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ALONE AT LAST

OPERAETTA IN THREE ACTS

BY

FRANZ LEHÁR



BOOK BY

EDGAR SMITH

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

LYRICS BY

MATTHEW WOODWARD & JOSEPH HERBERT

VOCAL SCORE PRICE \$ 2.00 NET



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KARZAG PUBLISHING CO. 62-64 W. 45TH ST. N.Y. CITY

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PROPIETARIOS

Nueva York y Mexico

ALONE AT LAST

Produced for the first time in America

at the

SHUBERT THEATRE,

New York City

October 19th, 1915

Under the Management of

The Messrs. Shubert

And

Under The Stage - Direction

of

BENRIMO

Musical Director

GAETANO MEROLA.

Dances arranged by

ALLEN K. FOSTER.

Original Cast of Characters.

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

Synopsis of Scenes.

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

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

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

Scene 3. The Summit of the Peak. Sunset.

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

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Alone At Last

Music by
Franz Lehár

FIRST ACT

No 1 Ensemble Scene (The Peasant wedding party.)

Allegro.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a forte (*f*) dynamic in the right hand, followed by a piano (*p*) dynamic. The left hand features a steady bass line with chords. The system concludes with a mezzo-forte (*mf*) dynamic.

The second system continues the musical piece. It features a complex texture with many chords and moving lines in both hands. The dynamics fluctuate, including a forte (*f*) section. The notation includes various articulations and slurs.

The third system shows a change in dynamics, starting with a mezzo-forte (*mf*) section and moving into a fortissimo (*ff*) section. The right hand has a more active melodic line, while the left hand provides harmonic support with chords.

The fourth system concludes the piece with a fortissimo (*ff*) dynamic. The music features a driving bass line in the left hand and a melodic line in the right hand, ending with a final chord.

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Chorus of Peasants.

TENORS.

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

BASSES.

Laendler.

rit. *a tempo.*

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

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

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

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same key signature and time signature. The vocal line has a more active melody with eighth and quarter notes. The piano accompaniment features a more complex chordal texture in the right hand.

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

The third system concludes the piece. The vocal line ends with a half note and a quarter rest. The piano accompaniment ends with a final chord. The key signature changes to three flats (B-flat, E-flat, and A-flat) for the final measure.

BRIDEGROOM.

I have no fear I love you dear. And

slower.

mf

tr

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

f

p

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

mf

f

Dance.
Allegro.

p

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including slurs and accents.

Piano accompaniment for the second system, including dynamic markings *mf* and *ff*.

Piano accompaniment for the third system, continuing the musical notation.

SOPRANOS and ALTOS.

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

TENORS.

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

BASSES.

Laendler.

p> *rit.* *a tempo.*

Piano accompaniment for the fourth system, including dynamic markings *p>*, *rit.*, and the tempo marking *a tempo.*

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

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings like *mf* and *fz*.

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

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings like *mf* and *fz*.

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

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features chords and single notes with dynamic markings.

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

Flute.

sempre piu. pp

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features chords and single notes with dynamic markings. A flute part is introduced in the third measure of the system, indicated by the label "Flute." and a key signature change to two sharps (F#, C#). The piano part includes dynamic markings "sempre piu." and "pp".

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

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

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

No. 2.
(Dolly and Chorus.)

Allegretto.

GIRLS.

You fic-kle

f

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff in G major (two flats) and 2/4 time. It begins with a whole rest followed by a quarter rest, then a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment consists of two staves. The right hand starts with a half note G3, followed by quarter notes A3, B3, and C4. The left hand plays a steady eighth-note accompaniment of G3, A3, B3, and C4. Dynamics include a forte (*f*) marking and a hairpin crescendo.

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

mf

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with similar patterns. Dynamics include a mezzo-forte (*mf*) marking and a hairpin crescendo.

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

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with similar patterns. Dynamics include a hairpin crescendo.

BOYS.

tract - - - ing. No, no, not

Detailed description: This system contains the first vocal line and piano accompaniment for the boys. The vocal line is on a single staff in G major (two flats) and 2/4 time. It begins with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of two staves. The right hand starts with a half note G3, followed by quarter notes A3, B3, and C4. The left hand plays a steady eighth-note accompaniment of G3, A3, B3, and C4. Dynamics include a hairpin crescendo.

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

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

Dol - ly! (Dolly enters.)

DOLLY.
If 'tis a

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

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

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

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

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

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

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

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has the lyrics "that all you men deem love an emp - ty name, — And". The piano accompaniment continues with a similar rhythmic pattern to the previous systems.

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

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

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

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

Do. *a tempo.*

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

tr.

p a tempo.

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

tr.

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

mf rit.

Do. one in the game of love. —

pp

Do. 

Ah Ah Ah "Love

SOPRANOS & ALTOS.

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

TENORS

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

BASSES.

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




Do. 

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

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

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

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



Do. *tr*

bove. — Ah

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

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

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a 'Do.' and a trill. The lyrics are: 'bove. — Ah', 'bove. — In lawn tennis, like maid young and flir- ty, You can "love fifteen or', and 'bove. — In lawn tennis, like maid young and flir- ty, You can "love fifteen or'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

Do.

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

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

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: 'thir - ty," But on - ly one in the game of love. —' and 'thir - ty," But on - ly one in the game of love. —'. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line. There are dynamic markings like *ff* and *ffz* in the piano part.

No 3

(Franz - Song.)

Moderato.

Introduction for piano. The music is in G major and common time. It begins with a forte (*f*) dynamic in the right hand, playing a series of eighth notes and chords. The left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a piano (*p*) dynamic.

First vocal entry. The vocal line begins with a rest, followed by the lyrics: "There's a pow-er that none can ex-plain." The music is in 12/8 time. The piano accompaniment includes markings for *accel.*, *tempo. rit.*, and *pp*. The key signature changes to G major.

Second vocal entry. The vocal line continues with the lyrics: "— In her pret-ty eyes; I have tried to a-void them in vain, —". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Third vocal entry. The vocal line concludes with the lyrics: "— Their light nev-er dies. Oh how those fem-in-ine glan-ces can dart." The piano accompaniment continues with a consistent rhythmic pattern.

cresc.

f

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

mf

rit.

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

p *rit.* *col canto.*

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

a tempo. f *affrett*

a tempo. sostenuto.

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

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

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

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

rit. cresc. e animato.

cresc. e animato.

rit.

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

cresc.

Fr. thy heart my prize!

rit. molto.

f.

ff tempo.

rit.

No. 4.

Duet.

Tempo di Marcia. (Tilly and Willy.)

Piano introduction in 2/4 time, marked *f*. The music features a rhythmic accompaniment in the bass clef and a melody in the treble clef.

Ti. [Musical staff with rests]

Wi. [Musical staff with notes]

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

Piano accompaniment for the first vocal line, marked *pp*. It includes a bass line and a treble line with chords and arpeggios.


Ti. [Musical staff with notes]

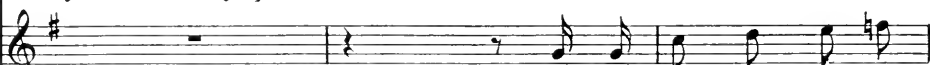
And you have rea - son to re - joice That


Wi. [Musical staff with notes]

ri - val.


Piano accompaniment for the second vocal line, marked *pp*. It includes a bass line and a treble line with chords and arpeggios.


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


Wi.  There was Her - man Fritz and




f^s *pp*


Ti.  In bri - dal flow'rs they


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



mf *sf*

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

Wi.  Num - ber four then came a -



pp

Ti.

Wi.

Ti.

Wi.

Ti.

Wi.

Tempo di Gavotte.

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


Wi. 

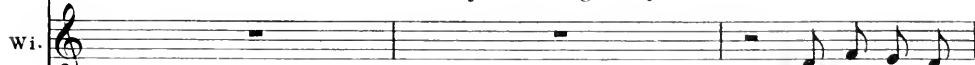


Ti. 
Wil-ly, Oth-ers "nix komm raus!" Life will be so jol-ly, Hap-py coup-le

Wi. 



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

Wi. 
Oh my dar-ling



Ti. 

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



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

Wi.  raus?



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

Wi. 





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

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

8va.
f

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

Wi.

pp

Ti. get me.

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


pp

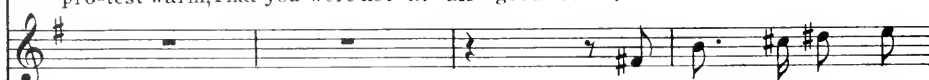
Ti.  I re - spond - ed to your

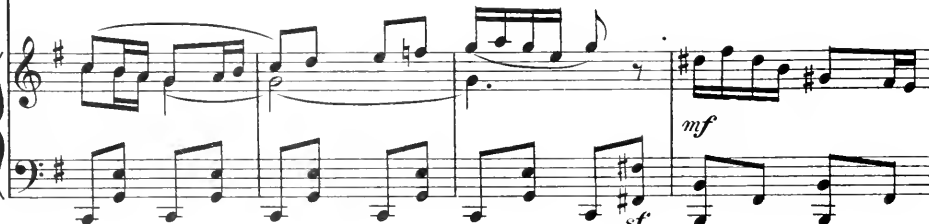
Wi.  saw you first in pale blue tights.



fz *pp*

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

Wi.  I'll frank - ly state be -



mf *sf*

Ti.  Though your suit at first ig -

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



pp

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

Wi.  And per - sis - ten - cy has




pp

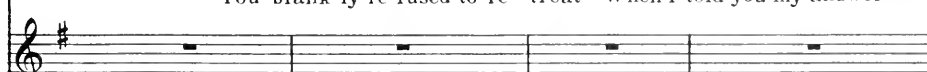
Ti.  That is why


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



p

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

Wi. 



p *f*

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

Wi.

p

Ti.
 way.

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

p *rall.*

Ti.

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

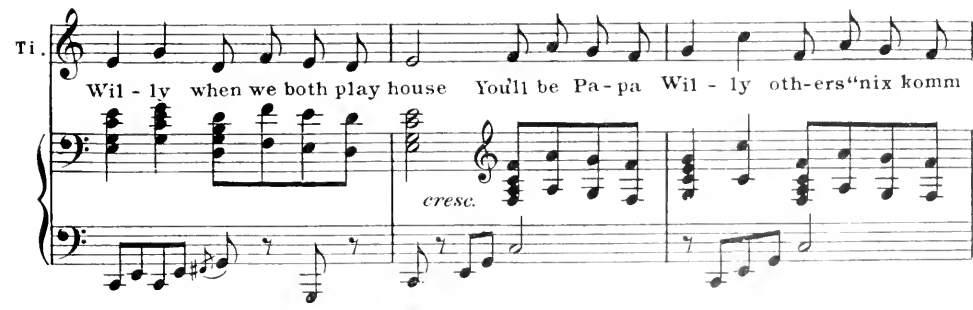
mf

Tempo di Gavotte.

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

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

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

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

Ti.  *mf*

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

Ti.  *pp*

dol-ly danc-ing on your knee.

Ti. 

Ti.  *sva*

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

Wi.  *f*

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

№ 5.

Duet.

(Dolly and Franz.)

Allegretto.

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

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

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

Animato.

Do. Yes, my life in your

Fr. Tell me you trust me with all your heart

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

Do. hands I con-fide And

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

p

Do. you are my faith-ful guide.— *ff*


Fr. You'll think not of earth on that


mf *p*

Do. But earth a-lone I would see;—


Fr. peak far a-bove Be -

mf *p*

Do.  Then high on the peak I would

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

p *f* *p* *rit.*



Allegretto.

Do.  be!

Fr. 

p *p* *p* *p*

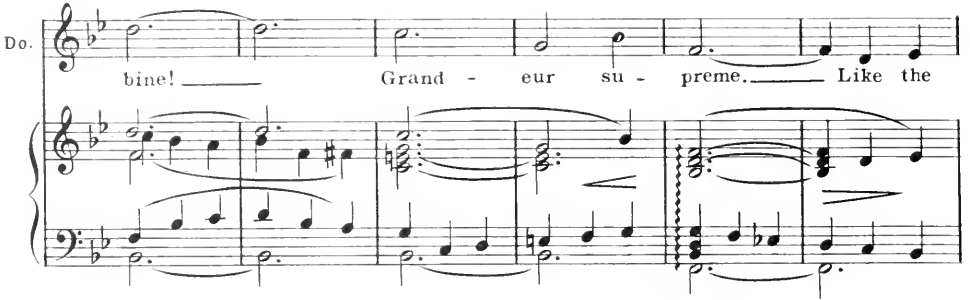


Valse moderato.

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

Fr. 



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

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

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

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

Do. Tru - ly Na - ture is

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

p *f*

Do. fair - er than art. There's

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

p *f*

Do. fire in my breast, my heart!—

Fr. Though bright be the scene, you are

mf *p*

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

Fr. *bright-er by far; If*

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

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

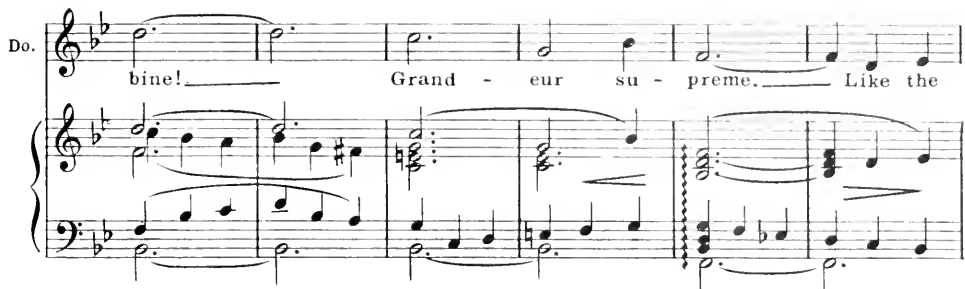
Allegretto.

Do. *see.*

Fr.

Valse moderato.

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

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

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

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

Fr.  *Na -*

cresc. *mf tempo.*

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

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

p

N^o 6.

(Tilly and Men.)

Tempo quasi Mazurka Moderato.

The musical score is written for voice and piano. It begins with a piano introduction in G major and 3/4 time, marked 'Tempo quasi Mazurka Moderato'. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamics ranging from *mf* to *pp*. The vocal line enters with the lyrics: 'If you suf - fer from the blues, Dont give old gloom a chance, To be a bro - mide just re - fuse, Then'. The piano accompaniment continues with chords and a bass line, with dynamics including *p*. The score is divided into three systems, each with a vocal line and a piano accompaniment.

System 1:

Tempo quasi Mazurka Moderato.

mf *pp*

System 2:

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

p

System 3:

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

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

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

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

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

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

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

Ti. store. _____ Night, Night, be ev - er

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

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

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

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

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

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

rit. *mf* *pp a tempo.*

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

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

f

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

TENORS.

Chorus of Men

BASSES.

when the sun shines we

p *f*

Ti.

Some-day the

make our hay, so join the dance while yet we may,

cresc.

p

Ti.

waltz may call you in vain Spir-it of youth won't - come a - gain. —

Spir-it of youth won't - come a - gain. —

f

Dance.

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

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

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

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

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



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



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



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



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



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



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

No 7 Finale

ACT I

Allegretto moderato.

pp

p

TILLY.

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

p

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

mf

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

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

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

cars.

Slower.

pp *p*

Vivace.
DOLLY.

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

Do. I must con - fess you're not my style. WILLY.
Ah hear me!

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

DOLLY. (*ironically.*)
At your
Wi. Con - tent - ed with bask - ing in your smile.

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

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

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

Do. sis-ter and your friend!

WILLY, (confused.)

Then my darl-ing

Wi.  *pp*

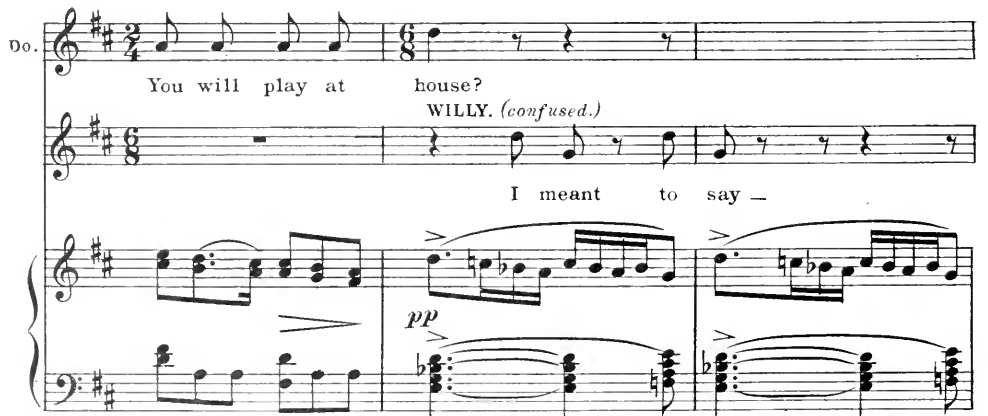
Til - ly, We will play at house,

DOLLY. (In wonder.)

Til-ly?

Wi.  *p*

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

Do.  *pp*

You will play at house?

WILLY. (confused.)

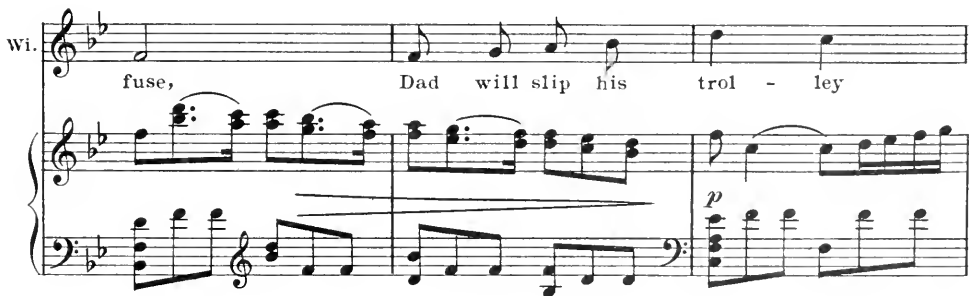
I meant to say -

wi. 

Your par-don I pray.

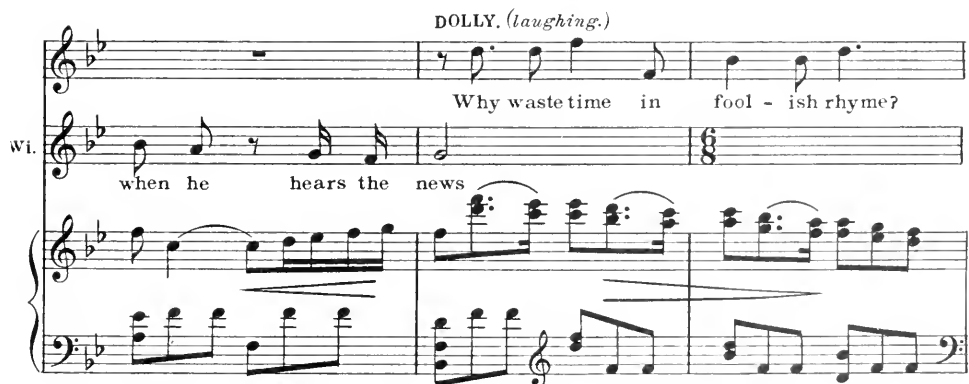
wi. 

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

wi. 

fuse, Dad will slip his trol - ley

DOLLY. (laughing.)

wi. 

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

Do. You dis - lo-cate the muse.

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

Wi. (exit making gestures as tho' about to speak.)
mixed my cues.

f rit.

Allegretto moderato.

DOLLY. (looks after him laughing.)
Guide me through life in-deed! As his own. To guide me,

pp

Do.

to guide me

p animato.

pp slower.

f

(Franz enters.)

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

FRANZ.
(Spoken) Alone!

f

ppp

f

Allegretto moderato.

DOLLY. (startled.) (seeing Franz.)

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

FRANZ.
Yes I am!

fp

f p

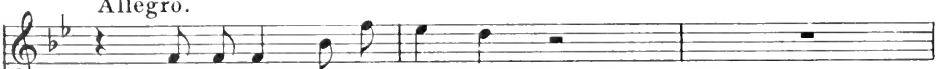
Fr.


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


3

3

Allegro.

Do. 
 Were you born in these moun-tains?

Fr. 
 start? No I was not. My

pp 

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


tr *tr* *tr*


p *tr* *tr* *tr*

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

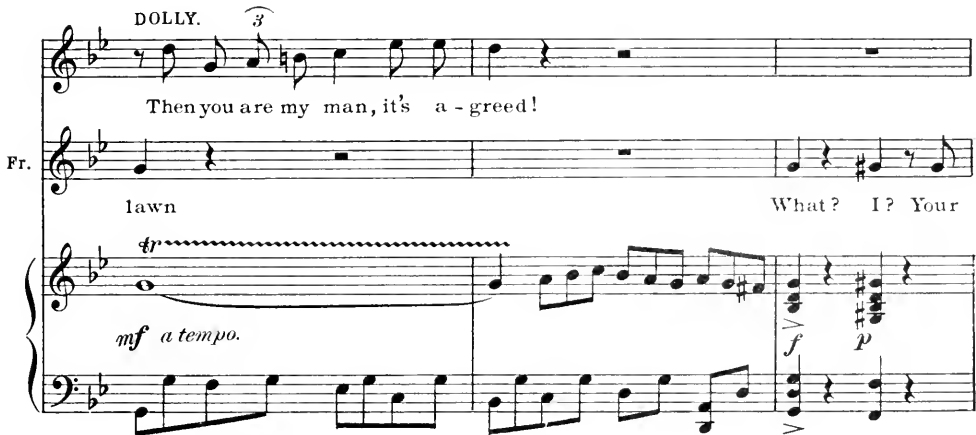

tr *tr* *tr*


rit. *a tempo. f* *p*

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

rit.


f *pp*

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

lawn What? I? Your

mf a tempo.

f *p*

Do.  My man! Yours is the task!

Fr. man? What do you ask?

pp

Moderato.

poco

Do. *p* *pp* *pp*

I'll fol-low where you may lead.

animato.

Do. *pp*

Let us climb the peaks that pierce the

Do. *pp*

sky Dif - fi - cult pass - es we will

Do. *pp*

try, Naught too steep, Sky-ward we will creep, we will

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

Allegretto

(Pointing to Peak.)

Do. there!

FRANZ.

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

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

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

poco anim

DOLLY.

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

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

pp

(To Franz with enthusiasm.)

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

Do. you!

FRANZ.

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

Do.  So then on na-ture's

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

 *poco rit.* *p*

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

Fr.  We'll brave the wintry blast!

 *p* *p*

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

 *p*

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

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

animato.

animato.

dim.

Do. Na - ture a -

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

a tempo.

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

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

Allegretto moderato.

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

DOLLY: To-morrow!
FRANZ: Alone?

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

Musical score for the first scene, featuring piano accompaniment for Franz and Dolly's dialogue. The score is in 12/8 time and consists of three measures. The first measure shows Franz's piano accompaniment, the second shows Dolly's piano accompaniment, and the third shows Franz's piano accompaniment. The piano part is written in a grand staff with treble and bass clefs.

Slower.

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

Musical score for the second scene, featuring piano accompaniment for Splenningen's entrance. The score is in 12/8 time and consists of two measures. The first measure shows Splenningen's piano accompaniment, and the second measure shows Dolly's piano accompaniment. The piano part is written in a grand staff with treble and bass clefs. The first measure is marked *pp*.

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

Musical score for the third scene, featuring piano accompaniment for Dolly and Splenningen's dialogue. The score is in 3/4 time and consists of two measures. The first measure shows Dolly's piano accompaniment, and the second measure shows Splenningen's piano accompaniment. The piano part is written in a grand staff with treble and bass clefs.

Valse moderato.

FRANZ. (off stage.)

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

Musical score for the fourth scene, featuring piano accompaniment for Franz's valse. The score is in 3/4 time and consists of four measures. The piano part is written in a grand staff with treble and bass clefs. The first measure is marked *p*.

Fr.

Valse moderato.
DOLLY.

Do.

Mod^{to} non troppo.

Do.

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

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

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

No 8.

ACT II. (Scene I.)

Introduction and Ensemble scene.

(Yvonne and Chorus.)

Moderato.

pp

p

pp

vcs

mf

stringendo.

a tempo.

fs

pp

Allegro.

rit.

pp

pp

cresc.

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

This system shows the beginning of a piece. The right hand starts with a melodic line in a key with two sharps (F# and C#), marked *dim.* and *rit.*. The left hand provides a rhythmic accompaniment. The tempo then changes to *a tempo.* and the dynamics to *pp* (pianissimo).

This system continues the piece. The right hand features a complex, rapid melodic passage with sixteenth notes and trills, marked with a *f* (forte) dynamic. The left hand has a steady accompaniment. The key signature changes to one flat (Bb) in the second measure.

ritornando al 1º tempo. *p*

This system marks the beginning of a *ritornello* section, returning to the first tempo. The dynamics are marked *p* (piano). The right hand has a melodic line with a trill, and the left hand has a rhythmic accompaniment. The key signature is one flat (Bb).

This system continues the *ritornello* section. The right hand has a melodic line with a trill, and the left hand has a rhythmic accompaniment. The key signature is one flat (Bb).

This system concludes the *ritornello* section. The right hand has a melodic line with a trill, and the left hand has a rhythmic accompaniment. The key signature is one flat (Bb).

pp stringendo. cre -

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

pp scen - do.

This system contains two staves. The upper staff has a treble clef and a key signature of two flats. It features a melodic line with a triplet of eighth notes in the first measure, followed by a series of chords. The lower staff has a bass clef and a key signature of two flats. It features a rhythmic accompaniment with a triplet of eighth notes in the first measure. The dynamic marking *pp* is placed above the first measure of the lower staff. The words *scen - do.* are written above the second and third measures of the upper staff.

1º tempo. fff f

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

dim.

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

p

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

Moderato.

71

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

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

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

Fourth system of musical notation. The right hand continues with chords and eighth notes, with dynamics ranging from *pp* to *mf*. The left hand has a complex eighth-note accompaniment with triplets. The key signature changes to no sharps or flats.

(Curtain rises.)

ppp *pp* *ppp* *cresc.*

KETTERER.

A-wake, A-wake you sleep - y heads a - wake.

TENORS.

Chorus of Guides. A-wake, A-wake.

BASSES.

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

The dawn's a - bout to

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

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

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

Allegro.

pp rit. molto. *fp*

fp

cresc.

f affrett.

a tempo.

YVONNE.

A - rise! sa - lute the dawn!

Yvo.

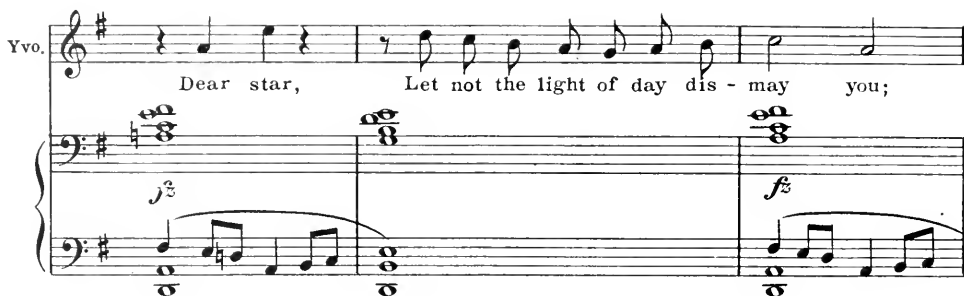
All hail to the light that is shi-ning a - far, Bright-morn-ing-

Yvo. star! To

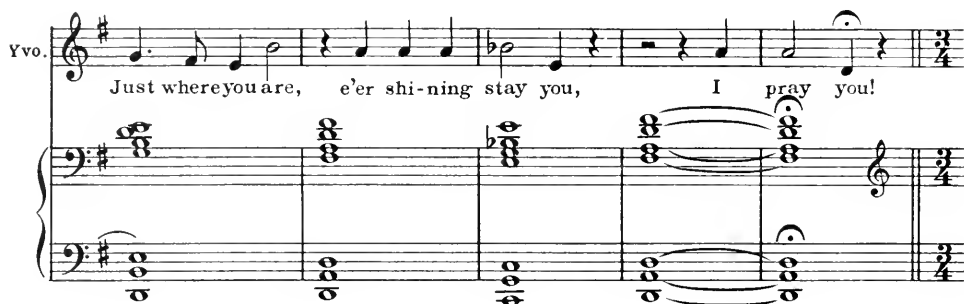
Yvo. you, star of morn, I sing. You are of the new-born

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

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

Yvo. 

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

Yvo. 

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

Valse moderato.

Yvo. 

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

Yvo. 

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

mf *slower.* *a tempo.*

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

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

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

Yvo. mine. *Violin Solo.*

Piano accompaniment for the first system, measures 1-5. The right hand features a melodic line with grace notes and slurs. The left hand provides harmonic support with chords and moving lines. Dynamics include *mf*.

Piano accompaniment for the second system, measures 6-10. The right hand continues the melodic development with slurs and grace notes. The left hand maintains the harmonic texture. Dynamics include *mf*.

Vco.

I have n^eer a lov - er here be - low, And for that sol - ace I pine;
 SOPRANOS & ALTOS.

I have n^eer a lov - er here be - low, And for that sol - ace I pine;
 TENORS.

I have n^eer a lov - er here be - low, And for that sol - ace I pine;
 BASSES.

Piano accompaniment for the third system, measures 11-15. The right hand features a melodic line with slurs and grace notes. The left hand provides harmonic support with chords and moving lines. Dynamics include *mf* and *cresc.*

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

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

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

slower.

rit.

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

mine.

mine.

mine.

mf

Allegro.

Yvo. *stay!*

stay!

p

No 9

(Dolly.)

Allegretto moderato.

DOLLY.

Far
As

The piano introduction consists of three measures. The first measure is in common time (C) with a treble clef and a key signature of one sharp (F#). The second measure is in 6/8 time with a bass clef. The third measure is in 8/8 time with a bass clef. The music features a mix of chords and moving lines in both hands.

Do.

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

pp

The first vocal line is in common time (C) with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in common time (C) with a treble clef and a key signature of one sharp (F#). The piano part features a *pp* dynamic marking and a *p.* marking at the end of the first and second measures.

Do.

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

The second vocal line is in common time (C) with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in common time (C) with a treble clef and a key signature of one sharp (F#). The piano part features a *p.* dynamic marking at the end of the first and second measures.

Do.

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

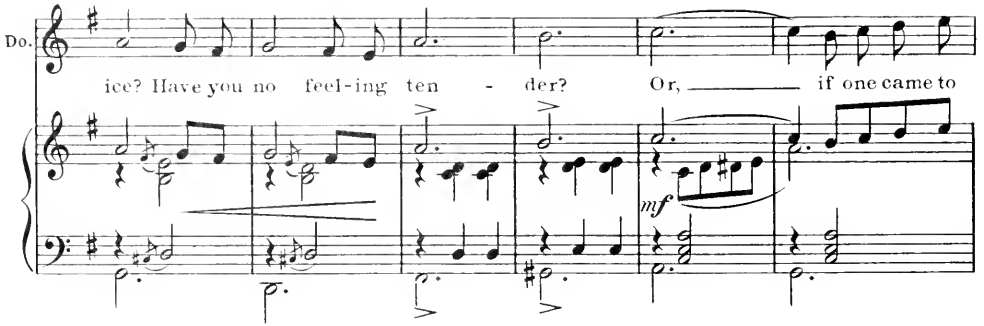
The third vocal line is in common time (C) with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in common time (C) with a treble clef and a key signature of one sharp (F#). The piano part features a *p.* dynamic marking at the end of the first and second measures.

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

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

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

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

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

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

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

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

Do. So _____ like am I to you! _____ As you! _____

p rit. *a tempo.*

Do. Humming. 'M _____ 'M _____ 'M _____

f *mf rit.*

Do. Loves _____ fire ev-er

a tempo. 6

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

rit. *f* *p*

N^o 10.
Duet.
(Tilly and Willy.)

Tempo di Valse.

TILLY.

1. En -
2. Quite

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

Ti. tu - ni - ty you ought not to miss. fon - dle me with - out a - ny fear. WILLY, You bet! Here am The moon must be

TILLY.

Not now, but
May - be the

vi.

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

fz *cresc.*

Ti.

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

f *p* *poco rit.*

Ti.

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

Ti.

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

rit.

Ti.

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

mf *pp*

Ti.

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

col canto. *a tempo.* *f*

WILLY.

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

p

wi.

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

TILLY.

Wi.

The sun is
The sun has

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

rit.

Ti.

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

mf

Ti.

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

mf a tempo. *f*

Ti.

moon!
moon!

f *p* *rit.*

Refrain.

TILLY.

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

WILLY.

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

a tempo.

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

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

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

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

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

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

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

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

sempre più

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

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

NO 11 Finaletto.

music

by G. Merola.

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

Allegretto moderato.

Mrs. CLOVERDALE.

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

Mrs. C.

height.

Count S.

COUNTS.

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

WILLY.

Count S.

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

TILLY.

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

Ti.

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

Mrs. C.

Good - bye then to the land which Lies in the

Wi.

Good - bye then to the land which Lies in the

Count S.

Good - bye then to the land which Lies in the
Quasi marcia.

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

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

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

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

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

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

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

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

Ti.
Mrs. C.
Wi.
Count S.

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

p *cresc.*

Ti.
Mrs. C.
Wi.
Count S.

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

f *sfz* *mf*

Good - bye then to the land which Lies in the

TENORS.

BASSES.

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

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

wich And cool our drink with snow. Tho' of

wich And cool our drink with snow. Tho' of

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

This system contains the first two staves of music. The top staff is a vocal line in G major, and the bottom staff is a piano accompaniment. The lyrics are: “spoons” we’ve plen - ty, you can bet, On knives and —. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

p

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

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

This system contains the second two staves of music. The lyrics are: forks we’re shy; — No need for ta - ble. The piano accompaniment continues with the same rhythmic pattern.

cresc.

This system shows the piano accompaniment for the second system. The piano part features a *cresc.* (crescendo) marking, indicating a gradual increase in volume. The accompaniment includes some melodic flourishes in the right hand.

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

This system contains the third two staves of music. The lyrics are: e - ti-quette At a pic-nic in the sky. The piano accompaniment continues with the same rhythmic pattern.

fz

This system shows the piano accompaniment for the third system. The piano part features a *fz* (forzando) marking, indicating a strong accent. The accompaniment includes some melodic flourishes in the right hand.

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

Moderato.

Allegretto. DOLLY.

Come now, tell me

Do.

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

Do.

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

Do.

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

FRANZ.

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

Fr.

A - las! — She nev-er can be mine.

DOLLY.

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

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

mf *rit.*

L'istesso Tempo.

Do. woo.

FRANZ.

I must a - gree with

p a tempo.

Do. DOLLY.

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

Yes, 'tis true,

rit. *pp*

Tempo di Polka moderato.

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

a tempo.

Detailed description: This system contains the first two lines of the song. The vocal line is in a soprano clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Love that is e'er des-pair - ing, Viet - ry's rib - bon will". The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The right hand has a melodic line with some grace notes and slurs, while the left hand provides a steady bass line. The tempo marking "a tempo." is placed below the piano part.

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

Detailed description: This system contains the third and fourth lines of the song. The vocal line continues with the lyrics "nev - er be wear - ing; Love is a fick - le jade, Ne'er won by". The piano accompaniment features a more active right-hand part with slurs and a triplet of eighth notes in the bass line. The left hand continues with a steady bass line.

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

Detailed description: This system contains the fifth and sixth lines of the song. The vocal line concludes with the lyrics "hearts a-fraid, Prin-cess and peas-ant maid, Must e'er be won by dar - ing." The piano accompaniment has a more complex right-hand part with many slurs and a steady bass line in the left hand.

FRANZ.

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

p

Detailed description: This system contains the seventh and eighth lines of the song. The vocal line starts with the lyrics "Though I were dar - ing, Past all com-par - ing". The piano accompaniment features a right-hand part with a melodic line and a left-hand bass line. A dynamic marking of "p" (piano) is placed below the piano part.

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

mf

DOLLY.

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

mf

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

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

slower.

pp.

pp *a tempo.*

mf

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

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

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

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

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

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

slower.

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

No 13.

FINALE ACT II (Scene III)

Moderato.

Introduction and Duet scene.
(Dolly and Franz.)

The first system of music is in 2/4 time and G major. It features a piano introduction with a *pp* dynamic. The right hand plays a series of chords and a melodic line, while the left hand provides harmonic support with chords and a bass line. The system concludes with a *f* dynamic marking.

The second system is in 3/4 time and G major. It begins with a piano (*p*) dynamic. The right hand features a series of chords and a melodic line, while the left hand plays a bass line with triplets. A *cresc.* marking is present.

The third system continues in 3/4 time and G major. It features a *pp* dynamic. The right hand has chords and a melodic line, while the left hand plays a bass line with triplets and sixths.

The fourth system continues in 3/4 time and G major. It features a *pp* dynamic. The right hand has chords and a melodic line, while the left hand plays a bass line with sixths.

The fifth system continues in 3/4 time and G major. It features a *mf* dynamic. The right hand has chords and a melodic line, while the left hand plays a bass line with triplets. The system concludes with a *pp* dynamic marking.

First system of musical notation. The upper staff features a complex melodic line with many accidentals and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *p* and *pp*.

Second system of musical notation. The upper staff contains a series of triplets in the right hand. The lower staff has a steady accompaniment. Dynamics include *pp*.

Third system of musical notation. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamics include *mf*.

Fourth system of musical notation. The tempo marking **Vivace.** is present. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamics include *ff*. The marking *8va* is used for the lower staff.

Fifth system of musical notation. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamics include *ff*. The marking *8va* is used for the lower staff.

Allegretto moderato.

The first system of the musical score for 'Allegretto moderato.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a forte (*f*) dynamic in the upper staff, which then transitions to mezzo-forte (*mf*) and finally piano (*p*). The lower staff features a complex accompaniment with many beamed sixteenth notes. The key signature has two sharps (F# and C#).

The second system of the musical score continues the piece. It features two staves. The upper staff starts with a pianissimo (*pp*) dynamic and includes a crescendo hairpin. The lower staff continues with its intricate accompaniment. The key signature remains two sharps.

Moderato. (non troppo.)

The third system of the musical score is in a new section, 'Moderato. (non troppo.)'. It consists of two staves. The upper staff begins with a mezzo-forte (*mf*) dynamic. The lower staff has a simpler accompaniment. The key signature changes to one flat (Bb).

The fourth system of the musical score continues the 'Moderato' section. It features two staves. The upper staff has a melodic line with some grace notes, and the lower staff has a rhythmic accompaniment. The key signature is one flat.

The fifth system of the musical score is the final system on the page. It consists of two staves. The upper staff begins with a pianissimo (*pp*) dynamic and includes a crescendo hairpin. The lower staff has a rhythmic accompaniment. The key signature is one flat. The section concludes with the instruction 'poco animato.' and a final chord.

Allegro.

ff

DOLLY. **Allegro.**

The chasm is fear - ful

rit. *p* *ff*

FRANZ. (*Restraining her.*)

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

Allegretto moderato.

DOLLY.

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

p

Do. 

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

Poco animato.
FRANZ.



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

cresc.

DOLLY. (*Hysterically.*)



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

Tempo I.

Do. 

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

p

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

rit. *mf*

Do. man!— You have base-ly de-ceived me! FRANZ.

No,— no, I pray you be-lieve me;

mf *pp*

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

mf

12
8

DOLLY.

You'll be I im-pleore, a

Viol. Solo.

p *p*

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

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

Do. *A fool - - ish lark;*

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

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

No,

Fr. you were my guide, lead - ing me like bright guid - ing star As a man on a

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

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

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

rit.

Poco animato.

DOLLY.

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

p.

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

p. *mf*

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

p.

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

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

Do. sky,

Valse moderato.

FRANZ.

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

DOLLY.

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

rit.

Animato.
DOLLY.

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

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

p a tempo.

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

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

mf *cresc.* *rit.*

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

Do. _____

Fr. _____

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

Moderato. DOLLY.

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

Sva -----

Do. _____

Sva -----

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

Do. *8va*

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

Do. *8va*

way.

FRANZ.

No, we must be pa - tient and

Animato.

Fr.

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

Fr.

deep. The moon - light is here And theres

p poco meno.

Fr.

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

rit.

Moderato non troppo. DOLLY.

Fr.

Night falls, You ban - - ish my keep.

p

Fr.

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

p

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

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

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

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

Musical score for the first system, featuring piano accompaniment in G minor. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic accompaniment. A dynamic marking of *p* is present.

(Dolly lies down on the

Musical score for the second system, continuing the piano accompaniment. A dynamic marking of *cresc.* is present.

rock. Franz covers her with his cloak.)

Musical score for the third system, continuing the piano accompaniment. A dynamic marking of *f* is present.

(Franz kisses Dolly's hand.)

Musical score for the fourth system, continuing the piano accompaniment. Dynamic markings of *cresc.* and *rit.* are present.

Moderato.
(full moonlight)

Musical score for the fifth system, featuring piano accompaniment in C major. The tempo is marked *Moderato.* and the mood is *(full moonlight)*. A dynamic marking of *mf* is present. The piece concludes with a *8va* instruction.

(Dolly has

Musical score for the first system. It consists of a vocal line and a piano accompaniment. The piano part features a complex texture with triplets and dynamic markings of *p*, *ppp*, and *pp*. The vocal line is marked *S^{va}* and includes the text "(Dolly has".

almost fallen asleep.)

S^{va}

Musical score for the second system. It continues the piano accompaniment and vocal line from the first system. The piano part includes dynamic markings of *ppp*, *p*, *pp*, and *pp*. The vocal line is marked *S^{va}*.

S^{va}

Allegretto moderato. (begin slow.)

Musical score for the third system. It features a piano accompaniment with dynamic markings of *p*, *pp*, and *pp*. The tempo is marked *Allegretto moderato. (begin slow.)*. The system concludes with a key signature change to one sharp and a time signature change to 3/4.

FRANZ.

Musical score for the fourth system. It features a vocal line with the lyrics "The moun - tain stands in" and a piano accompaniment. The piano part includes dynamic markings of *pp*. The system concludes with a key signature change to one sharp and a time signature change to 3/4.

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

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

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

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

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

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

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

The first system of music consists of three staves. The top staff is for the voice, with lyrics 'si - lent calm of night! Sleep thou my child And'. The middle staff is for the piano accompaniment, and the bottom staff is for the voice, with the instruction 'DOLLY (dreaming)' above it. The music is in G major and 3/4 time. The piano part features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand.

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

DOLLY (dreaming) Sleep

The second system of music consists of three staves. The top staff is for the voice, with lyrics 'do not fear With thee love lin-gers near.'. The middle staff is for the piano accompaniment, and the bottom staff is for the voice, with the instruction 'DOLLY (dreaming) Sleep' above it. The piano part includes dynamic markings 'pp' and 'p'. The music continues in G major and 3/4 time.

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

The third system of music consists of three staves. The top staff is for the voice, with lyrics 'thou my child And do not fear With thee love lin-gers'. The middle staff is for the piano accompaniment, and the bottom staff is for the voice, with the instruction 'DOLLY (dreaming)' above it. The piano part includes dynamic markings 'pp'. The system concludes with a double bar line and a 6/8 time signature change.

L'istesso tempo.

Do.

near.

pp

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

animato. Sweet dreams fair and bright good - night!

fz

pp molto animato. *cresc.* *Sva*

pp molto animato. *cresc.* *Sva*

Sva; Cadenza.

Sva; Cadenza. *ppp*

rit.

rit.

Allegretto moderato.

8va.....

ppp

FRANZ.

8va.....

The moun tain stands in

ppp

Fr.

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

pp

Fr.

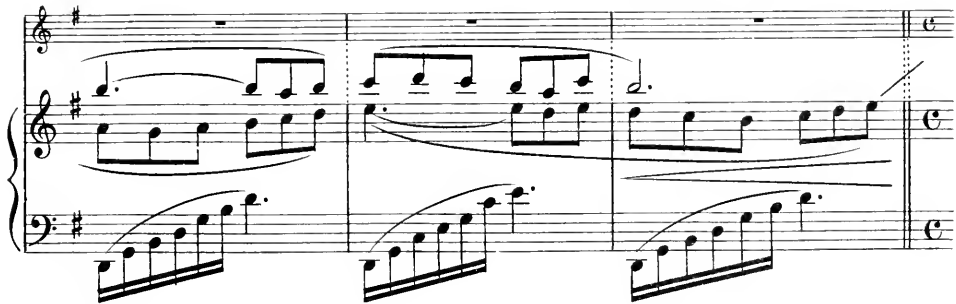
thou my child And do not fear, With

Allegretto moderato.

Fr. 

thee love lingers near.

pp



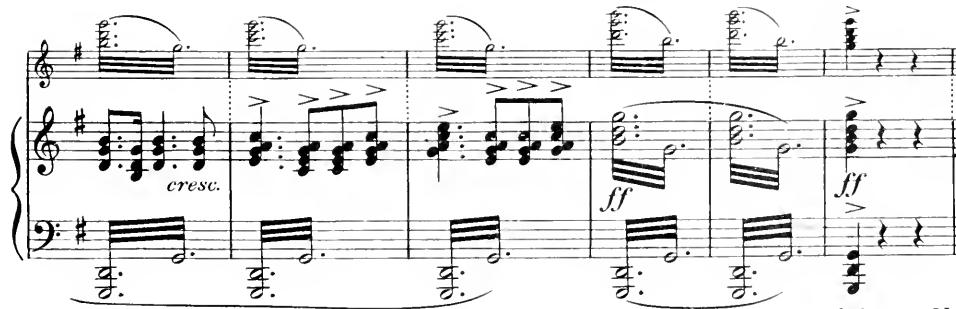
Moderato.

Allegretto moderato.



mf

pp



cresc.

ff

ff

End of the Act II.

No 13a
ACT III.
Entr' Act.

Tempo quasi Mazurka.

The first system of the musical score is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Tempo quasi Mazurka'. The music is written for piano, with a dynamic marking of *mf* (mezzo-forte) in both the treble and bass staves. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The treble staff shows a melodic phrase with a crescendo hairpin. The bass staff continues with a steady accompaniment of chords and single notes.

The third system features a melodic line in the treble staff that moves upwards. The bass staff accompaniment includes a dynamic marking of *f* (forte) in the final measure.

The fourth system contains a melodic phrase in the treble staff with a dynamic marking of *p* (piano) and a crescendo leading to a dynamic marking of *f* (forte). The bass staff accompaniment includes a dynamic marking of *f* (forte) in the final measure.

Tempo di Valse.

The fifth system is marked 'Tempo di Valse'. The treble staff begins with a melodic phrase and a dynamic marking of *mf* (mezzo-forte). The bass staff accompaniment includes a dynamic marking of *f* (forte) in the final measure.

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

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

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

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

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

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some with accents. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is placed in the bass staff.

Second system of musical notation. The treble staff continues the melodic line. The bass staff has a dynamic marking of *mf*. The word *cresc.* is written above the treble staff, indicating a crescendo.

Third system of musical notation. The treble staff continues with melodic figures. The bass staff has a dynamic marking of *f*.

Fourth system of musical notation. The instruction *Strictly in tempo.* is written above the treble staff. The bass staff has dynamic markings of *ff*.

Fifth system of musical notation. The treble staff features a melodic line with accents. The bass staff continues with a steady accompaniment of chords.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some with accents and slurs. The lower staff is in bass clef and contains a bass line with chords and single notes. There are dynamic markings such as *v* (accents) and *mf* (mezzo-forte) throughout the system.

The second system continues the piece. The upper staff features more complex rhythmic patterns with slurs and accents. The lower staff has a steady bass line. Dynamic markings include *mf* and *cresc.* (crescendo).

The third system shows a continuation of the melodic and bass lines. The upper staff has several slurs and accents. The lower staff maintains a consistent bass line. A dynamic marking of *ff* (fortissimo) is present in the latter part of the system.

The fourth system begins with the tempo marking *Presto.* The upper staff has a more active melodic line with many slurs and accents. The lower staff has a bass line with some rhythmic variation. Dynamic markings of *ff* are used.

The fifth system features a treble staff with a series of chords, some with slurs and accents. The bass staff has a rhythmic pattern of eighth notes with slurs and accents. The system concludes with a double bar line.

N^o 14. Opening ACT III. (Morel and Chorus.)

Allegro vivo assai.

Sua

Sua

SOPRANOS & ALTOS.

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

TENORS.

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

BASSES.

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

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

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

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

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

ff

p

Sua:

Detailed description: This system contains the first two systems of a musical score. The top system has two vocal staves and a piano accompaniment. The vocal staves have lyrics: "ware that dan-ger is there, To show they will do what a man will dare." The piano accompaniment consists of a treble and bass clef. The first system of piano accompaniment ends with a *ff* dynamic marking. The second system of piano accompaniment ends with a *p* dynamic marking and the instruction *Sua:*.

mf

Detailed description: This system shows the piano accompaniment for the second system of the score. It consists of a treble and bass clef. The music features a steady eighth-note accompaniment in the bass and a more active treble line. A *mf* dynamic marking is present.

p

f

Detailed description: This system shows the piano accompaniment for the third system of the score. It consists of a treble and bass clef. The music continues with the eighth-note accompaniment. A *p* dynamic marking is present in the first measure, and a *f* dynamic marking is present in the third measure.

MOREL.

If you have thirst and hun - ger as

pp

Detailed description: This system contains the fourth system of the musical score. It features a vocal line and piano accompaniment. The vocal line has lyrics: "If you have thirst and hun - ger as". The piano accompaniment consists of a treble and bass clef. The first system of piano accompaniment ends with a *pp* dynamic marking. The system concludes with a key signature change to one flat (B minor).

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

cresc.

Mo. *Allegretto.*

tél. SOPS. & ALTOS.

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

BASSES. Oh tell us do Oh

Oh tell us do

mf

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

say what's wrong with you? So

say what's wrong with you?

p *cen - - -*

8va

Mo.

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

How ver - y aw - ful it must be With

scen - - - *do.*

Mo.

Poco meno.

Pst! Pst!

such an air of mys - ter - y!

such an air of mys - ter - y!

Pst! Pst!

Pst! Pst!

Poco meno.

f *p* *pp*

Mo. Pst! Pst! I know it! I

He knows it!

He knows it!

Mo. know it!

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

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

rit.

mf *f*

Vivace.

Scan-dal in the air,

Vivace.

pp

Bit of gos-sip rare!

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

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

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

MOREL.

Let us

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

fair!

mf

Mo.

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

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

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

3

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

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

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

This hint will suf -

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

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

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

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

(Exits)

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

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

creet!— and now she'll pay the price.

creet!— and now she'll pay the price.

pp

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

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

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

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

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

waist! _____ Both sex - es you'll find _____ To their own

What a bit of gos-sip rare! _____ Both sex - es you'll

faults are al - ways blind _____ And then when scan - dals' pur - pose

find _____ Al - ways blind then when scan - dals' pur - pose

is a - chieved Fair re - pu - ta - tion's to - tal - ly cal - cined! _____

is a chieved Fair re - pu - ta - tion's to - tal - ly cal - cined! _____

Dance.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a rhythmic accompaniment. The key signature has two sharps (F# and C#).

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with various ornaments and slurs. The bass staff continues with a steady accompaniment.

Third system of musical notation. This system includes dynamic markings: *f* (forte) in the middle of the system and *p* (piano) towards the end. The treble staff features a melodic line with slurs and accents, and the bass staff provides accompaniment.

Fourth system of musical notation. This system includes the dynamic marking *mf cresc.* (mezzo-forte crescendo). The treble staff contains a melodic line with slurs and accents, and the bass staff provides accompaniment.

Fifth system of musical notation, the final system on the page. It includes dynamic markings *f pp* (forte pianissimo) at the beginning and *f* (forte) towards the end. The treble staff contains a melodic line with slurs and accents, and the bass staff provides accompaniment.

No 15 Reminiscence

(Dolly and Franz)

Valse moderato.

p

mf

f rit.

pp rit.

p a tempo.

DOLLY.
Humming.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#). The vocal line begins with a whole rest followed by a half note G4. The piano accompaniment starts with a piano (*p*) dynamic and a ritardando (*rit.*) marking, followed by a return to tempo (*a tempo.*) and a fortissimo (*f*) dynamic. The piano part includes a melodic line in the right hand and a bass line in the left hand.

The second system continues the musical piece. The vocal line has a 'Do.' label above the first note. The piano accompaniment features a melodic line with a wavy hairpin (*mf rit.*) and a bass line. The key signature remains one sharp.

The third system includes the vocal line with the lyrics "Love's fire ev-er". The piano accompaniment features a melodic line with a wavy hairpin and a bass line. A fingering number '6' is indicated in the right hand. The key signature remains one sharp.

The fourth system includes the vocal line with the lyrics "spurn - - ing, So like am I to". The piano accompaniment features a melodic line with a wavy hairpin and a bass line. A fingering number '7' is indicated in the right hand. The key signature changes to two flats (Bb, Eb) at the end of the system.

Do. *you.*

FRANZ.

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

p a tempo.

Do.

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

Do. I read _____

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

Animato.

rit.

p a tempo.

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

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

Do. prize!
Fr. prize!

No 16 Finaletto

ACT III Finale.

Valse moderato,
FRANZ.

Na - ture di - vine _____ what a splen - dor and

Fr.

pow'r you com - bine! _____ Gran - deur su -

Valse moderato,
DOLLY.

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

Fr.

preme _____ Like the glo - ry of heav'n in a dream! ____

Do.

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

SOPRANOS & ALTOS.

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

TENORS.

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

BASSES.

The first system of the musical score consists of five staves. The top four staves are vocal parts: Soprano and Alto (labeled 'SOPRANOS & ALTOS.'), Tenor (labeled 'TENORS.'), and Bass (labeled 'BASSES.'). Each vocal line begins with a 'Do.' and contains the lyrics 'Na - ture so fair ——— Say does love reign in'. The piano accompaniment is shown on the bottom two staves, starting with a forte 'f' dynamic. The music is in a key with two flats and a common time signature.

Do.

re-gions up there? ——— Na - ture a -

re-gions up there? ——— Na - ture a -

re-gions up there? ——— Na - ture a -

The second system of the musical score continues with the same four vocal parts and piano accompaniment. The lyrics for the vocal parts are 're-gions up there? ——— Na - ture a -'. The piano accompaniment continues with the same 'f' dynamic. The system concludes with a double bar line.

Moderato non troppo.

Do.

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

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

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

The first system of the score features a vocal line and a piano accompaniment. The vocal line is written on a single staff with a soprano clef and a key signature of one flat. The lyrics are "glow — Tell the se-cret that I long to know." The piano accompaniment consists of four staves: two treble clefs and two bass clefs. The melody is simple and follows the vocal line. The tempo is marked "Moderato non troppo."

ff

The second system of the score is a piano accompaniment. It consists of two staves, one treble and one bass clef. The music is in a key signature of one flat. The tempo is marked "Moderato non troppo." The dynamics are marked "ff" (fortissimo). The piano part features a complex texture with many chords and arpeggiated figures.

The third system of the score is a piano accompaniment. It consists of two staves, one treble and one bass clef. The music is in a key signature of one flat. The tempo is marked "Moderato non troppo." The piano part features a complex texture with many chords and arpeggiated figures.

rit.

The fourth system of the score is a piano accompaniment. It consists of two staves, one treble and one bass clef. The music is in a key signature of one flat. The tempo is marked "Moderato non troppo." The piano part features a complex texture with many chords and arpeggiated figures. The dynamics are marked "rit." (ritardando).





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