezzo-forte (*mf*) dynamic with the instruction *Tutti*.

Fourth system of musical notation, continuing the piano accompaniment and violin part.

Fifth system of musical notation. The piano part begins with a pianissimo (*ppp*) dynamic for the violin (*Viol.*) and transitions to a mezzo-forte (*mf*) dynamic for the horns (*H'ns.*).

Sixth system of musical notation. The piano part features a forte (*f*) dynamic for the horns (*H'ns.*), a pianissimo (*pp*) dynamic for the horns (*H'ns.*), and a *Tutti* section with a forte (*f*) dynamic. The system concludes with a piano (*p*) dynamic. The piano part includes complex sixteenth-note passages in the right hand, marked with a '6' (sixteenth notes).

# ACT THREE

## No. 12b Interlude

At rise of curtain the music begins back-stage.

Allegretto. **97**

## No. 13 The Cake Walk

ZETA: Ah, the cause! Come on, then, Let's risk it.

NJEGUS: Hey presto!

Tempo di marcia.



8

*f* H'ns.

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. A dotted line with the number '8' above it spans the first two measures. The music features complex chordal textures with many accidentals. A dynamic marking of *f* and the instruction 'H'ns.' are present in the second measure.

Trpts.  
Troms.

This system contains the next two staves of music. The instrumentation 'Trpts.' and 'Troms.' is indicated in the second measure. The music continues with complex textures and many accidentals.

H'ns. Trpts.  
Troms.

This system contains the next two staves of music. The instrumentation 'H'ns.' and 'Trpts. Troms.' is indicated in the second measure. The music continues with complex textures and many accidentals.

98

*ff* Tutti.

This system contains the next two staves of music. A boxed number '98' is placed above the first measure. The dynamic marking *ff* and the instruction 'Tutti.' are present in the second measure. The music features dense chordal textures.

8

This system contains the next two staves of music. A dotted line with the number '8' above it spans the first two measures. The music continues with complex textures and many accidentals.

8

This system contains the final two staves of music on the page. A dotted line with the number '8' above it spans the first two measures. The music concludes with complex textures and many accidentals.

# No. 14 Ensemble

## Eh, voila les belles Grisettes

(Valencienne, Lolo, Dodo, Jou-Jou, Frou-Frou, Clo-Clo, Margot, Danilo, Zeta, Bogdanowitsch, Pritschitsch, Kromow, Chor.)

**Marcia.**

*f* Trpts. W.W. Trpts. W.W. Ob. Fl. Cl.

99

**Valencienne.**

6 Girls (each speaking in turn)

**Lolo.** The Gri-settes of Pa-ris greet you, And we're ve - ry pleased to meet you. Lo - lo! Do - do! Jou-

**Dodo.** The Gri-settes of Pa-ris greet you, And we're ve - ry pleased to meet you.

**Jou-Jou.** The Gri-settes of Pa-ris greet you, And we're ve - ry pleased to meet you.

**Frou-Frou.** The Gri-settes of Pa-ris greet you, And we're ve - ry pleased to meet you.

**Clo-Clo.** The Gri-settes of Pa-ris greet you, And we're ve - ry pleased to meet you.

**Margot.** The Gri-settes of Pa-ris greet you, And we're ve - ry pleased to meet you.

The Gri-settes of Pa-ris greet you, And we're ve - ry pleased to meet you.

*f* Tutti. *p* W.W. Str.

VAL (*spoken*) et moi!

6 G. jou! Frou-frou! Clo - clo! Mar - got! Find us where the lamps are bur-ning,

*f* Tutti. *pp* Str. w.w.

Val. Trip-ping down the bou - le-vard Wat-ching close at ev - 'ry tur-ning, Ev - 'ry cab and mo-tor - car.

*mf* Tutti.

Val. Up and down on sen-try go Where the bloods and gen-try go. Trip-ping ligh-tly, chat-ting brigh-tly,

6 Girls Up and down on sen-try go Where the bloods and gen-try go. Trip-ping ligh-tly, chat-ting brigh-tly,

*pp* Clar.

Val. Pit - ter pat - ter heel and toe. Ti - ny shoes of shi - ny lea - ther 'Twin - kling in the lan - tern light.

6 G. Pit - ter pat - ter heel and toe.

*p* Tutti. *mf* Trpts. con sord.

Val. Silk and se-quin, frill and fea-ther, Nod-ding down the street at night. The Gri-settes of Pa-ris greet you, and we're

6 G. The Gri-settes of Pa-ris greet you, and we're

w.w. *f* Tutti

6 Girls (each in turn) Val (spoken) et moi!

Val. ve - ry pleased to meet you. Lo - lo! Do - do! Jou - jou! Frou - frou! Clo - clo! Mar - got!

6 G. ve - ry pleased to meet you.

*p*

Lively

(strident and rhythmical)

Val. *f* Ri - tan - tou - ri tan - ti - rette

6 G. La la la la la la la la la la la la!

*Lively*

*f* Trpts. Tamb. pizz. *p* Str. W.W. *mf*

Val. Eh voi - là les belles Gri - settes! Les Gri - set - tes de Pa -

*mf* Horn *mf*

101

Val. ris! Ri - tan - tou - ri tan - ti - ri! Ri - tan - tou - ri

6 Girls Ri - tan - tou - ri

*f* Tutti.

Val. tan - ti - rette, Eh voi - là les belles Gri - settes, Les Gri - set - tes

6 G. tan - ti - rette, Eh voi - là les belles Gri - settes, Les Gri - set - tes

Val. *de Pa - ris! Ri - tan - tou - ri tan - ti - ri!*

6 G. *de Pa - ris! Ri - tan - tou - ri tan - ti - ri!*

**102**

*Marcia.*

Val. *When the ho - ming coa - ches rat - tle. A - ny time from half - past ten, Out we come and*

Val. *start the bat - tle, La - ying traps to catch the men. Then we try an - o - ther way,*

6 Girls *Then we try an - o - ther way,*

Val. *Flashing legs in Ca - ba - ret. Laugh - ing, glan - cing, chaf - fing, dan - cing, Flir - ting till the break of day.*

6 G. *Flashing legs in Ca - ba - ret. Laugh - ing, glan - cing, chaf - fing, dan - cing, Flir - ting till the break of day.*

Val. Life is ne - ver dull or i - dle, Sprea-ding nets for cre - dit notes. But - ter - flies, not

*mf* Trpts. con sord. W.W.

Val. caught, but cat-ching, Cat - ching men in pet-ti-coats. The Gri-settes of Pa - ris greet you, and we're

6 Girls The Gri-settes of Pa - ris greet you, and we're

*f* Tutti.

Val. ve - ry pleased to meet you. Lo - lo! Do - do! Jou - jou! Frou-frou! Clo - clo! Mar - got!

6 G. ve - ry pleased to meet you.

6 Girls (as before) (spoken) et moi!

*p*

103

Val. Ri - tan - tou - ri tau - ti - rette

6 G. La la la la la la la la la la la la la la! Ri - tan - tou - ri tan - ti - rette

*f* Trpts. Tamb. picc. *p* Str. W.W. *mf*

Val. *mf* Eh voi - là les belles Gri - settes! Les Gri - set - tes de Pa - ris!

6 G. *mf* Eh voi - là les belles Gri - settes! Les Gri - set - tes de Pa - ris!

*mf*

**104**

Val. *mf* Ri - tan - tou - ri tan - ti - ri! Ri - tan - tou - ri tan - ti -

6 G. *mf* Ri - tan - tou - ri tan - ti - ri! Ri - tan - tou - ri tan - ti -

*mf*

*f Tutti.*

Val. *mf* rette, Eh voi - là les belles Gri - settes, Les Gri - set - tes

6 G. *mf* rette, Eh voi - là les belles Gri - settes, Les Gri - set - tes

*mf*

(They go off and at once come on again)

Val. *mf* de Pa - ris! Ri - tan - tou - ri tan - ti - ri!

6 G. *mf* de Pa - ris! Ri - tan - tou - ri tan - ti - ri!

*mf*

(All the girls break into the Can-can)

Valencienne.

The musical score is arranged in a grand staff format. It features 13 solo voice parts, each with a name and a line of music. The lyrics for all parts are: "Ri - tan tou - ri - tan - ti rette, Eh voi-". The solo parts are: Lolo., Dodo., Jou-Jou., Frou-Frou., Clo.Clo., Margot., Danilo., Zeta., Bogdanowitsch., Pritschitsch., and Kromow. Below the solo parts is a section for the "CHOR." (Chorus), consisting of two staves with the same lyrics. The piano accompaniment at the bottom is marked "Galop" and includes dynamics such as *f* Trpts., *f* Tromb. pizz., *f* Tutti., and *mf*. The score concludes with the instruction *ad lib.*





Val. Ri - tan - tou - ri - tan - ti - ri! Ri - tan - tou - ri - tan - ti -

Lo. Ri - tan - tou - ri - tan - ti - ri! Ri - tan - tou - ri - tan - ti -

Do. Ri - tan - tou - ri - tan - ti - ri! Ri - tan - tou - ri - tan - ti -

Jou. Ri - tan - tou - ri - tan - ti - ri! Ri - tan - tou - ri - tan - ti -

Frou. Ri - tan - tou - ri - tan - ti - ri! Ri - tan - tou - ri - tan - ti -

Clo. Ri - tan - tou - ri - tan - ti - ri! Ri - tan - tou - ri - tan - ti -

Mar. Ri - tan - tou - ri - tan - ti - ri! Ri - tan - tou - ri - tan - ti -

Dan. Ri - tan - tou - ri - tan - ti - ri! Ri - tan - tou - ri - tan - ti -

Ze. Ri - tan - tou - ri - tan - ti - ri! Ri - tan - tou - ri - tan - ti -

Bog. Ri - tan - tou - ri - tan - ti - ri! Ri - tan - tou - ri - tan - ti -

Prit. Ri - tan - tou - ri - tan - ti - ri! Ri - tan - tou - ri - tan - ti -

Kro. Ri - tan - tou - ri - tan - ti - ri! Ri - tan - tou - ri - tan - ti -

Ri - tan - tou - ri - tan - ti - ri! Ri - tan - tou - ri - tan - ti -

Ri - tan - tou - ri - tan - ti - ri! Ri - tan - tou - ri - tan - ti -

*mf* *Tutti.*







# No. 15 Duet

## Love unspoken

(Anna, Danilo)

ANNA: Yes?

DANILO: It's because of the Fatherland.

ANNA: You also go to Maxime's every night because of the Fatherland, I suppose?

DANILO: Of course. ANNA: Oh you— DANILO

**Valse moderato.**

Viol. *pp* Cello

Yes? ANNA: You— DANILO: What am I? Let's have it at last! ANNA: You're—you're—I can't

*pp*

speak. DANILO: Neither can I.

**108**

Danilo.

Love un - spo - ken, Faith un - bro - ken. All

Dan. life through. Strings are play - ing, Hear them say - ing, "Love

Dan. me true." Now the e - cho an - swers, "Say you

Dan. want me too. All the world's in love with love, and

The first system shows the vocal line for the character Dan. The lyrics are "want me too. All the world's in love with love, and". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords circled.

109

Anna. *rit.* Valse lento.

I hear the mu-sic play. It car-ries me a - way.

Dan. I love you."

The second system contains two vocal lines. Anna's line has the lyrics "I hear the mu-sic play. It car-ries me a - way." and is marked with a *rit.* (ritardando) and "Valse lento." Dan's line has the lyrics "I love you.".

Viol. Valse lento.

rit. Cello

The piano accompaniment for the second system includes parts for Violin and Cello. The Violin part is marked with *rit.* and "Valse lento." The Cello part provides harmonic support.

An. "All sor - row will have flown when you are mine, and mine a - lone." So that mu - sic seems to sing

The third system features Anna's second vocal line with the lyrics "All sor - row will have flown when you are mine, and mine a - lone." and "So that mu - sic seems to sing". The piano accompaniment includes a *pp* (pianissimo) marking.

An. (I'm still not say-ing a-ny-thing). It's wan-ting you to know I love you so.

The fourth system shows Anna's third vocal line with the lyrics "(I'm still not say-ing a-ny-thing). It's wan-ting you to know I love you so." The piano accompaniment continues with a melodic line in the right hand.

(They waltz a few steps.)

Viol.  
Cello  
Harp

*panimato*

ANNA:  
Danilo.

Now the e - cho an - swers, "Say you want me

Now the e - cho an - swers, "Say you want me

An.  
Dan.

too. All the world's in love with love, and I

too All the world's in love with love, and I

An.  
Dan.

love you?"

love you?"

**Allegro.**

Fl. Tutti



# No. 16 Company

(Anna,Valencienne,Lolo,Dodo,Jou-Jou,Frou-Frou,Clo-Clo,Margot,Danilo,Zeta,Kromow,Bogdanowitsch,Pritschitsch,Chor.)

DANILO: Waiter! Champagne!

Anna.  
What to think, what to say, what to do.

Zeta.  
What a

Kromow.  
Oh,these women,dreadful women.

Bogdanowitsch u. Pritschitsch.  
Oh,these women,dreadful women.

Male chorus  
Oh,these women,dreadful women.

*f* tutti  
w.w.  
*p*

Danilo.  
Be - ing male, we may

Zeta.  
red - let - ter day if we knew.

Kro.  
Oh these women, dreadful women.

Bog.  
Oh these women, dreadful women.

Prit.  
Oh these women, dreadful women.

Male chorus  
Oh these women, dreadful women.

w.w.

Anna. *f* try, try, try, try. ——— Lo-sing hope, we must

Valencienne. *f* try, try, try, try. ——— Lo - sing hope, we must

Lolo, Dodo, Jou-Jou. *f* try, try, try, try. ——— Lo - sing hope, we must

Frou-Frou, Clo-Clo, Margot. *f* try, try, try, try. ——— Lo-sing hope, we must

Dan. fail, but we try. ——— Yes, we try, try, try, try, try. ——— Clut-ching hope, we must

Zeta. *f* try, try, try, try. ——— Clut-ching hope, we must

Kromow. *f* try, try, try, try. ——— Clut-ching hope, we must

Bogdanowitsch, Pritschitsch. *f* try, try, try, try. ——— Clut-ching hope, we must

CHOR. *f* try, try, try, try. ——— Lo - sing hope, we must

*f* try, try, try, try. ——— Clut-ching hope, we must

*f* try, try, try, try. ——— Clut-ching hope, we must

*H'ns.* *ff Tutti.* *f*

An.  
cope as we can. \_\_\_\_\_ Though we ne - ver let on to the man. \_\_\_\_\_ Though you

Val.  
cope as we can. \_\_\_\_\_ Though we ne - ver let on to the man. \_\_\_\_\_ Though you

Lo.  
Do.  
Jou.  
cope as we can. \_\_\_\_\_ Though we ne - ver let on to the man. \_\_\_\_\_ Though you

Frou.  
Clo.  
Mar.  
cope as we can. \_\_\_\_\_ Though we ne - ver let on to the man. \_\_\_\_\_ Though you

Jan.  
cope as we can. \_\_\_\_\_ Though it's plain - ly too much for a man. \_\_\_\_\_ Though you

Ze.  
cope as we can. \_\_\_\_\_ Though it's plain - ly too much for a man. \_\_\_\_\_ Though you

Kro.  
cope as we can. \_\_\_\_\_ Though it's plain - ly too much for a man. \_\_\_\_\_ Though you

Bog.  
Prit.  
cope as we can. \_\_\_\_\_ Though it's plain - ly too much for a man. \_\_\_\_\_ Though you

cope as we can. \_\_\_\_\_ Though we ne - ver let on to the man. \_\_\_\_\_ Though you

cope as we can. \_\_\_\_\_ Though it's plain - ly too much for a man. \_\_\_\_\_ Though you

*cresc.* *ff*

Presto.

An.  
sweat, though you slave, they for - get what you gave, then you're back where you first be - gan. —

Val.  
sweat, though you slave, they for - get what you gave, then you're back where you first be - gan. —

Lo.  
Do.  
Jou.  
sweat, though you slave, they for - get what you gave, then you're back where you first be - gan. —

Frou.  
Clo.  
Mar.  
sweat, though you slave, they for - get what you gave, then you're back where you first be - gan. —

Dan.  
sweat, though you slave, they for - get what you gave, then you're back where you first be - gan. —

Ze.  
sweat, though you slave, they for - get what you gave, then you're back where you first be - gan. —

Kro.  
sweat, though you slave, they for - get what you gave, then you're back where you first be - gan. —

Bog.  
Prit.  
sweat, though you slave, they for - get what you gave, then you're back where you first be - gan. —

sweat, though you slave, they for - get what you gave, then you're back where you first be - gan. —

sweat, though you slave, they for - get what you gave, then you're back where you first be - gan. —

Presto.

(Curtain falls.)