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The Musical Play

# KATINKA

In Three Acts

As Presented by  
MR. ARTHUR HAMMERSTEIN

The Book and Lyrics by  
OTTO HAUERBACH

The Music by  
RUDOLF FRIML

Authors of "THE FIREFLY" and "HIGH JINKS"



VOCAL SCORE

Ed. 971

G. SCHIRMER, INC., NEW YORK

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# KATINKA

PRODUCED FOR THE FIRST TIME  
AT THE PARK THEATRE, MORRISTOWN, N. J.

DECEMBER 2nd, 1915

UNDER THE MANAGEMENT OF  
ARTHUR HAMMERSTEIN

AND

UNDER THE STAGE DIRECTION

OF

FRANK SMITHSON



MUSICAL DIRECTOR  
JOHN MCGHIE

1031295

6/66

*1798 15  
17134  
New York*





## CAST OF CHARACTERS

VARENKA, Katinka's maid	NINA NAPIER
PETROV, an old servant to Boris	ALBERT SACKETT
BORIS STROGOFF, Russian ambassador to Austria	COUNT LORRIE GRIMALDI
KATINKA, his bride	MAY NAUDAIN
TATIANA, Katinka's mother	NORMA MENDOZA
IVAN DIMITRI (Katinka's sweetheart), an attaché to the Russian ambassador	SAMUEL ASE
THADDEUS HOPPER, a wealthy American	FRANKLIN ARDELL
RUSSIAN DANCERS	{ EDMUND MAKALIF MAY THOMPSON
HALIF, a Circassian slave-trader	A. ROBINS
KNOPF, manager Café-Turkois-in-Vienna	W. J. MCCARTHY
ABDUL, a harem assistant	DANIEL BAKER
ARIF BEY, warden of Izzet Pasha's harem	ED. DURAND
OLGA (NASHAN), first wife to Boris	EDITH DECKER
MRS. HELEN HOPPER, Thaddeus Hopper's wife	ADELE ROWLAND
A SPY	HARRY CINTON
M. PIERRE, porter at Hôtel Riche, Constantinople	GUSTAV SCHULTZ
DANCER	HELEN KRONER

---

Guests, travelers, visitors, Austrian and Russian officers, Vienna dancers, American and Turkish girls, bridesmaids, flower-girls, slave-girls, barmaids, serving-maids, flunkies, waiters, etc., etc.



## MUSICAL NUMBERS

### ACT I

1	OPENING CHORUS	Varenka and Chorus	3
2	VIENNA GIRLS	Ivan and Chorus	15
3	THE BRIDE	Boris, Katinka, Tatiana and Chorus	22
4	ONE WHO WILL UNDERSTAND	Katinka and Chorus	30
5	KATINKA	Male Quartet	37
6	IN A HURRY	Thaddeus Hopper and Chorus	41
7	'TIS THE END	Ivan and Katinka	49
8	RUSSIAN DANCE	May Thompson and Edmund Makalif	53
9	FINALE	Ensemble	57

### ACT II

10	OPENING CHORUS	Olga and Chorus	79
11	CHARMS ARE FAIREST WHEN THEY'RE HIDDEN	Olga and Chorus	89
12	YOUR PHOTO	Mrs. Hopper and Boys	93
13	ALLAH'S HOLIDAY	Olga and Chorus	97
14	THE WEEKLY WEDDING	Mr. and Mrs. Hopper	101
15	I WANT ALL THE WORLD TO KNOW	Ivan	107
16	CIRCASSIAN DANCE		111
17	RACKETY COO!	Katinka and Chorus	115
18	FINALE	Ensemble	119

### ACT III

19	OPENING CHORUS: VIENNA GIRLS		155
20	MY PARADISE	Ivan	159
21	BALLET DIVERTISSEMENT	May Thompson	164
22	MIGNONETTE	Kroner and Makalif	167
23	I WANT TO MARRY A MALE QUARTET	Mrs. Hopper and Boys	171
24	SKIDIKISCATCH	Hopper, Katinka, Ivan, Knopf, Arif and Olga	177
25	I CAN TELL BY THE WAY YOU DANCE, DEAR	Mrs. Hopper and Girls	181
26	FINALE	Ensemble	188



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# ACT I

## Opening Chorus

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

*Allegro vivace*

*f*

*sempre staccato*

**SOPRANO** *Moderato*

**ALTO**

**TENOR**

**BASS**

Give then your to - kens

Give then your to - kens

Give then your to - kens

Give then your to - kens

*p* *rit.* *ff* *Moderato*

ten - der and true,

ten - der and true,

ten - der and true,

ten - der and true,

Harp

rit. \* rit.

Keep and guard them ev - er!

Keep and guard them ev - er!

Keep and guard them ev - er!

Keep and guard them ev - er!

Keep and guard them ev - er!

Harp

mf pp

mf pp

mf pp

mf pp

mf pp

*f*  
Heav'n bless the bond that bind - eth these two,  
*f*  
Heav'n bless the bond that bind - eth these two,  
*f*  
Heav'n bless the bond that bind - eth these two,  
Heav'n bless the bond that bind - eth these two,

*f*  
\* \* \* \*

*rit.* **Allegro**  
Let no man dare to sev - er.  
*rit.*  
Let no man dare to sev - er.  
*rit.*  
Let no man dare to sev - er.  
*rit.*  
Let no man dare to sev - er.

*rit.* **Allegro**



*mf* So they are man and wife, Married for life! *rit.* Bo-ris is swell-ing with pride!—

*mf* So they are man and wife, Married for life! *rit.* Bo-ris is swell-ing with pride!—

*mf* So they are man and wife, Married for life! *rit.* Bo-ris is swell-ing with pride!—

*mf* So they are man and wife, Married for life! *rit.* Bo-ris is swell-ing with pride!—

*mf* *leggiero* *rit.*

*a tempo* Charm - ing Ka - tin - ka fair Tries all her blush-es to

*a tempo* Charm - ing Ka - tin - ka fair Tries all her blush-es to

*a tempo* Tear - ful and trem-bling there, Charm - ing Ka - tin - ka fair Tries all her blush-es to

*a tempo* Tear - ful and trem-bling there, Charm - ing Ka - tin - ka fair Tries all her blush-es to

*a tempo*



hide! \_\_\_\_\_ For she's now a bride! \_\_\_\_\_

hide, to hide! \_\_\_\_\_ For she's now a bride! \_\_\_\_\_

hide! all her blushes to hide, For she's now a bride! \_\_\_\_\_

hide! all her blushes to hide, For she's now a bride! \_\_\_\_\_

*mf* Spread then the festive board For her new lord! *rit.* Bring forth the ros-y red wine. \_\_\_\_\_

*mf* Spread then the festive board For her new lord! *rit.* Bring forth the ros-y red wine. \_\_\_\_\_

*mf* Spread then the festive board For her new lord! *rit.* Bring forth the ros-y red wine. \_\_\_\_\_

*mf* Spread then the festive board For her new lord! *rit.* Bring forth the ros-y red wine. \_\_\_\_\_

*mf leggiero*

*rit.*

*a tempo*

And for Ka - tin-ka's sake Gar - lands of flow-ers we'll

*a tempo*

And for Ka - tin-ka's sake Gar - lands of flow-ers we'll

*a tempo*

Bring in the wed-ding-cake, And for Ka - tin-ka's sake Gar - lands of flow-ers we'll

*a tempo*

Bring in the wed-ding-cake, And for Ka - tin-ka's sake Gar - lands of flow-ers we'll

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are arranged in a four-part setting. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The tempo is marked 'a tempo'.

twine, \_\_\_\_\_ For Cu - pid's shrine! \_\_\_\_\_

twine, \_\_\_\_\_ For Cu - pid's shrine! \_\_\_\_\_

twine, flow-ers we will twine, For Cu - pid's shrine! \_\_\_\_\_

twine, flow-ers we will twine, For Cu - pid's shrine! \_\_\_\_\_

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts have long horizontal lines indicating sustained notes or breath marks. The piano accompaniment continues with the same rhythmic pattern as the first system. The tempo remains 'a tempo'.

## Moderato

Now do the church doors out-ward swing, While pret-ty bridesmaids sing, ———

Now do the church doors out-ward swing, While pret-ty bridesmaids sing, ———

Now do the church doors out-ward swing, While pret-ty bridesmaids sing, ——— And like

Now do the church doors out-ward swing, While pret-ty bridesmaids sing, ——— And like

## Moderato

## Andante

High in the gild-ed spire Wed-ding-bells gai - ly

High in the gild-ed spire Wed-ding-bells gai - ly

notes from an an-gel-choir, High in the gild-ed spire Wed-ding-bells gai - ly

notes from an an-gel-choir, High in the gild-ed spire Wed-ding-bells gai - ly

## Andante

## Tempo di Valse

ring! Ring! Ring!

ring! Ring! Ring!

ring! Ring! Ring!

ring! Ring! Ring!

*p*

*p*

*p*

*p*

## Tempo di Valse

\*

*p*

*ca.*

*ca.*

Ring out your ti - dings, Dear old bells, \_\_\_\_\_

Ring out your ti - dings, Dear old bells, \_\_\_\_\_

Ring out your ti - dings, Dear old bells, \_\_\_\_\_

Ring out your ti - dings, Dear old bells, \_\_\_\_\_



*mf*  
Ring! Ring! Ring for your chid - ing True

*mf*  
Ring! Ring! Ring for your chid - ing True

*mf*  
Ring! Ring! Ring for your chid - ing True

*mf*  
Ring! Ring! Ring for your chid - ing True

*p*  
love spells; Fling, fling,

*p*  
love spells; Fling, fling,

*p*  
love spells; Fling, fling,

*p*  
love spells; Fling, fling,



mot - to dear: \_\_\_\_\_

mot - to dear: \_\_\_\_\_ *p* Hon - or, love and o -

mot - to dear: \_\_\_\_\_ *p* For "to hon - or and

mot - to dear: \_\_\_\_\_ *p* For "to hon - or and

*p* Love \_\_\_\_\_ is far bet - ter than wast - ing, wast - ing a -

bey is bet - ter than wast - ing, wast - ing a -

love and o - bey" Is far bet - ter than wast - ing a - way. So

love and o - bey" Is far bet - ter than wast - ing a - way So

*mf* way. Swing, *rit. molto* swing out your lay, Wed-ding - bells,

*mf* way. Swing, *rit. molto* swing out your lay, Wed-ding - bells,

*mf* swing, swing, *rit. molto* swing out your lay, Wed-ding - bells,

*mf* swing, swing, *rit. molto* swing out your lay, Wed-ding - bells,

*mf* *rit. molto*

*pp* *ff* *cresc.* - wed-ding - bells!

*pp* *ff* *cresc.* - wed-ding - bells!

*pp* *ff* *cresc.* - wed-ding - bells!

*pp* *ff* *cresc.* - wed-ding - bells!

*fz* *pp* *ff* *cresc.*

\* *rit.* \* *rit.* \* *rit.* \* *rit.* \*



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# Vienna Girls

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

**Allegro**

Introduction for piano. The score is in 2/4 time and G major. It begins with a mezzo-forte (*mf*) dynamic and ends with a fortissimo (*fz*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand.

*molto rit.*

1. If one is look-ing for the right girl, One who knows the art  
2. If one is look-ing for a shy girl, Who loves to stay at home,

*p* *molto rit.*

Vocal line with piano accompaniment. The piano part is marked *p* and *molto rit.* The lyrics are: "1. If one is look-ing for the right girl, One who knows the art / 2. If one is look-ing for a shy girl, Who loves to stay at home,"

*a tempo*

— Of sooth-ing head and heart: For she must  
All draws-y and a-lone, A lit-tle

*a tempo* *fz* *fz*

*Pa.* *\**

Vocal line with piano accompaniment. The piano part is marked *a tempo* and *fz*. The lyrics are: "— Of sooth-ing head and heart: For she must / All draws-y and a-lone, A lit-tle". There are performance markings *Pa.* and *\** at the end of the piano part.

be both day and night girl, With pret-ty, wit-ty ways That bright-en  
nev-er-tell-a-lie girl, A girl who thinks it's guile To learn to

Vocal line with piano accompaniment. The lyrics are: "be both day and night girl, With pret-ty, wit-ty ways That bright-en / nev-er-tell-a-lie girl, A girl who thinks it's guile To learn to".

days, \_\_\_\_\_ And that light in her eyes when it's night, \_\_\_\_\_

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a long note on 'days,' followed by a melodic phrase for 'And that light in her eyes when it's night,'. The piano accompaniment features a complex texture with arpeggiated chords and moving bass lines.

— That's the kind you'll be sur - est to find \_\_\_\_\_ In Vi -

The second system continues the vocal line with 'That's the kind you'll be sur - est to find' and 'In Vi -'. The piano accompaniment maintains its intricate texture, with various chordal and melodic elements.

en - na! In Vi - en - na girls are bright - est, \_\_\_\_\_ Their hearts are

The third system features the vocal line with 'en - na! In Vi - en - na girls are bright - est,' and 'Their hearts are'. The piano accompaniment includes dynamic markings such as *fz* (forzando) and accents.

light - est, \_\_\_\_\_ Their eyes are ev - er fair, \_\_\_\_\_ When they

The fourth system concludes the vocal line with 'light - est,' and 'Their eyes are ev - er fair,' and 'When they'. The piano accompaniment includes dynamic markings such as *fz*, *cresc.* (crescendo), and *rit.* (ritardando).

*a tempo*

smile, their lips un - cov - er pearls the whit - est. — And their laugh - ter rings like

*a tempo*

*fz*

mu - sic ev - ry - where — In Vi - en - na! In Vi - en - na girls are

*fz*

spright - ly, — They ca - per night - ly — In sweet, se - duc - tive swirls, —

*rit.*

*fz* *fz* *f* *cresc.* *rit.*

— And they love it when you dare to hold them slight - ly tight - ly,

*a tempo*

*a tempo*

*fz*





*a tempo*  
 ev-er fair; — When they smile their lips un-cov-er pearls the whit-est, —  
*a tempo*  
 ev-er fair; —  
*a tempo*  
 ev-er fair; —  
*a tempo*  
 ev-er fair; — When they smile their lips un-cov-er pearls the whit-est, —  
*a tempo*  
 ev-er fair; — When they smile their lips un-cov-er pearls the whit-est, —

Ah! — In Vi -  
 And their laugh-ter rings like mu-sic ev - 'ry - where — In Vi -  
 And their laugh-ter rings like mu-sic ev - 'ry - where — In Vi -  
 And their laugh-ter rings like mu-sic ev - 'ry - where — In Vi -  
 And their laugh-ter rings like mu-sic ev - 'ry - where — In Vi -

en - - - na girls are spright - - -

en - na! In Vi - en - na girls are spright - ly, ——— They ca - per

en - na! In Vi - en - na girls are spright - ly, ——— They ca - per

en - na! In Vi - en - na girls are spright - ly, ——— They ca - per

en - na! In Vi - en - na girls are spright - ly, ——— They ca - per

*fz*

ly, In sweet, se - duc - tive swirls, ——— And they

night - ly ——— In sweet, se - duc - tive swirls, ——— And they

night - ly ——— In sweet, se - duc - tive swirls, ——— And they

night - ly ——— In sweet, se - duc - tive swirls, ——— And they

night - ly ——— In sweet, se - duc - tive swirls, ——— And they

*rit.*

*fz*

*a tempo*

love \_\_\_\_\_ right - ly,

*a tempo*

love it when you dare to hold them slight - ly tight - ly,

*à tempo*

love it when you dare to hold them slight - ly tight - ly,

*a tempo*

love it when you dare to hold them slight - ly tight - ly,

*a tempo*

love it when you dare to hold them slight - ly tight - ly,

For they are Vi - en - na \_\_\_\_\_ girls! \_\_\_\_\_

For they are Vi - en - na \_\_\_\_\_ girls! \_\_\_\_\_

For they are Vi - en - na \_\_\_\_\_ girls! \_\_\_\_\_

For they are Vi - en - na \_\_\_\_\_ girls! \_\_\_\_\_

For they are Vi - en - na \_\_\_\_\_ girls! \_\_\_\_\_

*ff*

*ff*

*ff*

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## The Bride Ensemble

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

### Marziale

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Marziale'.

- System 1:** Starts with a piano (p) dynamic. The right hand features a triplet of eighth notes. The left hand has a steady eighth-note accompaniment. Dynamics include *ff* and *fz*.
- System 2:** Continues the eighth-note accompaniment. The right hand has a melodic line with slurs and accents. Dynamics include *fz*.
- System 3:** Features a piano (*p*) dynamic. The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamics include *p* and *cresc.*
- System 4:** Features a piano (*p*) dynamic. The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamics include *ff rit.* and *rit.*



## SOPRANO

*f a tempo*

Wel - - come the bride with song And an - thems of golden cheer, \_\_\_\_\_

## ALTO

*f a tempo*

Wel - - come the bride with song And an - thems of golden cheer, \_\_\_\_\_

## TENOR

*f a tempo*

Wel - - come the bride with song And an - thems of golden cheer, \_\_\_\_\_ With anthems

## BASS

*f a tempo*

Wel - - come the bride with song And an - thems of golden cheer, \_\_\_\_\_ With anthems

*a tempo*

ra

\*

With cheer, \_\_\_\_\_ And may their hap - pi-ness be

With cheer, \_\_\_\_\_ And may their hap - pi-ness be

ring-ing clear, Dis-pel-ling doubt and fear, And may their hap - pi-ness be

ring-ing clear, Dis-pel-ling doubt and fear, And may their hap - pi-ness be



smiles be e'er up - on her, Ten - - der and  
 smiles be e'er up - on her, Ten - der and true,

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

true!  
 ten - der and true!  
 Du - ty, love and hon - - or Be his  
 Du - ty, love and hon - - or Be his

*rit.* \*

Be his guide, be his guide,  
 Be his guide, be his guide,  
 guide, Love be his guide, For she's his  
 guide; Love be his guide, For she's his

*p cresc.*  
*Red.*

*cresc.* For she is his bride!  
*cresc.* For she is his bride!  
 bride, his bride!  
 bride, his bride!

*ff*  
*ff*  
*ff*  
*ff*

*Red.* \*



*f*  
 Long life of bliss they'll live, With bless-ings that Heav'n may give!—

*f*  
 Long life of bliss they'll live, With bless-ings that Heav'n may give!—

*f*  
 Long life of bliss they'll live, With bless-ings that Heav'n may give!—And may their

*f*  
 Long life of bliss they'll live, With bless-ings that Heav'n may give!—And may their

*f*  
 trill \*

And peace, \_\_\_\_\_ And on this hap - py new - made home \_\_\_\_\_ May nev - er

And peace, \_\_\_\_\_ And on this hap - py new - made home \_\_\_\_\_ May nev - er

worries cease And on - ly joys increase, And on this hap - py new - made home \_\_\_\_\_ May nev - er

worries cease And on - ly joys increase, And on this hap - py new - made home \_\_\_\_\_ May nev - er

shade of shame or sor-row or trou-ble come!\_\_\_\_\_

shade of shame or sor-row or trou-ble come!\_\_\_\_\_

shade of shame or sor-row or trou-ble come!\_\_\_\_\_

shade of shame or sor-row or trou-ble come!\_\_\_\_\_

The piano accompaniment consists of two staves. The right hand features chords and melodic lines, while the left hand plays a rhythmic accompaniment. A triplet of eighth notes is marked with a '3' above it. The piece concludes with a double bar line.

So once a-gain with song and an-them We greet the bride,\_\_\_\_\_ And the

So once a-gain with song and an-them We greet the bride,\_\_\_\_\_

So once a-gain with song and an-them We greet the bride,\_\_\_\_\_

So once a-gain with song and an-them We greet the bride,\_\_\_\_\_

The piano accompaniment continues with two staves. It includes a triplet of eighth notes in the right hand and a melodic line in the left hand. The dynamics range from *f* to *mf*. The system ends with a double bar line.

luck - y man who walks by her side; May the bloom of their love a -

*mf* The luck - y man who walks, walks by her side; May the bloom of their love a -

*mf* The luck - y man who walks, — walks by her side; May the bloom of their love a -

The luck - y man who walks, — walks by her side; May the bloom of their love a -

*cresc.* *rit. molto*

*cresc.* *rit. molto*

bide! May love a - bide!

bide! May love a - bide!

bide! May love a - bide!

bide! May love a - bide!

*ff* *cresc.* *fff*

*ff* *cresc.* *fff*

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# One Who Will Understand

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

*Vivo*

*f*

*Tempo di Valse*  
*Katinka*

*p* *rit.*

I will breathe all the joy of my heart \_\_\_\_\_ In a

*fz* *rit.*

*a tempo* *p*

song, \_\_\_\_\_ just a sim-ple song; \_\_\_\_\_ Would its notes could but im-

**SOPRANO** *a tempo*

In a song, \_\_\_\_\_ sim-ple song.

**ALTO** *a tempo*

In a song, \_\_\_\_\_ sim-ple song.

**TENOR** *a tempo*

In a song, \_\_\_\_\_ sim-ple song.

**BASS** *a tempo*

In a song, \_\_\_\_\_ sim-ple song.

*a tempo* *p*

Extract from the Score  
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*cresc.* *mf* *rit.*

part Thoughts that here with - in me throng!

*mf* *rit.*

What a dear, what a dear, what a

*mf* *rit.*

What a dear, what a dear, what a

*mf* *rit.*

What a dear, what a dear, what a

*mf* *rit.*

What a dear, what a dear, what a

*cresc.* *mf* *rit.*

*a tempo* *p* *cresc.* *rit.*

I will teach its re - frain to the breeze, — Where 'twill live or —

*a tempo* *p* *rit.*

song! Where 'twill live

*a tempo* *p* *rit.*

song! Where 'twill live

*a tempo* *p* *rit.*

song! Where 'twill live

*a tempo* *p* *rit.*

song! Where 'twill live

*a tempo* *p* *cresc.* *rit.*

*f* *mf poco accel.*

die! Or may - be some - one some - where please, And

*f* *poco accel.* *mf*

or 'twill die! Or may-be some-one, or may-be some-where,

*f* *poco accel.* *mf*

or 'twill die! Or may-be some-one, or may-be some-where,

*f* *poco accel.* *mf*

or 'twill die! Or may-be some-one, or may-be some-where,

*f* *poco accel.* *mf*

or 'twill die! Or may-be some-one, or may-be some-where,

*f* *mf poco accel.*

*rit.*

rob a soul \_\_\_\_\_ of a sigh. \_\_\_\_\_

*rit.*

Rob a soul of sighs. \_\_\_\_\_

*rit.*

Rob a soul of sighs. \_\_\_\_\_

*rit.*

Rob a soul of sighs. \_\_\_\_\_

*rit.*

Rob a soul of sighs. \_\_\_\_\_

*rit.*

*p*

## Valse lente

K. *p*

In the heart \_\_\_\_\_ of a song \_\_\_\_\_ I have hid - den my

*p*

K. *p*

heart and its burn - ing, To its mea - - - sures be -

*p*

K. *cresc.* *mf rit.*

longs \_\_\_\_\_ All my soul's ea - ger yearn - ing, -

*cresc.* *mf rit.*

K. *a tempo* *p*

- Its re - frain \_\_\_\_\_ May yet reign, \_\_\_\_\_ O - ver

*a tempo* *p*

*pp* *mf* *cresc.*

sea and land, Thou-sands yet may

*pp* *mf* *cresc.*

*pp*

hear it, Man - y who will cheer it: One who will un - der - stand!

*pp*

*P*

In the glowing heart of a sim-ple song I have hid - den my

*P*

*Ivan*

In the glowing heart of a sim-ple song I have hid - den my

*mf* *P*

In the heart of a song She has hid - den her

*mf* *P*

In the heart of a song She has hid - den her

*mf* *P*

In the heart of a song She has hid - den her

*mf* *P*

In the heart of a song She has hid - den her

*mf* *P*



K. heart and its burn - - ing, To its mea - - sures \_\_\_\_\_ Mysoul's  
 I. heart and its burn - - ing, To its mea - sures there be - longs Mysoul's  
 heart and its burn - - ing, To its mea - - sures be - longs All my soul's  
 heart and its burn - - ing, To its mea - - sures be - longs All my soul's  
 heart and its burn - - ing, To its mea - - sures be - longs All my soul's  
 heart and its burn - - ing, To its mea - - sures be - longs All my soul's

heart and its burn - - ing, To its mea - - sures be - longs All my soul's

K. *f rit.* ea - ger yearn - ing, — *a tempo mf* Its re - refrain may reign, its re - refrain may reign O - ver  
 I. *f rit.* ea - ger yearn - ing, *a tempo mf* Its re - refrain may reign, its re - refrain may reign O - ver  
*f rit.* ea - ger yearn - ing, *mf a tempo* Its re - refrain may yet reign O - ver  
*f rit.* ea - ger yearn - ing, *mf a tempo* Its re - refrain may yet reign O - ver  
*f rit.* ea - ger yearn - ing, *mf a tempo* Its re - refrain may yet reign O - ver  
*f rit.* ea - ger yearn - ing, *mf a tempo* Its re - refrain may yet reign O - ver  
 ea - ger yearn - ing, Its re - refrain may yet reign O - ver

*a tempo*  
*f rit.* *mf*

*pp*

*p cresc.*

K. *pp* sea and land, Thou-sands yet may hear it, Man - y who will

I. *pp* o - ver sea and land, Thou-sands yet may hear it, Man - y who will

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp* sea and land, Man-y may

*pp*

*pp*

K. cheer it: One who will un - der - stand!

I. *pp* cheer it: One who will un - der - stand!

*pp* cheer it: One who will un - der - stand!

*pp* cheer it: One who will un - der - stand!

*pp* cheer it: One who will un - der - stand!

*pp* cheer it: One who will un - der - stand!

*pp* cheer it: One who will un - der - stand!

*pp* cheer it: One who will un - der - stand!

*pp* cheer it: One who will un - der - stand!

*pp* cheer it: One who will un - der - stand!

*pp* cheer it: One who will un - der - stand!

*pp* cheer it: One who will un - der - stand!

*morendo*

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# Katinka Quartet

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

*Allegro moderato*

Tenor I In this ru-by cup of wine, Ka - tin - ka, Where the

Tenor II Where the

Bass I Where the

Bass II Where the

*mf* *p* *mf*

bub-les shine, Ka - tin-ka, *cresc.* Cap-tive

bub-les shine, Ka - tin-ka, *cresc.* Cap-tive

bub-les shine, Ka - tin-ka, *p* They have caught the pret-ty grace of your smile *cresc.* Cap-tive

bub-les shine, Ka - tin-ka, *cresc.* Cap-tive

*p* *cresc.*

Extract from the Score  
Copyright, 1915, by G. Schirmer, Inc.



for a while, And the spar-kle of your eyes, Ka - tin - ka, Weaned from A-pril skies, Ka -

for a while, And the spar-kle of your eyes, Ka - tin - ka, Weaned from A-pril skies, Ka -

for a while, And the spar-kle of your eyes, Ka - tin - ka, Weaned from A-pril skies, Ka -

for a while, And the spar-kle of your eyes, Ka - tin - ka, Weaned from A-pril skies, Ka -

*p*

REFRAIN

tin - ka, bright-ly gleams Like a star seen in dreams. Sweet Ka -

tin - ka, bright-ly gleams Like a star seen in dreams. Sweet Ka -

tin - ka, In this gob-let's crys-tal depths bright-ly gleams Like a star seen in dreams. Sweet Ka -

tin - ka, bright-ly gleams Like a star seen in dreams. Sweet Ka -

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



tin - ka, sweet Ka - tin - ka! You are like a rose, Ka - tin - ka, Just as

tin - ka, sweet Ka - tin - ka! You are like a rose, Ka - tin - ka, Just as

tin - ka, sweet Ka - tin - ka! You are like a rose, Ka - tin - ka, Just as

tin - ka, sweet Ka - tin - ka! You are like a rose, Ka - tin - ka, Just as

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

fair, dear, just as rare, dear, And I love you, Heav-en knows! E-ven

fair, dear, just as rare, dear, And I love you, Heav-en knows!

fair, dear, just as rare, dear, And I love you, Heav-en knows!

fair, dear, just as rare, dear, And I love you, Heav-en knows!

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*p*



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# In a Hurry

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Allegro

The instrumental introduction consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *f* and *fz*.

The first two lines of the song. The vocal line begins with a *mf* dynamic. The piano accompaniment includes a section labeled "Bells" with a *p* dynamic. The lyrics are: "1. Ev-'ry real old Yan-kee's in a" and "2. When a son of Un-cle Sam for sleep is".

The third and fourth lines of the song. The vocal line continues with lyrics: "hur-ry, read-y, No mat-ter why or where he is or Which hap-pens, I'm a-fraid, a-bout one". The piano accompaniment features a *fz* dynamic.

The fifth and sixth lines of the song. The vocal line concludes with lyrics: "what he has to do, night in twen-ty-eight, He Sim-ply can-not live with-out his flur-ry;- Be- So sets a big a-larm-clock by his bed-die, So". The piano accompaniment continues with a *fz* dynamic.

fore he starts to do a thing, he's near-ly half-way through.  
he won't o - ver - sleep and get the morn-ing news too late. He

Of-ten, when he has to take a jour-ney, He's up and gone and home a-gain be-  
goes to sleep with one fair op-tic o - pen, For fear that he will miss some fun or

fore you've time to pack; And when he's on the road, at an - y  
good thing go - ing on; At morn for night - at night for morn he's

turn he - hop-in', Will meet him-self al-read-y com-ing back. 1-2. He's in a  
Lies down at day-break and gets up at dawn!

*mf*  
*cresc.*



## REFRAIN

Vivace

hur - ry, a hur - ry at noon and night time, All time is

*mf*

flight - time, Be - lieve me, no time

*fz*

For him is slow time, It's al - ways hus - tle, rus - tle,

*fz*

bus - tle, tus - sle, Hus - tle, rus - tle, bus - tle In a hur - ry, a

*mf*

hur - ry! In spring or win - ter He is a sprint - er, Be -

lieve me, he's some hik - er, — He's no

pik - er! — Meets a girl on Sun - day — They are mar - ried

Mon - day. No mat - ter what he has to do, he's al - ways in a



hur - ry. He's in a hur - ry, a hur - ry at noon and

SOPRANO

He's in a hur - ry, a hur - ry at noon and

ALTO

He's in a hur - ry, a hur - ry at noon and

TENOR

He's in a hur - ry, a hur - ry at noon and

BASS

He's in a hur - ry, a hur - ry at noon and

night time, All time is flight-time, Be - lieve me,

night time, All time is flight-time, Be - lieve me,

night time, All time is flight-time, Be - lieve me,

night time, All time is flight-time, Be - lieve me,

night time, All time is flight-time, Be - lieve me,

no time For him is slow time, It's al-ways hus-tle, rus-tle,

no time For him is slow time, It's al-ways hus-tle, rus-tle,

no time For him is slow time, It's al-ways hus-tle, rus-tle,

no time For him is slow time, It's al-ways hus-tle, rus-tle,

no time For him is slow time, It's al-ways hus-tle, rus-tle,

*fz*

bus-tle, tus-sle, Hus-tle, rus-tle, bus-tle, In a hur-ry, a hur-ry! In

bus-tle, tus-sle, Hus-tle, rus-tle, bus-tle, In a hur-ry, a hur-ry! In

bus-tle, tus-sle, Hus-tle, rus-tle, bus-tle, In a hur-ry, a hur-ry! In

bus-tle, tus-sle, Hus-tle, rus-tle, bus-tle, In a hur-ry, a hur-ry! In

bus-tle, tus-sle, Hus-tle, rus-tle, bus-tle, In a hur-ry, a hur-ry! In

*ff*

spring or win - ter He is a sprint-er, Be - lieve me,

spring or win - ter He is a sprint-er, Be - lieve me,

spring or win - ter He is a sprint-er, Be - lieve me,

spring or win - ter He is a sprint-er, Be - lieve me,

spring or win - ter He is a sprint-er, Be - lieve me,

he's some hik-er,- He's no pik-er.- Meets a girl on Sun-day-

he's some hik-er,- He's no pik-er.- Meets a girl on Sun-day-

he's some hik-er,- He's no pik-er.- Meets a girl on Sun-day-

he's some hik-er,- He's no pik-er.-

he's some hik-er,- He's no pik-er.-



*p* *cresc.*

They are mar-ried Mon-day. No mat-ter what he has to do, he's

No mat-ter what he has to do, he's

No mat-ter what he has to do, he's

They are mar-ried Mon-day. No mat-ter what he has to do, he's

They are mar-ried Mon-day No mat-ter what he has to do, he's

*p cresc.*

al-ways in a hur-ry!

al-ways in a hur-ry!

al-ways in a hur-ry!

al-ways in a hur-ry!

al-ways in a hur-ry!

*ff* *fz* *fz*

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## 'Tis the End, So Farewell!

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Vivo

*mf* *rit.*

Moderato  
*p* Katinka

1. Dear love, the hour of our part-ing has come at  
2. Now must you go, dear? The voice of an - oth - er

*p*

last, calls, For the die has been cast, All our  
With vague ter - - ror it thralls As its

*rit.* \*

fond hopes are past. Cru - el the pow'r  
dread ac - cent falls. Then whis - per low,

*cresc.*  
That has sun - der'd love's gold - en chain! Ah! the an - guish and  
dear, The words that we dread to say: For 'tis fare - well for

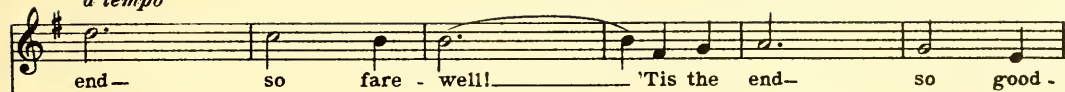
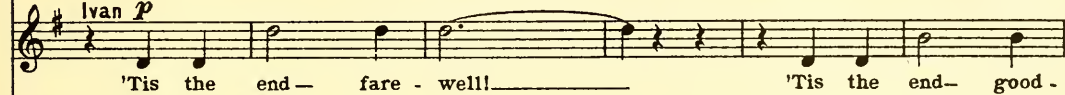
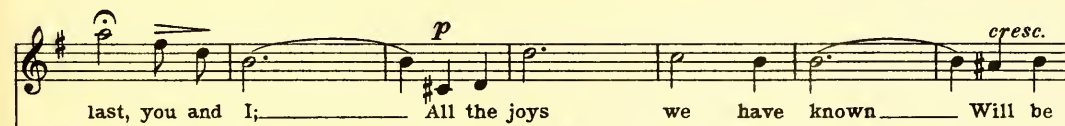
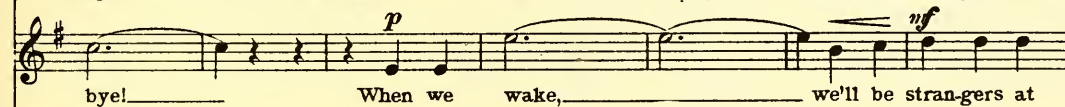
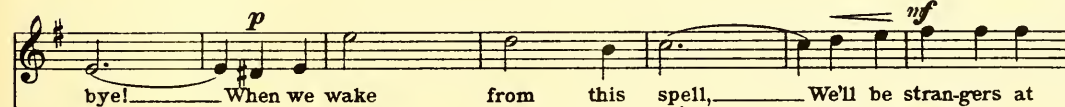
*cresc.*

*rit.* **REFRAIN**  
pain Of sweet dreams that are dreamed in vain! 1-2.'Tis the  
eye, Tho' my heart would fain bid you stay.

*rit.* *p*

*rit.* *p*



*a tempo**Ivan p**a tempo*

with - er'd and flown Like the ros - - es that die

*cresc.* Will be with - - er'd Like the ros - - es that die

*f*

— 'Neath a gray au - tumn sky; And tho' spring come a -

— 'Neath a gray au - tumn sky; Tho' spring come,

*mf* *p*

gain, We shall seek them in vain.

come a - gain, We shall seek them in vain.

*mf rit. cresc.* *pp*

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## Russian Dance

Music by  
Rudolf Friml

Moderato

The first system of musical notation is for the Moderato section. It consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features a rhythmic pattern of eighth and sixteenth notes with accents. Dynamic markings include *f* and *fz*. The system concludes with a double bar line.

The second system of musical notation continues the Moderato section. It features a grand staff with a treble and bass clef. The key signature remains three sharps and the time signature is common time. The music continues with the same rhythmic pattern and accents. A dynamic marking of *mf* is present. The system concludes with a double bar line.

The third system of musical notation continues the Moderato section. It features a grand staff with a treble and bass clef. The key signature remains three sharps and the time signature is common time. The music continues with the same rhythmic pattern and accents. A dynamic marking of *f* is present. The system concludes with a double bar line.

Presto

The fourth system of musical notation is for the Presto section. It consists of a grand staff with a treble and bass clef. The key signature is three sharps and the time signature is 2/4. The music features a faster rhythmic pattern with accents. A dynamic marking of *ff* is present. The system concludes with a double bar line.

First system of musical notation, featuring a treble and bass clef. The key signature is three sharps (F#, C#, G#). The music consists of eighth and sixteenth notes with various articulations like accents and slurs.

Second system of musical notation, featuring a treble and bass clef. The key signature is three sharps (F#, C#, G#). The music includes a forte (*ff*) dynamic marking and features sixteenth-note passages in both hands.

Third system of musical notation, featuring a treble and bass clef. The key signature is three sharps (F#, C#, G#). The music continues with eighth and sixteenth notes, including slurs and accents.

Moderato

Fourth system of musical notation, featuring a treble and bass clef. The key signature is three sharps (F#, C#, G#). The tempo is marked *Moderato*. The music includes a forte (*ff*) dynamic marking and features chords and sixteenth-note patterns.

Fifth system of musical notation, featuring a treble and bass clef. The key signature is three sharps (F#, C#, G#). The music includes a forte (*ff*) dynamic marking and features chords and sixteenth-note patterns, ending with a double bar line.



First system of a piano score. The right hand features a melodic line with a trill (tr) and a wavy hairpin indicating a crescendo. The left hand provides a rhythmic accompaniment. Dynamics include *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte).

Second system of the piano score. The right hand continues with melodic figures and a trill. The left hand has a more active bass line. Dynamics include *mf* (mezzo-forte).

Third system of the piano score. The right hand features a complex, rapid melodic passage. The left hand has a steady accompaniment. Dynamics include *ff* (fortissimo) and *f* (forte).

Fourth system of the piano score. The right hand continues with rapid melodic runs. The left hand has a consistent accompaniment. Dynamics include *mf* (mezzo-forte).

Fifth system of the piano score, concluding the page. The right hand features a trill and melodic figures. The left hand has a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte).

## Meno mosso

First system of musical notation, marked *Meno mosso*. It features a grand staff with treble and bass clefs. The music is characterized by dense chordal textures and arpeggiated patterns. Dynamics include *f* (forte) and *cresc.* (crescendo). The key signature has two sharps (F# and C#).

Second system of musical notation, marked *Presto*. The tempo is significantly faster than the previous system. It continues with dense chordal textures and arpeggiated patterns. Dynamics include *f* (forte) and *cresc.* (crescendo). The key signature has two sharps (F# and C#).

Third system of musical notation, marked *ff* (fortissimo). It features a grand staff with treble and bass clefs. The music is characterized by dense chordal textures and arpeggiated patterns. Dynamics include *ff* (fortissimo) and *cresc.* (crescendo). The key signature has two sharps (F# and C#).

Fourth system of musical notation, marked *ff* (fortissimo). It features a grand staff with treble and bass clefs. The music is characterized by dense chordal textures and arpeggiated patterns. Dynamics include *ff* (fortissimo). The key signature has two sharps (F# and C#).

Fifth system of musical notation, marked *ff marcato*. It features a grand staff with treble and bass clefs. The music is characterized by dense chordal textures and arpeggiated patterns. Dynamics include *ff marcato* (fortissimo marcato). The key signature has two sharps (F# and C#).



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# Finale

## Act I

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Moderato

*mf*

*Cello*

*cresc.*

Katinka

Good-night! —

SOPRANO

Good-night!

ALTO

Good-night!

TENOR

Good-night! Good - - - night!

BASS

Good-night! Good - - - night!

Chorus

*p*

K.

*p*

The shad - ows draw their vel - vet shawl A -

*p*

The shad - ows draw their vel - vet shawl A -

*p*

The shad - ows draw their vel - vet shawl A -

*p*

The shad - ows draw their vel - vet shawl A -

K.

*p* *cresc.*

a - bout love's sweet re - treat, \_\_\_\_\_ And

*cresc.*

bout love's sweet re - treat, \_\_\_\_\_ The stars have lit their can - dles tall To

*cresc.*

bout love's sweet re - treat, \_\_\_\_\_ The stars have lit their can - dles tall To

*cresc.*

bout love's sweet re - treat, \_\_\_\_\_ The stars have lit their can - dles tall To

*cresc.*

bout love's sweet re - treat, \_\_\_\_\_ The stars have lit their can - dles tall To

*cresc.*

*dim.* *p*

guide young Cu - pid's feet. Ah! may

*dim.* *p*

guide young Cu - pid's feet. To Hy - men's hall! To Hy - men's hall! May

*dim.* *p*

guide young Cu - pid's feet. To Hy - men's hall! To Hy - men's hall! May

*dim.* *p*

guide young Cu - pid's feet. To Hy - men's hall! To Hy - men's hall! May

*dim.* *p*

guide young Cu - pid's feet. To Hy - men's hall! To Hy - men's hall! May

*dim.* *p*

love's fair dreams be sweet! In Hy - men's hall, in Hy - men's hall, May

*dim.* *p*

love's fair dreams be sweet! In Hy - men's hall, in Hy - men's hall, May

*dim.* *p*

love's fair dreams be sweet! In Hy - men's hall, in Hy - men's hall, May

*dim.* *p*

love's fair dreams be sweet! In Hy - men's hall, in Hy - men's hall, May

*dim.* *p*

love's fair dreams be sweet! In Hy - men's hall, in Hy - men's hall, May

*mf* *p*

*molto rit.*

love's fair dreams be sweet! Good - night! good - night!

*molto rit.*

love's fair dreams be sweet! Good-night! good-night!

*molto rit.*

love's fair dreams be sweet! Good-night! good-night!

*molto rit.*

love's fair dreams be sweet! Good-night! good-night!

*molto rit.*

love's fair dreams be sweet! Good-night! good-night!good-

*pp*

good - night!

*pp*

good - night!

*pp*

good - night!

*pp*

good - night!

*pp*

good - night!

night! good - night!



Animato Ivan *ad libitum*

*f*

And now a toast to Bo-ris, Happy

Animato

*p* *cresc.* *ff* *mf*

1. *molto rit.*

own - er of Heav-en's fair-est star! To Bo - - ris! to

*molto rit.*

To Bo - - ris! to

*molto rit.*

To Bo - - ris! to

*molto rit.*

To Bo - - ris! to

*molto rit.*

To Bo - - ris! to

*fz* *molto rit.*



1. *Vivo*

Bo - - ris!

Bo - - ris!

Bo - - ris!

Bo - - ris!

Bo - - ris!

*Vivo*

*Maestoso*  
Boris *f*

*animato*

I thank you, friends, both new and old, For wishes so be-nign, I on-ly hope that

*animato*

*rit.* (Reels and spills wine) *a tempo*

B. soon you'll hold The bliss that now is mine. And

*rit.*

B. as I spill this li - quid fire, A gift to gods a - bove, May

*a tempo*

B. they pour bless-ings and in - spire \_\_\_\_\_ My heart's mate with true

*rit.*

*rit.* *ff* *p*

B. love. I thank you, friends, both new and old, For wish-es so be - nign, I

*a tempo* SOPRANO

He thanks his friends, both new and old, For wish-es so be - nign, We

*a tempo* ALTO

He thanks his friends, both new and old, For wish-es so be - nign, We

*a tempo* TENOR

He thanks his friends, both new and old, For wish-es so be - nign, We

*a tempo* BASS

He thanks his friends, both new and old, For wish-es so be - nign, We

*a tempo*

*animato* *rit.* *a tempo*

B. on-ly hope that soon you'll hold The bliss that now is mine. And as I spill this

*animato* *rit.* *a tempo*

on-ly hope that soon we'll hold The bliss that now is thine. And as we spill this

*animato* *rit.* *a tempo*

on-ly hope that soon we'll hold The bliss that now is thine. And as we spill this

*animato* *rit.* *a tempo*

on-ly hope that soon we'll hold The bliss that now is thine. And as we spill this

*animato* *rit.* *a tempo*

on-ly hope that soon we'll hold The bliss that now is thine. And as we spill this

*animato* *rit.* *a tempo*

li- quid fire, A gift to gods a- bove, May they pour blessings and in- spire My

*rit.*

li- quid fire, A gift to gods a- bove, May they pour blessings and in- spire

*rit.*

li- quid fire, A gift to gods a- bove, May they pour blessings and in- spire

*rit.*

li- quid fire, A gift to gods a- bove, May they pour blessings and in- spire

*rit.*

li- quid fire, A gift to gods a- bove, May they pour blessings and in- spire

*rit.*



B. Allegro

heart's mate with true love.

with true love.

with true love.

with true love.

with true love.

Allegro

*p*

*f*

Cadenza  
Harp

*cresc. ed accel.*

*fz*

8

8

## Moderato animato

## Katinka

*mf* Jew-els of gold, di-a-dems old,

SOPRANOS *mf* Re-move these jew-els of gold, These pearls and di-a-dems old,

ALTOS *mf* Re-move these jew-els of gold, These pearls and di-a-dems old,

Ivan

Boris

## Moderato animato

*mf*

K. For they but mar a fair-er beau-ty, now to un-fold,

For they but mar a fair-er beau-ty, Which 'tis our du-ty now to un-

I. For they but mar a fair-er beau-ty, — Now to un-fold,

B. Her grace and beau-ty, now un-

*p*



K. now to un-fold, No one can paint the lil-ies  
 fold. No one can paint the lil-ies whit - er,  
 now to un-fold. No one can paint the lil-ies whit - er,  
 I. fold. Ah, cru - el  
 B. fold.

K. white, No gems can make my charms seem bright, My blush-es  
 No gems can make your charms seem bright-er, So lay a-side  
 No gems can make your charms seem bright-er, So lay a-side  
 I. night! Ah, cru - el  
 B. Ah, hap - py night! When

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

K. *rit.* *a tempo*  
 hide! \_\_\_\_\_ Oh, that I might these glow-ing blush-es hide! \_\_\_\_\_ No! no! no!  
 All that might hide The grac-es of our bride! \_\_\_\_\_ Re-move these  
 All that might hide The grac-es of our bride! \_\_\_\_\_ Re-move these  
 I. \_\_\_\_\_ claim his bride! \_\_\_\_\_ Pur - er than  
 B. I shall claim my bride! \_\_\_\_\_ Pure as  
*rit.* *a tempo*  
*rit.* *a tempo*  
*rit.* *a tempo*  
*rit.* *a tempo*

K. *p*  
 no! No! no! no! Yes, but I'm freez-ing  
 lac-es of snow, For fair - er snow lies be-low.  
 lac-es of snow, For fair - er snow lies be-low.  
 I. snow, \_\_\_\_\_ pur - er than snow, \_\_\_\_\_  
 B. snow, pure as snow,  
*p*

*a tempo*

K. While you are teas - ing!

*p* Dan Cu-pid's arm Shall keep you warm! And now we'll leave you, dear, And

*p* Dan Cu-pid's arm Shall keep you warm! And now we'll leave you, dear, And

E. Ah, cru - el

B. Hap - py

*f* *a tempo*

*molto rit.*

K. light! And I wish you good - night!

turn out the light and wish you good - night!

turn out the light and wish you good - night!

I. night! — Ah, cru - el night!

B. night! Ah, hap - py night!

*molto rit.*

**Marziale**

**Chorus**

SOPRANO *f*

Long life of bliss they'll live, With

ALTO *f*

Long life of bliss they'll live, With

TENOR *f*

Long life of bliss they'll live, With

BASS *f*

Long life of bliss they'll live, With

**Marziale**

*fz p cresc.*

*ff*

bless - ings — that Heav'n may give, — And peace, —

bless - ings — that Heav'n may give, — And peace, —

bless - ings — that Heav'n may give, — And may their wor - ries cease, — And on - ly

bless - ings — that Heav'n may give, — And may their wor - ries cease, — And on - ly



And on this hap - py new - made home — May nev - er shade of shame or  
 And on this hap - py new - made home — May nev - er shade of shame or  
 joys in - crease, And on this hap - py new - made home — May nev - er shade of shame or  
 joys in - crease, And on this hap - py new - made home — shade of shame or

*cresc.* *ff*  
 sor - row or trou - ble come. —  
*cresc.* *ff*  
 sor - row or trou - ble come. —  
*cresc.* *ff*  
 sor - row or trou - ble come. —  
*cresc.* *ff*  
 sor - row or trou - ble come. —

*cresc.* *ff*  
 3



*f*  
So once a - gain with song and an - them\_ We greet the

*f*  
So once a - gain with song and an - them\_ We greet the

*f*  
So once a - gain with song and an - them\_ We greet the

*f*  
So once a - gain with song and an - them\_ We greet the

*ff*

*mf*  
bride! And the luck - y man — who walks by her side! — May the

bride! The luck - y man who walks, walks by her side! May the

bride! The luck - y man who walks, — walks by her side! May the

bride! The luck - y man who walks, — walks by her side! May the

*mf*

*cresc.* *ff*

bloom of their love a - bide, their love a -

*cresc.* *ff*

bloom of their love a - bide, their love a -

*cresc.* *ff*

bloom of their love a - bide, their love a -

*cresc.* *ff*

bloom of their love a - bide, their love a -

*cresc.* *ff*

*p* *Animato*

bide!

*p* *Animato*

bide!

*p* *Animato*

bide!

*p* *Animato*

bide!

*f* *Animato*

*p* *cresc.*

(Petrov helps Katinka through window.)

*fz p* *f* *f p* *cresc. molto*

*ff*

*ffz p cresc.*

## Allegro vivace

Varenka

Hopper

Ah!

SOPRANO

ALTO

TENOR

BASS

I'm in a hur-ry, a hur-ry at noon and night time,

He's in a hur-ry, a hur-ry at noon and night time,

He's in a hur-ry, a hur-ry at noon and night time,

He's in a hur-ry, a hur-ry at noon and night time,

## Allegro vivace

*molto rit.* *f*

v. *mf* Be-lieve me, no time For him is

r. *mf* All time is flight-time; Be-lieve me, no time For me is

*f* All time is flight-time, Be-lieve me, no time For him is

*f* All time is flight-time, Be-lieve me, no time For him is

*f* All time is flight-time, Be-lieve me, no time For him is

*ff* *mf*

v. *mf* *p* *cresc.* slow time, It's al-ways hus-tle, rus-tle, bus-tle, tus-sle, hus-tle, rus-tle,

r. *mf* *p* *cresc.* slow time, It's al-ways hus-tle, rus-tle, bus-tle, tus-sle, hus-tle, rus-tle,

*mf* *p* *cresc.* slow time, It's al-ways hus-tle, rus-tle, bus-tle, tus-sle, hus-tle, rus-tle,

*mf* *p* *cresc.* slow time, It's al-ways hus-tle, rus-tle, bus-tle, tus-sle, hus-tle, rus-tle,

*f* *p* *cresc.* slow time, It's al-ways hus-tle, rus-tle, bus-tle, tus-sle, hus-tle, rus-tle,

*p* *cresc.*



V. *f* bus-tle, In a hur - ry, Ah! \_\_\_\_\_

H. *f* bus-tle, In a hur-ry, a hur-ry! In spring or win - ter I am a

bus-tle, In a hur-ry, a hur-ry! In spring or win - ter He is a

bus-tle, In a hur-ry, a hur-ry! In spring or win - ter He is a

bus-tle, In a hur-ry, a hur-ry! In spring or win - ter He is a

*f*

V. *ff*

H. *ff* sprint-er, Be-lieve me, I'm some hik-er, I'm no pik-er.

*ff* sprint-er, Be-lieve me, he's some hik-er, He's no pik-er.

*ff* sprint-er, Be-lieve me, he's some hik-er, He's no pik-er.

*ff* sprint-er, Be-lieve me, he's some hik-er, He's no pik-er.

*ff*



V.  Must not hes-i-

H. *p* So, I must be go-ing, That's my whis-tle blow-ing! Must not hes-i-  
*cresc. ed accel.*

*p* He is al-ways go-ing! That's his whis-tle blow-ing! Must not hes-i-  
*cresc. ed accel.*

*p* He is al-ways go-ing! That's his whis-tle blow-ing! Must not hes-i-  
*cresc. ed accel.*

*p* He is al-ways go-ing! That's his whis-tle blow-ing! Must not hes-i-  
*cresc. ed accel.*

*p* *p* *cresc. ed accel.* *f*



V. *ff* *cresc. molto*  
tate, Or he will be late, He will not for-

H. *ff* *cresc. molto*  
tate, Or I shall be late, I shall not for-

*ff* *cresc. molto*  
tate, Or he will be late, He will not for-

*ff* *cresc. molto*  
tate, Or he will be late, He will not for-

*ff* *cresc. molto*  
tate, Or he will be late, He will not for-

*ff* *cresc. molto*



V. *ff* get we met! So long! *rit.* Good - bye!

H. *ff* get we met! So long! *rit.* and good - bye!

*ff* get we met! So long! *rit.* and good - bye!

*ff* get we met! So long! *rit.* and good - bye!

*ff* get we met! So long! *rit.* and good - bye!

*rit.* **Vivo** *f*

*f* *ffz*

*ffz*

Rev. \*

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## ACT II

### Opening Chorus

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

**Marziale**

*ff*

SOPRANO *f*  
On high in

ALTO *f*  
On high in

TENOR *f*  
On high in

BASS *f*  
On high in

8.

min - a - ret      The mu - ez-zin cries,      *f* From

min - a - ret      The mu - ez-zin cries,      *f* From

min - a - ret      The mu - ez-zin cries,      *f* From

min - a - ret      The mu - ez-zin cries,      *f* From

Al - lah's par-a - pet      The i - mam re - plies;

Al - lah's par-a - pet      The i - mam re - plies;

Al - lah's par-a - pet      The i - mam re - plies;

Al - lah's par-a - pet      The i - mam re - plies;



*f*  
In home and pal-ace fair Mah-moud's

*f*  
In home and pal-ace fair Mah-moud's

*f*  
In home and pal-ace fair Mah-moud's

*f*  
In home and pal-ace fair Mah-moud's

*f*

faith-ful kneel, In mart and

faith-ful kneel, In mart and

faith-ful kneel, In mart and

faith-ful kneel, In mart and

*f*

teem-ing square Mah-moud's faith-ful kneel. Queer, *mf*

teem-ing square Mah-moud's faith-ful kneel. Queer, *mf*

teem-ing square Mah-moud's faith-ful kneel. Queer, *mf*

teem-ing square Mah-moud's faith-ful kneel. Queer, *mf*

mys - ti-cal town Of quaint Mos-lem re-nown, You're the Sul-tan's fair crown, Old Stam- *mf*

mys - ti-cal town Of quaint Mos-lem re-nown, You're the Sul-tan's fair crown, Old Stam-

mys - ti-cal town Of quaint Mos-lem re-nown, You're the Sul-tan's fair crown, Old Stam-

mys - ti-cal town Of quaint Mos-lem re-nown, You're the Sul-tan's fair crown, Old Stam-

boul, \_\_\_\_\_ Gold - en-domed Stam -

boul, \_\_\_\_\_ Gold - en-domed Stam -

boul, \_\_\_\_\_ Gold - en-domed Stam -

boul, \_\_\_\_\_ Gold - en-domed Stam -

boul! *f* A jew - elyou're borne On the bright Gold - en Horn, And by

boul! *f* A jew - elyou're borne On the bright Gold - en Horn, And by

boul! *f* A jew - elyou're borne On the bright Gold - en Horn, And by

boul! *f* A jew - elyou're borne On the bright Gold - en Horn, And by

Mar - mo - ra worn, Old Stam - boull! While in your pal - a - ces

Mar - mo - ra worn, Old Stam - boull! While in your pal - a - ces

Mar - mo - ra worn, Old Stam - boull! While in your pal - a - ces

Mar - mo - ra worn, Old Stam - boull! While in your pal - a - ces

cool, Be - hind the lat - ticed screen, Where clings the i - vy green,

cool, Be - hind the lat - ticed screen, Where clings the i - vy green,

cool, Be - hind the lat - ticed screen, Where clings the i - vy green,

cool, Be - hind the lat - ticed screen, Where clings the i - vy green,



All-see-ing yet all un - seen, *f* Pret-ty  
 All-see-ing yet all un - seen, *f* Pret-ty  
 All-see-ing yet all un - seen, *f* Pret-ty  
 All-see-ing yet all un - seen, *f* Pret-ty

The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and eighth-note accompaniment. Dynamics include *f* and accents.

Ha-rem girls sing Al-lah's dron - ing sym-pho-nies,  
 Ha-rem girls sing Al-lah's dron - ing sym-pho-nies,  
 Ha-rem girls sing Al-lah's dron - ing sym-pho-nies,  
 Ha-rem girls sing Al-lah's dron - ing sym-pho-nies,

The piano accompaniment continues with similar rhythmic patterns, including a prominent eighth-note figure in the right hand and chordal accompaniment in the left hand. Dynamics include *f* and accents.

*dim.*  
Moan - ing mel-o-dies.

*dim.*  
Moan - ing mel-o-dies.

*dim.*  
Moan - ing mel-o-dies.

*dim.*  
Moan - ing mel-o-dies.

V. *mf* Andantino  
Varenka  
Sounds of sil-ver

v. cym - bal, — Tam-bou-rine and tim - bal, — Struck by fin-gers

v. nim - ble — To some sweet lay; — Pret-ty tunes are tink - ling, —

v. — Tin - y feet are twink - ling, — Breath of rose-heart sprink - ling — 'Neath cool fountains'

v. spray; — Love - ly forms are sway - ing, — Ra-ven tress-es stray - ing, —

v. — Ev-'ry-one o - bey - ing — Young god of May, — Flow-er pet - als

v. gleam - ing, — Gar-lands gay-ly stream - ing, — 'Tis but hap-py

*cresc.*

v. dream - ing, — Al-lah's hol-i - day. — Ah, could it but

*p*

v. last, — could it last al - way!

*pp*



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# "Charms are fairest when they're hidden"

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Moderato

The piano introduction is in 2/4 time with a key signature of one flat (B-flat). It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth-note patterns, and the bass line provides harmonic support with chords and eighth-note accompaniment. A dynamic marking of *f* (forte) is present.

*mf*

1. When a lit-tle Turk-ish girl goes walk - ing, Folks would think it scan-da-lous and  
2. But you know if not a soul is spy - - ing, What's the use to hide? so why be

*mf* *cresc.*

The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal line. The piano accompaniment features a steady eighth-note accompaniment in the right hand and chords in the left hand. A dynamic marking of *mf* (mezzo-forte) is shown, and a *cresc.* (crescendo) marking is placed over the piano accompaniment.

shock - ing If her hair one ti - ny bit were blow - ing, Or her face were caught the least bit  
try - - ing? If he is a-peeking you're not cer - tain Till indeed you've rais'd the silk-en

*dim.*

The vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note accompaniment in the right hand and chords in the left hand. A *dim.* (diminuendo) marking is placed over the piano accompaniment.

*mf* *rit.* *a tempo*

show - ing; These are rules both so - cial and pa - ren - tal, But at times, of course, er - acci -  
cur - tain. If by an - y chance your glances min - gle, And you feel your puls - es all a -  
*a tempo*

*mf* *rit.*

The vocal line concludes with the lyrics. The piano accompaniment features a steady eighth-note accompaniment in the right hand and chords in the left hand. Dynamic markings include *mf* (mezzo-forte), *rit.* (ritardando), and *a tempo* (return to original tempo).

dent - al From be-hind her yash-mak she'll be peep - ing,  
tin - gle, He'll be kind, I'm sure he won't a - buse you;

Just to see if all the world is sleep - ing.  
As 'twas ac - ci - dent - al, he'll ex - cuse you!

*mf a tempo*  
1-2. Joy is always sweetest when for - bid - den, Charms are always fair-est when they're hid - den,  
*a tempo*

So when lit-tle Turk-ish girls go walk - ing, That's a sign that men will soon be flock - ing,

Wait - ing for some wind that may be shift - ing, Veil or silk - en yash - mak

lift - ing. Joy is sweet - est when for - bid - den, Charms are fair - est when they're

*animato*

hid - - - den; Joy is al - ways sweet - est when for - a tempo

*rit.* *mf a tempo*

*Olga*

For charms are fair \_\_\_\_\_ when they are

bid - den, Charms are al - ways fair - est when they hid - - - den

hid - - den; It is a sign \_\_\_\_\_ men will be

So when lit-tle Turkish girls go walk - ing, That's a sign that men will soon be flock - ing,

flock - - ing, and silk-en yash - - mak lift - ing;

Wait - ing for some wind that may be shift - ing, Veil or silk-en yash-mak lift - ing;

For - charms are fair when hid - - den!

Joy is sweet-est when for - bid - - den, Charms are fairest when they're hid - - den!



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## Your Photo

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Moderato, Tempo di Gavotta

*mf*

1. I've a  
2. Tho' you

*rit.* *a tempo*

pic - ture I keep al - ways near me, — Yes, al - ways near me, — and en - tre  
smile back at me when I'm kiss - ing, — When I am kiss - ing — your dear lips

*a tempo*

*rit.*

nous, — All the day and the night I keep hold - ing it tight, Just to  
there; — Tho' the look in your eyes I can quite re - cog - nize, Some - thing's

Extract from the Score

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cheer me, — miss - ing, — For it's I de - clare! you! I de - clare! And here where all my heart beats tho' it be your coun - ter -

*rit.* true — Is our own se - cret ren - dez - vous! *mf a tempo* On my part, — I can - not love you a la carte! *a tempo* *mf*

## REFRAIN

heart I am wear - ing your pho - to, — Because my heart, dear, is your heart in

to - to. — And so I hold you pressed — Up - on my

*rit.* *a tempo*

long - ing breast. — But I'll give you this slight in - ti -

ma - tion; — Al - tho' your pho - to's a fair il - lus - tra - tion — Of ten - der

*cresc.* *p*

lips I have known, And the love that's my own, Still at best it's a chil - ly im - i -

*cresc.* *ffz* *p*

*mf*

ta - tion. I think you'd bet - ter hur - ry — home. — On my home.

*f* *ffz*

## Dance

A musical score for a piece titled "Dance". The score is written for piano and consists of six systems of music, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The piece begins with a piano (*p*) dynamic. The first system shows a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The second system continues this pattern. The third system features a piano (*p*) dynamic marking. The fourth system continues the rhythmic development. The fifth system includes a crescendo (*cresc.*) marking in the left hand and a piano (*p*) dynamic marking in the right hand. The sixth system concludes with a forte (*f*) dynamic marking in the left hand and a fortissimo (*ff*) dynamic marking in the right hand. The piece ends with a final chord in the right hand.



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## Allah's Holiday

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Allegretto

*p*

There, 'neath the shades

*pp* *sempre arpeggiando*

*And.* *And.* *And.* *And. simile*

of rose - - pan - o - plied walls, \_\_\_\_\_

Where moon - eyed maids woo day - - dreams' tender

*pp* *cresc.*

*And.* *And. simile*



## REFRAIN

## Andantino

Sounds of sil-ver cym-bal, — Tam-bou-rine and tim-bal, — Struck by fin-gers

nim-ble — To some sweet lay; — Pret-ty tunes are tink-ling.

Tin-y feet are twink-ling, — Breath of rose-heart sprinkling — 'Neath cool fountains'

spray; — Lovely forms are sway-ing, — Ra-ven tresses stray-ing,

— Ev-ry-one o - bey - ing — Young god of May. — Flower pet-als

gleam - ing, — Gar - lands gay-ly stream - ing, — 'Tis but hap-py

dream - ing, — Al-lah's hol-i - day. — Ah, could it but

last, — could it last al - way!



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# The Weekly Wedding

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Tempo di Marcia

ff

The piano introduction consists of two systems of music. The first system features a treble clef staff with a key signature of two flats and a common time signature. The melody is simple and rhythmic. The second system features a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. The bass line is more complex, featuring many beamed eighth notes and sixteenth notes. The dynamic marking 'ff' is placed at the beginning of the second system.

Helen

Some folks, — some qui - et,

ffz pp

p

The vocal line for Helen begins with a treble clef staff, a key signature of two flats, and a common time signature. The lyrics are "Some folks, — some qui - et,". The piano accompaniment is shown in a grand staff below. The dynamic markings 'ffz pp' and 'p' are placed near the piano part.

glum folks, — Get mar-ried *once* in all their life.

cresc.

cresc.

The vocal line continues with the lyrics "glum folks, — Get mar-ried *once* in all their life." The piano accompaniment continues in the grand staff below. The dynamic marking 'cresc.' is placed above the vocal line and below the piano part.

Hopper

This day — to them is bliss day, — But all the

p

The vocal line for Hopper begins with a treble clef staff, a key signature of two flats, and a common time signature. The lyrics are "This day — to them is bliss day, — But all the". The piano accompaniment is shown in a grand staff below. The dynamic marking 'p' is placed near the piano part.

*cresc.*

rest are storm and strife.

*cresc.*

Helen

*mf*

Then there are oth-er men rare, Who think of

*mf*

*cresc.*

wood-en wed-dings too,

Hopper

*f*

And the 'chi-na wedding old-en, The

*mf*

*cresc.*

*f*

*mf*

Helen

*p*

sil-ver and the gold-en. But these for me won't do. On ev'-ry

*p*

## REFRAIN

Sun - day, Or may - be Mon - day, We'll pick out

one day on which we'll play At week - ly

wed - ding! Then gai - ly tread - ing, We'll dance thro'

Tues - day, Wednes - day, Thurs - day, and thro' Sat - ur - day To

*mf* Hopper

tune, dear, Of hon - ey - moon, dear With joy and

*mf*

Detailed description: This system contains the musical score for the character Hopper. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase, followed by lyrics. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *mf* and accents.

*f* Helen

June dear, On all the way. For you and

*f*

Detailed description: This system contains the musical score for the character Helen. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature has two flats, and the time signature is 4/4. The vocal line has a melodic line with lyrics. The piano accompaniment includes chords and moving lines. Dynamics include *f* and accents.

*mf* *cresc.*

I, dear, (That's if we try, dear,) Can keep our

*leggiero*

*mf* *cresc.*

Detailed description: This system continues the musical score for Helen. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature has two flats, and the time signature is 4/4. The vocal line continues with lyrics. The piano accompaniment includes chords and moving lines. Dynamics include *mf*, *cresc.*, and *leggiero*.

*f* Chorus

wed - ding - bells a - jin - gling ev - 'ry day, For aye! On ev - 'ry

*f*

Detailed description: This system contains the musical score for the Chorus. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature has two flats, and the time signature is 4/4. The vocal line has a melodic line with lyrics. The piano accompaniment includes chords and moving lines. Dynamics include *f* and accents.



Sun - day, Or may - be Mon - day, We'll pick out

one day on which we'll play At week - ly

wed - ding! Then, gai - ly tread - ing, We'll dance thro'

Tues - day, Wednes - day, Thurs - day, and thro' Sat - ur - day To

tune, dear, Of hon - ey - moon, dear, With joy and

June, dear, On all the way. Oh, you and

I, dear, (That's if we try, dear,) Can keep our

wed - ding - bells a - jin - gling ev - 'ry day!

8

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# I Want All the World to Know

Lyrics by  
Otto Hauerbach

Duet

Music by  
Rudolf Friml

Molto moderato

Musical score for the first system, featuring piano accompaniment. The score is in 3/4 time with a key signature of one sharp (F#). It includes dynamics such as *f*, *ff*, *dim.*, and *rit.*

Tempo di Valse

Musical score for the second system, including vocal lines and piano accompaniment. The tempo is marked *Tempo di Valse*. The piano part includes dynamics *p* and *pp*.

Ivan No one's near! I am wait - ing a -  
Katinka Feel my heart, How its puls - es are

Musical score for the third system, including vocal lines and piano accompaniment.

lone, dear! Come, have no fear, For the  
beat - ing! Some - how I start At each

Extract from the Score  
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*mf*

hour — is our own, dear. Mo — ments of gold —  
 shad — ow so fleet — ing. Fear — I've ne'er known, —

*p*

*animato cresc.*

— we are wast - ing: Be bold, — come to me, — come to —  
 — I but fear, that I own — The un - rest, — sweet un -

*f*

*animato cresc.*

*ff*

*f*

*mf*

me, — But let no - bod - y dare to see! — For  
 rest, — Of a love that is un - ex - pressed. —

*p rit.*

*a tempo pp*

*mf*

*p*

*pp*

*a tempo*



no one must know the mean - ing — Of our se - cret — sweet and

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

true, — So I dare but whis - per soft - ly — What my

The second system continues the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning of the system.

heart would call to you. — So lis - ten and

The third system concludes the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features dynamic markings of *cresc.* (crescendo) and *pp* (pianissimo).

you shall hear it: — Dear, I love you! — Love you

*p* *cresc. molto*

so! — Our se - cret it is, yet some - how,

*p* *cresc. molto*

dear, I want all the world — to know! —

*f* *ff* *ffz*

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## Circassian Dance

Rudolf Friml

Moderato non troppo

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 2/4. The first system begins with a forte (*f*) dynamic and includes a 7-measure rest in the bass staff. The second system features a piano (*p*) dynamic. The third system continues the melodic and harmonic development. The fourth system includes a mezzo-forte (*mf*) dynamic. The score is characterized by rhythmic patterns, including eighth and sixteenth notes, and various chordal textures.

Extract from the Score

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First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including a trill (tr) and a wavy line. The bass staff provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation. The treble staff continues the melodic line with slurs and accents. The bass staff features a dynamic marking of *f* (forte) and consists of block chords and eighth notes.

Third system of musical notation. The treble staff shows a melodic line with slurs and accents. The bass staff continues with block chords and eighth notes.

Fourth system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff includes a dynamic marking of *cresc.* (crescendo) and consists of block chords and eighth notes.

Fifth system of musical notation. The treble staff features a melodic line with slurs, accents, and a trill (tr). The bass staff includes a dynamic marking of *ff* (fortissimo) and a triplet (3) in the final measure. A small number '3' is also present below the bass staff.



First system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p*. The system contains two staves with various rhythmic patterns and articulation marks.

Second system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *mf*. The system contains two staves with various rhythmic patterns and articulation marks.

Third system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *f* and *p*. The system contains two staves with various rhythmic patterns and articulation marks.

Fourth system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *f*. The system contains two staves with various rhythmic patterns and articulation marks.

Fifth system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *mf*, *cresc.*, *f*, and *fz*. The system contains two staves with various rhythmic patterns and articulation marks.

Sixth system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *f*. The system contains two staves with various rhythmic patterns and articulation marks, including first and second endings.

First system of musical notation. The treble clef part features a complex, dense texture of chords and arpeggios, while the bass clef part provides a rhythmic accompaniment with eighth and sixteenth notes. A dynamic marking of *mf* is present in the bass clef.

Second system of musical notation. The treble clef part continues with intricate chordal patterns, and the bass clef part maintains its rhythmic accompaniment. Dynamic markings include accents and *mf*.

Third system of musical notation. The treble clef part shows a shift in texture with more melodic lines, while the bass clef part continues with rhythmic accompaniment. A dynamic marking of *mf* is present in the bass clef.

Fourth system of musical notation. The treble clef part features dense, block-like chordal textures, and the bass clef part continues with rhythmic accompaniment. Dynamic markings include accents and *mf*.

Fifth system of musical notation. The treble clef part features a more active melodic line with eighth notes, while the bass clef part continues with rhythmic accompaniment. Dynamic markings include *f*, *cresc.*, and *ff*.

Sixth system of musical notation. It includes first and second endings. The first ending leads back to an earlier section, while the second ending concludes the piece. Dynamic markings include *fz* and *ff*.

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# Rackety Coo!

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

*Animato con grazia*

*p*

1. Just be-neath the eaves, 'Midst i - vy - leaves, — A lit - tle pi - geon  
2. When dear Mis - ter Dove Has told his love, — As gal - lant pi - geons

dwells. — She's ver - y cir - cum - spect, — Au fait and quite se - lect, — As  
do, — He gives his lit - tle Miss — A pret - ty pi - geon kiss, — And

*pp* *pp*

Extract from the Score  
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*cresc.* *p*

ev-'ry neigh - bor tells. Qui - et and a - lone, As  
 coos a fond a - dieu. Then a - way he'll fly, As

*cresc.* *p*

still as stone. She sits the whole day long;  
 tho' he'd try. To test her love. And yet,

6

*p*

But when the sun shows day is done, It's quite a dif - ferent  
 Let her but sound One sigh, and he's a-round, To make a love du -

*p*

7



## REFRAIN

Moderato

*p*

song:  
et. 1-2. Ev - 'ry night I hear her sing "Tweet, tweet!" This

lit - tle pi - geon true, — Then hes - i - tate Un - til her mate Says

"Ra - cke - ty coo! — Coo, coo, coo!" Then a - gain she'll an - swer

*rit.* *p a tempo*

*p rit.* *a tempo*

"Tweet, tweet, tweet!" Which means that she'd say: — "I'm all a -

lone, dear, Come on, now, why stay a - way?" Ah, how I

*cresc.* *rit.*

*p a tempo*  
wish that I need on - ly say "Tweet tweet!" when - ev - er I am

*a tempo*  
*p*

blue, And hear an ech - o an - swer - "Ra-cke-ty coo - oo,

*mf* *p*

ra-cke-ty cool!" And know that "Rack-y coo" means you! you!

*molto rit.* *1 a tempo* *2.*

*molto rit.* *a tempo*

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# Finale

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

## Marziale

B. **Boris** *f*

Why stand you star - ing

B. Like a thing of stone? I tell you I'm de - clar - ing The

I. **Ivan** *f*

Hopper It means our ru - in!

No - thing do - in!

B. truth, and truth a - lone.

Extract from the Score  
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## Boris

B. Why stand you star - ing Like a thing of stone? I

SOPRANO Why stand you star - ing Like a thing of stone? He

ALTO Why stand you star - ing Like a thing of stone? He

TENOR Why stand you star - ing Like a thing of stone? He

BASS Why stand you star - ing Like a thing of stone? He

B. tell you I'm declar - ing The truth, and truth a - lone. *molto rit.*

tells you he's declar - ing The truth, and truth a - lone. *molto rit.*

tells you he's declar - ing The truth, and truth a - lone. *molto rit.*

tells you he's declar - ing The truth, and truth a - lone. *molto rit.*

tells you he's declar - ing The truth, and truth a - lone. *molto rit.*



Tempo di Valse

B. *mf*  
 I swear by Nir - va - - - na And all the gods a -

B. *cresc.* *f*  
 bove, This vil - - lain A-me-ri - ca - - na,

B. *p* *rit.* *accel.*  
 He has robbed me of my love!

A. *Arif* *p accel.* *cresc.*  
 Take care! for I can al-so

A. *molto rit.*  
 swear! She is the wife of him who stands there!

Tatiana  
*a tempo*

T. I can swear by the gods a - bove, \_\_\_\_\_

Ivan  
*a tempo*

I. He can swear by all the gods a - bove, \_\_\_\_\_

Boris  
*mf a tempo*

B. I swear by Nir - va - - na And all the gods a - bove, \_\_\_\_\_

*mf a tempo*

S. He swears by Nir - va - - na And all the gods a - bove, \_\_\_\_\_

*mf a tempo*

U. He swears by Nir - va - - na And all the gods a - bove, \_\_\_\_\_

*mf a tempo*

F. He swears by Nir - va - - na And all the gods a - bove, \_\_\_\_\_

*mf a tempo*

C. He swears by Nir - va - - na And all the gods a - bove, \_\_\_\_\_

*a tempo*  
*mf*

T. *f* — This vil - - lain A-meri - ca - - na, He has robbed — him

I. *f* — This vil - - lain A-meri - ca - - na, He has robbed — him

B. *f* — This vil - - lain A-meri - ca - - na, He has robbed — me

*f* — This vil - - lain A-meri - ca - - na, He has robbed — him

*f* — This vil - - lain A-meri - ca - - na, He has robbed — him

*f* — This vil - - lain A-meri - ca - - na, He has robbed — him

*f* — This vil - - lain A-meri - ca - - na, He has robbed — him

*f* — This vil - - lain A-meri - ca - - na, He has robbed — him

*molto rit.* **Allegro** *mf*

T. of his love! \_\_\_\_\_ Yes, he stole her!

I. of his love! \_\_\_\_\_

B. of my love! \_\_\_\_\_ He stole her!

*molto rit.* *mf*

of his love! \_\_\_\_\_ He

*molto rit.* *mf*

of his love! \_\_\_\_\_ He

*molto rit.* *mf*

of his love! \_\_\_\_\_ He

*molto rit.* *mf*

of his love! \_\_\_\_\_ He

**Allegro** *p* *cresc.*

*molto rit.*



T. *accel.* *rit.* *f* *a tempo*  
He stole her from her legal lord and mas-ter,

I. *accel.* *rit.* *a tempo*

B. *accel.* *rit.* *a tempo*

*accel.* *rit.* *a tempo*  
stole her!

*accel.* *rit.* *a tempo*  
stole her!

*accel.* *rit.* *a tempo*  
stole her!

*accel.* *rit.* *a tempo*  
stole her!

*accel.* *rit.* *f* *a tempo*  
Cello

T. And behind these gloom - y walls he's cast her! He stole

I. He stole her from her le-gal

B. He stole her from her le-gal

He stole her from her le-gal

He stole her from her le-gal

He stole her from her le-gal

He stole her from her le-gal

He stole her from her le-gal

26885

Allegro

T. *pp* *rit.*  
her, And there behind these gloom-y walls he's cast her!—

I. *pp* *rit.*  
lord and master, And there behind these gloom-y walls he's cast her!—

B. *pp* *rit.*  
lord and master, And there behind these gloom-y walls he's cast her!—

*pp* *rit.*  
lord and master, And there behind these gloom-y walls he's cast her!—

*pp* *rit.*  
lord and master, And there behind these gloom-y walls he's cast her!—

*pp* *rit.*  
lord and master, And there behind these gloom-y walls he's cast her!—

*pp* *rit.*  
lord and master, And there behind these gloom-y walls he's cast her!—

Allegro

*pp* *rit.* *p*

Knopf Quasi Polka

*accel.*

But my dear brother, You had one wife, why did you want an -

*accel.*

oth-er?

Ivan

We've lost the game!

Hopper

We'll fool them just the

For shame!

for shame! for shame!

For shame!

for shame! for shame!

For shame!

for shame! for shame!

For shame!

for shame! for shame!

*mf*



H. *same!*

B. Boris *f*  
Do as you are bid-den! The woman you have hid-den,

A. Arif

B. Boris Bring her out! Without a doubt!

Bring her out!

Bring her out!

Bring her out!

Bring her out!

Bring her out!

Ivan *rit.* *p*  
I'd

Horns *rit.* *dim.*

## Tempo di Valse

T. *Tatiana* *p* *mf*  
 Soon shall he hold \_\_\_\_\_ her in his arms! \_\_\_\_\_ In his

V. *Varenka* *p* *mf*  
 Soon shall he hold \_\_\_\_\_ her in his arms! \_\_\_\_\_ In his

I. *p*  
 ra - ther I would die, \_\_\_\_\_ Than he should hold \_\_\_\_\_ her in his arms! \_\_\_\_\_

B. *Boris* *p*  
 Soon shall I hold \_\_\_\_\_ her in my arms! \_\_\_\_\_

*p*  
 He shall hold her in his arms! \_\_\_\_\_

*p*  
 He shall hold her in his arms! \_\_\_\_\_

*p*  
 He shall hold her in his arms! \_\_\_\_\_

*p*  
 He shall hold her in his arms! \_\_\_\_\_

## Tempo di Valse

*p* *mf*

T. arms he'll hold her pretty charms! He'll hold her pretty charms! *rit.*

V. arms he'll hold her pretty charms! He'll hold her pretty charms! *rit.*

I. *p* Within his arms — He'll hold her pretty charms! *rit.* *f* May

B. *p* Within my arms — I'll hold her pretty charms! *rit.* *f* May

*rit.* *f* May

*rit.* *f* May

*rit.* *f* May

*rit.* *f* May

*p* *rit.* *f*

## Tatiana

*f a tempo*

T.  Heav-en give him strength\_\_\_\_\_ to bear the bliss

*f a tempo*

I.  Heav - en give me strength\_\_\_\_\_ to watch the bliss\_\_\_\_\_ When he shall

*f a tempo*

B.  Heav - en give me strength\_\_\_\_\_ to bear the bliss\_\_\_\_\_ When I shall

*f a tempo*

 Heav - en give him strength\_\_\_\_\_ to bear the bliss\_\_\_\_\_ When he shall

*f a tempo*

 Heav - en give him strength\_\_\_\_\_ to bear the bliss\_\_\_\_\_ When he shall

*f a tempo*

 Heav - en give him strength\_\_\_\_\_ to bear the bliss\_\_\_\_\_ When he shall

*f a tempo*

 Heav - en give him strength\_\_\_\_\_ to bear the bliss\_\_\_\_\_ When he shall

*a tempo*

*f* 



T. *molto rit.*  
 the bliss of her kiss!\_\_\_\_\_

I. *mf* *molto rit.*  
 know her kiss!\_\_\_\_\_ The joy that should be mine,\_\_\_\_\_

B. *molto rit.*  
 know her kiss!\_\_\_\_\_ For ec-stasy di-

*molto rit.*  
 know her kiss!\_\_\_\_\_


*molto rit.*  
 know her kiss!\_\_\_\_\_

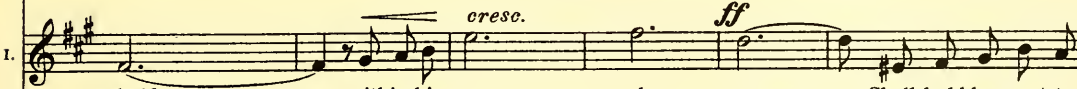
*molto rit.*  
 know her kiss!\_\_\_\_\_

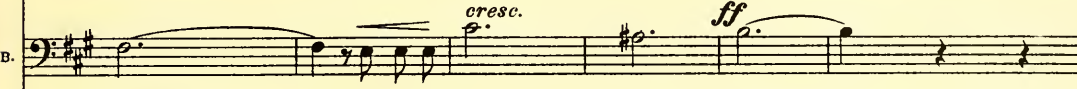
*molto rit.*  
 know her kiss!\_\_\_\_\_

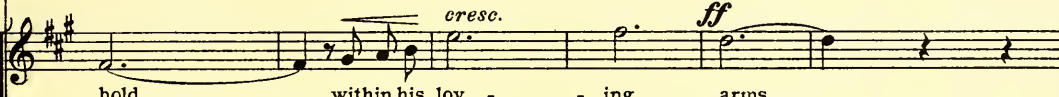
*ff* *mf* *molto rit.*

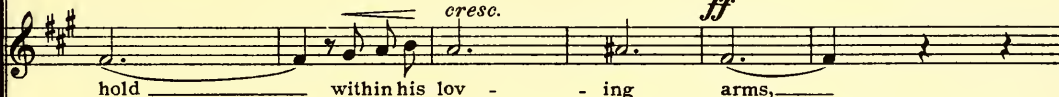


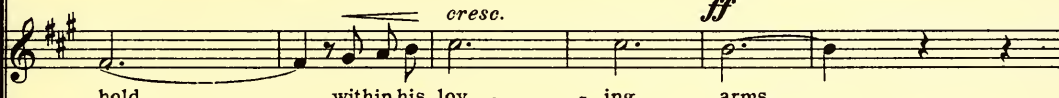
T.  *ff*  
When you shall hold, your lov - ing arms \_\_\_\_ Shall hold her pret-ty

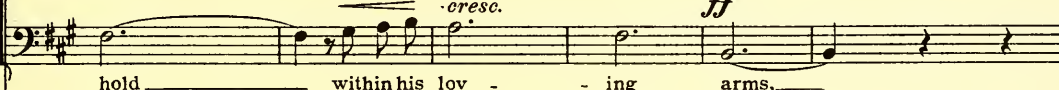
I.  *cresc.* *ff*  
hold \_\_\_\_ within his cru - - el arms \_\_\_\_ Shall hold her pret-ty

B.  *cresc.* *ff*  
hold \_\_\_\_ within my lov - - ing arms, \_\_\_\_

 *cresc.* *ff*  
hold \_\_\_\_ within his lov - - ing arms, \_\_\_\_

 *cresc.* *ff*  
hold \_\_\_\_ within his lov - - ing arms, \_\_\_\_

 *cresc.* *ff*  
hold \_\_\_\_ within his lov - - ing arms, \_\_\_\_

 *cresc.* *ff*  
hold \_\_\_\_ within his lov - - ing arms, \_\_\_\_

 *cresc.* *ff*

T. *rit.*  
 charms, \_\_\_\_\_ with - in your arms! \_\_\_\_\_

I. *rit.*  
 charms \_\_\_\_\_ with - in his arms! \_\_\_\_\_

B. *rit.*  
 Shall hold her pret-ty charms with - in my arms! \_\_\_\_\_

*rit.*  
 with - in his arms! \_\_\_\_\_

*rit.*  
 with - in his arms! \_\_\_\_\_

*rit.*  
 with - in his arms! \_\_\_\_\_

*rit.*  
 with - in his arms! \_\_\_\_\_

*rit.*



## Allegro

Arif *p*

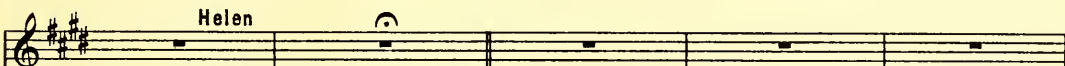
A. 

B. 

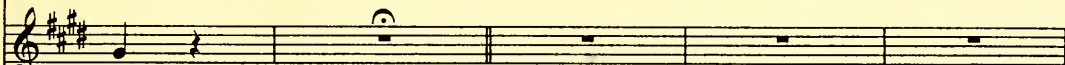
And now we've wait - ed long enough: Where is she?

## Allegro

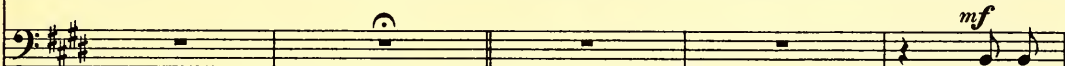
*fz p* 

Helen 

(Spoken) Yes, what's the idea?

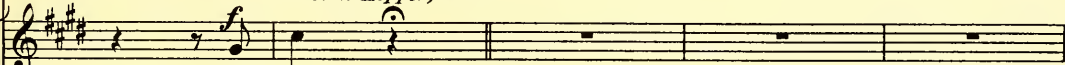
A. 

here!

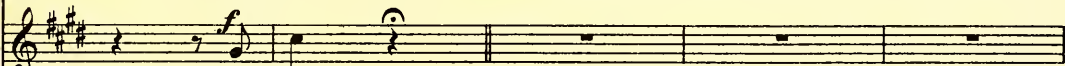
B. 

(Spoken) This is not my wife!  
There's been a mistake!  
(Goes to Hopper)

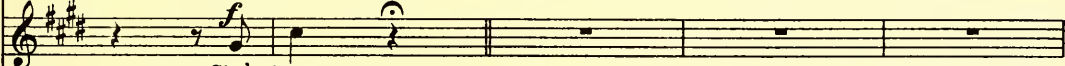
*mf* I was



She's here!



She's here!



She's here!



She's here!



He. *mf* Ac - cused him of what?

Ho. *mf* Hopper No - thing at all!

B. wrong to have ac - cused you! I'm

*cresc.*

He. *p* A - bused him—but why?

Ho. *mf* Come help me stall!

B. sor-ry that I a - bused you!

*cresc.*

*p*

Ivan Yes, it looks like a squall!

H. Hopper You

*f*

*f*

Ho. see, dear, it was just this way - I'm tell - ing you straight and true; He

A. Arif But you

Ho. thought I'd sto-len his bride of a day And hidden her here in this ha-rem queer.

A. see, it was on - ly you!

S U R C H O R U S

You see, dear, it was just this way - We're

You see, dear, it was just this way - We're

You see, dear, it was just this way - We're

You see, dear, it was just this way - We're

tell-ing you straight and true, He thought he'd sto-len his bride of a day, But 'twas  
 tell-ing you straight and true, He thought he'd sto-len his bride of a day, But 'twas  
 tell-ing you straight and true, He thought he'd sto-len his bride of a day, But 'twas  
 tell-ing you straight and true, He thought he'd sto-len his bride of a day, But 'twas

Helen  
 What, me?  
 Arif  
 Yes, he made me a pres-ent of  
 on - ly you!  
 on - ly you!  
 on - ly you!  
 on - ly you!



Andantino

A. you!

*f* He made him a pres-ent of you! (laughter) *accel.*

*f* He made him a pres-ent of you! (laughter) *accel.*

*f* He made him a pres-ent of you! (laughter) *accel.*

*f* He made him a pres-ent of you! (laughter) *accel.*

He made him a pres-ent of you! (laughter)

Andantino

*fz accel.*

Helen

*p a tempo*

He. Made him a present-why, what do you mean? *p* He

A. *Arif p* Why, he sold you to me for a ha-remqueen.

*a tempo*

*p*

He. sold me!

A. *p* Or ra-ther, I'll say he bribed me to take you - *mf* for pay;

*fz f*

Helen

*mf*

He. So that's what they meant when they kept me there, And

sprayed me with scent and per-fumes rare!

Arif *mf*

A. They were mak-ing you read-y for

Al - lah!

*mf*

A. Al - lah! for Al - - lah!

S. For Al - - lah!

C. For Al - - lah!

Al - - lah!

**Helen**  
*p*  
 He. Thad-deus, how could you dare! \_\_\_\_\_ (Dialogue)

**Moderato**  
*f*  
 Horns  
 'Cello  
 Harp

Harp Viol. Harp  
 'Cello

Cello  
*p*  
 Cello  
*cresc.*

## Allegro moderato

Helen

For charms are fair

Arif

Joy is al-ways sweetest when for - bid - den, Charms are al-ways fair-est when they're

## Allegro moderato

*mf*

He. — when they are hid - - den, It is a

A. hid - den. So when lit - tle Turk - ish girls go walk - ing,

He. sign — men will be flock - - ing,

A. That's a sign that men will soon be flock - ing, Wait - ing for some wind that may be



He. And silk-en yash - - mak lift - ing; For -

A. shift - ing, Veil or silk-en yash-mak lift - ing; Joy is sweetest when for -

Maestoso

He. charms are fair when hid - - den!

A. bid - den, Charms are fair-est when they're hid - - den!

Maestoso

*f*

Trombone

Helen

He. Why, the man is in - sane!

He. *ff* All his rea - -

I. *f* But no doubt he'll ex - plain, *ff* All his rea - -

B. *f* But no doubt he'll ex - plain, *ff* All his rea - -

*ff* All his rea - -

*ff* All his rea - -

*ff* All his rea - -

*ff* All his rea - -

*f* *ff*

He. sons he'll tell me, \_\_\_\_\_ no doubt he will tell me:

I. sons he'll tell you, \_\_\_\_\_ no doubt he will tell you,

B. sons he'll tell you, \_\_\_\_\_ no doubt he will tell you,

sons he'll tell you, \_\_\_\_\_ no doubt he will tell you,

sons he'll tell you, \_\_\_\_\_ no doubt he will tell you,

sons he'll tell you, \_\_\_\_\_ no doubt he will tell you,

sons he'll tell you, \_\_\_\_\_ no doubt he will tell you,

*cresc.*  
He can - not ex - plain!

*cresc.*  
Come, let him ex - plain!

*cresc.*  
Come, let him ex - plain!

*cresc.*  
Come, let him ex - plain!

*cresc.*  
Come, let him ex - plain!

*cresc.*  
Come, let him ex - plain!

*cresc.*  
Come, let him ex - plain!

*cresc.*



## Helen

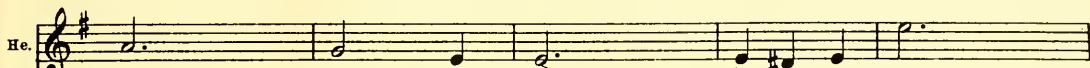
## Valse lente

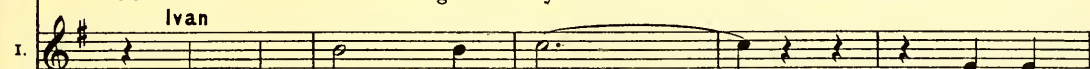
He.  Tis the end - so fare - well! \_\_\_\_\_ Tis the



## Valse lente

*p*


He.  end - so good - bye! \_\_\_\_\_ When we wake

I.  Tis the end; Good - bye! \_\_\_\_\_ When we



He.  from this spell, \_\_\_\_\_ We'll be strangers at last, you and

I.  wake, \_\_\_\_\_ We'll be strangers at last, you and



He. *mf*  
I; \_\_\_\_\_ All the joys \_\_\_\_\_ we have known

Tatiana *mf*  
All the joys they have known, all the joys will be

I. *mf*  
I; \_\_\_\_\_ All the joys \_\_\_\_\_ we have known

Boris *mf*  
All the joys they have known \_\_\_\_\_ Will be

*mf*  
All the joys they have known \_\_\_\_\_ Will be

*mf*  
All the joys they have known \_\_\_\_\_ Will be

*mf*  
All the joys they have known \_\_\_\_\_ Will be

*mf*  
All the joys they have known \_\_\_\_\_ Will be

*mf*

Ho. *cresc.*  
 Will be with - - - ered like ros - es, Like a

T. *cresc.*  
 with - - - ered and flown Like the ros - es, the ros - - -

I. *cresc.*  
 Will be with - - - ered and flown Like the ros - - -

B. *cresc.*  
 with - - - ered and flown \_\_\_\_\_ Like the ros - - -

*cresc.*  
 with - - - ered and flow \_\_\_\_\_ Like the ros - - -

*cresc.*  
 with - - - ered and flown \_\_\_\_\_ Like the ros - - -

*cresc.*  
 with - - - ered and flown \_\_\_\_\_ Like a

*cresc.*  
 with - - - ered and flown \_\_\_\_\_ Like a

*cresc.*

He. *f* rose that dies 'Neath a gray au - tumn  
 T. *f* es that die 'Neath a gray au - tumn  
 I. *f* es that die 'Neath a gray au - tumn  
 B. *f* es that die 'Neath a gray au - tumn  
*f* es that die 'Neath an au - tumn  
*f* es that die 'Neath an au - tumn  
*f* rose that dies 'Neath a gray au - tumn  
*f* rose that dies 'Neath a gray au - tumn

The score is written for voice and piano. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are arranged in systems. The music is in the key of D major and 4/4 time. The lyrics are: "rose that dies 'Neath a gray au - tumn". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The dynamic marking *f* (forte) is used throughout the piece.



He. sky; \_\_\_\_\_ And tho' spring come a - gain, \_\_\_\_\_

T. sky; \_\_\_\_\_ Tho' spring come, come a -

I. sky; \_\_\_\_\_ Tho' spring come, come a -

B. sky; \_\_\_\_\_ Tho' spring come, come a -

sky; \_\_\_\_\_ Tho' spring come, come a -

sky; \_\_\_\_\_ Tho' spring come, come a -

sky; \_\_\_\_\_ Tho' spring come, come a -

sky; \_\_\_\_\_ Tho' spring come, come a -

He. *rit.* *pp*  
— We shall seek them in vain.

T. *rit.* *pp*  
gain, We shall seek them in vain, in vain.

I. *rit.* *pp*  
gain, We shall seek them in vain, in vain.

B. *rit.* *pp*  
gain, We shall seek them in vain, in vain.

*rit.* *pp*  
gain, shall seek them in vain.

*rit.* *pp*  
gain, shall seek them in vain.

*rit.* *pp*  
gain, shall seek them in vain.

*rit.* *pp*  
gain, shall seek them in vain.

*rit.* *pp*  
Piano accompaniment with chords and melodic lines.

# ACT III

## Opening Chorus

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

**Allegro** *a tempo*

In Vi - en - na, in Vi - en - na, in Vi - en - na, in Vi - en - na

**Introduction**  
**Allegro** *a tempo*

*rit.* *fz*

*rit.*

*rit.*

en - na girls are bright - est, — Their hearts are light - est, — Their eyes are *rit.*

en - na girls are bright - est, — Their hearts are light - est, — Their eyes are *rit.*

en - na girls are bright - est, — Their hearts are light - est, — Their eyes are *rit.*

en - na girls are bright - est, — Their hearts are light - est, — Their eyes are *rit.*

*fz* *fz* *fz* *fz* *cresc.* *rit.*

*a tempo*

ev - er fair; —

*a tempo*

ev - er fair; —

*a tempo*

ev - er fair; — When they smile their lips un - cov - er pearls the whit - est, —

*a tempo*

ev - er fair; — When they smile their lips un - cov - er pearls the whit - est, —

*a tempo*

*fz*

And their laugh - ter rings like mu - sic ev - 'ry - where — In Vi -

And their laugh - ter rings like mu - sic ev - 'ry - where — In Vi -

— And their laugh - ter rings like mu - sic ev - 'ry - where — In Vi -

— And their laugh - ter rings like mu - sic ev - 'ry - where — In Vi -



en - na! In Vi - en - na girls are spright - ly, ——— They ca - per

en - na! In Vi - en - na girls are spright - ly, ——— They ca - per

en - na! In Vi - en - na girls are spright - ly, ——— They ca - per

en - na! In Vi - en - na girls are spright - ly, ——— They ca - per

*fz*

*fz*

night - ly ——— In sweet, se - duc - tive swirls, ——— And they

night - ly ——— In sweet, se - duc - tive swirls, ——— And they

night - ly ——— In sweet, se - duc - tive swirls, ——— And they

night - ly ——— In sweet, se - duc - tive swirls, ——— And they

*rit.*

*rit.*

*rit.*

*rit.*

*fz*

*rit.*

*a tempo*

love it when you dare to hold them slight - ly tight - ly,

*a tempo*

love it when you dare to hold them slight - ly tight - ly,

*a tempo*

love it when you dare to hold them slight - ly tight - ly,

*a tempo*

love it when you dare to hold them slight - ly tight - ly,

*a tempo*

For they are Vi - en - na girls!

For they are Vi - en - na girls!

For they are Vi - en - na girls!

For they are Vi - en - na girls!

*ff*



*cresc.*

Who, 'neath their pow'r di - vine, Now  
Fin - gers of fire I've known: Who

*poco rit.*

bathes in their love - light rare?  
feels their dear pres - sure now?

*a tempo*  
*p*

Who feels the glow of your cheek? Who  
Who feels the thrill of your arm So



hears the love - thought you speak With  
strong, yet trem - bling and warm? Who

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#). The lyrics are: "hears the love - thought you speak With strong, yet trem - bling and warm? Who". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a flowing eighth-note melody in the right hand and a more rhythmic accompaniment in the left hand.

lips \_\_\_\_\_ that once I pressed, Dear  
now \_\_\_\_\_ up - on your breast Knows

*ff cresc. ed accel.*

*accel.*

The second system continues the musical score. The vocal line has lyrics: "lips \_\_\_\_\_ that once I pressed, Dear now \_\_\_\_\_ up - on your breast Knows". Above the vocal line, the word "accel." is written. The piano accompaniment is marked "ff cresc. ed accel." and features a dense texture with triplets in the bass line and chords in the right hand.

lips \_\_\_\_\_ I once ca - ressed? I won - der!  
sweet \_\_\_\_\_ E - ly - sian rest? I won - der!

*p rit.*

*ff*

*p rit.*

The third system concludes the musical score. The vocal line has lyrics: "lips \_\_\_\_\_ I once ca - ressed? I won - der! sweet \_\_\_\_\_ E - ly - sian rest? I won - der!". Above the vocal line, "p rit." is written. The piano accompaniment is marked "ff" and "p rit." and features a dense texture with triplets in the bass line and chords in the right hand.

*a tempo*  
*p*

1-2. Ah, won - drous love that was mine!

*a tempo*  
*p*

Who wor - ships now at your shrine?

*p*

Who feels the glow of your kiss di - vine, Love's sur - ren - der Sweet and

*p*

*dim.* *p*

ten - der? Ah, mem - o - ries that still burn,

*cresc.* *f*

I love, yet try to spurn, you are my cross on which I

*rit.* *p*

a - go - nize, And yet my par - a - dise

*rit.* *p* *marcato* *pp*

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# Ballet Divertissement

Rudolf Friml

Tempo di Valse

The first system of the musical score is for a piano. It features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Tempo di Valse'. The music begins with a forte (*f*) dynamic. The right hand plays a series of eighth-note chords, while the left hand provides a steady accompaniment of quarter notes.

The second system continues the piano piece. It includes dynamic markings of *fz* (fortissimo) and *rit.* (ritardando). The tempo is marked 'a tempo'. The right hand features a melodic line with accents, while the left hand has a bass line with some chords. The system concludes with a piano (*p*) dynamic.

The third system of the score shows a continuation of the piano part. It includes a *cresc.* (crescendo) marking. The right hand has a more active melodic line with eighth notes, and the left hand has a bass line with some chords. The system ends with a piano (*p*) dynamic.

The fourth system continues the piano part. It includes a *mf* (mezzo-forte) dynamic marking and a *cresc.* (crescendo) marking. The right hand has a melodic line with eighth notes, and the left hand has a bass line with some chords. The system ends with a piano (*p*) dynamic.

The fifth system is the final one on the page. It includes a *rit.* (ritardando) marking and a *p* (piano) dynamic marking. The tempo is marked 'a tempo'. The right hand has a melodic line with eighth notes, and the left hand has a bass line with some chords. The system ends with a piano (*p*) dynamic.



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 two sharps (F# and C#). The music features chords and melodic lines. Dynamics include *p.* (piano) and *cresc.* (crescendo). A *mf* (mezzo-forte) dynamic is also present.

Second system of the musical score, continuing from the first. It features more complex melodic and harmonic development. Dynamics include *mf* and *f* (forte).

Third system of the musical score. The music is characterized by dense chordal textures. Dynamics include *f* and *ff* (fortissimo).

Fourth system of the musical score. It shows a transition with *cresc.* and *ff* dynamics. The texture remains dense with many notes.

Fifth system of the musical score. Dynamics include *f* and *ff*. The music continues with complex harmonic structures.

Sixth and final system of the musical score on this page. Dynamics include *f* and *ff*. The system concludes with a final chordal structure.

First system of a piano score. The key signature has three sharps (F#, C#, G#). The music is in 2/4 time. The first measure is marked *ffz*. The system contains two staves with various chords and melodic lines.

Second system of the piano score. It begins with a *p* dynamic marking. The right-hand staff features a melodic line with slurs and accents. The left-hand staff has a bass line with slurs. The system concludes with a *cresc.* marking.

Third system of the piano score. The right-hand staff has a melodic line with slurs and accents. The left-hand staff has a bass line with slurs. A *mf* dynamic marking is present in the middle of the system.

Fourth system of the piano score. It starts with a *cresc.* marking. The right-hand staff has a melodic line with slurs and accents. The left-hand staff has a bass line with slurs. The system includes *rit.* and *ff* markings, and ends with the tempo marking *a tempo*.

Fifth system of the piano score. The right-hand staff has a melodic line with slurs and accents. The left-hand staff has a bass line with slurs. The system concludes with a *cresc.* marking.

Sixth system of the piano score. The right-hand staff has a melodic line with slurs and accents. The left-hand staff has a bass line with slurs. The system includes *ff* and *ffz* markings.

# Mignonnette

Rudolf Friml. Op. 26

Allegro scherzando

Introduction

Piano

Musical notation for the Introduction of Mignonnette. The piece is in 3/4 time and D major. It begins with a piano (*pp*) dynamic and a forte (*mf*) dynamic. The notation includes fingerings (e.g., 4, 2, 5, 3, 4, 5, 4, 5, 4) and accents.

Musical notation for the first section of Mignonnette. It features a piano (*mf*) dynamic followed by a piano molto ritardando (*pp molto rit.*) section. The notation includes fingerings (e.g., 1, 2, 5) and accents.

Musical notation for the Moderato section of Mignonnette. The tempo is marked Moderato. It features a piano (*p*) dynamic. The notation includes fingerings (e.g., 1, 2, 3, 4, 5) and accents.

Musical notation for the second section of Mignonnette. It features a piano (*p*) dynamic followed by a piano (*f*) dynamic with a ritardando (*rit. - f*). The notation includes fingerings (e.g., 1, 2, 3, 4) and accents.

Musical notation for the final section of Mignonnette. The tempo is marked *a tempo*. It features a piano (*f*) dynamic followed by a piano (*p*) dynamic. The notation includes fingerings (e.g., 1, 2, 3, 4) and accents.

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3 1

*rit.* *a tempo*

*sf* *p*

5 5 4 1 5 4 1 3 1 5 2 4 1 1 2

2

1 2

Detailed description: This system contains the first four measures of the piece. The key signature is three sharps (F#, C#, G#). The first measure has a treble clef with a melodic line and a bass clef with a supporting line. The second measure is marked *rit.* and *sf*. The third measure is marked *a tempo* and *p*. The fourth measure continues the *a tempo* and *p* markings. Fingerings are indicated by numbers 1-5 above notes. A fermata is placed over the final note of the fourth measure.

3 4 3 2 2 3 4 5

1 4 3 2 1

1 4 3 2 1

3 4

7

7

7

7

Detailed description: This system contains measures 5-8. The treble clef part features a descending eighth-note scale in the first measure, followed by a descending quarter-note scale in the second measure. The bass clef part provides harmonic support with chords and single notes. Fingerings are indicated by numbers 1-5.

5 1

5 1 5 2

5 1 5 2

*p*

5 1 5 2

Detailed description: This system contains measures 9-12. The treble clef part has a melodic line with a fermata over the final note of the second measure. The bass clef part has a similar melodic line. The marking *p* appears in the fourth measure. Fingerings are indicated by numbers 1-5.

*sf* *sf* *sf*

4 5 3 4

3

Detailed description: This system contains measures 13-16. The treble clef part features a rapid sixteenth-note passage in the first three measures, followed by a quarter-note passage in the fourth measure. The bass clef part has a similar rapid passage. The marking *sf* is used in the first three measures. Fingerings are indicated by numbers 1-5.

1 2 1 2

3 4

3 4

Detailed description: This system contains measures 17-20. The treble clef part has a melodic line with a fermata over the final note of the fourth measure. The bass clef part has a supporting line. Fingerings are indicated by numbers 1-5.





The musical score is written for piano and consists of five systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#). The first system begins with a fermata over the first measure, followed by the tempo marking *a tempo*. The second system features the *marcato* marking. The third system includes *cresc. rit.* and *f*. The fourth system returns to *a tempo* and *p*. The fifth system contains complex fingering numbers (1, 2, 3, 4, 5) and a *p* dynamic marking. The score concludes with a double bar line and repeat signs.

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# I Want to Marry a Male Quartette

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

**Vivo**

**Moderato**

Helen

1. They say a wo - man is a weather - vane, a fic - kle weath - er - vane,  
2. I'd have a ten - or who could en - ter - tain, (Oh, he could en - ter - tain!)

TENOR I

1. Weath - er - vane,  
2. En - ter - tain,

TENOR II

1. Weath - er - vane,  
2. En - ter - tain,

BASS I

1. Weath - er - vane,  
2. En - ter - tain,

BASS II

1. Weath - e - vane,  
2. En - ter - tain,

**Moderato**

*p* She's full of fool-ish whims you can't ex-plain, whims that you can - - not ex-  
 A busi-ness bar-i-tone for loss and gain, He'll watch our loss - - es and

*mf* cannot explain,  
 Losses and gain,

*mf* cannot explain,  
 Losses and gain,

*mf* cannot explain,  
 Losses and gain,

*mf* cannot explain,  
 Losses and gain,

*p* *mf*

*rit.* *a tempo*  
 plain; She turns from North to South and East to West, North-east to  
 gain; *rit.* A bass can-tan-te just for sym-pa-ty, (He'll be for

cannot explain.  
 loss-es and gain.

*rit.* cannot explain.  
 loss-es and gain.

*rit.* cannot explain.  
 loss-es and gain.

*rit.* cannot explain.  
 loss-es and gain.

*rit.* cannot explain.  
 loss-es and gain.

*rit.* *a tempo* *p*



H.

*cresc.* South and West, *mf* To com- fort her in all di- rec - tions  
 sym - pa - thy!) And then a bass pro- fun- do for pro-

North-east to South, South-east to West.  
 Yes, he will be For sym- pa- thy!

*cresc.* North-east to South, South-east to West.  
*cresc.* Yes, he will be For sym- pa- thy!

North-east to South, South-east to West.  
*cresc.* Yes, he will be For sym- pa- thy!

North-east to South, South-east to West.  
 Yes, he will be For sym- pa- thy!

*cresc.* *mf*

H.

it would seem 'twere best If she could get \_ A chance to net A male quar - tette! They'd  
 found phi - los - o - phy, Geel I will bet \_ It's great to fret A male quar - tette!

A male quar - tette!  
*p rit.*

A male quar - tette!  
*p rit.*

A male quar - tette!  
*p rit.*

A male quar - tette!  
*p rit.*

A male quar - tette!  
*p rit.*

*mf*

Quasi Polka

H. *mf*  
 har-mo-nize! They'd har-mo-nize so sweet - ly and so com - plete - ly,

H. *mf*  
 - In tune and on the key, They'd harmonize, they'd harmonize In

H. *p rit.* *mf*  
 feel - ing to some ap - peal-ing, Sweet mel - o - dy, sweet mel - o - dy. They'd

*p rit.* *mf*  
 Ap - peal-ing, Sweet mel - o - dy. We

*p rit.* *mf*  
 Ap - peal-ing, Sweet mel - o - dy. We

*p rit.* *mf*  
 Ap - peal-ing, Sweet mel - o - dy. We

*p rit.* *mf*  
 Ap - peal-ing, Sweet mel - o - dy. We

H.

har-mo-nize, they'd har-mo-nize In tem-po, in some ex -

har-mo-nize, we har-mo-nize In tem-po, in some ex -

har-mo-nize, we har-mo-nize In tem-po, in some ex -

har-mo-nize, we har-mo-nize In tem-po, in some ex -

har-mo-nize, we har-mo-nize In tem-po, in some ex -

*fz*

H.

tem-po, Do-mes-tic min-u-et! They'd har-mo-nize, they'd

tem-po, Do-mes-tic min-u-et! We har-mo-nize, we

tem-po, Do-mes-tic min-u-et! We har-mo-nize, we

tem-po, Do-mes-tic min-u-et! We har-mo-nize, we

tem-po, Do-mes-tic min-u-et! We har-mo-nize, we

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*fz*



H.

har-monize, they'd har - mo - nize! Oh! I want to mar-ry a

har-monize, we har - mo - nize! Oh! She wants to mar-ry a

har-monize, we har - mo - nize! Oh! She wants to mar-ry a

har-monize, we har - mo - nize! Oh! She wants to mar-ry a

har-monize, we har - mo - nize! Oh! She wants to mar-ry a

*fz cresc.* *pp* *ffz*

H.

male quar - tette! They'd tette!

male quar - tette! tette!

male quar - tette! tette!

male quar - tette! tette!

male quar - tette! tette!

male quar - tette! tette!

*ff* *ffz*



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## Skidikiscatch

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Allegretto scherzando

Hopper (Writing in check-book)

H.

1. Pay to the or-der of— How d'ye spell your name?  
2. Notes with a dol-lar-sign ne'er will be ig-nored.

K. H.

Knopf *p* Hopper *p*

Make it to cash, With a dash, To a-void a clash! Penned it so of-ten, my  
Yes, but of course You'll en-dorse, That will give more force. By Jove! the pen is more

H. *Knopf*  
K. *p*

wrist is get-ting lame! You're do - ing good; You're a he - ro, that's un - der-stood!  
might-y than the sword! Yes, and some day In my thanks you will get your pay!

H. *Hopper* *mf* *Knopf* *mf* *Hopper*  
K. *mf*

So, I am a he - ro! That, is un - der-stood! Spell it with a ze - ro!  
So I'll get your thanks, eh? Yes, with-out a doubt! Cashed at all the banks, eh?

H. *mf* *Knopf* *Hopper* *Knopf* *Hopper* *Knopf*  
K. *fz*

That is un-der-stood! What! Best of liv-ing men! Best of liv-ing men!  
Yes, with-out a doubt! What! You will get it when— I will get it when— You

H. *p*  
K. *p*

You have proved it with your foun - tain - pen!  
bribe the tel - ler with your foun - tain - pen!

(Imitating scratching of pen)  
*p*  
"Skid - i - ki -

## REFRAIN

scatch!" With his lit - tle pen in hand, "Skid - i - ki -

scatch! Pay to bear - er on de - mand." That's the sound they

sure - ly un - der - stand In ev - 'ry clime and

ev - 'ry sin - gle land: "Skid - i - ki - scatch!" Then he

signs his bank-ing name; "Skid-i - ki-scatch!" Hands it out to gent or dame. Ah, the

*p cresc.*  
whole world danc - es to his com - po - si - tion, when In the

*p cresc.*

check - book that he totes He puts down his pret - ty notes With his

*mf*

*mf*

lit-tle foun - - tain - pen! Skid-i - ki - pen!

*f* *mf* *fz*



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# "I can tell by the way that you dance, dear"

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Tempo di Valse

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It begins with a treble clef staff that is mostly empty, followed by a grand staff (treble and bass clefs). The music is marked *mf* (mezzo-forte). The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line with chords.

Helen *p*

1. If you would know whom to mar - ry,  
2. Part-ners who quar - rel when danc - ing,

The vocal line is in a soprano range, starting with a rest and then singing the lyrics. The piano accompaniment is in a grand staff, marked *dim.* (diminuendo) and *p* (piano). The piano part features a steady bass line with chords, and the right hand has chords and arpeggiated figures.

Take my ad - vice and be war - ry, If you go blind - ly you'll  
Mak - ing bel - li - ge - rent pranc - ing, Nev - er should wed one an -

The vocal line continues with the lyrics. The piano accompaniment is in a grand staff, marked *cresc.* (crescendo). The piano part features a steady bass line with chords, and the right hand has chords and arpeggiated figures.

Extract from the Score  
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*dim.*

rue it: Ta - boo it! Don't do it!  
oth - er, They'll smoth - er Each oth - er!

Here is a rule that is sur - est, Saf - est and  
Feet that get in - to a tan - gle Sig - ni - fy

*p*

san - est and pur - est; Dance to this lay, And  
hearts that will wran - gle; Best break a - way, Un -

*cresc.*

*dim.* *p*

see if you both can tru - ly say: \_\_\_\_\_ I can  
less he and she can sing this lay: \_\_\_\_\_

*dim.*

## REFRAIN

tell by the way that you dance, dear,

You have a thrill in your sway,

*cresc.*  
Love with e - ter - nal ro - mance, dear,

All of your move-ments be - tray; *mf* And you

put all my mind in a trance, dear,

*mf*

Sort of a soul - ju - bi - lee! I can

*cresc.* tell by the way that you dance, dear, That you were

*cresc.* *f*

meant for me! I can me!

*mf*



Dance  
Alla marcia

This musical score is for a piece titled "Dance Alla marcia". It is written for piano and consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a piano (*f*) dynamic and a *mf* dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings throughout, including *mf* and *ff*. The score concludes with a *ff* dynamic and a final cadence.

Fox Trot  
Allegretto grazioso

The musical score is written for piano and bass. It consists of five systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo and mood are indicated as "Allegretto grazioso".

The score includes the following dynamics and articulations:

- mf* (mezzo-forte) in the first system, first and third measures.
- fz* (forzando) in the first system, second measure.
- mf* (mezzo-forte) in the second system, first measure.
- mf* (mezzo-forte) in the third system, first measure.
- mf* (mezzo-forte) in the fourth system, second measure.
- ffz* (fortissimo forzando) in the fifth system, third measure.

The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often with slurs and accents. The bass line provides a steady accompaniment with chords and single notes.

Tempo di Valse

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a series of chords in the right hand and a more active bass line in the left hand. There are accents and slurs over the notes.

The second system continues the piece. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and some eighth-note patterns.

The third system shows further development of the musical themes. The right hand has a more active melodic line, and the left hand continues with a steady accompaniment.

The fourth system features a continuation of the melodic and harmonic material. The right hand has a series of chords and moving lines, while the left hand maintains the accompaniment.

The fifth system concludes the piece. It includes a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier section, and the second ending provides a final cadence. The right hand has a melodic line with a final flourish, and the left hand has a concluding bass line.

## Finale

Lyrics by  
Otto HauerbachMusic by  
Rudolf Friml

Tempo di Gavotte

On my heart I am wear - ing your pho - to, — Be - cause my

heart, dear, is your heart in to - to. — And so I hold you

pressed — Up - on my long - - ing breast. — But I'll



*a tempo*

give you this slight in - ti - ma - tion; — Al - tho' your

*a tempo*

pho - to's a fair il - lus - tra - tion — Of ten - der lips I have known, And the

*cresc.*

*cresc.*

love that's my own, Still at best it's a chil - ly im - i -

*p*

*fz* *p*

ta - - tion: I think you'd bet - ter hur - ry — home.

*mf*

## Moderato

Ev - - 'ry night I hear her sing "Tweet, tweet!" In

tones so soft and true, Then hes - i - tate un -

til her mate Says Rack - e - ty cool

Coo, coo, cool Then a - gain she'll an - swer

"Tweet, tweet, tweet!" when ev - er I am

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "Tweet, tweet, tweet!" followed by "when ev - er I am". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

blue, And hear an ech - - o, an - - swer:

The second system continues the musical score. The vocal line has the lyrics "blue, And hear an ech - - o, an - - swer:". The piano accompaniment continues with similar rhythmic and melodic patterns, including some chordal textures.

"Rack - e - ty coo, — coo, rack - e - ty cool!" And know that

The third system features the vocal line with the lyrics "Rack - e - ty coo, — coo, rack - e - ty cool!" and "And know that". The piano accompaniment includes some melodic flourishes and sustained chords.

Rack - y - coo means you! — you! —

The fourth system concludes the page with the vocal line lyrics "Rack - y - coo means you! — you! —". The piano accompaniment features a more active rhythmic pattern in the right hand and a steady bass line in the left hand. The system includes first and second endings for the vocal line.

















