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Vocal Score.

1017

# FALKA

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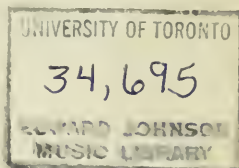
Comie Opera

(OF M. M. LETERRIER & VANLOO.)

*English Version by*

H · B · FARNIE,

*Music by*



# F. CHASSAIGNE.

*Ent. Sta. Hall.*



*Price 5/- NET.*

THIS OPERA IS ARRANGED FOR PIANOFORTE SOLO. 3' NET.

*London:*  
ALFRED HAYS,  
(LATE C. LONSDALE.)  
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AND  
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# —❧ ARGUMENT. ❧—

## ACT I.



KOLBACK, a military governor in Hungary, is promised by the Emperor a patent of nobility, on condition that he can show a male heir, direct or collateral, on whom the succession can be settled. He is childless himself, but has a nephew TANCRED, and a niece FALKA, whom, on the death of his brother, he had placed, the boy in a village school as usher, and the girl in a convent. On TANCRED, therefore (whom he has never seen), his hopes of a title are founded, and accordingly the nephew is summoned to meet his uncle, and take his proper place as heir presumptive. Unfortunately, on his way through a forest at night, TANCRED is waylaid by a Tzigan band and bound to a tree. From this plight he is rescued by EDWIGE, sister of BOLESLAS, chief of the robber band, on condition that he marries her. This he promises to do, but finding out who she is, takes to flight, and lands into his uncle's town, pursued by BOLESLAS and EDWIGE. In the pitchy darkness she has not been able to see TANCRED's face, and the comic *embroglio* of the piece proceeds on this fact. Her only guide is the voice of TANCRED, and certain words he used. A further indication, however, is furnished by a pocket-book he has dropped, from which they learn that he is the nephew of the GOVERNOR, and resolve to lurk about till the meeting, and so identify their man. TANCRED, overhearing this, resolves to baffle them by not appearing, and writes a note to his uncle excusing himself through illness. Meanwhile the skein of events is still further unravelled by the elopement of FALKA from her convent school, with a young fellow named ARTHUR. They come to the same inn where KOLBACK is awaiting TANCRED, and are tracked thither by Brother PELICAN, doorkeeper at the convent. To escape him, FALKA dresses herself in a suit of ARTHUR's, and, finding that her brother TANCRED is expected but has not come, forms the daring resolution of personifying him. KOLBACK is easily deceived, and FALKA is congratulating herself on her stratagem, when two unforeseen complications occur: firstly, PELICAN, finding FALKA's convent dress in the inn, and shrewdly suspecting that she has disguised herself as a boy, arrests ARTHUR for FALKA; and secondly, BOLESLAS and EDWIGE, witnessing the meeting of KOLBACK and FALKA, come to the conclusion that now they have before them the faithless TANCRED. To save FALKA, ARTHUR is silent over PELICAN's mistake, and the *coûté* sets out for the Castle, where the heir presumptive is to be contracted to ALEXINA VON KELKIRSCH, a rich young bride assigned to TANCRED by the Emperor.

## ACT II.

ARTHUR is forced, *bon-gré, mal-gré*, to put on the convent dress, and is marched off by PELICAN, leaving FALKA in hussar uniform to win her uncle's forgiveness and consent to their marriage. This task, by no means easy, on account of KOLBACK's antipathy to girls, is further complicated by the arrival of the vengeful but cowardly TANCRED, in the costume of a footman, to watch over his own interests and defeat the schemes of the young imposter, whom he is far from suspecting to be his own sister. He dare not reveal himself, however, because the dread BOLESLAS is coming with his tribe to the festivities; but the idea flashes across his brain that after all the TZIGAN's presence is for the best, as it will certainly lead to him finishing off the *pseudo* TANCRED. This, in fact, very nearly does happen. FALKA is accused of broken vows before KOLBACK, and is challenged to a combat *à outrance* by BOLESLAS. This she averts by a private confession to EDWIGE—that she is a woman. The discovery of the real TANCRED is now, moreover, at hand. Brought back from the convent, ARTHUR has to own up to the exchange of dresses with FALKA, and the infuriated KOLBACK immediately orders the pair out of his presence. In the ecstasy of gratified hate the real TANCRED cries, "Oh joy, oh rapture!"—and thus discloses to EDWIGE his identity with her faithless lover. The act terminates with KOLBACK's frenzy on discovering that the real TANCRED is betrothed to a gipsy, and that the false TANCRED is his madcap niece FALKA.

## ACT III.

KOLBACK, obliged to carry out the Emperor's will, grudgingly goes on with the marriage of TANCRED to ALEXINA VON KELKIRSCH. FALKA is shut up in a tower, previous to being sent back to the convent. In this situation of affairs the dreaded BOLESLAS appears with EDWIGE. TANCRED has sent him money "to arrange matters," *i.e.*, to keep him away; but the TZIGAN chief, under the impression the money is for the bridal *trousseau*, buys EDWIGE a dress, and brings her to be married to TANCRED at the moment he is about to wed ALEXINA. An interview between the two brides leads to the substitution of EDWIGE for ALEXINA; and TANCRED accordingly marries the TZIGAN maid. Meanwhile FALKA has escaped from her tower, but only to be recaptured and led back before her uncle, who, admiring the girl's pluck and bearing, pardons her escapades; the more readily that a despatch from the Emperor allows him to adopt her as his heiress by settling the succession in the female line. All ends happily except, perhaps, for TANCRED.

musical score system 1, piano and violin parts, tempo markings: poco a poco animato e cres. gva.

musical score system 1, piano and violin parts. The piano part features a steady eighth-note accompaniment. The violin part has a melodic line with slurs. Tempo markings include *poco a poco animato e cres.* and *gva.* (ritardando).

musical score system 2, piano and violin parts, dynamic marking: ff

musical score system 2, piano and violin parts. The piano part continues with eighth notes. The violin part has a melodic line with slurs. A dynamic marking of *ff* (fortissimo) is present.

musical score system 3, piano and violin parts, dynamic marking: f

musical score system 3, piano and violin parts. The piano part continues with eighth notes. The violin part has a melodic line with slurs. A dynamic marking of *f* (forte) is present.

ALLEGRO CO.N SPIRITO.

musical score system 4, piano and violin parts, dynamic marking: f p leggierissimo.

musical score system 4, piano and violin parts. The piano part continues with eighth notes. The violin part has a melodic line with slurs. Dynamic markings include *f* and *p leggierissimo*.

musical score system 5, piano and violin parts, dynamic marking: X

musical score system 5, piano and violin parts. The piano part continues with eighth notes. The violin part has a melodic line with slurs. A dynamic marking of *X* is present.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth notes and some accidentals. The lower staff is in bass clef and contains a simpler accompaniment with eighth and sixteenth notes. There are two 'X' marks above the upper staff in the second and third measures.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with some slurs and accents. The lower staff continues the accompaniment with some chords and eighth notes.

The third system of musical notation consists of two staves. The upper staff features some slurs and accents. The lower staff continues the accompaniment with some chords and eighth notes.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the accompaniment with some chords and eighth notes.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the accompaniment with some chords and eighth notes. The system ends with a double bar line and a 3/4 time signature.

4  
ANDANTE SOSTENUTO.

The first system of the Andante Sostenuto section features a treble and bass clef. The treble clef contains a melodic line with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and a quarter note G5. The bass clef contains a half note G3, followed by a half note G3. A piano (*p*) dynamic marking is present at the beginning.

The second system continues the melodic line in the treble clef. The bass clef features a half note G3, followed by a half note G3. There are some markings in the bass clef that appear to be crossed out or corrected, including an 'X' and a 'V'.

The third system continues the melodic line in the treble clef. The bass clef features a half note G3, followed by a half note G3. There is an 'X' marking in the bass clef.

The fourth system continues the melodic line in the treble clef. The bass clef features a half note G3, followed by a half note G3. A forte (*rf*) dynamic marking is present at the beginning, and a piano (*p*) dynamic marking is present at the end.

ALLEGRETTO MODERATO.

The first system of the Allegretto Moderato section features a treble and bass clef. The treble clef contains a melodic line with eighth notes G4, A4, B4, C5, D5, E5, F5, G5, and a quarter note G5. The bass clef contains a half note G3, followed by a half note G3. A piano (*pp*) dynamic marking is present at the beginning, and the instruction "tres légèrement" is written below. A *gva* (glissando) marking is present above the treble clef, and the instruction "un poco rit." is written below at the end.

The second system of the Allegretto Moderato section features a treble and bass clef. The treble clef contains a melodic line with eighth notes G4, A4, B4, C5, D5, E5, F5, G5, and a quarter note G5. The bass clef contains a half note G3, followed by a half note G3. A piano (*pp*) dynamic marking is present at the beginning, and the instruction "Più animato." is written below. The tempo marking "a Tempo." is present above the treble clef.

First system of a piano score. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of the piano score. The right hand continues with eighth-note patterns. The left hand has a more active bass line. The instruction *con espressione.* is written in the right hand.

Third system of the piano score. The right hand has a more complex melodic line with sixteenth-note runs. The left hand features a dense chordal texture. The instruction *ritard.* is written in the right hand, and *a Tempo.* is written above the right hand. A *p* dynamic marking is present in the right hand.

Fourth system of the piano score. The right hand continues with eighth-note patterns. The left hand has a steady accompaniment of chords.

Fifth system of the piano score. The right hand has a melodic line with some grace notes. The left hand has a complex accompaniment with many chords. The instruction *dim.* is written in the right hand.

Sixth system of the piano score. The right hand has a melodic line with some grace notes. The left hand has a complex accompaniment with many chords. The instruction *poco rall.* is written in the right hand. The system ends with a double bar line and a repeat sign.

## ALLEGRETTO AGITATO.

First system of musical notation for 'ALLEGRETTO AGITATO'. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/8. The music features a melodic line in the treble and a harmonic accompaniment in the bass. Dynamics include *p* (piano), *cre* (crescendo), *scen* (scenariando), *ds* (diminuendo), *poco* (poco), and *a* (accelerando).

Second system of musical notation for 'ALLEGRETTO AGITATO'. It continues the grand staff with treble and bass clefs. The treble part features a dense, rapid sixteenth-note pattern. Dynamics include *poco* (poco) and *f* (forte).

Third system of musical notation for 'ALLEGRETTO AGITATO'. It continues the grand staff with treble and bass clefs. The treble part has a melodic line with some rests, while the bass part provides a steady accompaniment.

## Mouvement de Valse.

## LARGE.

First system of musical notation for 'Mouvement de Valse'. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is marked *f* (forte) and *a tempo allegro*. The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation for 'Mouvement de Valse'. It continues the grand staff with treble and bass clefs. The treble part has a melodic line with some rests, while the bass part provides a steady accompaniment.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with chords and eighth notes. The key signature has two sharps (F# and C#).

Second system of musical notation, continuing the piece. The treble staff features a melodic line with some chromatic movement. The bass staff provides harmonic support with chords and a steady eighth-note bass line.

Third system of musical notation. The treble staff has a melodic line with a dotted note. The bass staff continues with chords and eighth notes. The tempo marking *grava* is written above the treble staff.

Fourth system of musical notation. The treble staff has a melodic line with a dotted note. The bass staff continues with chords and eighth notes. The tempo marking *grava* is written below the treble staff.

Fifth system of musical notation. The treble staff has a melodic line with a dotted note. The bass staff continues with chords and eighth notes. The tempo marking *grava* is written below the treble staff.

First system of a musical score, consisting of two staves. The upper staff contains a series of chords and melodic fragments, while the lower staff features a bass line with chords and a few notes. A dynamic marking *cres.* is present in the lower staff.

Second system of the musical score, continuing the two-staff format. The upper staff has more complex chordal textures, and the lower staff shows a more active bass line with some melodic movement.

Third system of the musical score. The upper staff continues with dense chordal patterns, and the lower staff features a bass line with some melodic lines and rests.

Fourth system of the musical score. The upper staff has a complex texture of chords. The lower staff includes a dynamic marking *rit. e pesante.* and a *ff* marking. There are also some accent marks (>) over notes in the lower staff.

Fifth system of the musical score. The upper staff continues with dense chordal textures, and the lower staff features a bass line with chords and some melodic fragments.



First system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The music features a melody in the treble staff and a bass line in the bass staff. The piece concludes with a double bar line and a key signature change to two sharps (F#, C#).

ALLEGRO MARZIALE.

Second system of the musical score, starting with the tempo marking "ALLEGRO MARZIALE." in the treble staff. The key signature remains two sharps (F#, C#) and the time signature is 2/4. The music is marked with a forte dynamic (*ff*) in the bass staff. The system ends with a dynamic marking of *fz* (forzando) in the treble staff.

Third system of the musical score. The key signature is two sharps (F#, C#) and the time signature is 2/4. The music is marked with a forte dynamic (*fz*) in the treble staff. The system concludes with a double bar line.

Fourth system of the musical score. The key signature is two sharps (F#, C#) and the time signature is 2/4. The music is marked with a forte dynamic (*fz*) in the bass staff. The system concludes with a double bar line.

Fifth system of the musical score. The key signature is two sharps (F#, C#) and the time signature is 2/4. The music is marked with a forte dynamic (*ff*) in the bass staff. The system concludes with a double bar line and a tempo marking of *ff* *piu* *rit.* (ritardando).

*a tempo.*

*gva*

*marcato.*

The first system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic and a *gva* (ritardando) marking. It contains several chords and short melodic fragments. The lower staff starts with a *marcato.* (marked) dynamic and features a steady bass line with chords.

*gva*

The second system continues the piece. The upper staff has a *gva* marking and shows a melodic line with some grace notes. The lower staff maintains the *marcato.* dynamic with a consistent bass accompaniment.

*gva*

*Stretto.*

The third system introduces a *Stretto.* (staccato) section. The upper staff has a *gva* marking and shows a more active melodic line. The lower staff continues with the *marcato.* dynamic.

*gva*

The fourth system features a *gva* marking. The upper staff contains several triplet figures in the right hand, while the lower staff provides a steady bass accompaniment.

*gva*

The fifth system continues with a *gva* marking. The upper staff shows more triplet figures, and the lower staff maintains the bass accompaniment.

*gva*

The sixth system concludes the piece with a *gva* marking. The upper staff features a melodic line with some grace notes, and the lower staff provides a final bass accompaniment.

(a) PATROL CHORUS. "While all the town is sleeping?"

(b) SCENE. "Whatever's the row?"

(c) COUPLETS. "Governor Kolback!"

(Kolback, Janos, Captain and Chorus, S. S. T. B.)

MODERATO.

PIANO.

Mouvement de Marche.

(Patrol enter slowly R & L. U. E.)

CAPTAIN. *pp*

While all the town is sleeping, Our midnight watch we're keeping,

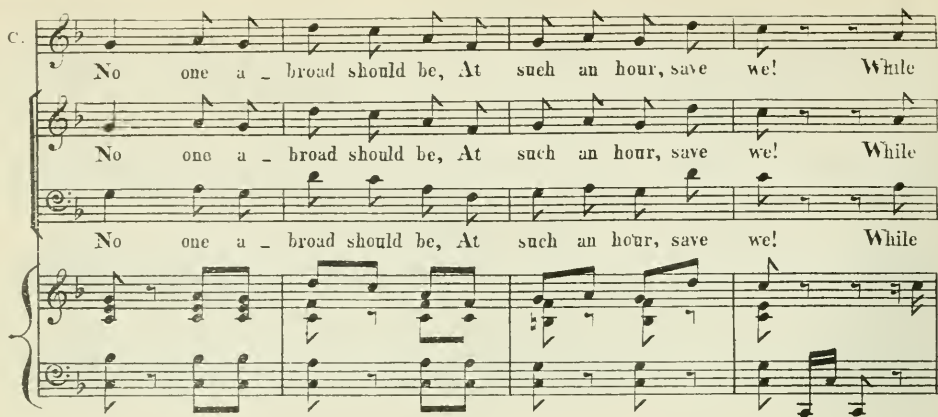
TENORS. *pp*

While all the town is sleeping, Our midnight watch we're keeping,

SOLDIERS. *pp*

BASSES. *pp*

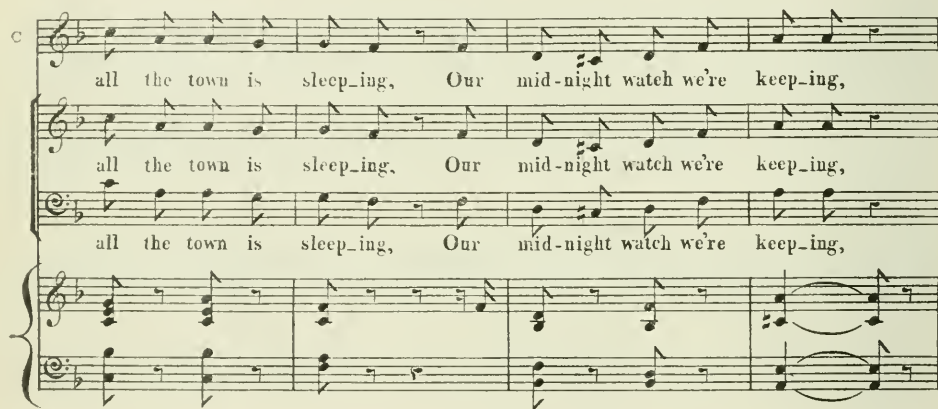
While all the town is sleeping, Our midnight watch we're keeping,

C. 

No one a - broad should be, At such an hour, save we! While

No one a - broad should be, At such an hour, save we! While

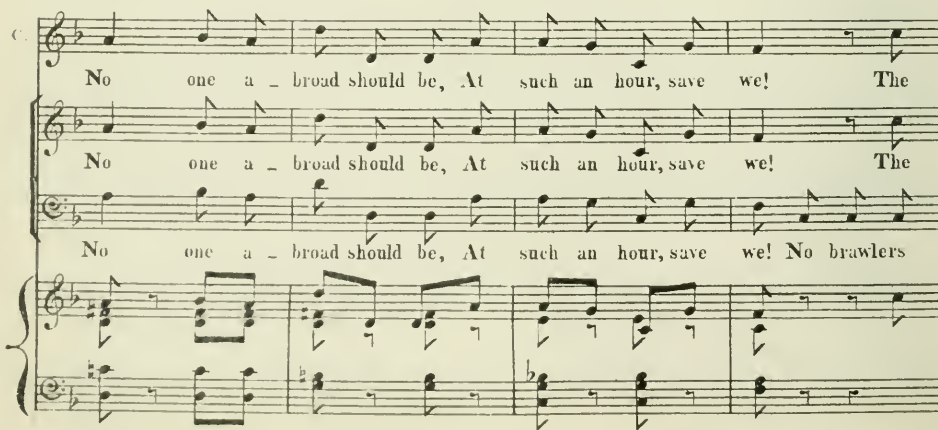
No one a - broad should be, At such an hour, save we! While

C. 

all the town is sleep-ing, Our mid-night watch we're keep-ing,

all the town is sleep-ing, Our mid-night watch we're keep-ing,

all the town is sleep-ing, Our mid-night watch we're keep-ing,

C. 

No one a - broad should be, At such an hour, save we! The

No one a - broad should be, At such an hour, save we! The

No one a - broad should be, At such an hour, save we! No brawlers

c. *p*  
 streets are qui - et, No brawl - ers stir, There  
 streets are qui - et, No brawl - ers stir, There  
 stir!..... There  
 There

c.  
 is no ri - ot, Of roys - ter - - er! The  
 is no ri - ot, Of roys - ter - - er! The  
 is no ri - ot, Of roys - ter - - er! No brawl - ers

c.  
 streets are qui - et, No brawl - ers stir, There  
 streets are qui - et, No brawl - ers stir, There  
 stir!..... There  
 There

C. *is no ri - ot of roys - ter - er!*

The first system of music consists of four staves. The top two staves are vocal lines, both with the lyrics "is no ri - ot of roys - ter - er!". The bottom two staves are piano accompaniment. The music is in a 3/4 time signature and a key signature of one flat (B-flat).

C. *No! no! All's well, all's well! .....*

*pp*

*pp*

*pp*

*p* *pp*

The second system of music consists of four staves. The top two staves are vocal lines with the lyrics "No! no! All's well, all's well! ....." and "er!..... All's well, all's well!.....". The bottom two staves are piano accompaniment. The music is in a 3/4 time signature and a key signature of one flat (B-flat). Dynamic markings include *pp* and *p*.

ENTER TANCRED pursued, he tumbles into cellar at back. CRASH.

C. *(The patrol exits.)*

The third system of music consists of four staves. The top three staves are vocal lines, all of which are empty. The bottom two staves are piano accompaniment. The music is in a 3/4 time signature and a key signature of one flat (B-flat). The lyrics "(The patrol exits.)" are written below the piano part.

Allegro molto. (♩=80.)

Vivace.

S.

T.

B.

Allegro molto. (♩=80.)

*gva* - - - - -

*ff* (all the windows fly open, and citizens, their wives and daughters look out in night.) *f*

What - ev - er's the row?

ev - er's the row? Will some - bo - dy

ev - er's the row? Will some - bo - dy

Will some - bo - dy say..... Why,

say..... Why, where - fore, and how,

say..... Why, where - fore, and how,

where\_ fore, and how, Wère wa\_ ken'd ere  
 Wère wa\_ ken'd ere day?.....  
 Wère wa\_ ken'd ere day?.....

day?..... Why rous'd from our  
 Why rous'd from our bed,  
 Why rous'd from our bed,

bed, In gown and in cap?  
 In gown and in cap? Lets  
 In gown and in cap? Lets



Let's  
 take up the thread, Of our bro - - ken nap! Let's  
 take up the thread, Of our bro - - ken nap! Let's

take up the thread, Of our bro - - ken nap!  
 take up the thread, Of our bro - - ken nap!  
 take up the thread, Of our bro - - ken nap!

*animato.*

(Windows slammed— all disappear.)

*grac.*

Mouvement de Marche. (♩=98.) (Re-enter Patrol R. & L.I.E.)

*pp*

CAPTAIN. *pp*

Tenors. *pp*

SOLDIERS. *pp*

Basses. *pp*

While all the town is sleeping, Our midnight watch we're

While all the town is sleeping, Our midnight watch we're

While all the town is sleeping, Our midnight watch we're

*pp*

c.

keeping, No one a-broad should be, At such an hour, save we! While

keeping, No one a-broad should be, At such an hour, save we! While

keeping, No one a-broad should be, At such an hour, save we! While

c. all the town is sleep\_ing, Our midnight watch we're keep\_ing,  
 all the town is sleep\_ing, Our midnight watch we're keep\_ing,  
 all the town is sleep\_ing, Our midnight watch we're keep\_ing,

c. No one a - broad should be, At such an hour, save we! The  
 No one a - broad should be, At such an hour, save we! The  
 No one a - broad should be, At such an hour, save we! No brawlers

c. streets are qui - - et, No brawl - ers stir, There *p*  
 streets are qui - - et, No brawl - ers stir, There *p*  
 stir..... There

c. *is no ri - ot of roys - ter - er! The*

*is ri - ot of roys - ter - er! The*

*is no ri - ot of roys - ter - er! No brawl - ers*

c. *streets are qui - et, No brawl - ers stir, There is no*

*streets are qui - et, No brawl - ers stir, There is no*

*stir,..... There is no*

c. *ri - ot of roys - ter - er! No! no! All's*

*ri - ot of roys - ter - er! No! no! All's*

*ri - ot of roys - ter - er! Of roys - ter - er!..... All's*

*pp*

*pp*

*pp*

*pp*

well, All's well! well, All's well! well!

well, All's well! well! well!

well, All's well! well!

CAPTAIN.  
*Più lento. Recit:*

*Più lento.*  
 Sol - diers! me you please, The morn - ing now is

break - ing, A rest we may be tak - ing, Break off! and stand at

*Plus vite.**Allegro* (♩=120.)

ease!

Break off! and stand at ease!

Break off! and stand at ease!

*Plus vite.**Allegro* (♩=120.)

8<sup>va</sup>

*ff* (Shouts off, "hurrah!" Enter R. & L. all the Citizens and Janos from the R.)

*ff*

JANOS.

*ff*

CAPTAIN.

A - lert there! A - lert there! A -

CITIZENS.  
Sopranos.*ff*

A - lert there! A - lert there! A -

Tenors.

*ff*

A - lert there! A - lert there! A -

Basses.

*ff*

J. *lert there! A - lert there, A - lert.....*

C. *lert there! A - lert there, A - lert.....*

SOLDIERS. *ff* *A - lert there, A - lert.....*

CITIZENS. *lert there! A - lert there, A - lert.....*

*A - lert there, A - lert.....*

J. *there!*

C. *there! Whats all this row a - bout? That all the town turns out?*

SOLDIERS. *there! Whats all this row a - bout? That all the town turns out?*

CITIZENS. *there!*

*there!*

*there!*

*there!*

*8va*

*p* *fz* *fz*

J. A - lert there! A - lert there! A -

C. A - lert there! A - lert there! A -

SOLDIERS. A - lert there! A - lert there! A -

CITIZENS. A - lert there! A - lert there! A -

J. lert there! A - lert there! A - lert there! The

C. lert there! A - lert there! A - lert there!

SOLDIERS. lert there! A - lert there! A - lert there!

CITIZENS. lert there! A - lert there! A - lert there! The

lert there! A - lert there! A - lert there! The

lert there! A - lert there! A - lert there! The



J. Gov - er - nor comes here! That

C. The Gov - er - nor!

SOLDIERS. The Gov - er - nor!

CITIZENS. Gov - er - nor comes here! That

Gov - er - nor comes here! That

Gov - er - nor comes here! That

*p.* *8va* *fp* *fp*

J. some - thing's a - miss, t'would ap - pear! .....

CITIZENS. some - thing's a - miss, t'would ap - pear! .....

some - thing's a - miss, t'would ap - pear! .....

some - thing's a - miss, t'would ap - pear! .....

*ff*

MÊME MOUVEMENT.  
KOLBACK, (C.) Complète.

*f brillante.* (Enter pages and retinue of Governor; Then Kolback He comes C and is received by Janos.)

*gva*

Up till now I've not been in bat\_tle, But all my in\_stincts lead to war,

*p*

No spurs jin\_gle, nor sa\_bres rat\_tle, Like those worn by your Gov\_ern\_or!.....

*animé.*

..... No one dares with me to tri\_tle, A\_ny\_

*a tempo.*

*f* *p*

K. more than with sword or ri - fle, And when\_e - ver my name they hear, The na - tions

ALLEGRO. (♩=120.)

K. whis - per, far and near!

K. ..... "Try to match..... him were vain!..... What a nerve..... what a

K. brain!..... What a he - ro is Go - ver - nor Kol - back! So they

K. say,..... ev - 'ry day,..... Of the Go - ver - nor Kol - - -

K. back! Try to match..... him were vain! ..... What a nerve,..... what a

JANOS. Try to match..... him were vain! ..... What a nerve,..... what a

CAPTAIN. Try to match..... him were vain! ..... What a nerve,..... what a

SOLDIERS. Tenors. Try to match him were vain! What a nerve,

Basses. Try to match him were vain! What a nerve,

CITIZENS. Sopranos. Try to match..... him were vain! ..... What a nerve,..... what a

Tenors. Try to match him were vain! What a nerve,

Basses. Try to match him were vain! What a nerve,

K.  
J.  
C.

brain!.....What a he\_ro is Go\_ver\_nor Kol - back!So they say,..... ev\_ry

brain!.....What a he\_ro is Go\_ver\_nor Kol - back!So they say,..... ev\_ry

brain!.....What a he\_ro is Go\_ver\_nor Kol - back!So they say,..... ev\_ry

SOLDIERS.

what a brain! So they say,

what a brain! So they say,

CITIZENS.

brain What a he\_ro is Go\_ver\_nor Kol - back!So they say,..... ev\_ry

what a brain! So they say,

what a brain! So they say,

K.  
day..... Of the Go\_ver\_nor Kol - - back!

J.  
day..... Of the Go\_ver\_nor Kol - - back!

C.  
day..... Of the Go\_ver\_nor Kol - - back!

SOLDIERS.  
ev\_ry day, Of the Go\_ver\_nor Kol - - back!

CITIZENS.  
ev\_ry day.

ev\_ry day.

ev\_ry day.

KOLBACK. *Recit: animato.*

Now one word, but on - ly one, And I have done! The

*Allegro.*

K. watch made its round noc - tur - nal? And  
JANOT.

Yes! yes!

CAPTAIN.

Yes! yes!

Ten.

Yes! yes!

Bass.

Yes! yes!

Sop.

Yes! yes!

Ten.

Yes! yes!

Bass.

Yes! yes!

*Allegro.*

SOLDIERS.

CITIZENS.

K  
 rous'd you with noise in - fer - nal? You con -

J  
 yes! yes!

C.  
 yes! yes!

SOLDIERS.  
 yes! yes!

CITIZENS.  
 yes! yes!

yes! yes!

yes! yes!



K. signed them to pains e - ter - nal?

J. yes! yes!

C. yes! yes!

SOLDIERS.  
yes! yes!

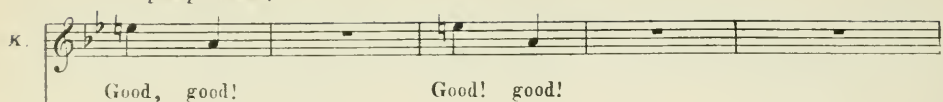
CITIZENS.  
yes! yes!

yes! yes!

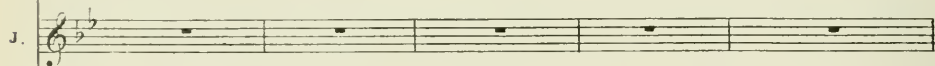
*ff* *ff* *f* *f*

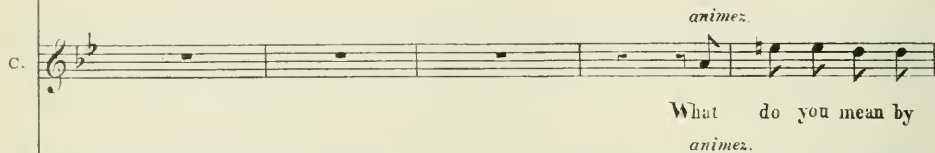
*ppia*

*Un peu plus lent.*

K. 

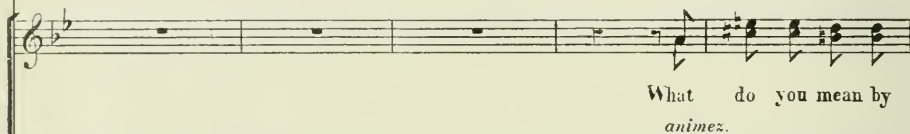
Good, good! Good! good!

J. 

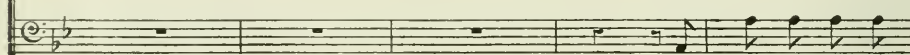
C. 

*animez.*  
What do you mean by  
*animez.*

SOLDIERS

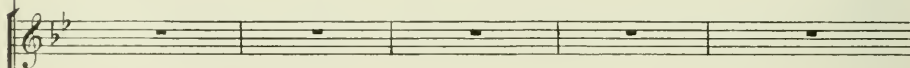


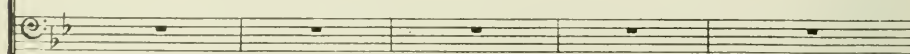
What do you mean by  
*animez.*



What do you mean by

CITIZENS.




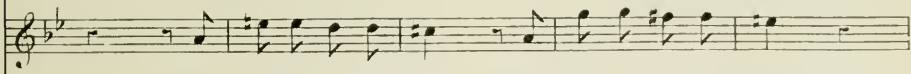


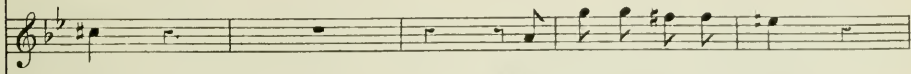
*Un peu plus lent.*

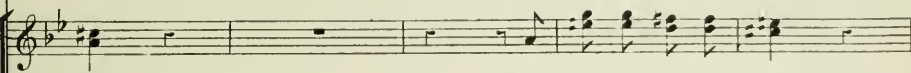


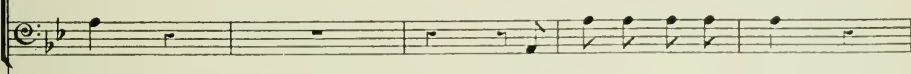
*p* *animez*


K.  That there was

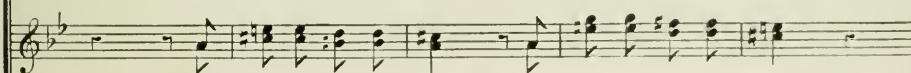
J.  What do you mean by "good?" Make yourself un\_der - stood!


C.  "good?" Make yourself un\_der - stood!

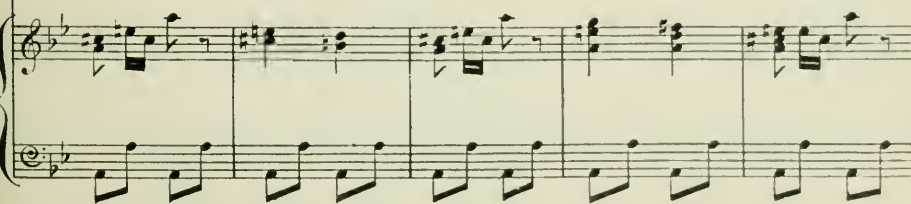
SOLDIERS.  "good?" Make yourself un\_der - stood!

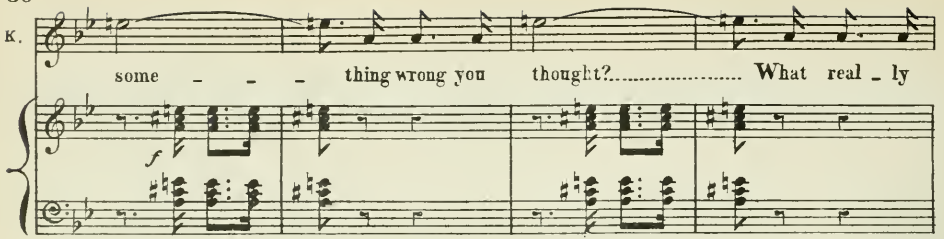
 "good?" Make yourself un\_der - stood!

CITIZENS.  What do you mean by "good?" Make yourself un\_der - stood!

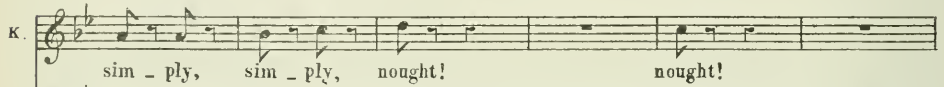
 What do you mean by "good?" Make yourself un\_der - stood!

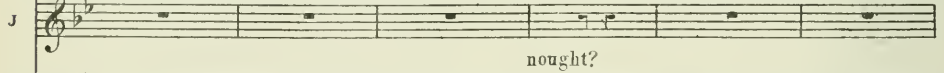
 What do you mean by "good?" Make yourself un\_der - stood!

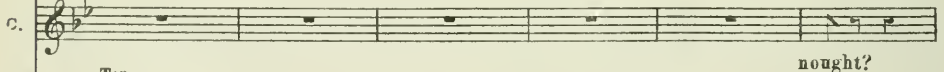


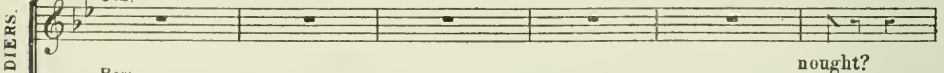
K.  some - - - thing wrong you thought?..... What real - ly

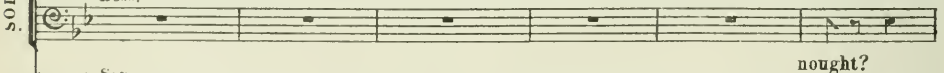
K.  hap - - - pend Was  
*care - - - scen - - - do.*

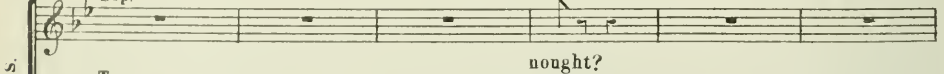
K.  sim - ply, sim - ply, nought! nought!

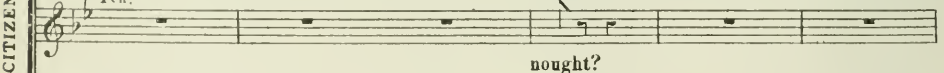
J.  nought?

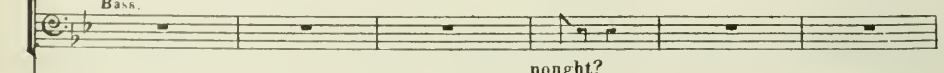
G.  nought?

SOLDIERS. *Ten.*  nought?

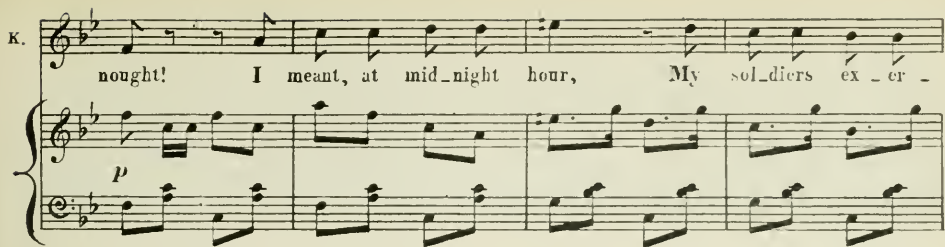
*Bass.*  nought?

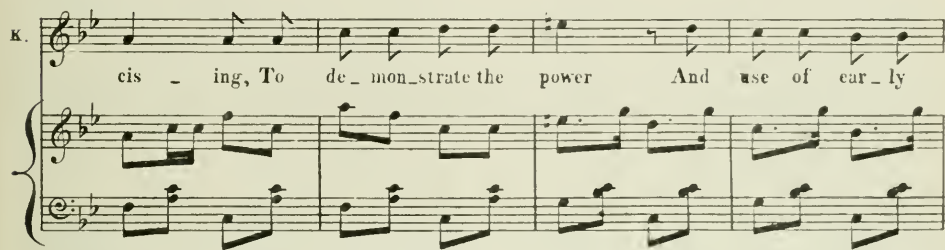
CITIZENS. *Sop.*  nought?

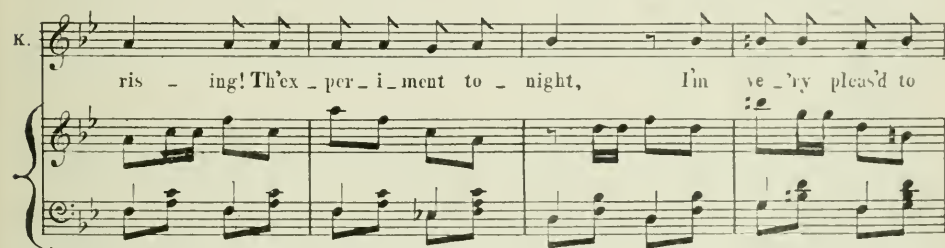
*Ten.*  nought?

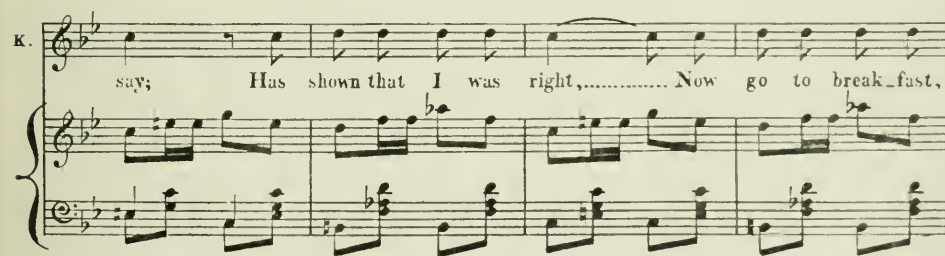
*Bass.*  nought?

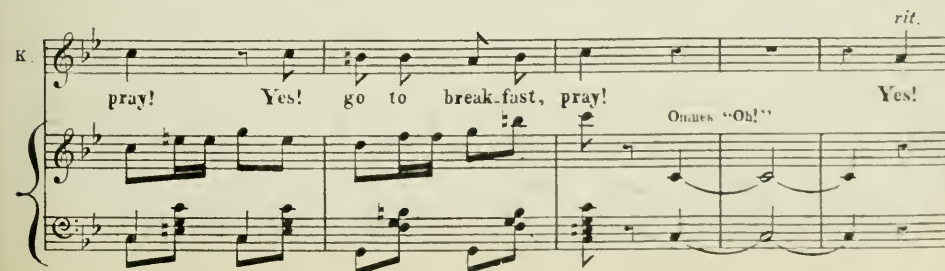


K.  nought! I meant, at mid\_night hour, My sol\_diers ex\_er -

K.  cis - ing, To de\_mon\_strate the power And use of ear\_ly

K.  ris - ing! Th'ex\_per\_i\_ment to\_night, I'm ve\_ry pleas'd to

K.  say; Has shown that I was right,..... Now go to break\_fast,

K.  pray! Yes! go to break\_fast, pray! Yes! Omnes "Oh!"

K. go to break - fast, . . . pray. Omnes, "Ah! Good!"

## CAPTAIN.

While all the town is sleep\_ing, Our

While all the town is sleep\_ing, Our

While all the town is sleep\_ing, Our

While all the town is sleep\_ing, Their

While all the town is sleep\_ing, Their

While all the town is sleep\_ing, Their

SOLDIERS.

CITIZENS.

SOLDIERS

mid\_night watch we're keep\_ing,

No one a\_broad should be, At

mid\_night watch we're keep\_ing,

No out a\_broad should be, At

mid\_night watch we're keep\_ing,

No one a\_broad should be, At

CITIZENS.

mid\_night watch they're keep\_ing,

No one a\_broad should be, At

mid\_night watch they're keep\_ing,

No one a\_broad should be, At

mid\_night watch they're keep\_ing,

No one a\_broad should be, At

such an hour, save we! While all the town is sleep\_ing, Our

such an hour, save we! While all the town is sleep\_ing, Our

such an hour, save we! While all the town is sleep\_ing, Our

such an hour, save we! While all the town is sleep\_ing, Their

such an hour, save we! While all the town is sleep\_ing, Their

such an hour, save we! While all the town is sleep\_ing, Their

C. 

SOLDIERS.  
 mid\_night watch we're keep\_ing, No one a\_broad should be, At  
 mid\_night watch we're keep\_ing, No one a\_broad should be, At  
 mid\_night watch we're keep\_ing, No one a\_broad should be, At

CITIZENS.  
 mid\_night watch they're keep\_ing, No one a\_broad should be, At  
 mid\_night watch they're keep\_ing, No one a\_broad should be, At  
 mid\_night watch they're keep\_ing, No one a\_broad should be, At

C. 

SOLDIERS.  
 such an hour, save we! But all is well, Yes!  
 such an hour, save we! But all is well, Yes!  
 such an hour, save we! But all is well.....

CITIZENS.  
 such an hour, save we! Yes! all is  
 such an hour, save we! Yes! all is  
 such an hour, save we! But all is well.....



**SOLDIERS.**

all is well, Yes, all is well, Yes!

all is well, Yes, all is well, Yes!

Yes, all is well, Yes!

**CITIZENS.**

well!..... Yes, all is well.

well!..... Yes, all is well.

**SOLDIERS.**

all is well! Yes! Yes! Yes! *pp*

all is well! Yes! Yes. Yes! *pp*

all is well! Yes! all is well!..... Yes! *pp*

**CITIZENS.**

Yes! Yes! Yes! *pp*

Yes! Yes! Yes! *pp*

Yes! all is well!..... Yes! *pp*

**SOLDIERS.**

all is well! .....

**CITIZENS.**

all is well! .....

all is well! .....

all is well! .....

(All salute Governor, then exeunt R. & L.)

AIR AND REFRAIN. "I'M THE CAPTAIN!"

(Edwige, Tancred, Boleslas.)

*Allegro Marziale.* (♩=100.)

BOLESLAS

Tho' my boots may be dusty,

PIANO

*sf*

*sf*

B.

Tho' my cloak may be worse, Tho' my sword may be rusty, Not a rap in my purse,

*sfz*

*sfz*

*sfz*

B.

Still I carry me proudly, And if you would know why, Haugh-ti-ly and loudly,

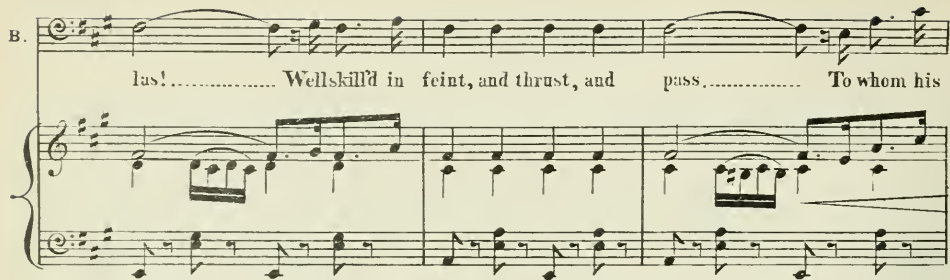
*sfz*

*sfz*

*sfz*

B.

My de-vice I cry..... I am the Cap-tain Bo-les-

B. 

las!..... Wellskill'd in feint, and thrust, and pass..... To whom his

B. 

ho - nour is his all..... And who you to ac - count will

EDWIGE. 

It is the Cap - tain Bo - les - las,..... Well skill'd in

TANCRED. 

It is the Cap - tain Bo - les - las,..... Well skill'd in

B. 

call! It is the Cap - tain Bo - les - las,..... Well skill'd in

E. thrust and feint and pass, ..... To whom his ho - nour is his

T. thrust and feint and pass, ..... To whom his ho - nour is his

B. thrust and feint and pass, ..... To whom his ho - nour is his

E. all, ..... And who you to ac - count will call!

T. all, ..... And who me to ac - count will call!

B. all, ..... And who you to ac - count will call! Bo - les -

E. Bo - les - las! .....

T. Bo - les - las! .....

B. las! Bo - les - las! ..... (airily) I am the Cap - tain Bo - les -

*cres.* *sf* *senza rit.*

B. *2<sup>nd</sup> V.*  
 - las! *gru...* Trade to me is abhorrent, And if men I would fleee,

B. Give me mountain and torrent, Far from town and police!

B. Sweet is assassination, And thus do I reply,

B. To all interrogation, "Tremble! for it is I!"

B. I am the Captain Boleslas! Well skill'd in

B. feint and thrust and pass,..... To whom his ho\_nour is his

EDWIDGE.  
It is the

TANCRED.  
It is the

B. all, ..... And who you to ac\_ count will call! It is the

E. Cap\_ tain Bo\_ les - las, ..... Well skill'd in feint and thrust and

T. Cap\_ tain Bo\_ les - las, ..... Well skill'd in feint and thrust and

B. Cap\_ tain Bo\_ les - las, ..... Well skill'd in feint and thrust and

pass,..... To whom his ho - nour is his all,..... And who you

pass,..... To whom his ho - nour is his all,..... And who me

pass,..... To whom his ho - nour is his all,..... And who you

*sfz*

to ae - count will call! Bo - les -

to ae - count will call! Bo - les -

to ae - count will call! Bo - les - las! Bo - les -

*sfz* *cres.*

las!.....

las!..... (airily.)

las!..... *gva* I am the Cap - tain Bo - les - las! *gva*..... *ff*



NOCTURNE. "THERE WAS NO RAY!"

(Edwige.)

*Allegretto.*

PIANO.

*dolce.*

The piano introduction consists of two staves. The right hand is in treble clef with a key signature of three flats and a 2/4 time signature. It features a series of chords and eighth-note patterns. The left hand is in bass clef, playing a simple eighth-note accompaniment.

EDWIGE

There was no ray of light,.....

*pp*

The first system shows the vocal line for Edwige and the piano accompaniment. The vocal line is in treble clef with a key signature of three flats. The piano accompaniment consists of two staves. The lyrics are "There was no ray of light,.....". The piano part includes a *pp* dynamic marking.

E. .... From moon or star that night,..... And black the fo- rest seem'd, As

The second system continues the vocal and piano accompaniment. The vocal line is in treble clef. The piano accompaniment consists of two staves. The lyrics are "..... From moon or star that night,..... And black the fo- rest seem'd, As".

E. pen- sive- ly I dream'd!..... The ze- phyr died a- way,.....

The third system concludes the vocal and piano accompaniment. The vocal line is in treble clef. The piano accompaniment consists of two staves. The lyrics are "pen- sive- ly I dream'd!..... The ze- phyr died a- way,.....".

*rit.*

E. .... No bird sang on the spray, ..... No life\_ no tone\_ I was.....

*colla parte.*

*Poco animato.*

E. .... a - lone! When sud\_den faint and clear, ..... Came on my

E. start\_led ear ..... A voice whose ac\_cents still ..... Thro' all my

*rit.* *Tempo I<sup>o</sup>*

E. be - ing thrill! ..... Thro' all my be - ing thrill! ..... And the

*p* *dolce.*

E. *ow - ner of that voice, Some hap - py day I'll surely find! Of him my*

E. *heart has made its choice, He sure - ly ne'er will prove un -*

E. *kind! Ah no! he'll ne-ver, ne - ver prove un - kind!* *gva*-----

E. *gva*-----

E. 
  
A cap-tive him I found!..... With cru-el fet-ters bound.....
   
*pp*

E. 
  
..... And when I set him free, His troth he gave to me!.....
   
*pp*

E. 
  
..... Tho' hid-den from my sight,..... In darkness of the night,.....
   
*pp*

E. 
  
..... His love he swore for ev-er-more! He heard my
   
*colla parte*
  
*Poco animato.*

E. bro - thers voice ..... And, start - led by the noise .....

E. .... With one wild shriek he fled ..... That would have

E. woke the dead! ..... That would have woke the dead! .....

*rit.*

*p*

E. .... But the ow - ner of that shriek, Thro' all the

*a Tempo 1<sup>o</sup>*

*dolce*

E. wide world I will seek! Of him my heart has made its

*pp*

E. choice, My own, my beau - ti - ful, my Voice! My own, my

E. beau - ti - ful, my Voice! *gva*

*f*

*or*

E. *gva*

**RONDO DUETT, "FOR YOUR INDULGENCE"**

(Falka, Arthur, Janet.)

*Allegro.* (♩=116.)

PIANO.

*dolce.*

*p*

FALKA.

For your in - dul - gence we are

ARTHUR.

F.

hop - - - - - ing, We're more to pi - ty than to

A.

For your in - dul - gence we are hoping,

F. blame!..... There's no great harm, sir, in e -

A. We're more to pi - ty than to blame!

F. lop - ing,..... e - lop - ing, If you'd been us, you'd done the

A. There's no great harm, sir, in e - lop - ing,

F. same!..... You'd done the same! For your in - dul - gence we are

A. If you'd been us, you'd done the same!

*senza rit.*



F. *rit.*  
hoping, We're more to pi - ty than to blame, We're more to pi - ty than to

A. *rit.*  
We're more to pi - ty than to

F. *f tempo.* *pp*  
blame, There's no great harm, sir, in e - lop - ing, If you'd been us you'd done the

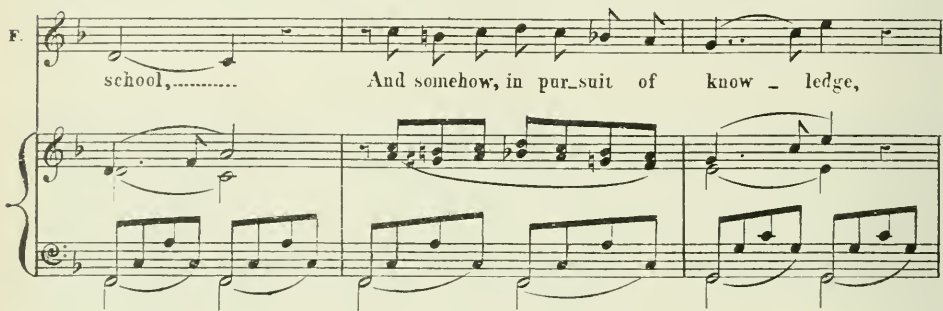
A. *f*  
blame, There's no great harm, sir, in e - lop - ing, If you'd been us you'd done the

F. same!.....

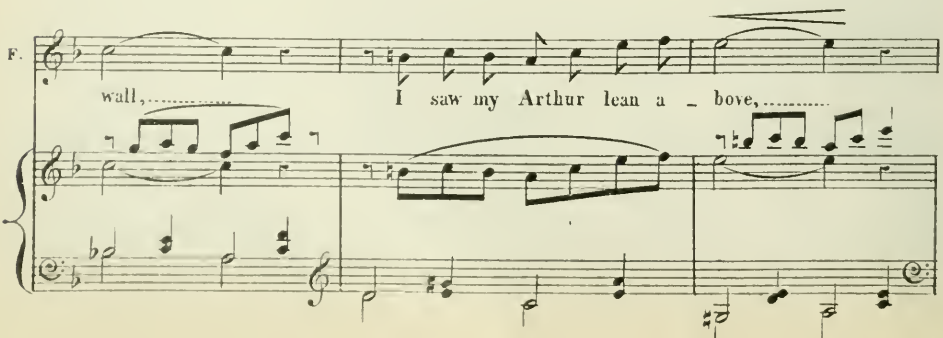
A. same!.....

*Moderato.*

F.  Just on\_ly think! my Arthur's col - lege, Was next door to our convent

F.  school,..... And somehow, in pur\_suit of know - ledge,

F.  I made my self a lit\_tle fool!..... One eve be\_neath our garden

F.  wall,..... I saw my Arthur lean a - bove,.....

F. *dim.*  
 And from that day my heart's his thrall, He is the ob - ject of my

F. *a Tempo.*  
 love!

A. *rit.* *a Tempo.*  
 I am the object of her love! I am the object of her love!

F.  
 The Abbess then said "Oh my daugh - ter, When la - dies to young men pay

F.  
 court,..... We cool them down with bread and wa - - ter,

F. Like-wise their tres - ses we cut short!".....

F. The scis - sors and the di - et both,.....

F. Did on my in - elin - a - tion jar,.....

F. To mar - ry we were nothing loath, So just e - loped and here - we

F. are. *rit.*

A. We just slipp'd out, and here we are! We just slipp'd out, and here we

F. *Tempo 1<sup>o</sup>*  
*allarg.*

A. are!.....

For your in\_dul\_gence we are

*Tempo 1<sup>o</sup>*

F. hop - - - - - ing. We're more to pi\_ty than to

A. For your in\_dul\_gence we are hoping,

JANOT. For my in\_dul\_gence they are hoping,

F. blame,..... There's no great harm, sir, in e -

A. We're more to pi - ty than to blame,

J. They're more to pi - ty than to blame,

F. lop - ing,..... e - lop - - ing, If you'd been us, you'd done the

A. There's no great harm, sir, in e - loping,

J. There's no great harm, sure, in e - loping,

F. same!..... You'd done the same! For your in - dul - gence we are

A. If you'd been us, you'd done the same!

J. If I'd been them, I'd done the same!

*senza rit.*

*p rit.*

F. hoping, We're more to pi - ty than to blame! We're more to pi - ty than to

A. We're more to pi - ty than to

J. They're more to pi - ty than to

*p rit.*

*f tempo.* *pp rit.*

F. blame! There's no great harm sure in e - lop - ing, If you'd been us you'd done the

A. blame! There's no great harm sure in e - lop - ing, If you'd been us you'd done the

J. blame! There's no great harm sure in e - lop - ing, If I'd been them I'd done the

*f tempo.* *pp rit.*

*a Tempo.*

F. same!.....

A. same!.....

J. same!.....

## TRIO. "NOW THEN! HURRY, SCURRY!"

(Falka, Arthur &amp; Janos.)

*Allegro Vivace.*

PIANO. *f*

F. *p*  
Now then hur - ry scur - ry Let's seek a car - riage, Was

A. *p*  
Now then hur - ry scur - ry Let's seek a car - riage, Was

J. *p*  
Now then hur - ry scur - ry Let's seek a car - riage, Was

*p leggiero.*

F. *p*  
ev - er such a wor - ry, A - bout a lit - tle mar - riage? Most

A. *p*  
ev - er such a wor - ry, A - bout a lit - tle mar - riage? Most

J. *p*  
ev - er such a wor - ry, A - bout a lit - tle mar - riage? Most



F. a - ny - thing will do, A horse or mule or wag - gon, Lest  
 A. a - ny - thing will do, A horse or mule or wag - gon, Lest  
 J. a - ny - thing will do, A horse or mule or wag - gon, Lest

F. af - ter us that dra - gon, Call'd Pe - li - can, pur - sue! .....  
 A. af - ter us that dra - gon, Call'd Pe - li - can, pur - sue! .....  
 J. af - ter you that dra - gon, Call'd Pe - li - can, pur - sue! .....

F. Now then! hur - ry scur - ry, Let's seek a ear - riage, Was  
 A. Now then! hur - ry scur - ry, Let's seek a car - riage, Was  
 J. Now then! hur - ry scur - ry, Let's seek a car - riage, Was

F. *ev - er such a wor - ry, A - bout a lit - tle mar - riage? Most*

A. *ev - er such a wor - ry, A - bout a lit - tle mar - riage? Most*

J. *ev - er such a wor - ry, A - bout a lit - tle mar - riage? Most*

F. *a - ny - thing will do, A horse or mule or wag - gon, Lest*

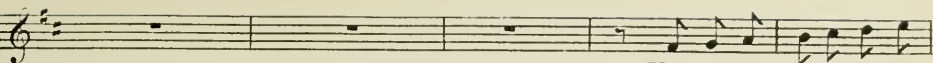
A. *a - ny - thing will do, A horse or mule or wag - gon, Lest*


J. *a - ny - thing will do, A horse or mule or wag - gon, Lest*

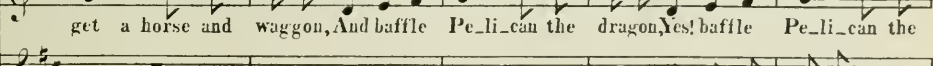
F. *af - ter us that dra - gon, Call'd Pe - li - can pur - sue! *pù mosso.**

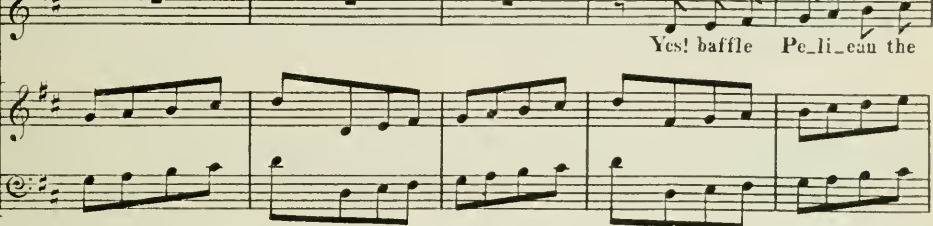
A. *af - ter us that dra - gon, Call'd Pe - li - can pur - sue! Ill go and*

J. *af - ter you that dra - gon, Call'd Pe - li - can pur - sue!*

F.  Yes! baffle Pe\_li-can the

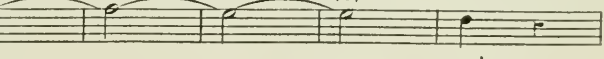
A.  get a horse and waggon, And baffle Pe\_li-can the dragon, Yes! baffle Pe\_li-can the

J.  Yes! baffle Pe\_li-can the



F.  dra - - - - - gon!

A.  dra - - - - - gon!

J.  dra - - - - - gon!



(Exit Arthur.)




No 6.  
**FINALE TO ACT I.**  
 (Tutti e Coro.)

*Allegro.*

PIANO.

First system of the piano introduction. The right hand plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. The left hand plays a steady accompaniment of quarter notes G2, B1, D2, F2, A2, C3, E3, G3.

Second system of the piano introduction. The right hand continues the melodic line with quarter notes G5, F5, E5, D5, C5, B4, A4, G4. The left hand accompaniment continues with quarter notes G2, B1, D2, F2, A2, C3, E3, G3.

Third system of the piano introduction. The right hand continues with quarter notes G4, A4, B4, C5, D5, E5, F5, G5. The left hand accompaniment continues with quarter notes G2, B1, D2, F2, A2, C3, E3, G3.

TANCRED.

JANOS.

S. S.

T.

B.

More new sen - sa - tion?

More new sen - sa - tion?

More new sen - sa - tion? More new sen - sa - tion?

More new sen - sa - tion? More new sen - sa - tion?

More new sen - sa - tion? More new sen - sa - tion?

Piano accompaniment for the vocal entry. The right hand plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. The left hand plays a steady accompaniment of quarter notes G2, B1, D2, F2, A2, C3, E3, G3.

## KOLBACK.

Yes! yes! Ci - ti - zens true!.....

Come and share my ju - - bi - la - tion!

Yes, my dear friends

What ju - bi - la - tion?

What ju - bi - la - tion?

What ju - bi - la - tion? What ju - bi - la - tion?

What ju - bi - la - tion? What ju - bi - la - tion?

What ju - bi - la - tion? What ju - bi - la - tion?

K. Tho' you may stare, I have an heir! And all my

K. glo - ry, Fa - mous in sto - ry, Thro' him will live! So

K. now a wel - come give, To my nephew dear!

FALKA.

TANCRED. (*aside.*) Nephew dear!

JANOT. Nephew dear! nephew

Nephew dear!

Nephew dear!

Nephew dear!

Nephew dear!

K. Yes! my ne - phew, henceforth my pride!

T. dear? ..... What! (aside.)

FALKA.

T. henceforth his pride! But where? Yes!

JANOT.

But where?

But where?

But where?

But where?

But where?

KOLBACK.

(showing Falka.)

Here by my side!

where? Now by his side?

Yes! this is he!

FALKA.

Yes! I'm he! ah!.....

*a piacere.*

*rit.* I am he!

(aside) *a tempo.*

Who the deuce can he be? I will watch till I

*a tempo.*



*Allegro brillante.*

T

see!

*Allegro brillante.*

*ff*

JANOS.

Let us all now shout for joy, The Go-ver. nor has got a boy, For when you

Let us all now shout for joy, The Go-ver. nor has got a boy, For when you

Let us all now shout for joy, The Go-ver. nor has got a boy, For when you

Let us all now shout for joy, The Go-ver. nor has got a boy, For when you

J.

do not have a son, A nephew's good e\_nough for one! He seems a

do not have a son, A nephew's good e\_nough for one! He seems a

do not have a son, A nephew's good e\_nough for one! He seems a

do not have a son, A nephew's good e\_nough for one! He seems a

do not have a son, A nephew's good e\_nough for one! He seems a

ve - ry like - ly lad, And at his for - tune we are glad, The more so

ve - ry like - ly lad, And at his for - tune we are glad, The more so

ve - ry like - ly lad, And at his for - tune we are glad, The more so

ve - ry like - ly lad, And at his for - tune we are glad, The more so

that we clear - ly see, A round of feast and jol - li - ty! Hur - rah! hur -

that we clear - ly see, A round of feast and jol - li - ty! Hur - rah! hur -

that we clear - ly see, A round of feast and jol - li - ty! Hur - rah! hur -

that we clear - ly see, A round of feast and jol - li - ty! Hur - rah! hur -

rah! Now your wel\_come do not spare! Hur\_rah! Hur\_rah! for the

rah! Now your wel\_come do not spare! Hur\_rah! Hur\_rah! for the

rah! Now your wel\_come do not spare! Hur\_rah! Hur\_rah! for the

rah! Now your wel\_come do not spare! Hur\_rah! Hur\_rah! for the

luc\_ ky, luc\_ ky heir!

luc\_ ky, luc\_ ky heir!

luc\_ ky, luc\_ ky heir!

luc\_ ky, luc\_ ky heir!

T. This is my Tan - - cred!

TANCRED. (aside.)  
(It's a hor - rid dream!) (His

The first system of music shows the vocal line for Tancred and the piano accompaniment. The vocal line begins with the lyrics 'This is my Tan - - cred!' and continues with '(It's a hor - rid dream!) (His'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

T. Tan - - cred! He said his Tan - cred! A swindler who will steal my

The second system of music continues the vocal line for Tancred with the lyrics 'Tan - - cred! He said his Tan - cred! A swindler who will steal my'. The piano accompaniment features a dynamic marking of *ff* (fortissimo) and includes a section with a more complex rhythmic pattern.

T. pelf! And yet I dare not show my self!

The third system of music continues the vocal line for Tancred with the lyrics 'pelf! And yet I dare not show my self!'. The piano accompaniment features a dynamic marking of *fz* (forzando) and includes a section with a more complex rhythmic pattern.

FALKA. *Andante.*  
My heart.... with pride is swell - ing,

*Andante.*

The fourth system of music introduces the vocal line for Falka with the lyrics 'My heart.... with pride is swell - ing,'. The piano accompaniment features a dynamic marking of *ff* (fortissimo) and includes a section with a more complex rhythmic pattern.

F. Heir to an an - cient line..... Oh how.....

F. .... can I be tell - ing, What rap\_ture now is mine!.....

F. .... Long were my hopes at ze - - - ro,

F. To fate I could but bow,..... But thanks to the

F

grand old le - - - ro, Look at my pros - pects

*p*

F

now! ..... I am my no - ble uncle's heir, .....

*marziale*

*marziale*

F

Hence - forth to be his pride and joy, ..... For a girl he don't much

F

care, ..... A girl's not worth no! no! a girl's not worth a boy! No!

*fz*

F. *no!* I am my no\_ble un\_cle's heir.....

K. He is his no\_ble un\_cle's heir.....

J. He is his no\_ble un\_cle's heir.....

T. He is his no\_ble un\_cle's heir.....

He is his no\_ble un\_cle's heir.....

He is his no\_ble un\_cle's heir.....

He is his no\_ble un\_cle's heir.....

He is his no\_ble un\_cle's heir.....

*fz* *ff*

F. Hence\_forth to be his pride and joy..... For a

K. Hence\_forth to be his pride and joy..... For a

J. Hence\_forth to be his pride and joy..... For a

T. Hence\_forth to be his pride and joy..... For a

Hence\_forth to be his pride and joy..... For a

Hence\_forth to be his pride and joy..... For a

Hence\_forth to be his pride and joy..... For a

Hence\_forth to be his pride and joy..... For a

F. girl he dont much care ..... A girls not worth no! no! a

K. girl he dont much care ..... A girls not worth no! no! a

J. girl he dont much care ..... A girls not worth no! no! a

T. girl he dont much care ..... A girls not worth no! no! a

girl he dont much care ..... A girls not worth no! no! a

girl he dont much care ..... A girls not worth no! no! a

girl he dont much care ..... A girls not worth no! no! a

girl he dont much care ..... A girls not worth no! no! a

F. girls not worth a boy no! no! *ff* Of my..... dear uncle's dar - ing,

K. girls not worth a boy no! no!

J. girls not worth a boy no! no!

T. girls not worth a boy no! no!

girls not worth a boy no! no!

girls not worth a boy no! no!

girls not worth a boy no! no!

girls not worth a boy no! no!

girls not worth a boy no! no!

*ff* *p*



F. In fields as yet un - fought ..... His fire, ..... his war-like

F. bear - ing, Of these I have been taught!.....

F. And these facts think I much on, Her - i - tage

F. past all price ..... Thus on my proud es -

F. *p*

cutch - - - eon, Bear I for sole de -

F. *Marziale.*

vice..... I am my noble un-clés heir.....

*Marziale.*

F.

Hence forth to be his pride and joy, For a girl he don't much

F.

care,..... A girl's not worth no! no! A girl's not worth a boy! No!

*fz*

F. no! I am my no\_ble un\_cle's heir,.....

K. He is his no\_ble un\_cle's heir,.....

J. He is his no\_ble un\_cle's heir,.....

T. He is his no\_ble un\_cle's heir,.....

He is his no\_ble un\_cle's heir,.....

He is his no\_ble un\_cle's heir,.....

He is his no\_ble un\_cle's heir,.....

He is his no\_ble un\_cle's heir,.....

*f* *ff*

F. Hence\_ forth to be his pride and joy..... For a

K. Hence\_ forth to be his pride and joy..... For a

J. Hence\_ forth to be his pride and joy..... For a

T. Hence\_ forth to be his pride and joy..... For a

Hence\_ forth to be his pride and joy..... For a

Hence\_ forth to be his pride and joy..... For a

Hence\_ forth to be his pride and joy..... For a

Hence\_ forth to be his pride and joy..... For a

F. girl he don't much care..... A girls not  
K. girl he don't much care..... A girls not  
J. girl he don't much care..... A girls not  
T. girl he don't much care..... A girls not

F. worth no! no! A girls not worth a boy! no! no! *ff*  
K. worth no! no! A girls not worth a boy! no! no! *ff*  
J. worth no! no! A girls not worth a boy! no! no! *ff*  
T. worth no! no! A girls not worth a boy! no! no! *ff*

worth no! no! A girls not worth a boy! no! no! *ff*  
worth no! no! A girls not worth a boy! no! no! *ff*  
worth no! no! A girls not worth a boy! no! no! *ff*  
worth no! no! A girls not worth a boy! no! no! *ff*

worth no! no! A girls not worth a boy! no! no! *ff*  
worth no! no! A girls not worth a boy! no! no! *ff*  
worth no! no! A girls not worth a boy! no! no! *ff*  
worth no! no! A girls not worth a boy! no! no! *ff*

*gva* *ff*

(a peasant enters with letter which he gives to Janos.)

J. My lord!..... a let - - -

J. (aside.) ter (Pe - - ti - tion from some debt - - -

E. Ha! a let - - - ter!

K. Ha! a let - - - ter!

T. Ha! a let - - - ter!

J. - or!) Ha! a let - - - ter!

C. Ha! a let - - - ter!

Ha! a let - - - ter!

Ha! a let - - - ter!

Ha! a let - - - ter!

Ha! a let - - - ter!

Ha! a let - - - ter!

Ha! a let - - - ter!

Ha! a let - - - ter!

Ha! a let - - - ter!

*ff*

KOLBACK. "A letter for me? Ah it is from the convent— I recognise

*Molto Movimento.*

*pp*

the Lady Superiors hand?" (opens it) FALKA. (aside.) "From the convent?

I dont like that at all!" KOLBACK. (reading.) Good heavens! What do I read:—

F. Good Hea - - ven!

K. (to Falka.) Your sister's sloped!.....

T. Good Hea - - ven!

J. Good Hea - - ven!

C. Good Hea - - ven!

Good Hea - - ven!

Good Hea - - ven!

Good Hea - - ven!

"Your niece Falka has escaped!"

*ff*

F. E\_loped! my sis\_ter has eloped!

K. Eloped! Not a doubt!

T. loped! Not a doubt!

J. E\_loped!

F. Lets spread ourselves and find her out!.....

K. Now spread yourselves and find her out! Lets spread ourselves and find her out!.....

T. Lets spread ourselves and find her out!.....

J. Lets spread ourselves and find her out!.....

C. Lets spread ourselves and find her out!.....

Let's spread ourselves and find her out!.....

Let's spread ourselves and find her out!.....

Let's spread ourselves and find her out!.....

Let's spread ourselves and find her out!.....

(Enter Pelican from Inn R.)

(a-*id.*)

F. *Pelican!*

K. Who's the holy man?

T. Who's the holy man?

J. (a-*side.*)  
*Pelican!*

P. Useless! quite! All will own I'm right, yes own I'm

C. Who's the holy man?

Who's the holy man?

Who's the holy man?

Who's the holy man?

Who's the holy man?



F. *(aside.)*  
My dress!.....

K.  
Her convent dress!

T.  
Her convent dress!

J.  
*(Showing Falk's robe.)*  
Her dress!.....

P.  
right! Now what is this I show? That is so! She

C.  
Her convent dress!

Her convent dress!

Her convent dress!

Her convent dress!

b

The art\_ful girls dress'd as a

T

The art\_ful girls dress'd as a

P.

has, to us an - noy, Dress'd as a boy!.....

C.

The art\_ful girls dress'd as a

The art\_ful girls dress'd as a

The art\_ful girls dress'd as a

The art\_ful girls dress'd as a

The art\_ful girls dress'd as a

F. As a boy!

K. boy!..... As a boy!

T. boy!..... As a boy!

J. As a

P. boy!.....

boy!.....

boy!.....

boy!.....

boy!.....

F As a boy! to annoy!

K As a boy! All her friends to annoy!

T As a boy! to annoy!

J boy! All her friends to annoy!

P to annoy!

C to annoy!

to annoy!

to annoy!

to annoy!

*ff*

*Animato.*

F. *Ab!*

(Enter Arthur at back.)  
ARTHUR.

Now then to convent life a - dieu!.....

K. *Ab! When that fairface I*

T. *Ab!*

J. *Ab!*

P. *Ab!*

C. *Ab!*

*Ab!*

*Ab!*

*Ab!*

*Ab!*

*Ab!*

*Animato.*

*p*

*b*

*b*

*V*

(aiding description.)

S  
Yes! tis a charming crea - ture!

A  
view!.....

T  
A charming crea - ture!

B  
A charming crea - ture!

C  
A charming crea - ture!

S  
*p*  
Yes! tis a charming crea - ture!

A  
A charming crea - ture!

C  
A charming crea - ture!

Piano accompaniment with *p* marking.

F. In form and fea - ture That nose!

K. That nose! That little

T. Love - - ly in form and fea - - ture That nose! That little

J. Love - - ly in form and fea - - ture That nose! That little

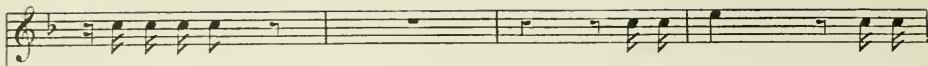
C. Love - - ly in form and fea - - ture

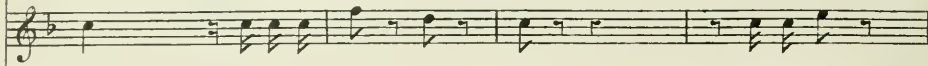
In form and fea - ture! That nose!

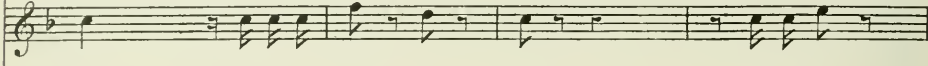
Love - - ly in form and fea - - ture! That nose! That little

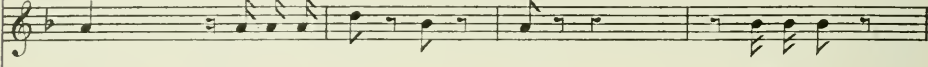
Love - - ly in form and fea - - ture!

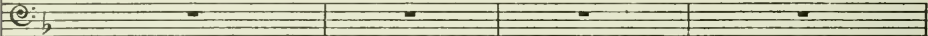
*poco rit.* *pp*

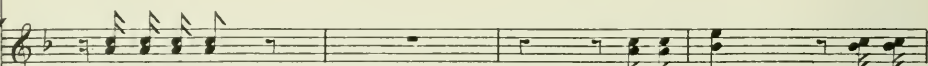
F.  That little nose! Like a rose! like a


K.  nose! That softly bloom - ing cheek! Like a rose!

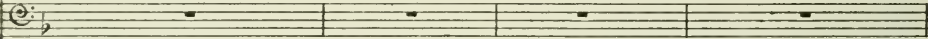
T.  nose! That softly bloom - ing cheek! Like a rose!

J.  nose! That softly bloom - ing cheek! Like a rose!

C. 

 That little nose! Like a rose! Like a

 nose! That softly bloom - ing cheek! Like a rose!







R.   
 rose! 'Tis she! 'tis the wand'rer that we seek!.....

K.   
 Like a rose!

T.   
 Like a rose!

J.   
 Like a rose!

P.   
 Yes! 'tis the maid I

C.

rose! 'Tis she! 'tis the wand'rer that we seek!.....

Like a rose!

F. 'Tis the maid we seek! That nose!

K. By her soft blooming cheek That nose! That little

T. By her soft blooming cheek That nose! That little

J. By her soft blooming cheek That nose! That little

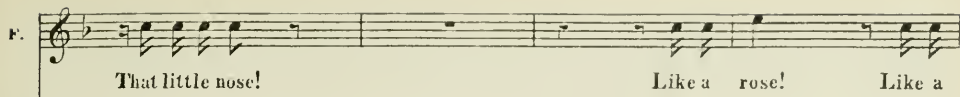
P. seek!..... 'Tis the maid we seek!

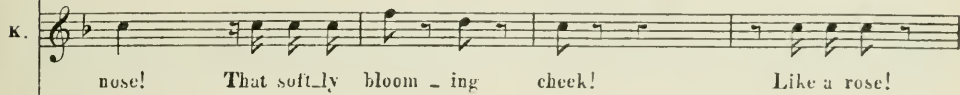
C. 'Tis the maid we seek!

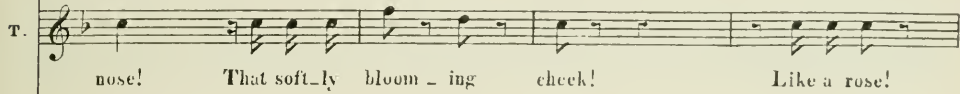
'Tis the maid we seek! That nose!

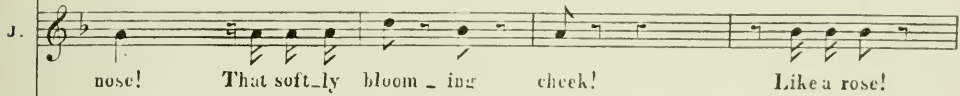
By her soft blooming cheek That nose! That little

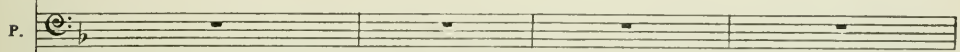
'Tis the maid we seek!

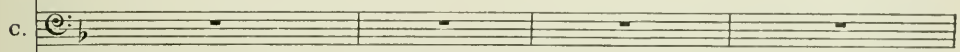
F.  That little nose! Like a rose! Like a

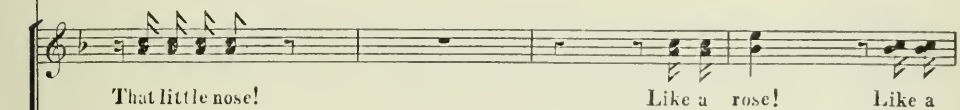
K.  nose! That soft\_ly bloom - ing cheek! Like a rose!

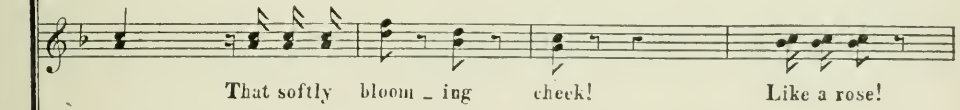
T.  nose! That soft\_ly bloom - ing cheek! Like a rose!

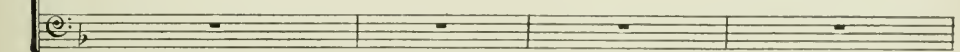
J.  nose! That soft\_ly bloom - ing cheek! Like a rose!

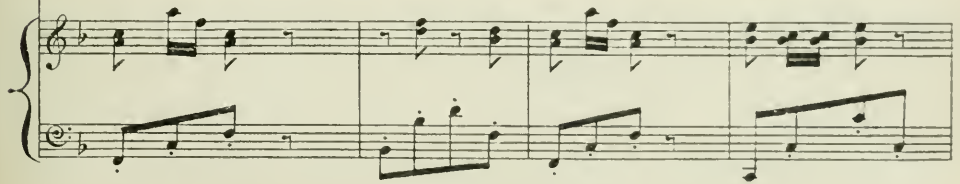
P. 

C. 

 That little nose! Like a rose! Like a

 That soft\_ly bloom - ing cheek! Like a rose!





S. rose! 'Tis she! 'tis the wanderer that we seek!  
 A. Like a rose! You've  
 T. Like a rose!  
 B. Like a rose!  
 P. Yes! 'tis the maid we seek!  
 C. Yes! 'tis the maid we seek!  
 S. rose! 'Tis she! 'tis the wanderer that we seek!  
 A. Like a rose!  
 P. Yes! 'tis the maid we seek!

ARTHUR. (obeying sign from Palla.)

My poor heads in a whirl!

K  
naught to say im-prudent girl? For the

T  
She's nought to say!

J  
She's nought to say!

P  
She's nought to say!

C  
She's nought to say!

She's nought to say!

She's nought to say!

She's nought to say!

*mf* *cres.*

K. *rit.*  
 night you'll re - main un - der my rule..... And to - mor -  
*gva*  
*rit.*

F. *a tempo.* (hurried.)  
 To her school!.....  
 K. - row, will be sent back to your school!  
 A. To my school?  
*gva.* *a tempo.*

F. (To Kol.)  
 But un - - - cle!  
 K. No  
 A. Who? I?  
*gva.*

K. 
  
more! I would be gay, On this hap - - -

K. 
  
- - py day ..... My nephew's here! my ne - phew  
(Enter Bolinas & Edwige.)

K. 
  
dear! My ne - phew's here! My ne - phew dear!  
His ne - phew's here! His ne - phew dear!  
His ne - phew's here! His ne - phew dear!  
His ne - phew's here! His ne - phew dear!  
His ne - phew's here! His ne - phew dear!  
(Shaking Father's hand They dance with groups up stage)  
f

EDWIGE.

(aside.)

BOLESLAS, (aside.) 'Tis he!.....

Sis - ter mine did'st hear? 'Tis he!.....

*mf*

E. Ah!.....

B. The man that we were looking

*f*

B. for! The ne - phew of the Go - ver - nor! Lets be sly.....

E. 'Tis he!.....

B. ..... and ho - ver nigh! 'Tis.....



EDWIGE.

I am my no\_ble un\_cle's

ARTHUR.

He is his no\_ble un\_cle's

KOLBACK.

He is his no\_ble un\_cle's

TANCRED.

He is his no\_ble un\_cle's

JANOS.

He is his no\_ble un\_cle's

PELICAN.

He is his no\_ble un\_cle's

B.

he!.....  
CAPTAIN.

He is his no\_ble un\_cle's

He is his no\_ble un\_cle's

He is his no\_ble un\_cle's

He is his no\_ble un\_cle's

He is his no\_ble un\_cle's

He is his no\_ble un\_cle's

*Grandioso.*

*cres.*

*poco rit.*

F. heir!..... Hence\_forth to be his pride and joy.....  
 E. heir!..... Hence\_forth to be his pride and joy.....  
 A. heir!..... Hence\_forth to be his pride and joy.....  
 K. heir!..... Hence\_forth to be his pride and joy.....  
 T. heir!..... Hence\_forth to be his pride and joy.....  
 J. heir!..... Hence\_forth to be his pride and joy.....  
 P. heir!..... Hence\_forth to be his pride and joy.....  
 B. heir!..... Hence\_forth to be his pride and joy.....  
 C. heir!..... Hence\_forth to be his pride and joy.....  
 G. heir!..... Hence\_forth to be his pride and joy.....  
 G. heir!..... Hence\_forth to be his pride and joy.....  
 G. heir!..... Hence\_forth to be his pride and joy.....

The piano accompaniment at the bottom features a complex rhythmic pattern in the right hand, including sixteenth and thirty-second notes, and a more rhythmic bass line. A *gva* (ritardando) marking is present above the final measures of the piano part.

For a girl he dont much care ..... A girls not

For a girl he dont much care ..... A girls not

For a girl he dont much care ..... A girls not

For a girl he dont much care ..... A girls not

For a girl he dont much care ..... A girls not

For a girl he dont much care ..... A girls not

For a girl he dont much care ..... A girls not

For a girl he dont much care ..... A girls not

For a girl he dont much care ..... A girls not

For a girl he dont much care ..... A girls not

For a girl he dont much care ..... A girls not

*gva*

*gva*

(A. H. 130.)

*ff*

F. worth, no, no, a girls not worth a boy! No! no! I am my

E. worth, no, no, a girls not worth a boy! No! no! He is his

A. worth, no, no, a girls not worth a boy! No! no! He is his

K. worth, no, no, a girls not worth a boy! No! no! He is his

T. worth, no, no, a girls not worth a boy! No! no! He is his

J. worth, no, no, a girls not worth a boy! No! no! He is his

P. worth, no, no, a girls not worth a boy! No! no! He is his

B. worth, no, no, a girls not worth a boy! No! no! He is his

C. worth, no, no, a girls not worth a boy! No! no! He is his

worth, no, no, a girls not worth a boy! No! no! He is his

worth, no, no, a girls not worth a boy! No! no! He is his

worth, no, no, a girls not worth a boy! No! no! He is his

worth, no, no, a girls not worth a boy! No! no! He is his

*ff*

no\_ble un\_cle's heir..... Hence\_forth to be his pride and

no\_ble un\_cle's heir..... Hence\_forth to be his pride and

no\_ble un\_cle's heir..... Hence\_forth to be his pride and

no\_ble un\_cle's heir..... Hence\_forth to be his pride and

no\_ble un\_cle's heir..... Hence\_forth to be his pride and

no\_ble un\_cle's heir..... Hence\_forth to be his pride and

no\_ble un\_cle's heir..... Hence\_forth to be his pride and

no\_ble un\_cle's heir..... Hence\_forth to be his pride and

no\_ble un\_cle's heir..... Hence\_forth to be his pride and

no\_ble un\_cle's heir..... Hence\_forth to be his pride and

no\_ble un\_cle's heir..... Hence\_forth to be his pride and

no\_ble un\_cle's heir..... Hence\_forth to be his pride and

*gva*----

F. joy..... For a girl he does not care.....  
 E. joy..... For a girl he does not care.....  
 A. joy..... For a girl he does not care.....  
 K. joy..... For a girl he does not care.....  
 T. joy..... For a girl he does not care.....  
 J. joy..... For a girl he does not care.....  
 P. joy..... For a girl he does not care.....  
 B. joy..... For a girl he does not care.....  
 C. joy..... For a girl he does not care.....

joy..... For a girl he does not care.....  
 joy..... For a girl he does not care.....  
 joy..... For a girl he does not care.....  
 joy..... For a girl he does not care.....

*gva* joy..... For a girl he does not care.....  
*gva* joy..... For a girl he does not care.....  
*gva* joy..... For a girl he does not care.....

E. .... A girls not worth, no, no, a girls not worth a boy! For girls my

E. .... A girls not worth, no, no, a girls not worth a boy! For girls his

A. .... A girls not worth, no, no, a girls not worth a boy! For girls his

K. .... A girls not worth, no, no, a girls not worth a boy! For girls his

T. .... A girls not worth, no, no, a girls not worth a boy! For girls his

J. .... A girls not worth, no, no, a girls not worth a boy! For girls his

P. .... A girls not worth, no, no, a girls not worth a boy! For girls his

B. .... A girls not worth, no, no, a girls not worth a boy! For girls his

C. .... A girls not worth, no, no, a girls not worth a boy! For girls his

..... A girls not worth, no, no, a girls not worth a boy! For girls his

..... A girls not worth, no, no, a girls not worth a boy! For girls his

..... A girls not worth, no, no, a girls not worth a boy! For girls his

..... A girls not worth, no, no, a girls not worth a boy! For girls his

*qua*

*Stretto. più.*

F. un - cle does not care, And so I am my un - cle's  
 E. un - cle does not care, And so he is his un - cle's  
 A. un - cle does not care, And so he is his un - cle's  
 K. un - cle does not care, And so he is his un - cle's  
 T. un - cle does not care, And so he is his un - cle's  
 J. un - cle does not care, And so he is his un - cle's  
 P. un - cle does not care, And so he is his un - cle's  
 B. un - cle does not care, And so he is his un - cle's  
 C. un - cle does not care, And so he is his un - cle's  
 un - cle does not care, And so he is his un - cle's  
 un - cle does not care, And so he is his un - cle's  
 un - cle does not care, And so he is his un - cle's

The score consists of 12 vocal staves (F., E., A., K., T., J., P., B., C.) and a piano accompaniment. The vocal parts are arranged in a descending order of pitch. The piano accompaniment features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are printed below each vocal staff and above the piano accompaniment staves.



*a Tempo*

F. heir!

E. heir!

A. heir!

K. heir!

T. heir!

J. heir!

(Last Tableau. Pages surround Governor and Falka, Maids of honor & Pelican surround Arthur  
Guard Present arms. Citizens wave hats. Curtain quick.)

P. heir!

B. heir!

C. heir!

heir!

heir!

heir!

heir!

*a Tempo.*

*gva*

*gva*

*gva*

End of 1<sup>st</sup> Act

(A. H. 489.)

ACT II N<sup>o</sup> 7(a) CHORUS. "TAP, TAP!"(b) COUPLETS. "P'RAPS YOU WILL EXCUSE?"

(Arthur &amp; S.S.)

*Allegro.* (♩.=120)

PIANO

(Maids of Honour) *légèrement.*

SS Tap, tap, tap, tap tap tap tap tap, young la - dy wake..... Tap

SS Tap, tap, tap, tap tap tap tap tap, young la - dy wake..... Tap

SS Tap, tap, tap, tap tap tap tap tap, young la - dy wake..... Tap

*légèrement.*

*mf*

tap tap tap tap tap tap tap, your toi - let make, Rap rap rap rap rap rap rap, we're

tap tap tap tap tap tap tap, your toi - let make, Rap rap rap rap rap rap rap, we're

tap tap tap tap tap tap tap, your toi - let make, Rap rap rap rap rap rap rap, we're

at your door.... Rap rap rap rap rap rap rap, so sleep no more, We

at your door.... Rap rap rap rap rap rap rap, so sleep no more, We

at your door.... Rap rap rap rap rap rap rap, so sleep no more, We

on ly rap you to prevent from sleep ing more.

on ly rap you to prevent from sleep ing more.

on ly rap you to prevent from sleep ing more.

Praps you will ex - cuse us stat - ing, We are on - ly

*p legato.*

maids in wait - ing! A - depts in toi - lette are we, Dress to us is A B C!

If your waist is not quite right, We will lace you fine and tight. Or if your com -

plexions bad, Trust our washes and po - made! Of re - gards you'll

Of re - gards you'll

Of re -

be the cen - tre, O - pen then and let us  
 be the cen - tre, O - pen then and let us  
 gards you'll be the cen - tre, Then o - pen quick, let us  
*gva* *gva*

en - ter; That you will be . . . quite the rage, We  
 en - ter; That you will be . . . quite the rage, We  
 en - ter; That you will be . . . quite the  
*gva* *gva*

ARTHUR. (putting head out of door)  
 You're ve - ry kind no doubt, But I  
 on our ho - nour en - gage.  
 on our ho - nour en - gage.  
 rage we en - gage.  
*gva* *gva*

Tempo 1<sup>o</sup> (All the Girls, "What a funny girl!")

wish you would get out!

Tempo 1<sup>o</sup>

cres.

S. Tap tap tap tap tap tap tap, young la - dy wake.... Tap

S. Tap tap tap tap tap tap tap, young la - dy wake.... Tap

S. Tap tap tap tap tap tap tap, young la - dy wake.... Tap

f

tap tap tap tap tap tap tap, you're toi - let make.... Rap rap rap rap rap

tap tap tap tap tap tap tap, you're toi - let make.... Rap rap rap rap rap

tap tap tap tap tap tap tap, you're toi - let make.... Rap rap rap rap rap

f

rap rap rap, we're at your door!..... Rap rap rap rap rap rap rap, so

rap rap rap, we're at your door!..... Rap rap rap rap rap rap rap, so

rap rap rap, we're at your door!..... Rap rap rap rap rap rap rap, so

sleep no more..... We on - ly rap you to prevent from sleep - ing

sleep no more..... We on - ly rap you to prevent from sleep - ing

sleep no more..... We on - ly rap you to prevent from sleep - ing

more.....

more.....

more.....

*cres.*

*ff*

(a) **CHORUS.** "NOW COMES OUR CHIEF."

(b) **COUPLETS.** "THE BOARDING SCHOOL GIRL!"

(Falke, Arthur, Kolback, Pelican & Coro S.S.T.B.)

*Allo marziale.* (♩ = 80.)

PIANO. *ff*

*f* Now comes our chief this way, With all the men he's laughing,

*f* Now comes our chief this way, With all the men he's laughing,

*f* Now comes our chief this way, With all the men he's laugh - ing,

*gna* -----

*f*

And lo! the maids he's chaff - ing, Good! then our chief is gay!

And lo! the maids he's chaff - ing, Good! then our chief is gay!

And lo! the maids he's chaffing, Good! then our chief is gay!



Now comes our chief this way, With all the men he's laughing,

Now comes our chief this way, With all the men he's laughing,

Now comes our chief this way, With all the men he's laugh - ing,

(Enter Kolback, Falka, Pages & c)

And lo! the maids he's chaff - ing, Good! then our chief is gay.

And lo! the maids he's chaff - ing, Good! then our chief is gay.

And lo! the maids he's chaffing, Good! then our chief is gay.

## KOLBACK.

'Morn'ing my friends! I wish you all good day! Yes! I feel gay.

*gva*

*p*

*pp*  
Un - cle you're looking splendid!  
*p* And thus with us unbended,  
*p* Yes! he is looking splendid  
*p* Yes! he is looking splendid  
*p* Yes! he is looking splendid  
*p* Yes! he is looking splendid

*pp*  
*p*  
*b<sub>e</sub>*

You are indeed a joy!  
You are indeed a joy!  
And thus with us un - bended,  
You are indeed a joy!  
(Pelican with the Basses.)  
You are indeed a joy!

You flat-ter me, you do, my boy!      One little question if you please, Where is

*ff*      *p*

K. she? my niece?      In maiden modesty      She comes, tis she!.....

Enter Arthur in  
convent dress

*f*

ARTHUR (Salutes awkwardly)      FALKA (aside)

How de do?      (Well! I think she will pass)

*p*

F. (aloud.)      *rit.*

My sis-ter is      a pret-ty lass!

*rit*

F. Ah! is she not a beau - ty? Fresh in her life's first hour.....

*p*

F. Lov - ing her were a du - ty, Ten - der and per - fect flow'!

F. Ah! is she not a beau - ty? Fresh in her life's first hour.....

Ah! is she not a beau - ty? Fresh in her life's first hour,

Ah! is she not a beau - ty? Fresh in her life's first hour,

Ah!..... she is a beau - - - ty? And to

*mf*

F.

Lov-ing her were a du ty, Ten-der and per-fect flow'r!

Lov - - ing her were a du - ty, Ten-der and perfect flow'r!

Lov - - ing her were a du - ty, Ten-der and perfect flow'r!

love..... her were a du - ty, per-fect flow'r!

ARTHUR (aside to Falha.)

Hang this con-foun-ed dress! How..... it hurts, you cannot, no! you cannot

*p*

F.

The tri-al make.....

A.

guess! I will, my dearest Fal-ka, for your sake!

Off-hand to Court.)

(aside to Falka)

A.

La - dies and Gen - tle - men! Hope you're tol lol! Will that style

A.

FALKA.

ARTHUR. (curtseying absurdly.)

do? No! no! wont do at all! My ti\_mid heart is

*ad lib.*

A.

beat - ing, Such rank such great folk meet - - - ing!

*p*  
Sweet

*p*  
Sweet

A.

(That's me ex - act - ly) A  
trem - bling mai - den!  
Sweet trembling maid.....  
trem - bling mai - den!  
Sweet trembling maid.....

F.  
K.  
P.

heart that knows no guile, A win - ning smile, Oh!  
Oh!  
Oh!  
Oh!  
Oh!  
Oh!  
Oh!

T. she is charm\_ing, All sneers dis\_arm\_ing, A heart that knows no guile, A

A. (That's me ex\_actly)

K. she is charm\_ing, All sneers dis\_arm\_ing, A heart that knows no guile, A

P. she is charm\_ing, All sneers dis\_arm\_ing, A heart that knows no guile, A

she is charm\_ing, All sneers dis\_arm\_ing, A heart that knows no guile, A

she is charm\_ing, All sneers dis\_arm\_ing, A heart that knows no guile, A

she is charm\_ing, All sneers dis\_arm\_ing, A heart that knows no guile, A

she is charm\_ing, All sneers dis\_arm\_ing, A heart that knows no guile, A

she is charm\_ing, All sneers dis\_arm\_ing, A heart that knows no guile, A

she is charm\_ing, All sneers dis\_arm\_ing, A heart that knows no guile, A

she is charm\_ing, All sneers dis\_arm\_ing, A heart that knows no guile, A

she is charm\_ing, All sneers dis\_arm\_ing, A heart that knows no guile, A



F. win - ning smile! A heart that knows no guile, A win - ning smile!

K. win - ning smile! A heart that knows no guile, A win - ning smile!

P. win - ning smile! A heart that knows no guile, A win - ning smile!

win - ning smile! A heart that knows no guile, A win - ning smile!

win - ning smile! A heart that knows no guile, A win - ning smile!

win - ning smile! A heart that knows no guile, A win - ning smile!

win - ning smile! A heart that knows no guile, A win - ning smile!

win - ning smile! A heart that knows no guile, A win - ning smile!

win - ning smile! A heart that knows no guile, A win - ning smile!

*Largement.*

F.

Ah! is she not a beau - ty? Fresh in her life's first hour?.....

K.

Ah! is she not a beau-ty? Fresh in her life's first hour?

F.

Ah!..... she is a beau - - - ty! And to

(with Falka.)

F.

Ah! is she not a beau - ty? Fresh in her life's first hour?.....

(with Kolback.)

K.

Ah! is she not a beau-ty? Fresh in her life's first hour?

(with Kolback.)

K.

Ah! is she not a beau-ty? Fresh in her life's first hour?

(with Kolback.)

K.

Ah! is she not a beau-ty? Fresh in her life's first hour?


(with Pelican.)

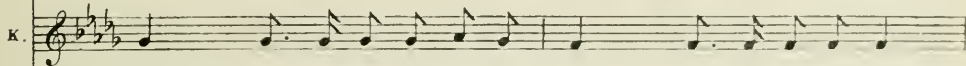
F.

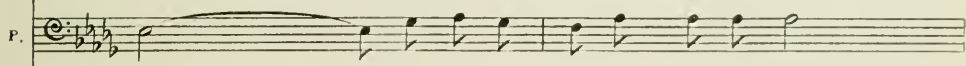
Ah!..... she is a beau - - - ty! And to


*Largement.*


*ff*

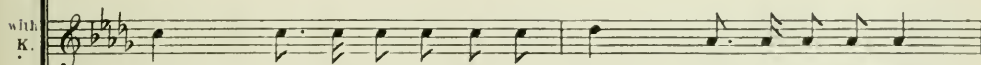
F.    
 Lov-ing her were a du - ty, Ten-der and per-fect flow'r.

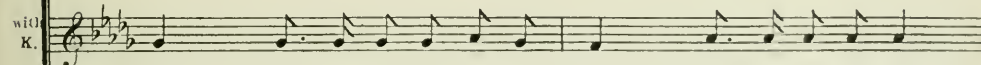
K.    
 Lov - - ing her were a du - ty, Ten - - der and per-fect flow'r.

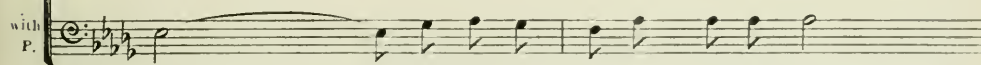
P.    
 love..... her were a du - ty, ten-der flow'r.

with F.    
 Lov-ing her were a du - ty, Ten-der and per-fect flow'r.

with K.    
 Lov - - ing her were a du - ty, Ten - - der and per-fect flow'r.

with K.    
 Lov - - ing her were a du - ty, Ten - - der and per-fect flow'r.

with K.    
 Lov - - ing her were a du - ty, Ten - - der and per-fect flow'r.

with P.    
 love..... her were a du - ty, ten-der flow'r.



F. Ah! is she not a beau - ty? Fresh in her life's first hour? .....

K. Ah! is she not a beau - ty? Fresh in her life's first hour?

P. Ah!..... she is a beau - - - ty, And to

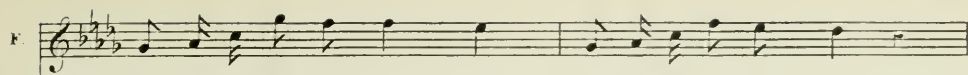
with F. Ah! is she not a beau - ty? Fresh in her life's first hour? .....

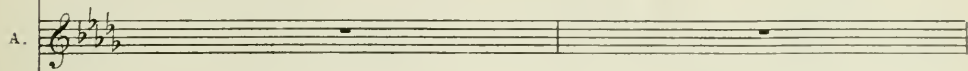
with K. Ah! is she not a beau - ty? Fresh in her life's first hour?


with K. Ah! is she not a beau - ty? Fresh in her life's first hour?

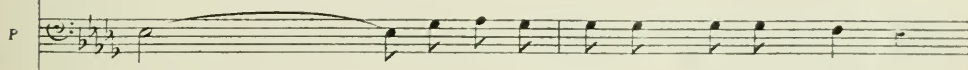
with K. Ah! is she not a beau - ty? Fresh in her life's first hour?


with P. Ah!..... she is a beau - - - ty, And to


F.    
 Lov - ing her is a du - ty, Ten - der and per - fect flow'r.


A. 


K.    
 Lov - - ing her is a du - ty, Ten - der and perfect flow'r.

P.    
 love..... her is a du - ty, Ten - der flow'r.

with F.    
 Lov - ing her is a du - ty, Ten - der and per - fect flow'r.

with K.    
 Lov - - ing her is a du - ty, Ten - der and perfect flow'r.

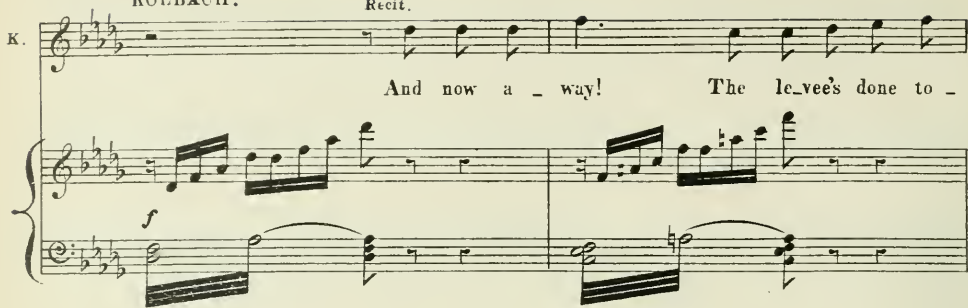
with K.    
 Lov - - ing her is a du - ty, Ten - der and perfect flow'r.

with P.    
 love..... her is a du - ty, Ten - der flow'r.



## KOLBACH.

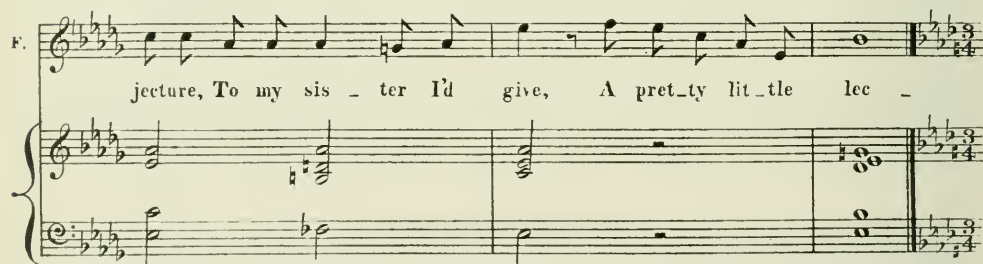
Recit.

K. 

And now a way! The levee's done to -

K. 

day. Nay! one moment, sir, As you may con -

F. 

jecture, To my sis - ter I'd give, A pret - ty lit - tle lec -

F. *Allegretto moderato.* 

ture! Your

F. life it seems, oh! sis - ter dear, Is for a con - vent, not for

The first system of music consists of a vocal line (marked 'F.') and a piano accompaniment. The vocal line begins with the lyrics 'life it seems, oh! sis - ter dear, Is for a con - vent, not for'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

F. court meant; Then pray young la - dy deign to hear, Some fitting

The second system continues the vocal line with the lyrics 'court meant; Then pray young la - dy deign to hear, Some fitting'. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody.

*rall.* hints up\_on de\_port - - ment. *a Temp.* Well lec - ture you I (with meaning.)

The third system includes performance directions: '*rall.*' (rallentando) before 'hints up\_on de\_port - - ment.', '*a Temp.*' (allegretto) before 'Well lec - ture you I', and '(with meaning.)' above the final phrase. The piano accompaniment features a more active treble line with chords and moving lines.

F. though I might, Be - cause you know I have the right,.....

The fourth system concludes the vocal line with the lyrics 'though I might, Be - cause you know I have the right,.....'. The piano accompaniment ends with a final chord and a fermata over the bass line.

F. *And you must live, strictly by rule,*

F. *In a young ladies boarding school! ..... Yes you must*

F. *live strictly..... by rule, In a young ladies boarding*

*ad lib.*

*colla parte.*

*sostenuto.*

F. *school! ..... You'll*

**2ND V.**



F. see brunettes and gold-en - heads, All kinds of fi-gures stout and

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a 4/4 time signature. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

F. slen - der, Com - plex - ions rang - ing whites to reds, But I for -

*rall.*

The second system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note pattern. The tempo marking *rall.* (rallentando) is placed above the vocal line.

F. bid you get - ting ten - - der! Well lec - ture you I

*a Tempo.*

The third system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment features a more complex texture with chords and moving lines in both hands. The tempo marking *a Tempo.* (allegretto) is placed above the vocal line.

F. thought I might, Be - cause you know I have the right,.....

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment features a more complex texture with chords and moving lines in both hands.

F. And you must live, strictly by rule,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The lyrics are "And you must live, strictly by rule,". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

F. In a young ladies boarding school!.....

The second system continues the vocal line and piano accompaniment. The vocal line has a long note at the end of the phrase "school!" followed by a dotted line. The piano accompaniment continues with the same rhythmic pattern as the first system.

F. Yes you must live strictly..... by rule,

The third system features a vocal line with a melisma (a long, winding note) over the word "strictly" and a piano accompaniment. The piano accompaniment includes a series of sixteenth-note runs in the right hand during the melisma. The lyrics are "Yes you must live strictly..... by rule,".

F. In a young ladies boarding school!.....

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a long note at the end of the phrase "school!" followed by a dotted line. The piano accompaniment is marked *sostenuto* and features a series of sustained chords in the left hand and a melodic line in the right hand. The lyrics are "In a young ladies boarding school!.....".

BOHEMIAN SONG.  
Boleslas and Edwige.

*Allegro moderato.*

PIANO.

ff

(unslings guitar; Edwige with Tambourine.)

Cradled upon the heath-er,

ff

*p*

Nurturd by sun and rain, Little reck I the wea-ther I

(striking Tambourine.)

Ah! ah! Ah! ah!

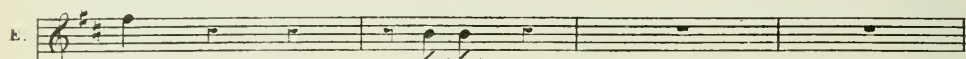
laugh and troll my strain, Ah! ah! I laugh and troll my strain, Ah! ah! Man's

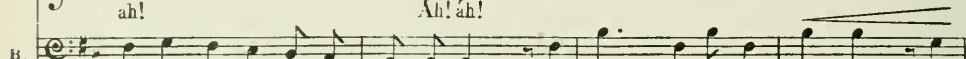
lot is of-ten hard-er Who do more-work than I, I'll

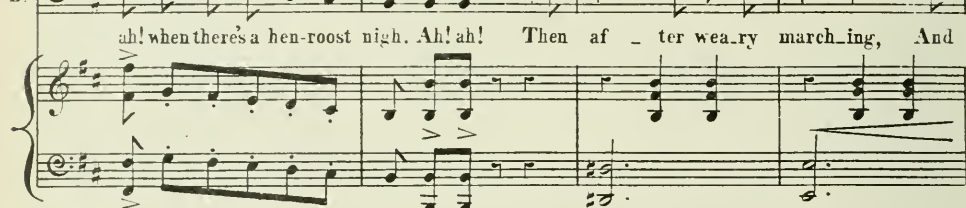
E.  Ah!

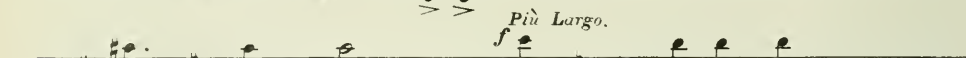
B.  ne'er have emp - ty lard - er, When there's a hen-roost nigh Ah!

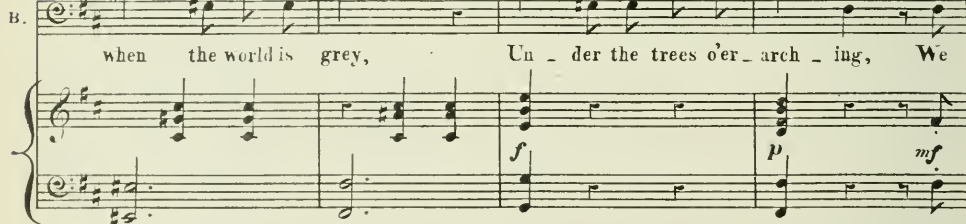
 *ff*

E.  ah! Ah! ah!

B.  ah! when there's a hen-roost nigh. Ah! ah! Then af - ter wea - ry march - ing, And



B.  when the world is grey, Un - der the trees o'er - arch - ing, We

 *f* *Più Largo.* *p* *mf*

E.  Ah! ah! Ah! ah!

B.  sing this roun - de - lay, Ah! ah! we sing this roun - de - lay, Ah! ah!

 *a tempo.*

*Più animato.*

E. To the greenwood, To the greenwood, Come, oh come with me .....

B. To the greenwood, To the greenwood, Come, oh come with me .....

*p* (Dance for Boleslas & Edwige.)

E. Let us lin-ger, Let us lin-ger, Un-der the for-est tree .....

B. Let us lin-ger, Let us lin-ger, Un-der the for-est tree .....

Edwige with the Sopranos.

E. Ah! .....

B. la

E. Ah! .....

B. la

*cres. cen. do.*

(Laughing.)

E. Tra la la la la la la la la la Ah! Ah! Ah! Ah! ah! ah!

B. Tra la la la la la la la la la Ah! Ah! Ah! Ah! ah! ah!

E. *ff* To the greenwood, To the greenwood, Come oh come with me.....

B. *ff* To the greenwood, To the greenwood, Come oh come with me.....

SS. *ff* To the greenwood, To the greenwood, Come oh come with me.....

T. *ff* To the greenwood, To the greenwood, Come oh come with me.....

B. *ff* To the greenwood, To the greenwood, Come oh come with me.....

*ff* (dance of all the Bohemians.)

E. Let us lin\_ger, let us lin\_ger, Un\_der the for\_est tree,.....

B. Let us lin\_ger, let us lin\_ger, Un\_der the for\_est tree,.....

Let us lin\_ger, let us lin\_ger, Un\_der the for\_est tree,.....

Let us lin\_ger, let us lin\_ger, Un\_der the for\_est tree,.....

Let us lin\_ger, let us lin\_ger, Un\_der the for\_est tree,.....

E. Ah!..... Ah!.....

B. la la la la la la la la la la la la la la la la la

Ah!.....

la la la la la la la la la la la la la la la la la

Ah!.....

la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la

E. Ah! .....

B. la la la la la la la la la la la la la la la la la

Ah! .....

la la la la la la la la la la la la la la la la la

Ah! .....

la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la

*cres* (Laughing) *ff*

E. la la la la la la la la la la Ah! Ah! Ah! Ah! ah! ah!

B. la la la la la la la la la la la Ah! Ah! Ah! Ah! ah! ah!

la la la la la la la la la la Ah! Ah! Ah! Ah! ah! ah!

la la la la la la la la la la Ah! Ah! Ah! Ah! ah! ah!

la la la la la la la la la la Ah! Ah! Ah! Ah! ah! ah!

*ff* *gva* .....

la la la la la la la la la la Ah! Ah! Ah! Ah! ah! ah!



2nd V. *p* <sup>3</sup>

B. We pay no rates or tax - es, And, if no coal we burn,


E. Ah!


B. So long's we have our ax - - es Why trees will serve our turn, Ah!


E. ah! Ah! ah!

B. ah! why trees will serve our turn! Ah! ah! If home's not to our

B. lik - ing, And if we want a change, Our

E.  Ah!

B.  tents want on - ly strik - ing, We've all the world to range Ah!

 *ff*

E.  ah! Ah! ah!

B.  ah! we've all the world to range! Ah! ah! But in joy or in sor - row, Be



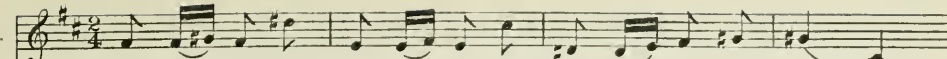
B.  for - tune grim or gay, Trou - ble we ne - ver bor - row, But *rit.* *a tempo.*


 *f* *pp*

E.  Ah! ah! *rall.* Ah! ah!


B.  sing our roun - de - lay, Ah! ah! But sing our roun - de - lay! Ah! ah!

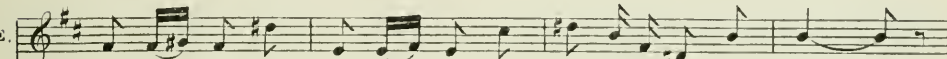
 *rall.*


E.  To 'the greenwood, to the greenwood, Come oh come with me.....

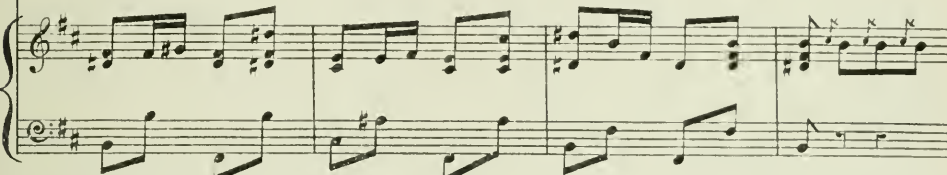
B.  To the greenwood, to the greenwood, Come oh come with me.....

*p* (dance Bóteslas & Edwige to end as in 1<sup>st</sup> Verse.)



E.  Let us lin - ger, let us lin - ger, Un - der the for - est tree.....

B.  Let us lin - ger, let us lin - ger, Un - der the for - est tree.....



with the Sopranos.

E.  Ah! .....

B.  Tra la la la la la la la la Tra la la la la la la la la



E. Ah!.....

B. Tra la la la la la la la la Tra la la la la la la la la

*cres* - - - *cen* - - - *do*. (Laughing.)

E. Tra la la la la la la la la la Ah! ah! ah! ah! ah! ah!

B. Tra la la la la la la la la la Ah! ah! ah! ah! ah! ah!

E. *ff*  
To the green-wood, to the greenwood, Come oh come with me.....

B. *ff*  
To the green-wood, to the greenwood, Come oh come with me.....

To the green-wood, to the greenwood, Come oh come with me.....

To the green-wood, to the greenwood, Come oh come with me.....

To the green-wood, to the greenwood, Come oh come with me.....

E.  Let us lin-ger, let us lin-ger, Un-der the for-est tree.....

B.  Let us lin-ger, let us lin-ger, Un-der the for-est tree.....

 Let us lin-ger, let us lin-ger, Un-der the for-est tree.....

 Let us lin-ger, let us lin-ger, Un-der the for-est tree.....

 Let us lin-ger, let us lin-ger, Un-der the for-est tree.....

 Let us lin-ger, let us lin-ger, Un-der the for-est tree.....



E.  Ah!

B.  la la la la la la la la la la la la la la la la la

Ah!  la la la la la la la la la la la la la la la la la

Ah!  la la la la la la la la la la la la la la la la la

 la la la la la la la la la la la la la la la la la

 la la la la la la la la la la la la la la la la la



E. Ah! .....

B. la la la la la la la la la la la la la la la la la

Ah! .....

la la la la la la la la la la la la la la la la la

Ah! .....

la la la la la la la la la la la la la la la la la

cres. (Langling.)

E. la la la la la la la la la la la Ah! ah! ah! ah! ah! ah!

B. la la la la la la la la la la la Ah! ah! ah! ah! ah! ah!

la la la la la la la la la la la Ah! ah! ah! ah! ah! ah!

la la la la la la la la la la la Ah! ah! ah! ah! ah! ah!

la la la la la la la la la la la Ah! ah! ah! ah! ah! ah!

la la la la la la la la la la la Ah! ah! ah! ah! ah! ah!

gva

TRIO "OH JOY! OH RAPTURE!"

(Falka; Edwige; Bolcslas.)

*Andante.*

EDWIGE.

What the words                      what the words . . . .                      that he

E.

said . . .                      un\_to me . . . .                      When I freed him from death and from

F.

When you freed him from death and from cap - ture?

E.

cap - ture? When I freed him from death and from cap - ture?

B.

When you freed him from death and from cap - ture?                      What?.....

F. What?..... O joy oh

E. "O joy oh rap - ture!" O joy oh

B. O joy oh

F. rap - ture! These were the words "Oh joy! oh

E. rap - ture! These were the words "Oh joy! oh

B. rap - ture! These were the words "Oh joy! oh

F. rap - - - - ture!".....

E. rap - - - - ture!".....

B. rap - - - - ture!".....

*dim.*



(carelessly)

F. (to Falha.) With all my heart "oh joy! oh rap - ture?"

B. Kindly say...."oh joy! oh rap - ture?"

F. What! not a bit like that?

E. No! not a bit like that, These tones were not his, that is flat.

E. No! not a bit like that, These tones were not his, that is flat, These tones were not his, that is

B. No! not a bit like that, These tones were not his, that is flat, These tones were not his, that is

*Recit**ad lib*

burlesquing Italian opera

F. *O very well we'll try again, Oh joy, oh rap*

E. flat.

B. flat.

F. *ture! Oh joy! oh ..... rap ture!*

E. No! No!

B. No! No!

F. *(wildly) Oh joy! oh rap ture!*

E. No, no, no, no,

B. No, no, no, no,

(getting irritated.)

F. Oh ..... joy!..... oh ..... rap - - - - - ture Oh joy!oh

E. No!

B. No!

(slowly.)

F. rap - ture! Oh joy!oh rap - ture! Oh joy!oh rap - ture!

E. No! No!

B. No! No!

(Sarcastically) *Più animato.*

F. Oh joy oh rap - ture! Oh joy oh rap - ture! Oh joy oh

E. No, no, no, no!

B. No, no, no, no!

*tempo.*

*Più animato.*

F.  rap - ture! oh joy oh rap - ture! Oh joy oh rap - ture! Oh joy oh rap - ture! Oh joy oh

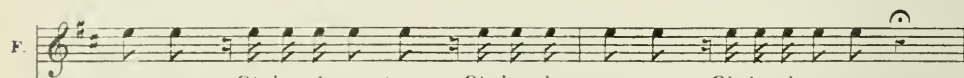


F.  rap - ture! Oh joy oh rap - ture! (insisting)  
Oh joy oh

E.  No, no, no, no, no, no!

B.  No, no, no, no, no, no!

 *sempre animato*

F.  rap - ture, Oh joy oh rap - ture, Oh joy oh rap - ture, Oh joy oh rapture,

E.  No! No! No! No!

B.  No! No! No! No!



*appassionato.*

E No! not a bit like that, These tones were not his, that is flat!

B. No! not a bit like that, These tones were not his, that is flat!

*appassionato.*

F. No! not a bit like that, These tones were not his, that is flat! No! not a bit like that, These

E. No! not a bit like that, These tones were not his, that is flat! No! not a bit like that, These

B. No! not a bit like that, These tones were not his, that is flat! No! not a bit like that, These

F. tones were not his, that is flat, These tones were not his, that is

E. tones were not his, that is flat, These tones were not his, that is

B. tones were not his, that is flat, These tones were not his, that is

*Plus vite.* (maddened)

F. flat. Oh joy oh rap\_ture! Oh joy oh rap\_ture! Oh joy oh rap\_ture! Oh joy oh

E. flat. No! No! No!

B. flat. No! No! No!

(much quicker.)

F. rap\_ture! Oh joy oh rap\_ture! Oh joy oh rap\_ture! Oh joy oh rap

E. No! No! No!

B. No! No! No!

F. ture! (spoken.)

E. No! (spoken.)

B. No!

FINALE ACT II. "WHAT'S THIS RUMOUR?"

(Tutti e Coro.)

*Allegro vivace.*

PIANO. *f* (Enter Pages, Maids of Honour, Bohemians & Court)

*gva*-----

*gva*-----

S.S. What's this ru\_mour that we hear? What do the gos\_sips say?

Ten. What's this ru\_mour that we hear? What do the gos\_sips say?

Bass. What's this ru\_mour that we hear? What do the gos\_sips say?

*gva*-----

Fal - ka to the Cas - tle here so soon re - turn - ing?

Fal - ka to the Cas - tle here so soon re - turn - ing?

Fal - ka to the Cas - tle here so soon re - turn - ing?  
*gva*

Cer - tain - ly some scan - dal's hid in all this, well - a - day!

Cer - tain - ly some scan - dal's hid in all this, well - a - day!

Cer - tain - ly some scan - dal's hid in all this, well - a - day!  
*gva*

And to hear what it may be we are all burn - ing!

And to hear what it may be we are all burn - ing!

And to hear what it may be we are all burn - ing!  
*gva*



What's this ru\_mour that we hear? What do the gos\_sips say?

What's this ru\_mour that we hear? What do the gos\_sips say?

What's this ru\_mour that we hear? What do the gos\_sips say?

*gva*

Fal\_ka to the cas\_tle here so soon re - turn - ing?

Fal\_ka to the cas\_tle here so soon re - turn - ing?

Fal\_ka to the cas\_tle here so soon re - turn - ing?

*gva*

Cer\_tain - ly some scan\_dal's hid in all this, well\_a - day!

Cer\_tain - ly some scan\_dal's hid in all this, well\_a - day!

Cer\_tain - ly some scan\_dal's hid in all this, well\_a - day!

*gva*

(Enter Pelican &amp; Arthur)

And to hear what it may be we all are burn - ing!

And to hear what it may be we all are burn - ing!

And to hear what it may be we all are burn - ing!

*gva*

*Meno Movimento.*

FALKA. (aside.)

Yes! it is he! in a scrape too no doubt! My love, I'm a -

F. frail, has some-how been found out! Ah! Ah! he's found out, my poor

## PELICAN.

F. love is found out! My lord, I will un - fold, A dark and dreadful tale of

*agitato.*

E. Un \_ fold! Oh joy!

T. Un \_ fold! Oh joy!

K. Un \_ fold! Oh joy!

B. Un \_ fold! Oh joy!

P. myst'ry! A scandalous and aw\_ful hist'ry! Sir your

S.S. Un \_ fold! Oh joy!

T.u. Un \_ fold! Oh joy!

Bass Un \_ fold! Oh joy!

E. His niece?

T. His niece?

K. My niece? She's a

B. His niece?

P. niece..... Sir, your niece now owns it, she's a boy!.....

His niece?

His niece?

His niece?

*ff*



*Mouvement de Mazurka.*

F. What! a boy? What! a boy? Why thus as wo - man dis -

E. .... What! a boy? What! a boy? Why thus as wo - man dis -

T. .... What! a boy? What! a boy? Why thus as wo - man dis -

K. .... What! a boy? What! a boy? Why thus as wo - man dis -

B. .... What! a boy? What! a boy? Why thus as wo - man dis -

P. .... What! a boy? What! a boy? Why thus as wo - man dis -

..... What! a boy? What! a boy? Why thus as wo - man dis -

..... What! a boy? What! a boy? Why thus as wo - man dis -

..... What! a boy? What! a boy? Why thus as wo - man dis -

*Mouvement de Mazurka.*

*gva.*

Sec.

*ff*

F. sem - ble? What! a boy? What! a boy? Now what

E. sem - ble? What! a boy? What! a boy? Now what

T. sem - ble? What! a boy? What! a boy? Now what

K. sem - ble? What! a boy? What! a boy? Now what

B. sem - ble? What! a boy? What! a boy? Now what

P. sem - ble? What! a boy? What! a boy? Now what

sem - ble? What! a boy? What! a boy? Now what

sem - ble? What! a boy? What! a boy? Now what

sem - ble? What! a boy? What! a boy? Now what

The piano accompaniment consists of two staves. The right hand plays a melodic line with eighth-note patterns and some sixteenth-note runs. The left hand provides a harmonic accompaniment with chords and single notes.

F  
could his ob - ject be? What! a boy? What! a

E.  
could his ob - ject be? What! a boy? What! a

T.  
could his ob - ject be? What! a boy? What! a

K.  
could his ob - ject be? What! a boy? What! a

B.  
could his ob - ject be? What! a boy? What! a

P.  
could his ob - ject be? What! a boy? What! a

could his ob - ject be? What! a boy? What! a

could his ob - ject be? What! a boy? What! a

could his ob - ject be? What! a boy? What! a

The piano accompaniment consists of two staves. The right hand features a melodic line with eighth-note patterns and some sixteenth-note runs. The left hand provides harmonic support with chords and single notes.



F. boy? All well dis - pos'd folk must trem - ble, When they

E. boy? All well dis - pos'd folk must trem - ble, When they

T. boy? All well dis - pos'd folk must trem - ble, When they

K. boy? All well dis - pos'd folk must trem - ble, When they

B. boy? All well dis - pos'd folk must trem - ble, When they

P. boy? All well dis - pos'd folk must trem - ble, When they

boy? All well dis - pos'd folk must trem - ble, When they

boy? All well dis - pos'd folk must trem - ble, When they

boy? All well dis - pos'd folk must trem - ble, When they

boy? All well dis - pos'd folk must trem - ble, When they

F. think, When they think ..... 'tis a he and not a she!

E. think, When they think ..... 'tis a he and not a she!

T. think, When they think ..... 'tis a he and not a she!

K. think, When they think ..... 'tis a he and not a she!

B. think, When they think ..... 'tis a he and not a she!

P. think, When they think ..... 'tis a he and not a she!

think, When they think ..... tis a he and not a she!

think, When they think ..... tis a he and not a she!

think, When they think ..... tis a he and not a she!

(to B-fals.)

E. *p*  
 Bro\_ther, pray tell, is this then..... Com\_mon in the up\_per ten?.....

K. *p*  
 B. Ne\_ever heed those things ab - truse, You have lost your Tancred What's the use?..... Now

A. Yes, yes I  
 K. then my sweet youth Are they tell - ing the truth?

A. *rit.* *a Tempo.*  
 own.... the game is play'd, And this; this is all mas\_quer\_ade!  
 K. Mas\_que - *a Tempo.*

*Più animato.*

K. *rade? mas\_ que\_ rade? Yes! but then where can the right girl be?...*  
 P. *(Pointing out Falka.)*  
 There she  
*il basso sostenuto.*

F. *FALKA. (aside.) KOLBACK*  
 P. *(shows lockt.)* All's up! A bitter  
 is! I know her by her por\_ trait, see!.....

Ah!.....  
 Ah!.....  
 Ah!.....

K. *Recit.*  
 cup!..... *animato.* *gva* My poor head's in a  
*Recit.*

K. whirl! Ne-phew, are you a girl?.....

P.

Lo you! she don't de-ny

E. What! a

T. Ah!..... What! a

K. Ah!..... What! a

B. Ah!..... What! a

P. What! a

it! What! a

Ah!..... What! a

Ah!..... What! a

Ah!..... What! a

*ff Più animato.*

*gva*

E. girl? What! a girl? Whythus as young man dis - sem - ble? What! a  
 T. girl? What! a girl? Whythus as young man dis - sem - ble? What! a  
 K. girl? What! a girl? Whythus as young man dis - sem - ble? What! a  
 B. girl? What! a girl? Whythus as young man dis - sem - ble? What! a  
 P. girl? What! a girl? Whythus as young man dis - sem - ble? What! a

girl? What! a girl? Whythus as young man dis - sem - ble? What! a  
 girl? What! a girl? Whythus as young man dis - sem - ble? What! a  
 girl? What! a girl? Whythus as young man dis - sem - ble? What! a

The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a bass line. The right-hand part features a series of sixteenth-note runs in the final measure of each system.



E. girl? What! a girl? All well dis\_pos'd folk must trem\_ble, When they

T. girl? What! a girl? All well dis\_pos'd folk must trem\_ble, When they

K. girl? What! a girl? All well dis\_pos'd folk must trem\_ble, When they

B. girl? What! a girl? All well dis\_pos'd folk must trem\_ble, When they

P. girl? What! a girl? All well dis\_pos'd folk must trem\_ble, When they

girl? What! a girl? All well dis\_pos'd folk must trem\_ble, When they

girl? What! a girl? All well dis\_pos'd folk must trem\_ble, When they

girl? What! a girl? All well dis\_pos'd folk must trem\_ble, When they



E. think, When they think, 'Tis a she and not a he!

T. think, When they think, 'Tis a she and not a he!

K. think, When they think, 'Tis a she and not a he!

B. think, When they think, 'Tis a she and not a he!

P. think, When they think, 'Tis a she and not a he!

think, When they think, 'Tis a she and not a he!

think, When they think, 'Tis a she and not a he!

think, When they think, 'Tis a she and not a he!

*Andante con moto.*

F.

*gva* *Amoroso.* A simple girl I am a -

*p* *p* *pp*

F.

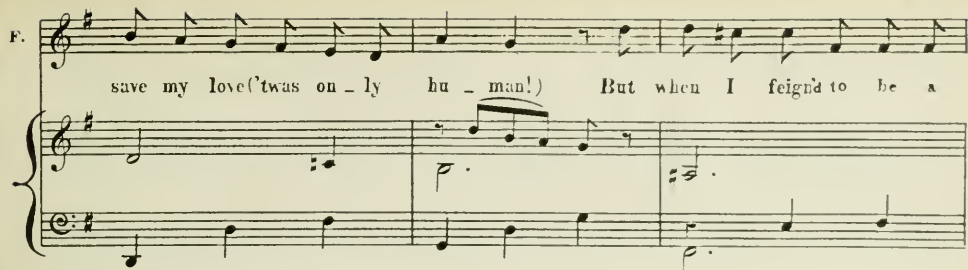
gain, And to my eyes the tears come well - ing, You

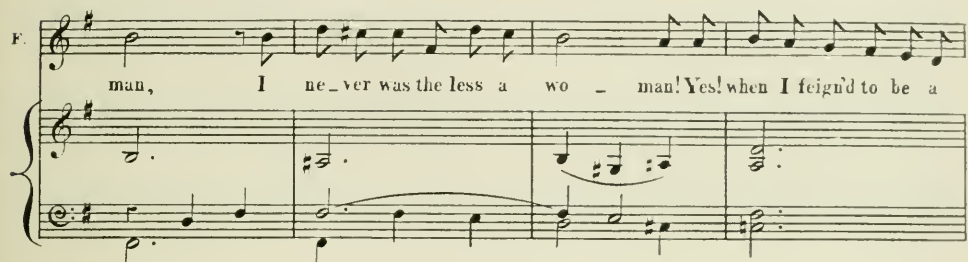
F.

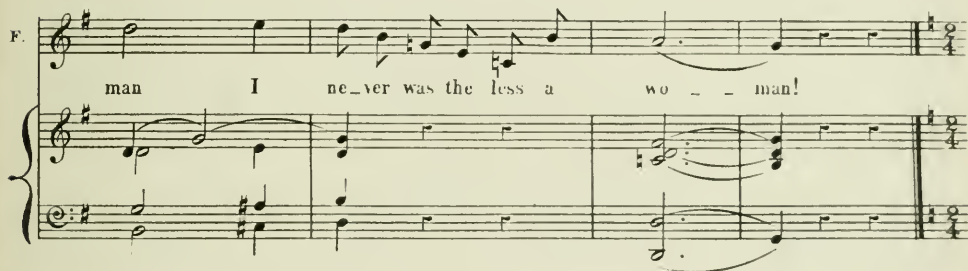
can - not know my heart's deep pain, Nor thoughts with in my bo - som

F.

swell - - ing! For ob - lo - quy and scorn I ran, To

F.  save my love ('twas on - ly hu - man!) But when I feign'd to be a

F.  man, I ne - ver was the less a wo - man! Yes! when I feign'd to be a

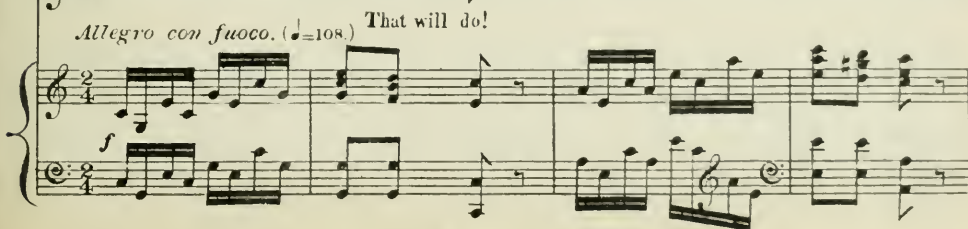
F.  man I ne - ver was the less a wo - - man!

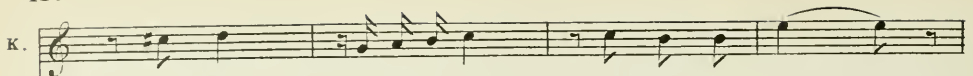
F. *Allegro con fuoco.* (♩=108.) FALKA. (falling on knees.) Pi - ty! I pray


A. ARTHUR. (falling on knees.) Pi - ty! I pray

K. KOLBACK. (stiffly) Pi - ty! I pray

*Allegro con fuoco.* (♩=108.) That will do!



K.  Just seize .... that youthful scamp, And make him tramp .....



F.  Ah! .....

E.  Ah! .....

A.  Ah! .....

T.  Ah! ..... Tauc. (rubbing hands.)

B.  Ah! ..... Oh joy! oh rap\_ture Oh joy! oh rap\_ture! Oh joy! oh

P.  Ah! .....

 Ah! .....

 Ah! .....

 Ah! .....

 Ah! .....

 Ah! .....

 Ah! .....

 Ah! .....



(surprised)

F. Oh joy! oh rap - ture! my

E. Oh joy! oh rap - ture!

T. rap - ture!

B. Oh joy! oh rap - ture

E. bro - ther? 'tis he! At last my hus - band

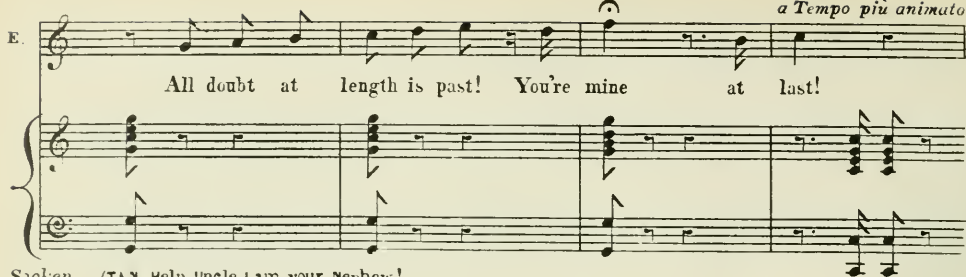
B. my dear?

(lays hold of Tenor.)

E. see! Ah! those sweet ac - cents,

T. Me? You? no, no!

*cadenza ad lib.**a Tempo più animato.*

E. 

All doubt at length is past! You're mine at last!

*Spoken on* (TAN. Help Uncle, I am your Nephew!

*tremolo.* (KOL. My Nephew: (To Falka who are you!

(FAL. Your niece: ( Kolbach then groans dances and falls into Pelicans arms.

(Boleslas dances on one side, Tancred &

Edwige on the other.)




*pp trem.*

E. 


Ah! .....

B. 

la la la la la la la la la la la la la la la la la

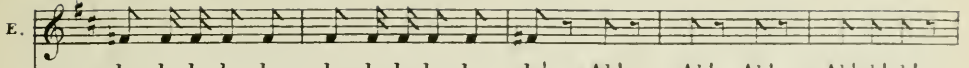
E. 

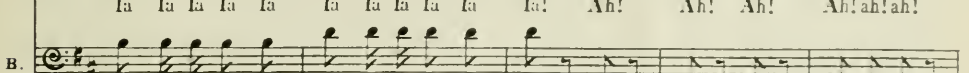
Ah! .....

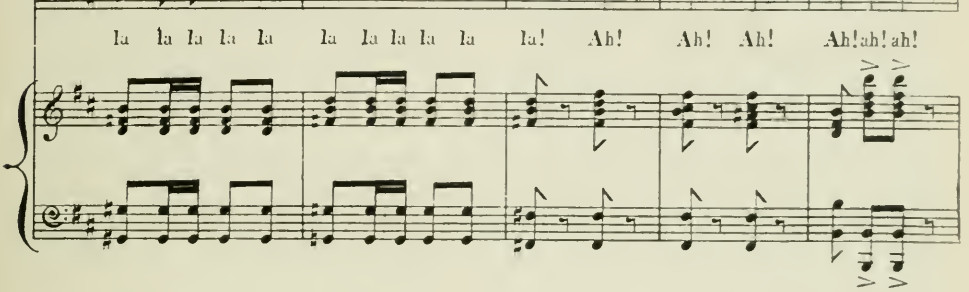
B. 

la la la la la la la la la la la la la la la la la

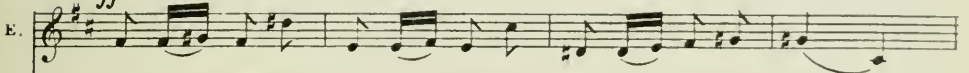
*res - - - cen - - - do.*

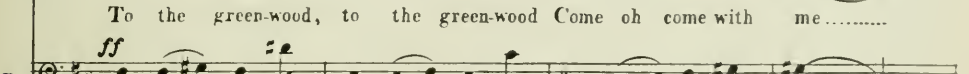
E.  la la la la la la la la la la la! Ah! Ah! Ah! Ah! ah! ah!

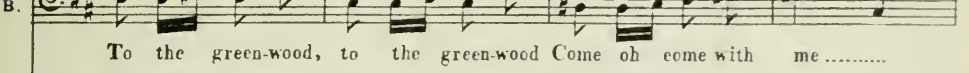
B.  la la la la la la la la la la la! Ah! Ah! Ah! Ah! ah! ah!

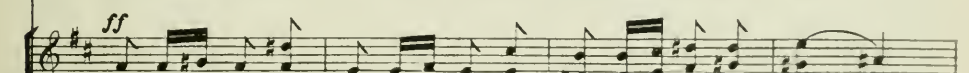


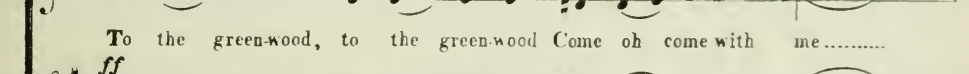
*ff* (Bohemian dance to Tancréd.)

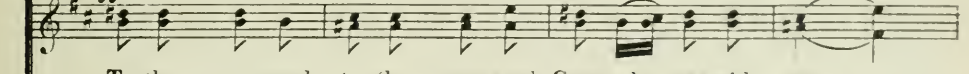
E.  To the green-wood, to the green-wood Come oh come with me.....

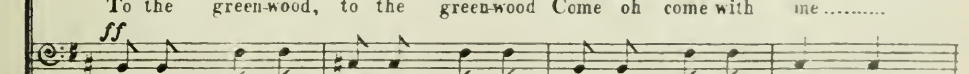
B.  To the green-wood, to the green-wood Come oh come with me.....

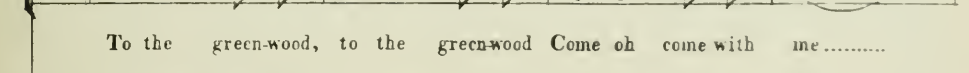
 To the green-wood, to the green-wood Come oh come with me.....


 To the green-wood, to the green-wood Come oh come with me.....

 To the green-wood, to the green-wood Come oh come with me.....

 To the green-wood, to the green-wood Come oh come with me.....

 To the green-wood, to the green-wood Come oh come with me.....

 To the green-wood, to the green-wood Come oh come with me.....



E.  Let us lin\_ger, let us lin\_ger Un\_der the fo\_rest tree.....

B.  Let us lin\_ger, let us lin\_ger Un\_der the fo\_rest tree.....

 Let us lin\_ger, let us lin\_ger Un\_der the fo\_rest tree.....

 Let us lin\_ger, let us lin\_ger Un\_der the fo\_rest tree.....

 Let us lin\_ger, let us lin\_ger Un\_der the fo\_rest tree.....



E.  Ah!.....

B.  la la la la la la la la la la la la la la la la la

 Ah!.....

 la la la la la la la la la la la la la la la la la

 Ah!.....

 la la la la la la la la la la la la la la la la la





E. *Ah!*.....

B. la la la la la la la la la la la la la la la la

*Ah!*.....

la la la la la la la la la la la la la la la la

*Ah!*.....

la la la la la la la la la la la la la la la la

E. *cres.*

..... la la la la la la la la la la la

B. la la la la la la la la la la la la la la la

..... la la la la la la la la la la la

..... la la la la la la la la la la la

..... la la la la la la la la la la la

E. *ff*  
 la! Ah! Ah! Ah! Ah! ah! ah!

B. *ff*  
 la! Ah! Ah! Ah! Ah! ah! ah!

(Falka & Arthur kneel to Kolback L.C. Boleslas & Edwige with Bohemians grouped round Tancred.) R.C.

*ff*  
 la! Ah! Ah! Ah! Ah! ah! ah!

*ff*  
 la! Ah! Ah! Ah! Ah! ah! ah!

*ff*  
 la! Ah! Ah! Ah! Ah! ah! ah!

*gva*-----

*ff* (Curtain.)

*ff*

*ff*

*gva*-----

(a) **BRIDAL CHORUS**—"RAMPART AND BASTION GRAY."

(b) **HUNGARIAN RONDO AND DANCE.** "CATCHEE, CATCHEE!"

(S. S. T. B.)

*Allegro brillante.*

PIANO. *ff*

## Piu Moderato Longourensement.

*p*

Ran - part and bas - tion gray, Let them wear co - lours gay!.....

*p*

Ran - part and bas - tion gray, Let them wear co - lours gay!.....

*p*

Ran - part and bas - tion gray, Let them wear co - lours gay!.....

*p*

Flow'rs flags and wreaths be bring - ing, For the bat - tle - ment grim, .....

Flow'rs flags and wreaths be bring - ing, For the bat - tle - ment grim, .....

Flow'rs flags and wreaths be bring - ing, For the bat - tle - ment grim, .....

*p*

And if ye would be sing-ing, Let it be wedding hymn!.....

And if ye would be sing-ing, Let it be wedding hymn!.....

And if ye would be sing-ing, Let it be wedding hymn!.....

And if ye would be sing-ing, Let it be wed-ding hymn!.....

And if ye would be sing-ing, Let it be wed-ding hymn!.....

And if ye would be sing-ing, Let it be wed-ding hymn!.....

*Plus vite.*

*f* (The peasants range at back. Enter from castle first the maids of Honor with wedding knots then the page)

(Quaint Hungarian movement throughout this number.)

in wedding fury.)

Maids of Honor & 1<sup>st</sup> Soprano

*mf*

Con - se - crate to ma - tri - mo - ny, Lo! the smi - ling day ap - pears!

Pages & 2<sup>nd</sup> Soprano.

*mf*

So may smile their af - ter years, Sweet, sweet be their moon of ho - ney!

1<sup>st</sup> S

On the hap - py fair we wait!

2<sup>nd</sup> S

We're best men we beg to state,

1<sup>st</sup> S

Hap - py lot!..... Is it not?.....

2<sup>nd</sup> S

Hap - py lot!..... Is it not?.....

(Maid's.)

1st S  
On the hap - py fair we wait,

2nd S  
(Pages.)  
We're best men we beg to state,

1st S  
On the hap - py fair we wait,      On the hap - py fair we wait!

2nd S  
We're best men we beg to state,      We're best men we beg to state!

*Tempo I<sup>o</sup>*

*f*  
Ram - part and bas - tion grey,      Let them wear co - lours gay.....

*f*  
Ram - part and bas - tion grey,      Let them wear co - lours gay.....

*f*  
Ram - part and bas - tion grey,      Let them wear co - lours gay.....

(Movement stops. — The peasants come down C. & distribute bouquets.)

Flowers, flags and wreaths were bringing, For the bat-tle-ment grim,.....

Flowers, flags and wreaths were bringing, For the bat-tle-ment grim,.....

Flowers, flags and wreaths were bringing, For the bat-tle-ment grim,.....

And if ye would be sing-ing, Let it be wed-ding hymn!.....

And if ye would be sing-ing, Let it be wed-ding hymn!.....

And if ye would be sing-ing, Let it be wed-ding hymn!.....

And if ye would be sing-ing, Let it be wed-ding hymn!.....

And if ye would be sing-ing, Let it be wed-ding hymn!.....

And if ye would be sing-ing, Let it be wed-ding hymn!.....



Now ere dis - per - sing, Your dance be re - hears - ing!

*p più mosso.*

Yes! ere dis - per - sing, Our dance be re - hears - ing!

Yes! ere dis - per - sing, Our dance be re - hears - ing!

Yes! ere dis - per - sing, Our dance be re - hears - ing!

*ff*

*f*

(Dance through chorus)

Tra la la la la la, we

Tra la la la la la, we

*Même Mouvement.*

Tra la la la la la, we

*ff*

(A. H. 480.)

foot it heel and toe, Tra la la la la la, thus on, on we go!

foot it heel and toe, Tra la la la la la, thus on, on we go!

foot it heel and toe, Tra la la la la la, thus on, on we go!

Tra la la la la la, all in the mea - sur'd time,

Tra la la la la la, all in the mea - sur'd time,

Tra la la la la la, all in the mea - sur'd time,

Tra la la la la la, just like some old rhyme!

Tra la la la la la, just like some old rhyme!

Tra la la la la la, just like some old rhyme!

Stop! stop! a mo - ment!..... This you see's all ve\_ry well,

But as a\_ny, girl can tell, There's a dance more gay than this, Dance we all know! call'd the kiss!"

*Omitus (Brava!)*

Catch\_ee, catch\_ee, catch\_ee, Catch\_ee! catch\_ee! kiss 'em if you can!

Catch! catch! catch! Catch\_ee! kiss 'em' if you can!

Catch! catch! catch! Catch\_ee! kiss 'em' if you can!

(changing to Galop with Kiss business.)

This is more a - mu - sing for a girl and for a man!

More a - mu - sing for girl and for a man!

More a - mu - sing for girl and for a man!

Catch\_ee, catch\_ee, catch\_ee, catch\_ee, kiss 'em once a - gain!.....

Catch, catch, catch, catch\_ee, kiss 'em once a - gain!.....

Catch, catch, catch, catch, kiss a - gain, ah!

But if that con\_fu\_ses you, the ladies will explain! This you'll own is more a\_musing,

If con\_fu\_sing, the ladies will explain!

If con\_fu\_sing, they'll ex\_plain!

*Vivo.*

(A. H. A. N. O.)

(Kisses)

(Kisses.) If you  
Yes Yes! a - gain! and yet a - gain!

feel the game confusing,  
(Kisses.) Yes! we do, so please explain!

(Kisses.)  
Kiss, kiss, kiss, kiss, kiss, kiss, kiss, kiss!  
Kiss, kiss, kiss, kiss, kiss, kiss, kiss, kiss!  
Kiss, kiss, kiss, kiss, kiss, kiss, kiss, kiss!

EXIT. "CATCHEE, CATCHEE?"

(S. S. T. B.)

*Allegro.*

Soprano. Catch\_ee, catch\_ee, catch\_ee, catch\_ee,

Tenors. Catch, catch, catch, catch\_ee,

Bass. Catch, catch, catch, catch\_ee,

*Allegro.*

PIANO. *f*

catchee! kiss em if you can! This is more a\_mu\_sing for a girl and for a man!

kiss em if you can! More a - mu - sing for girl and for a man!

kiss em if you can! More a - mu - sing for girl and for a man!

Catch\_ee, catch\_ee, catch\_ee, catch\_ee kiss 'em once a - gain!.....

Catch, catch, catch, catch\_ee kiss 'em once a - gain!.....

Catch, catch, catch, catch, kiss a - gain, ah!

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "Catch\_ee, catch\_ee, catch\_ee, catch\_ee kiss 'em once a - gain!.....", "Catch, catch, catch, catch\_ee kiss 'em once a - gain!.....", and "Catch, catch, catch, catch, kiss a - gain, ah!". The piano part features a steady bass line with chords in the right hand.

But if that con - fu - ses you, the la\_dies will ex\_plain!

If con - fu - sing the la\_dies will ex\_plain!

If con - fu - sing they'll ex - plain!

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "But if that con - fu - ses you, the la\_dies will ex\_plain!", "If con - fu - sing the la\_dies will ex\_plain!", and "If con - fu - sing they'll ex - plain!". The piano part continues with a similar accompaniment style, including a dynamic marking of *p* (piano) in the final measure.

The third system shows the piano accompaniment for the final part of the page. It consists of two staves (treble and bass clef) in a key signature of one flat. The music continues with a steady bass line and chords in the right hand, ending with a double bar line.

ROMANZA AT EVEN TIDE.(Falka.)

*Moderato.*

FALKA. *Tis* E-ven Tide, the shades are

PIANO. *Ped.* *Andante agitato.*

steal - ing, No lon - ger is the Or - gan peal - ing, *mf* And

cold and pal - lid as her dress . . . The Ab - bess says "my child, con -

*Ped.* \* *colla parte.*

*Tempo.*

-fess!" . . . "Oh my mo - ther! tell me if Love . . . Be of earth

*marcato la mel. du.*



on - ly, or heav'n a - bove, a - bove!'' Love is but sin my child, Since

*rit:* *pp* *X*

*Andantino Religioso.*

*rit:* *p* *pp* *Ped.*

this grey world be - gan Wo - - - man is aye be - gild, And

al - ways it is man! Child, if my word be aught, Love

*dim - - in - u - - endo.*

*dim.* *colla,*

net, love not "But I'm on - - - ly... a wo - - - man, And my heart I'm a -

*Tempo di Valse.*

*parte.* *Tempo di Valse.*

*poco meno.*

- afraid, is but hu - - man," Or — a pro me . . . . .!

*p poco meno.*

*rit.* *t. tempo.*

Or — a pro me . . . . . One to me is near - -

*rit.* *tempo.*

- est, He's the hope of my heart and the dear - - - est, Or —

*mf*

*rit.*

*Ped.* *rit.*

*a piacere.*

a pro me . . . . .! Or — a pro me Or — a pro

*colla parte.*

*Adagio.*

me . . . . .

*Tempo I?*

Mis -

*Adagio.*

*Ped.*

*Andante agitato.*

-err - i - ma! This love is fright - ful, So thrilling, and yet so de -

*Andante agitato.*

*mf*

- light - ful! Are ma - ny from such weak - ness free, . . . Or

*Ped.*

*rit.*

are they tempted just like me! . . . . Ah! my mo - ther! that heart of

*tempo.*

*colla parte.*

*marcato la melodia.*

thine, . . . Did it e'er throb with pas-sion like mine? like mine!

*Andantino Religioso.*

“Long, long a - go, my child, I lov'd with earth - ly love,

Way - - ward, and weak and wild, Un - like the love a - bove!

*din:*

*rit: molto.*

*Tempo di Valze.*

But I have found it vain, Nor love a - - gain!" "And I too

in Love's sea - - son, Oh my mother, would fain know love's trea - - - son,

*poco meno.* *rit:*

Or - a pro me . . . . . Or - a pro me . . . . .

*p poco meno.* *rit:*

*tempo.*

And when my youths o - - - ver, We to - ge - ther will blame love and lov - - - er,

*tempo.*

*mf rit:* *a piacere.* *Adagio.*

Or - a pro me . . . . .! Or - a pro me, Or - a pro me . . . . .!

*rit.* *colla parte.* *Adagio.*

*Ped.* \*

No 15.  
DUETTO. "WITH A TEAR IN OUR VOICE!"

(Edwige & Boleslas)

*Allegro.*

PIANO

*mf, leggiero*

*Più moderato*

E. With a tear in our voice we said.....

B. With a tear in our voice we said.....

*Più moderato.*

*p*

E. it, And..... far a - - broad too did we spread.....

B. it, And..... far a - - broad too did we spread.....

E. it, we got from you but speak what's

B. it, That when the gold, Be\_lieve us we

E. true, But speak what's true, We'd try our best to do you

B. But speak what's true, We'd try our best to do you

*p* *mf* *p*

*Più animato.*

E. credit! To do you cre - dit! To this lord of no - ble birth,

B. credit! To do you ere - dit! To this lord of no - ble birth,

*Più animato.*

E. No - ble birth, no - ble birth! Let us give his mo - ney's worth, Let us

B. No - ble birth, no - ble birth! Let us give his mo - ney's worth, Let us

E  
give his mo\_ney's worth!..... To this lord of no\_ble birth,

B  
give his mo\_ney's worth!..... To this lord of no\_ble birth,

E.  
No\_ble birth, no\_ble birth! Let us give his money's worth! Money's worth! money's

B  
No\_ble birth, no\_ble birth! Let us give his money's worth! Money's worth! money's

E.  
worth! mo\_ney's worth! mo\_ney's worth! money's worth! To this lord of no\_ble

B  
worth! mo\_ney's worth! mo\_ney's worth! money's worth! To this lord of no\_ble



E. birth, noble birth, noble birth! noble birth, noble birth, Let us give, let us give, let us give, let us

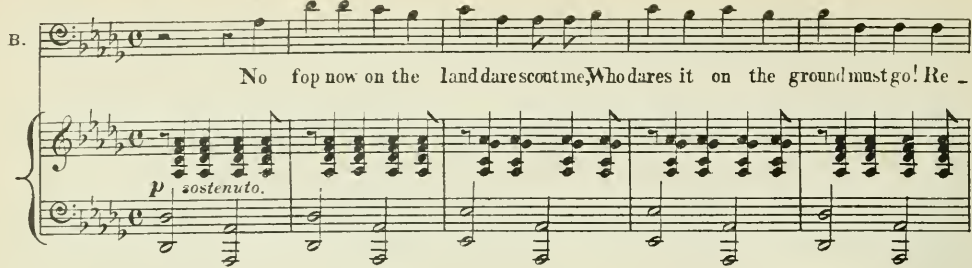
B. birth, noble birth, noble birth! noble birth, noble birth, Ah let us give, let us

E. give, Let us give his mo-ney's worth, To this lord of no-ble birth, noble

B. give, Let us give his mo-ney's worth, Yes! to this lord of no-ble

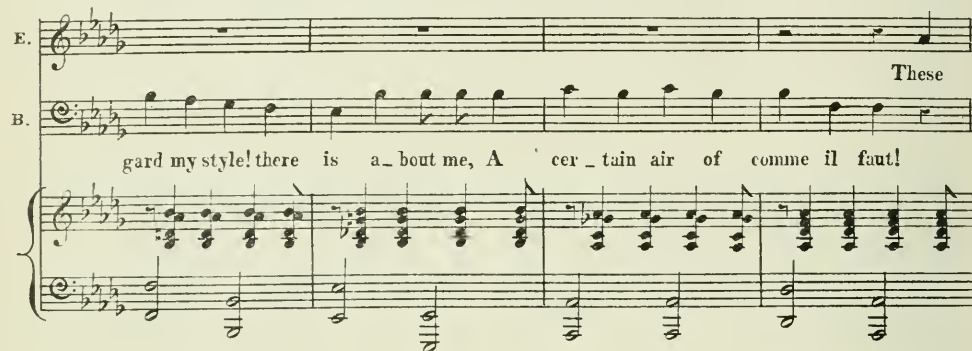
E. birth, Let us give his mo-ney's worth!

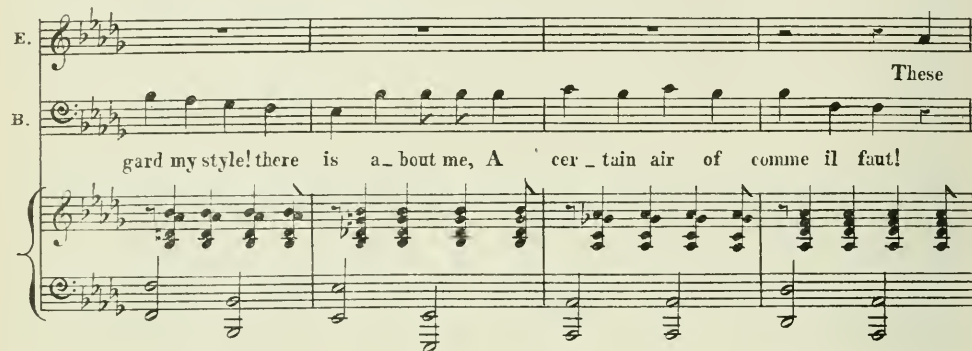
B. birth, Let us give his mo-ney's worth!

B. 

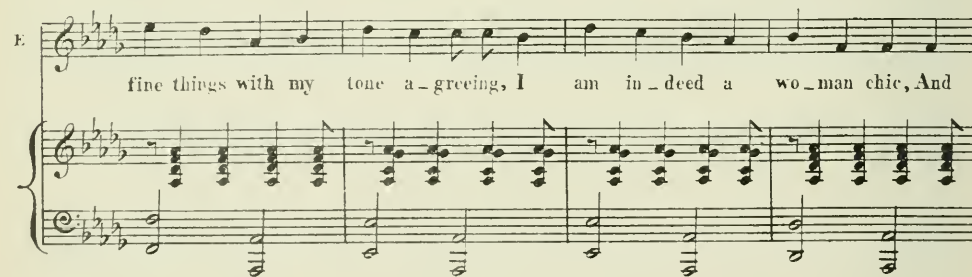
No fop now on the land dares count me, Who dares it on the ground must go! Re -

*p sostenuto.*

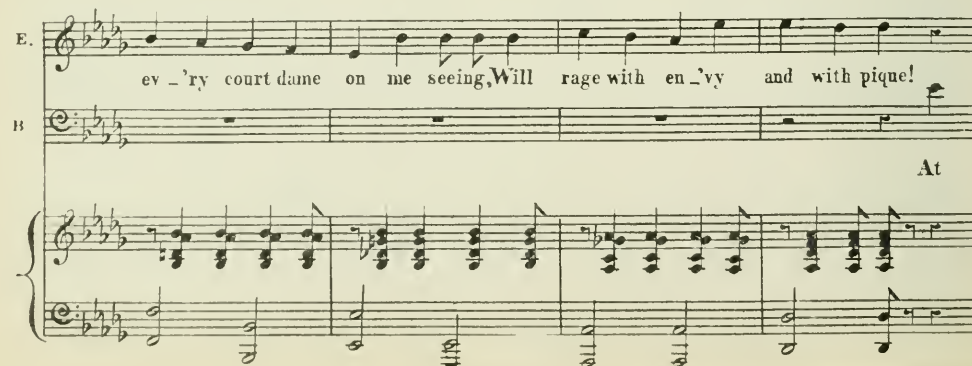
E. 

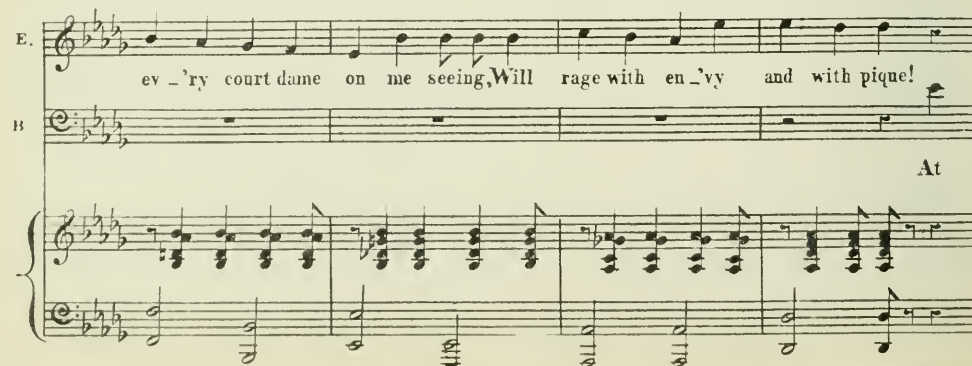
B. 

These  
gard my style! there is a - bout me, A cer - tain air of comme il faut!

E. 

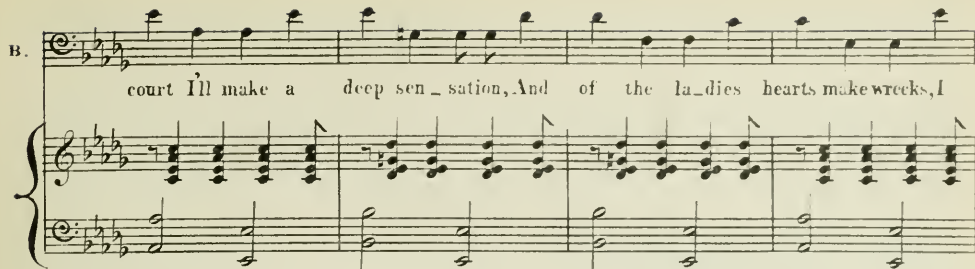
fine things with my tone a - greeing, I an in - deed a wo - man chic, And

E. 

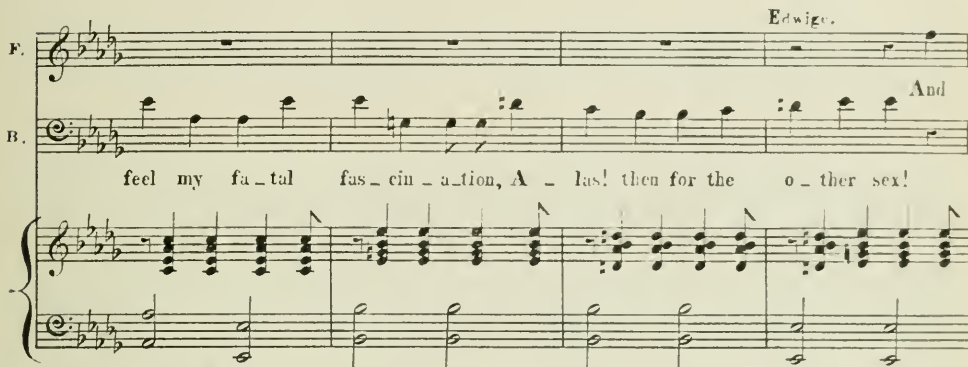
B. 

ev - 'ry court dame on me seeing, Will rage with en - vy and with pique!

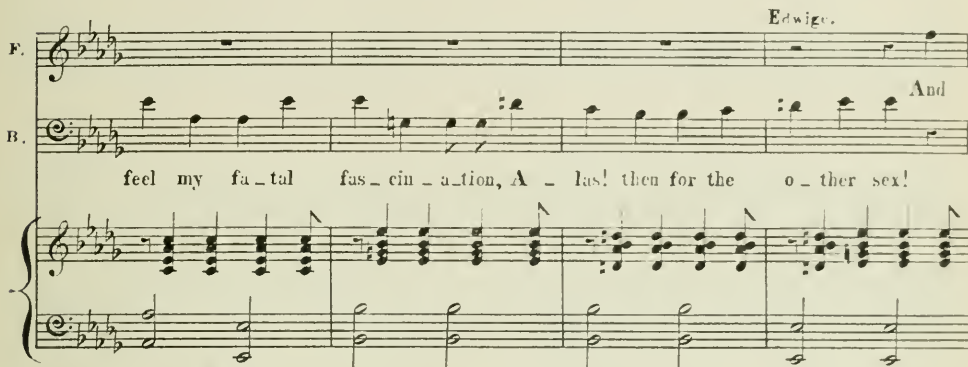
At

B. 

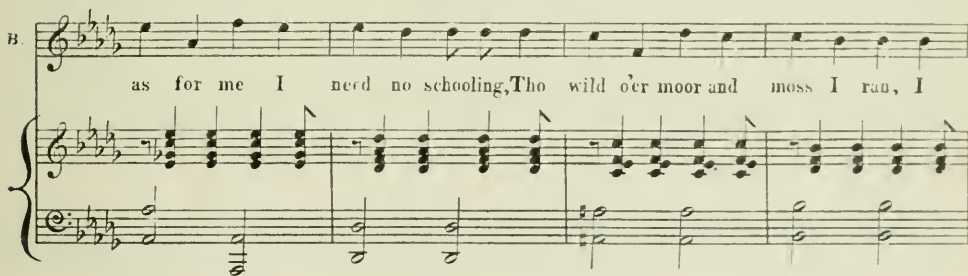
court I'll make a deep sen\_sation, And of the la\_dies hearts make wrecks, I

F. 

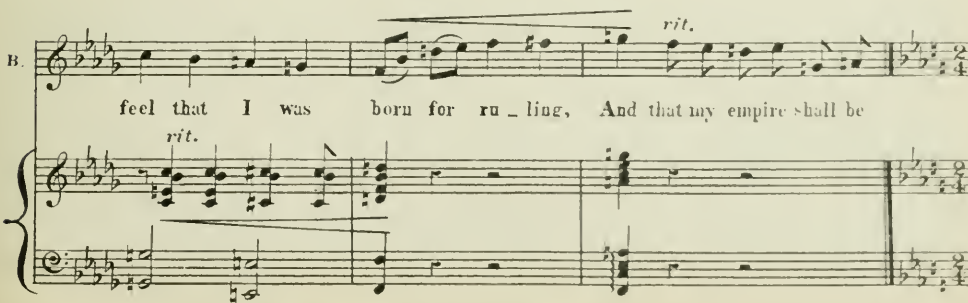
Edwige.

B. 

feel my fa\_tal fas\_cin\_a\_tion, A - las! then for the o\_ther sex!

B. 

as for me I need no schooling, Tho' wild o'er moor and moss I ran, I

B. 

feel that I was born for ru\_ling, And that my empire shall be

*rit.*

*Tempo I:*

E.  man! With a tear in our voice we

B.  With a tear in our voice we


*Tempo I:*


*mf*  *p*

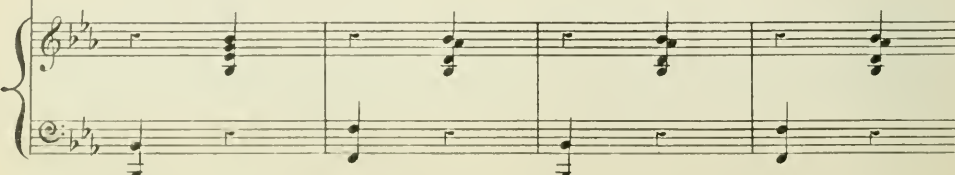
E.  said..... it, And..... far a - - broad, too, did we spread.....

B.  said..... it, And..... far a - - broad, too, did we spread.....



E.  it, - - we got from you, - - but speak what's

B.  it, That when the gold - - Be - lieve us we - - -



E. true, But speak what's true, We'd try our best to do you

B. But speak what's true, We'd try our best to do you

*p* *mf* *p*

E. credit! To do you cre - dit! To this lord of no\_ble birth,

B. credit! To do you cre - dit! To this lord of no\_ble birth,

*Più animato.*

*Più animato*

E. No\_ble birth, no\_ble birth! Let us give his mo\_ney's worth, Let us

B. No\_ble birth, no\_ble birth! Let us give his mo\_ney's worth, Let us

B. give his mo-ney's worth!..... To this lord of no-ble birth,

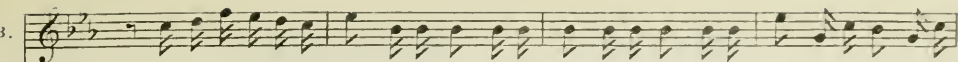
E. give his mo-ney's worth!..... To this lord of no-ble birth,

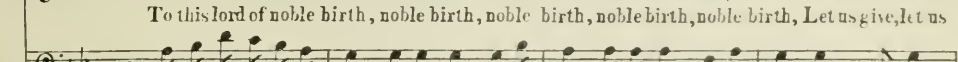
B. no - ble birth, no - ble birth! Let us give his mo-ney's

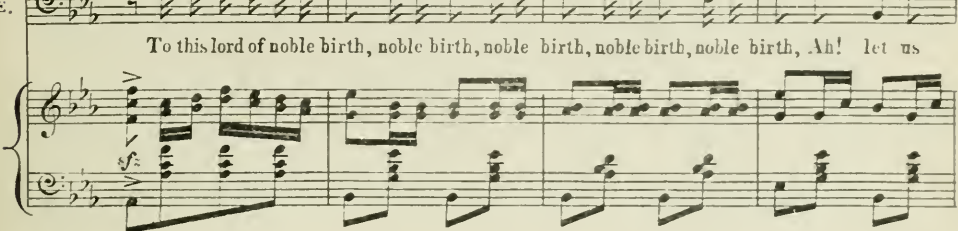
E. no - ble birth, no - ble birth! Let us give his mo-ney's

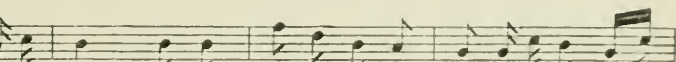
B. worth! Money's worth! money's worth! money's worth! money's worth! money's worth!

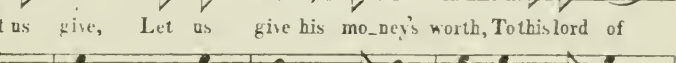
E. worth! Money's worth! money's worth! money's worth! money's worth! money's worth!

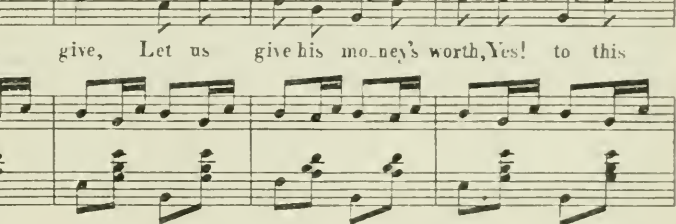
B.  To this lord of noble birth, noble birth, noble birth, noble birth, noble birth, Let us give, let us


E.  To this lord of noble birth, noble birth, noble birth, noble birth, noble birth, Ah! let us

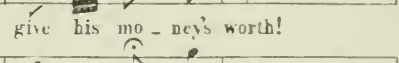


B.  give, let us give, let us give, Let us give his mo-ney's worth, To this lord of

E.  give let us give, Let us give his mo-ney's worth, Yes! to this



B.  no - ble birth no - ble birth Let us give his mo - ney's worth!

E.  lord of no - ble birth Let us give his mo - ney's worth!




*f* *gva*

## DUO BERCEUSE. "SLUMBER! O SENTINEL!"

(Falka &amp; Arthur.)

*Tempo di Valse.*

PIANO.

The piano introduction is in 6/8 time, marked *pp*. It features a gentle, flowing melody in the right hand and a simple accompaniment in the left hand. The key signature has one flat (B-flat).

FALKA.

*pp*

Slum - ber! o sen - ti - nel!.....

Falka's vocal line begins with a rest, then enters with the lyrics "Slum - ber! o sen - ti - nel!....." in a soft, melodic tone. The piano accompaniment continues with the same accompaniment as the introduction.

F.

Slum - ber and dream se - cure - - - ly, Fast in

Arthur's vocal line begins with the lyrics "Slum - ber and dream se - cure - - - ly, Fast in" in a soft, melodic tone. The piano accompaniment continues with the same accompaniment as the introduction.

F.

yon - der tour - elle,..... Thou hold'st thy cap - tive sure - - - ly!

Arthur's vocal line continues with the lyrics "yon - der tour - elle,..... Thou hold'st thy cap - tive sure - - - ly!" in a soft, melodic tone. The piano accompaniment continues with the same accompaniment as the introduction.



F  
Slum - ber! o sen - ti - nel!..... Slum\_ber and dream se - cure - - ly,

A  
Slum - ber! o sen - ti - nel! Slum\_ber and dream se - cure - ly,

F  
Fast in yon\_der tour\_elle, ..... Thou hold'st thy cap - tive

A  
Fast in yon\_der tour\_elle, Thou hold'st thy cap - tive

F  
sure - - ly!

A  
sure - - ly! Once more do I be - hold thee,

A. 

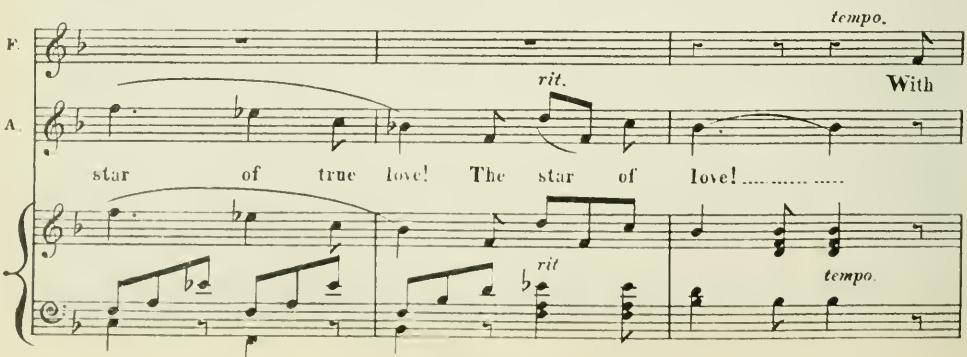
Lov'd one as thou art!..... Once more mine arms en-fold thee,

A. 

Queen of my heart!..... The wide world's all be-fore..... us, And

A. 

thoughskies frown a-bove..... One light eye shines be-fore..... us, The

F. 

tempo.

With

star of true love! The star of love!.....

rit.

tempo.

F. 

thee forth will I wand - er, For I love thee well!... .. To

F. 

me the pa - lace you - der, Is pri - son cell!..... And

F. 

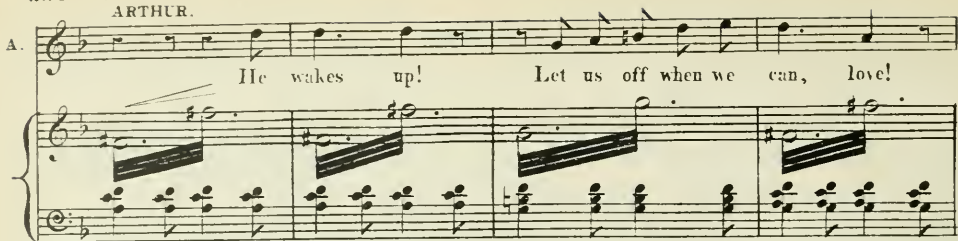
though the world be chid - ing, And false... friends be flown,..... In

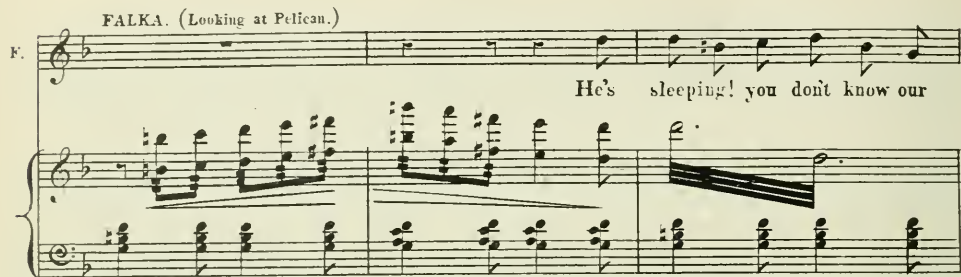
F. 

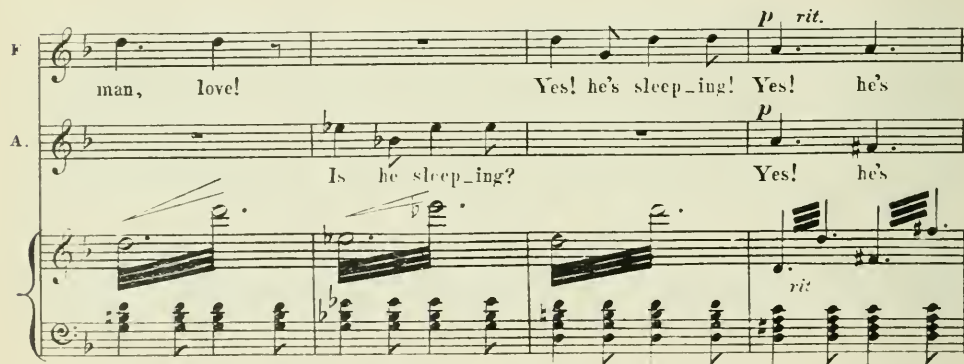
love this heart a - bid - ing, Is al - way thine own! Al - way thine own!.....

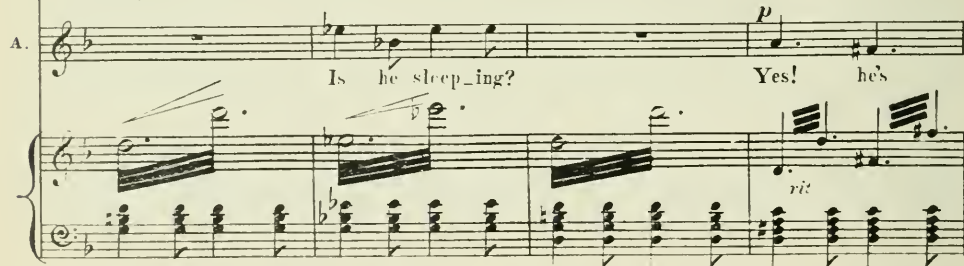
*rit.*

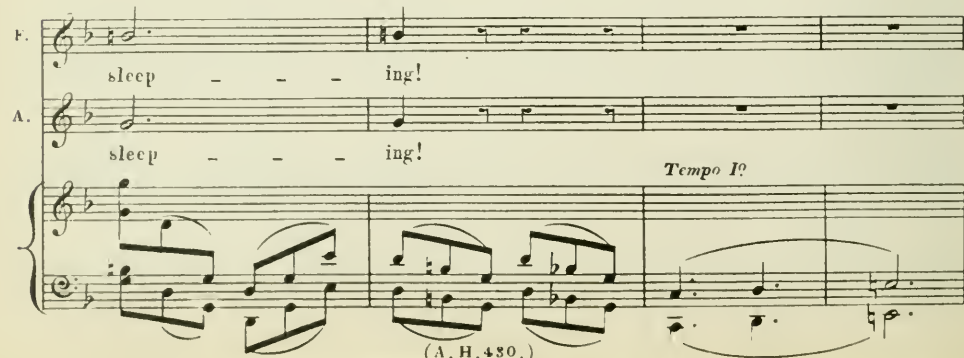
*rit.* *agitato.*

A.  He wakes up! Let us off when we can, love!

F.  FALKA. (Looking at Pelican.) He's sleeping! you don't know our

F.  man, love! Yes! he's sleep\_ing! Yes! he's *p rit.*

A.  Is he sleep\_ing? Yes! he's *p rit.*

F.  sleep - - - ing!

A.  sleep - - - ing! *Tempo I?*

(A. H. 430.)

*pp*

F. Slum - ber! o sen - ti - nel, ..... Slumber and dream se - cure - - ly,

*pp*

A. Slum - ber! o sen - ti - nel, ..... Slumber and dream se - cure - - ly,

F. Fast in yonder tour\_elle ..... Hold'st thou thy cap - tive - sure - ly!

A. Fast in yonder tour\_elle ..... Hold'st thou thy cap - tive - sure - ly!

F. Slum - ber! o sen - ti - nel, Slumber and dream se - cure - ly,

A. Slum - ber! o sen - ti - nel, ..... Slumber and dream se - cure - - ly,

F. Fast in yon\_der tourelle, Hold'st thou thy cap\_tive sure\_ly!

A. Fast in yon\_der tour\_elle,..... Hold'st thou thy cap\_tive sure\_ly!

F. *rit.* Sen - ti - nel!..... Sen - ti - nel, sleep well!

A. Sen - ti - nel! sen - ti - nel! Sen - ti - nel, sleep well!

*a tempo.*

N<sup>o</sup>. 17.BELL CHORUS, "THERE THE BELLS GO!"

(S. S. T. B.)

*Allegretto.*

PIANO.

*ff*

The first system of the piano introduction consists of two staves. The right hand plays a series of eighth-note chords, while the left hand plays a simple eighth-note accompaniment. The dynamic marking is *ff*.

*dim* *pp*

The second system of the piano introduction continues the musical texture. The right hand features more complex chordal patterns, and the left hand maintains its accompaniment. The dynamic marking changes to *dim* and then *pp*.

There the bells go tri - ple bob - bing, And here comes the wed - ding train,

There the bells go tri - ple bobbing, And here comes the wed - ding train,

There the bells go tri - ple bobbing, And here comes the wed - ding train,

*f*

The chorus is written for three voices (Soprano, Alto, Tenor) and piano accompaniment. The vocal parts have lyrics and are set in a homophonic style. The piano accompaniment provides harmonic support. The dynamic marking for the piano part is *f*.

Bridegroom smiling, la - dy sobbing, As we've seen once and a - gain!

Bride - groom smiling, la - dy sobbing, As we've seen once and a - gain!

Bride - groom smiling, la - dy sobbing, As we've seen once and a - gain!

There the bells go, tri - ple bobb - ing, And here comes the wed - ding train,

There the bells go, tri - ple bobb - ing, And here comes the wed - ding train,

There the bells go, tri - ple bobb - ing, And here comes the wed - ding train,

*mf*

Bridegroom smi - ling, la - dy sobbing, As we've seen once and a - gain!

Bridegroom smi - ling, la - dy sobbing, As we've seen once and a - gain!

Bridegroom smi - ling, la - dy sobbing, As we've seen once and a - gain!



There the bells go tri - ple bobb\_ing, And here comes the wed\_ding train,

There the bells go triple bobb\_ing, And here comes the wed\_ding train,

There the bells go triple bobb\_ing, And here comes the wed\_ding train,

Bridegroom smil\_ing, la - dy sobb\_ing, As we've seen once and a - gain!

Bride - groom smiling, la - dy sobb\_ing, As we've seen once and a - gain!

Bride - groom smiling, la - dy sobb\_ing, As we've seen once and a - gain!

*p* *dim.* *poco* *a* *poco*

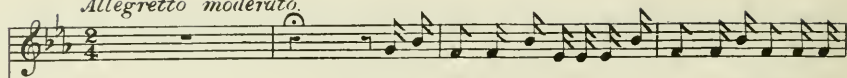
*pp* *dim.*

## TRIO "NUNKY DARLING!"

(Falka Arthur &amp; Kolbach)

*Allegretto moderato.*

FALKA.



Nunky darling! now pardon, And your heart do not harden, A

PIANO.

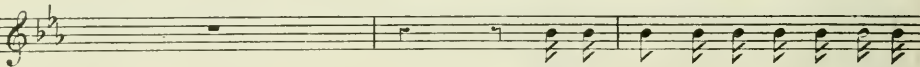


F.



lit\_tle mer\_cy show I'm sure you wont say no! Nunky dar\_ling! now par\_don, And your

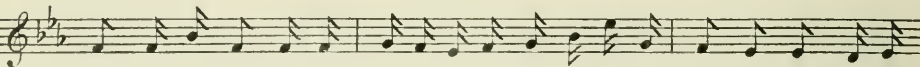
A.



Nunky dar\_ling! now par\_don, And your

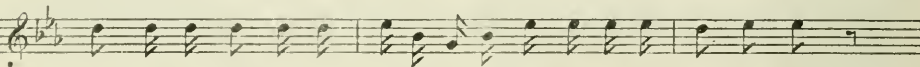


F.



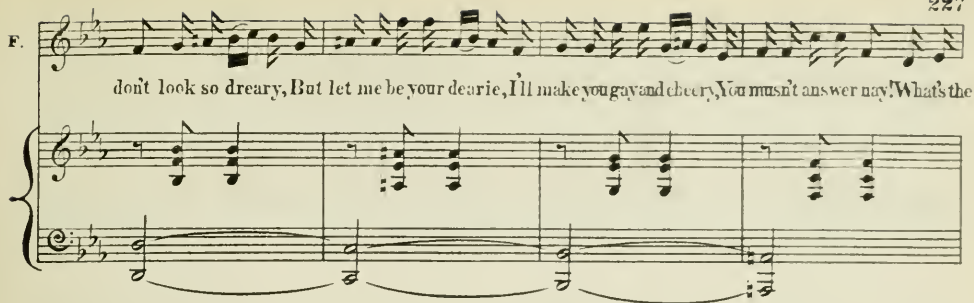
heart do not har\_den, A lit\_tle mer\_cy show, I'm sure you wont say no! Come now

A.



heart do not har\_den, A lit\_tle mer\_cy show, I'm sure you wont say no! .




F. 

don't look so dreary, But let me be your dearie, I'll make you gay and cheery, You musn't answer nay! What's the

F. *rit.* 

use of your fretting? Our es. capade forgetting, You'd better have me petting, You all the livelong day!

K. 

It's

F. *rit.*  *a tempo.*

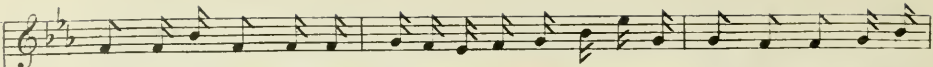
A. *rit.*  *a tempo.*

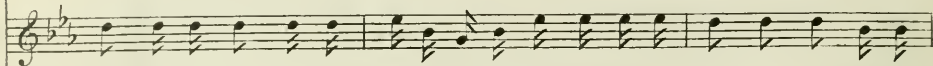
K. *rit.*  *a tempo.*

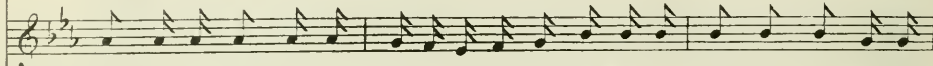
useless me to wheedle! Nunky dar\_ ling! now par\_ don, And your


O pray don't get the needle! Nunky dar\_ ling! now par\_ don, And your

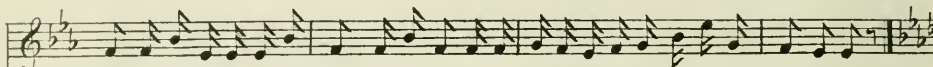
O pray don't get the needle! Nunky dar\_ ling! now par\_ don, And your

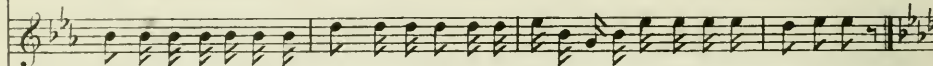
F.  heart do not har - den, A lit - tle mer - cy show, I'm sure you wont say no! Nun - ky

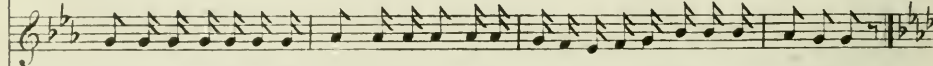
A.  heart do not har - den, A lit - tle mer - cy show, I'm sure you wont say no! Nun - ky


K.  heart do not har - den, A lit - tle mer - cy show, I'm sure you wont say no! Nun - ky



F.  darling! now pardon, And your heart do not harden, A little mercy show, I'm sure you wont say no!

A.  darling! now pardon, And your heart do not harden, A little mercy show, I'm sure you wont say no!

K.  darling! now pardon, And your heart do not harden, A little mercy show, I'm sure you wont say no!



*Appassionato.*

F. *p*

Ah! now I see a wee smile beam - ing, Just like the

*il basso sostenuto.*

F.

sun - shine af - ter rain, Or like the blue in

F.

hea - ven gleam - ing, Af - ter a gale up - on the

F.

main! I won't so you'd best kiss your niece!.....

A.

Yes! pray

K.

Just let me be in peace!

*rit*

F. *rit*  
Just a kiss! One wee bit, ti - ny,

A. do, better so! Better so!

K. No! no!

*a Tempo.*

F. kiss? Nun\_ky dar\_ling! now pardon, And your heart do not har - den, A

A. Nun\_ky dar\_ling! now pardon, And your heart do not har - den, A

K. No, no no! I wont pardon, And my heart I will har - den, But

*rit.*

*a Tempo.*

F. lit\_tle mercy show, I'm sure you wou't say no! Nun\_ky dar\_ling! now pardon, And your

A. lit\_tle mercy show, I'm sure you wou't say no! Nun\_ky dar\_ling! now pardon, And your

K. lit\_tle mercy show, I'm sure I will say no! No, no, ro! I wont pardon, And my

F. heart do not har-den, A lit-tle mercy show, I'm sure you wont say no! Just a

A. heart do not har-den, A lit-tle mer-cy show, I'm sure you wont say no! Just a

K. heart I will har-den, But lit-tle mer-cy show, I'm sure I will say no!

F. kiss, but a kiss! Just a ti-ny kiss! Just a kiss, but a kiss! Just a wee bit kiss! Just a *calando.*

A. kiss, but a kiss! Just a ti-ny kiss! Just a kiss, but a kiss! Just a wee bit kiss! Just a *calando.*

F. *rit. e dim.* ti-ny kiss!..... Just a wee bit kiss!.....

A. *rit. e dim.* ti-ny kiss!..... Just a wee bit kiss!.....

*pp* *f*

**BELL CHORUS, "THERE THE BELLS GO!"**

(S. S. T. B.)

*Allegretto.*

PIANO. *pp*

*ff*

There the bells go! tri-ple bob-bing, And here comes the wed-ding train,

*ff*

There the bells go, tri-ple bobbing, And here comes the wed-ding train,

*ff*

There the bells go, tri-ple bobbing, And here comes the wed-ding train,



Bride\_groom smi\_ling, la - - dy sobb\_ing, As we've seen once

Bride - groom smi\_ling, la - dy sobb\_ing, As we've seen once

Bride - groom smi\_ling, la - dy sobb\_ing, As we've seen once

and a - gain!

and a - gain!

and a - gain!

*p* *dim.* *poco a poco*

*dim.*

## FINALE TO ACT III.

(Tutti e Coro)

*Allegro.*

FALKA.

And now.....

F

..... a long good - bye!..... To dol - ma , trunks, and sword!.....

F.

..... 'Tis al - - most with a sigh,.....

F.

I, wo - man, own man lord!.....

F.

Frank - ly (I do not feign)..... Soon may oc -

F.

ca - sion be ..... When these I'll don a - -

F.

gain,..... Then please to say with me.....

F.

..... She is her no - ble un - cle's heir,.....

F. Hence\_forth to be his pride and joy..... For a girl now does he

The first system consists of a vocal line (F) and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "Hence\_forth to be his pride and joy..... For a girl now does he". The piano accompaniment is in a grand staff with treble and bass clefs, featuring chords and a steady bass line.

F. care,..... This time a girl is ten times, ten time's worth a boy! Yes!

The second system continues the vocal line and piano accompaniment. The lyrics are "care,..... This time a girl is ten times, ten time's worth a boy! Yes!". The piano accompaniment includes a dynamic marking of *fz* (forzando) at the end of the system.

F. yes! She is her no\_ble un\_cle's heir.....

She is her no\_ble un\_cle's heir.....

She is her no\_ble un\_cle's heir.....

She is her no\_ble un\_cle's heir.....

The third system features a vocal line (F) and a piano accompaniment. The lyrics are "yes! She is her no\_ble un\_cle's heir.....". The vocal line is repeated three times. The piano accompaniment includes a dynamic marking of *f* (forte) and features a complex, rhythmic accompaniment in the right hand.

F. Hence\_ forth to be his pride and joy ..... For a girl now

Hence\_ forth to be his pride and joy ..... For a girl now

Hence\_ forth to be his pride and joy ..... For a girl now

Hence\_ forth to be his pride and joy ..... For a girl now

F. does he care ..... This time a girl is ten times, ten times, worth a

does he care ..... This time a girl is ten times, ten times, worth a

does he care ..... This time a girl is ten times, ten times, worth a

does he care ..... This time a girl is ten times, ten times, worth a

F. *vivo.*

boy! Hence - forth to be his pride and joy, A

boy! Hence - forth to be his pride and joy, A

boy! Hence - forth to be his pride and joy, A

boy! Hence - forth to be his pride and joy, A

*vivo.*

F.

girl is ten time's worth a boy!

girl is ten time's worth a boy!

girl is ten time's worth a boy!

girl is ten time's worth a boy!

(Curtain quick.)

*ff*

*gva.*







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