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Vocal Score.

5017

# FALKA

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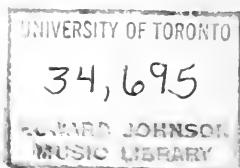
Comie Opera

(OF M. M. LETERRIER & VANLOO.)

*English Version by*

H · B · FARNIE,

*Music by*



# F. CHASSAIGNE.

*Ent. Sta. Hall.*



*Price 5/- NET*

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

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ALFRED HAYS,  
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# INDEX.

## — ACT 1, —

		<i>PAGE.</i>
	<i>OVERTURE</i>	
Nº 1	<i>PATROL CHORUS</i> WHILE ALL THE TOWN IS SLEEPING.	11
2	<i>AIR REFRAIN</i> 'TIS THE CAPTAIN BOLESLAS	43
3	<i>NOCTURNE</i> THERE WAS NO RAY	49
4	<i>RONDO DUET</i> FOR YOUR INDULGENCE	55
5	<i>TRIO</i> NOW THEN HURRY SCURRY	64
6	<i>FINALE</i> TUTTI E CORO	68

## — ACT 2, —

7	<i>CHORUS</i> TAP, TAP,	114
8	<i>CHORUS</i> NOW COMES OUR CHIEF	120
9	{ <i>BOHEMIAN CHORUS</i> } CRADLED UPON THE HEATHER	139
	{ <i>AIR</i> }	
10	<i>TRIO</i> OH JOY, OH RAPTURE	151
11	<i>FINALE</i> WHAT'S THE RUMOUR	159

## — ACT 3, —

12	<i>CHORUS &amp; KISS CHORUS &amp;c.</i>	187
13	<i>EXIT CHORUS</i> CATCHEE, CATCHEE,	198
14	<i>ROMANCE</i> AT EVENTIDE	200
15	<i>DUETTO</i> WITH A TEAR IN OUR VOICE	206
16	<i>DUO BERCEUSE</i> SLUMBER OH! SENTINEL	216
17	<i>MARRIAGE BELL CHORUS</i>	223
18	<i>TRIO</i> NUNKY DARLING	226
19	<i>MARRIAGE BELL ENTRANCE</i>	232
20	<i>FINALE</i> AND NOW A LONG GOOD BYE	234



# —❧ ARGUMENT. ❧—

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## ACT I.



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

## ACT II.

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

## ACT III.

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

*poco a poco animato e cres.*

*gva.*

This system shows the first two measures of a piece. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth-note chords. The tempo and dynamics are marked as *poco a poco animato e cres.* (gradually more animated and crescendo). A *gva.* (ritardando) marking is placed above the final measure.

*gva.*

*ff*

This system covers measures three and four. The right hand continues with melodic figures, and the left hand maintains the accompaniment. A *gva.* marking is above the first measure, and a *ff* (fortissimo) dynamic marking is placed above the second measure.

*gva.*

*f*

This system covers measures five and six. The right hand has a more active melodic line. A *gva.* marking is above the first measure, and a *f* (forte) dynamic marking is placed above the second measure. The system concludes with a double bar line and a repeat sign.

*ALLEGRO CO.N SPIRITO.*

*f p leggierissimo.*

This system covers measures seven and eight. The right hand features a light, rapid melodic line. The left hand accompaniment is also light. The dynamic marking is *f p leggierissimo.*

This system covers measures nine and ten. The right hand continues with a light, rapid melodic line, and the left hand accompaniment remains light.

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

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

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

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

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the accompaniment with some chords and eighth notes. The system ends with a double bar line and a 5/4 time signature.

4  
ANDANTE SOSTENUTO.

The first system of the musical score for 'Andante Sostenuto' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff is in bass clef with a 3/4 time signature, starting with a half note G2, followed by a series of eighth notes: A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. A piano dynamic marking 'p' is placed below the first measure of the lower staff.

The second system continues the piece. The upper staff features a melodic line with eighth notes and some slurs. The lower staff provides harmonic support with chords and single notes. A piano dynamic marking 'p' is present in the lower staff.

The third system shows further development of the melodic and harmonic themes. The upper staff continues with eighth-note patterns, while the lower staff maintains a steady accompaniment. A piano dynamic marking 'p' is visible in the lower staff.

The fourth system concludes the 'Andante Sostenuto' section. The upper staff features a melodic line with a crescendo hairpin and a forte dynamic marking 'rf'. The lower staff has a piano dynamic marking 'p' in the middle. The system ends with a double bar line and a 2/4 time signature change.

ALLEGRETTO MODERATO.

The first system of 'Allegretto Moderato' consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a 2/4 time signature. It begins with a quarter note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff is in bass clef with a 2/4 time signature, starting with a quarter note G2, followed by eighth notes: A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. Dynamics include 'pp tres légèrement' in the lower staff and 'gva' (gracefully) above the upper staff. The system ends with 'un poco rit.' in the lower staff.

The second system continues the 'Allegretto Moderato' section. The upper staff features a melodic line with eighth notes and slurs. The lower staff provides harmonic support. A dynamic marking 'Più animato.' is placed in the lower staff. The system ends with a double bar line.

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

Second system of a piano score. The right hand continues with eighth-note patterns. The left hand has a steady accompaniment. The instruction *con espressione.* is written in the middle of the system.

Third system of a piano score. The right hand has a more active melodic line. The left hand features a complex accompaniment with some chords marked with an 'X'. The instruction *ritard.* is written in the middle, and *p* (piano) is written at the end. *a Tempo.* is written above the final measure.

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

Fifth system of a piano score. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment. The instruction *dim.* (diminuendo) is written in the middle.

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

## ALLEGRETTO AGITATO.

First system of musical notation for 'ALLEGRETTO AGITATO'. The piece is in 3/8 time and D major. The right hand features a continuous eighth-note melody, while the left hand provides a harmonic accompaniment. Dynamic markings include *p*, *cre*, *scresc.*, *dim*, *poco*, and *a*.

Second system of musical notation for 'ALLEGRETTO AGITATO'. The right hand continues with a dense texture of sixteenth-note chords, while the left hand maintains a steady accompaniment. Dynamic markings include *poco* and *f*.

Third system of musical notation for 'ALLEGRETTO AGITATO'. The right hand has a more melodic line with some rests, while the left hand continues with a consistent accompaniment.

Mouvement de Valse.  
LARGE.

First system of musical notation for 'Mouvement de Valse'. The piece is in 3/4 time and D major. The right hand has a simple, rhythmic melody, and the left hand provides a harmonic accompaniment. The dynamic marking is *f*, and the tempo is *a tempo allegro*.

Second system of musical notation for 'Mouvement de Valse'. The right hand continues with a simple melody, and the left hand provides a consistent accompaniment.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment of chords and eighth notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic patterns.

Third system of musical notation, featuring a *gr*a marking above the treble staff.

Fourth system of musical notation, featuring a *gr*a marking above the treble staff.

Fifth system of musical notation, featuring a *gr*a marking above the treble staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines. A dynamic marking *cres.* is present in the middle of the system.

Second system of musical notation, continuing the piece with various chordal textures and melodic fragments.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a dynamic marking *rit. e pesante.* and a fortissimo *ff* marking.

Fifth system of musical notation, concluding the page with dense chordal passages.



First system of a piano score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and eighth notes.

*ALLEGRO MARZIALE.*

Second system of the piano score, starting with the tempo marking *ALLEGRO MARZIALE.* The time signature changes to 4/4. The piece begins with a forte (*ff*) dynamic. The treble staff has a melodic line with eighth notes, and the bass staff has a rhythmic accompaniment. A *sfz* (sforzando) dynamic marking appears in the middle of the system.

Third system of the piano score. The treble staff continues with a melodic line, and the bass staff provides accompaniment. A *sfz* dynamic marking is present in the middle of the system.

Fourth system of the piano score. The treble staff features a melodic line with accents (>) over the notes. The bass staff has a rhythmic accompaniment with accents (>) over the notes. A *sfz* dynamic marking is present at the beginning of the system.

Fifth system of the piano score. The treble staff has a melodic line with accents (>) over the notes. The bass staff has a rhythmic accompaniment with accents (>) over the notes. The system concludes with a *ff* dynamic marking and a *ff* *poco rit.* marking.

*a tempo.*

*gva*

*marcato.*

First system of musical notation. The treble staff contains chords and a melodic line. The bass staff contains a melodic line with chords. The tempo is marked *a tempo.* and the dynamic is *gva*. The second measure is marked *marcato.*

*gva*

Second system of musical notation. The treble staff contains chords and a melodic line. The bass staff contains a melodic line with chords. The dynamic is *gva*.

*gva*

*Stretto.*

Third system of musical notation. The treble staff contains chords and a melodic line. The bass staff contains a melodic line with chords. The dynamic is *gva* and the tempo is marked *Stretto.*

*gva*

Fourth system of musical notation. The treble staff contains chords and a melodic line. The bass staff contains a melodic line with chords. The dynamic is *gva*.

*gva*

Fifth system of musical notation. The treble staff contains chords and a melodic line. The bass staff contains a melodic line with chords. The dynamic is *gva*.

*gva*

Sixth system of musical notation. The treble staff contains chords and a melodic line. The bass staff contains a melodic line with chords. The dynamic is *gva*.

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

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

(c) COUPLETS. "Governor Kolback!"

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

MODERATO.

PIANO. *p* *rit.*

Mouvement de Marche.

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

*pp*

CAPTAIN. *pp*

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

TENORS. *pp*

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

SOLDIERS. *pp*

BASSES. *pp*

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

*pp*

c.

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

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

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

c.

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

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

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

c.

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

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

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

c. 
 Musical score for the first system. It consists of three staves: a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and lyrics. The lyrics are "streets are qui - et, No brawl - ers stir, There". A dynamic marking of *p* is placed above the vocal line. The piano accompaniment features a steady bass line and chords in the right hand.

c. 
 Musical score for the second system. It consists of three staves: a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and lyrics. The lyrics are "is no ri - ot, Of roys - ter - - et! The". The piano accompaniment continues with similar harmonic support.

c. 
 Musical score for the third system. It consists of three staves: a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and lyrics. The lyrics are "streets are qui - et, No brawl - ers stir, There". This system repeats the musical and lyrical material of the first system.

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

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

*is no ri - - ot of roys - ter - - er! Of roys\_ter -*

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

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

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

*- er!..... All's well, all's well! .....*


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


C. *(The patrol exits.)*

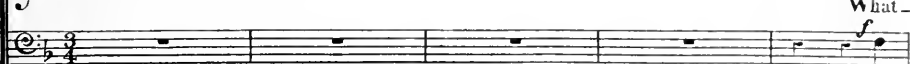
*(The patrol exits.)*

Allegro molto. (♩=80.)

*Vivace.*

S.  *f*!

T.  *f*!

B.  *f*!

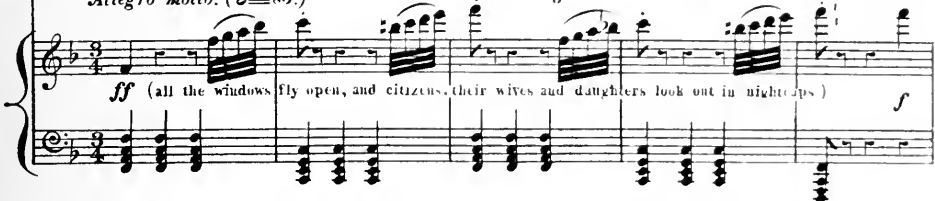
What -

What -

Allegro molto. (♩=80.)

*gva* - - - - -

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



What - ev - er's the row?

ev - er's the row?

Will some - bo - dy

ev - er's the row?

Will some - bo - dy



Will some - bo - dy say.....

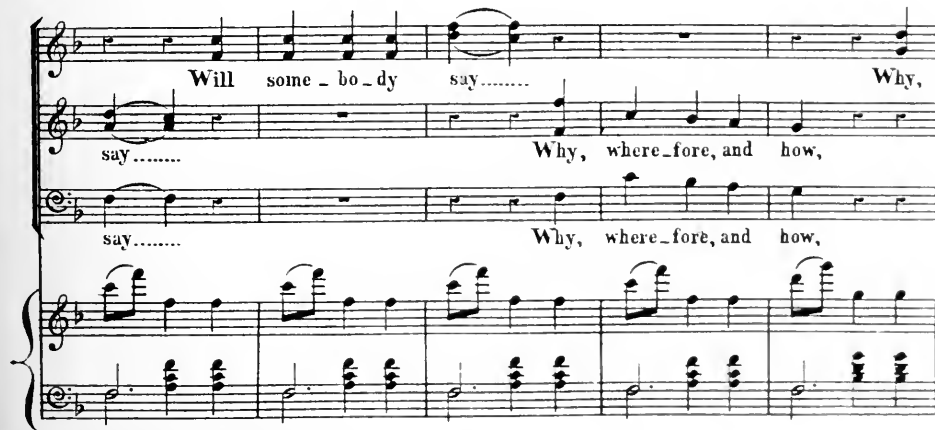
Why,

say.....

Why, where - fore, and how,

say.....

Why, where - fore, and how,



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

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

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



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

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

*animato.*

*pp*  
 (Windows slammed - all disappear.)

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

*pp*

CAPTAIN. *pp*

TENORS. *pp*

SOLDIERS. *pp*

BASSES. *pp*

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

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

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

*pp*

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

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

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

*pp*

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

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

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

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

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

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

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

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

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

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

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

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

*pp*

*ppp*

*pp*

*pp*

c

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

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

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

CAPTAIN.

*Più lento. Recit:*

*Più lento.*

*p*

Sol-diers! me you please, The morn-ing now is

c

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

*Plus vite.**Allegro* (♩=120.)

ease!

Break off! and stand at ease!

Break off! and stand at ease!

*Plus vite.**Allegro* (♩=120.)

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

*ff*

JANOS.

*ff*

CAPTAIN.

*ff*

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

CITIZENS.  
Sopranos.*ff*

A -

Tenors.

*ff*

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

Basses.

*ff*

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

*ff*

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

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

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

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

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

J. *there!*

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

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

CITIZENS. *there!*

*there!*

*there!*

*there!*

*8va -*

J.   
 C.   
 SOLDIERS.   
 CITIZENS.

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

J.   
 C.   
 SOLDIERS.   
 CITIZENS.

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

8va



J. Gov - er - nor comes here! That

C. The Gov - er - nor!

SOLDIERS. The Gov - er - nor!

CITIZENS. Gov - er - nor comes here! That

Gov - er - nor comes here! That

Gov - er - nor comes here! That

*p.* *8va* *ff* *ff*

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

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

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

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

*ff*

MÊME MOUVEMENT.  
KOLBACK, (C.) Complet.

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

*g<sup>ra</sup>*

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

*p*

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

*animé.*

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

*a tempo,*

*f* *p*

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

ALLEGRO. (♩=120.)

K. whis - per, far and near!

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

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

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

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

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

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

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

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

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

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

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

K.  
J.  
C.

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

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

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

SOLDIERS.

what a brain! So they say,

what a brain! So they say,

CITIZENS.

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

what a brain! So they say,

what a brain! So they say,

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

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

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

SOLDIERS.  
ev\_'ry day, Of the Go\_ver\_nor Kol - - back!

CITIZENS.  
ev\_'ry day.

ev\_'ry day, Of the Go\_ver\_nor Kol - - back!

ev\_'ry day.

KOLBACK. *Recit: animato.*

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

*mf*

*Allegro.*

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

JANOT.

Yes! yes!

CAPTAIN.

Yes! yes!

Ten.

Yes! yes!

Bass.

Yes! yes!

Sop.

Yes! yes!

Ten.

Yes! yes!

Bass.

Yes! yes!

*Allegro.*

*poco a poco cres f f*

SOLDIERS.

CITIZENS.

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

J  
 yes! yes!

C.  
 yes! yes!

SOLDIERS.  
 yes! yes!

CITIZENS.  
 yes! yes!

yes! yes!

yes! yes!

yes! yes!

*fz fz*



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

J. yes! yes!

C. yes! yes!

SOLDIERS.  
yes! yes!

CITIZENS.  
yes! yes!

yes! yes!

yes! yes!

*ppa*-----

*f* *f* *f* *f*

*Un peu plus lent.*

K. *Good, good! Good! good!*

J.

C. *animez.*

What do you mean by

*animez.*

SOLDIERS *animez.*

What do you mean by

*animez.*

What do you mean by

CITIZENS

*Un peu plus lent.*

*p* *animez.*

K. That there was

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

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

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

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

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

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

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

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

K. *hap - - - pend Was*

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

J. *nought?*

C. *nought?*

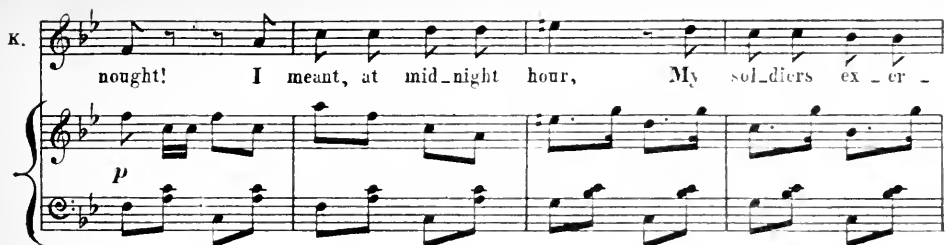
SOLDIERS. *Tea.* *nought?*

SOLDIERS. *Bass.* *nought?*

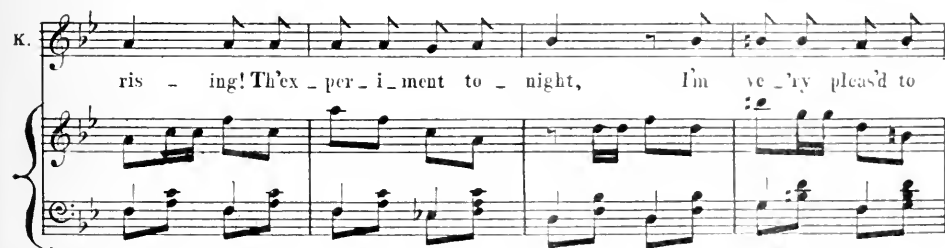
CITIZENS. *Sop.* *nought?*

CITIZENS. *Ten.* *nought?*

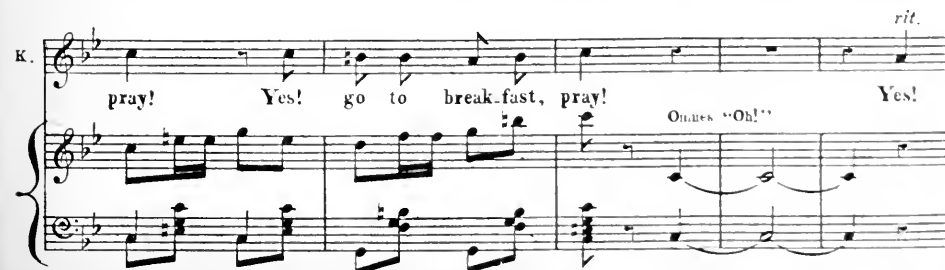
CITIZENS. *Bass.* *nought?*

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

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

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

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

K.  pray! Yes! go to break\_fast, pray! *rit.* Oudes "Oh!" Yes!

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

CAPTAIN.

SOLDIERS.

CITIZENS.

While all the town is sleep\_ing, Our

While all the town is sleep\_ing, Our

While all the town is sleep\_ing, Our

While all the town is sleep\_ing, Their

While all the town is sleep\_ing, Their

While all the town is sleep\_ing, Their

SOLDIERS.

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

CITIZENS.

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

SOLDIERS.

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

CITIZENS.

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

C. 

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

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

C. 

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

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



**SOLDIERS.**  
all is well, Yes, all is well, Yes!

**CITIZENS.**  
well!..... Yes, all is well.  
well!..... Yes, all is well.

**SOLDIERS.**  
all is well! Yes! Yes! Yes!  
all is well! Yes! Yes! Yes!

**CITIZENS.**  
all is well! Yes! all is well!..... Yes!  
Yes! Yes!  
Yes! Yes!  
Yes! all is well!..... Yes!

*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

SOLDIERS.

CITIZENS.

all is well! .....

all is well! .....

all is well! .....

all is well! .....

all is well! .....

all is well! .....

all is well! .....

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

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

(Edwige, Tancred, Boleslas.)

*Allegro Marziale.* (♩=100.)

BOLESLAS

PIANO

*ff* *f>*

Tho' my boots may be dusty,

B.

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

*sf* *sf* *sf*

B.

Still I carry me proudly, And if you would know why, Haugh\_tily and loudly,

*sf* *sf* *sf*

B.

My de\_vice I cry..... I am the Cap\_tain Bo\_les\_

B. 

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

B. 

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

EDWIGE. 

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

TANCRED. 

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

B. 

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

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

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

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

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

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

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

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

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

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

*eres. - - - - sf sensu vit.*

(A. H. 430.)

B. *2nd V.*  
 - las! *grac.* Trade to me is abhorrent, And if men I would fleece,

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

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

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

B. .... I am the Captain Bolles - las!..... Well skill'd in

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

EDWIDGE.

TANCRED.

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

E. Cap\_tain Bo\_les - las, ..... Well skill'd in feint and thrust and  
T. Cap\_tain Bo\_les - las, ..... Well skill'd in feint and thrust and  
B. Cap\_tain Bo\_les - las, ..... Well skill'd in feint and thrust and

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

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

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

*sfz*

to ac - count will call! Bo - les -

to ac - count will call! Bo - les -

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

*sfz* *cres.*

las!.....

las!..... (airily.)

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



NOCTURNE. "THERE WAS NO RAY."

(Edwige.)

*Allegretto.*

PIANO.

*dolce.*

The piano introduction consists of three measures. The right hand plays a series of chords in a 2/4 time signature, while the left hand plays a simple bass line. The tempo is marked 'Allegretto' and the dynamics are 'dolce'.

EDWIGE

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

*pp*

The first line of the song features a vocal melody for Edwige and piano accompaniment. The vocal line begins with a rest followed by the lyrics 'There was no ray of light,.....'. The piano accompaniment continues from the introduction. The dynamics are marked 'pp'.

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

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes the lyrics 'From moon or star that night,..... And black the fo- rest seem'd, As'. The piano accompaniment provides harmonic support.

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

The third line of the song concludes the vocal melody and piano accompaniment. The vocal line includes the lyrics 'pen- sive- ly I dream'd!..... The ze- phyr died a- way,.....'. The piano accompaniment features some sustained chords.

*rit.*

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

*colla parte.*

*Poco animato.*

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

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

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

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

*p* *dolce.*

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

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

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

E. *gva*-----

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

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

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

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

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

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

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

*rit.*

*p*

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

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

*dolce*

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

*pp*

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

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

*f*

*or* 

E. *gva*

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

(Falka, Arthur, Janet.)

*Allegro.* (♩=116.)

PIANO.

*dolce.*

*p*

FALKA.

For your in - dul - gence we are

ARTHUR.

F.

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

A.

For your in - dul - gence we are hoping,

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

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

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

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

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

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

*senza rit.*



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

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

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

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

F. same!.....

A. same!.....

*Moderato.*

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

The first system of music consists of a vocal line (marked 'F.') and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are 'Just on\_ly think, my Arth\_u\_r's col - lege, Was next door to our convent'. The piano accompaniment is written for both the right and left hands, with the right hand playing chords and the left hand playing a steady eighth-note accompaniment.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics are 'school,..... And somehow, in pur\_suit of know - ledge,'. The piano accompaniment continues with the same rhythmic pattern as the first system.

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

The third system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics are 'I made my self a lit - tle fool!..... One eve be\_neath our garden'. The piano accompaniment continues with the same rhythmic pattern.

F. wall,..... I saw my Arth\_u\_r lean a - bove,.....

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics are 'wall,..... I saw my Arth\_u\_r lean a - bove,.....'. The piano accompaniment continues with the same rhythmic pattern.

F. *dim.*

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

F. *a Tempo.*

love!

A. *rit.* *a Tempo.*

I am the object of her love! I am the object of her love!

F.

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

F.

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

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

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

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

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

F. are. *rit.*

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

F. *Tempo 1º*  
*allarg.*

A. are!.....

For your in\_dul\_gence we are

*Tempo 1º*

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

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

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

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

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

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

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

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

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

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

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

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

*senza rit.*

*p rit.*

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

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

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

*p rit.*

*f tempo.* *pp rit.*

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

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

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

*f tempo.* *pp rit.*

*a Tempo.*

F. same!.....

A. same!.....

J. same!.....

## No 5

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

(Falka, Arthur &amp; Janos.)

*Allegro Vivace.*

PIANO.

F.  
A.  
J.

*p*

Now then hur - ry scur - ry Let's seek a car - riage, Was

Now then hur - ry scur - ry Let's seek a ear - riage, Was

Now then hur - ry scur - ry Let's seek a ear - riage, Was

*p leggiero.*

F.  
A.  
J.

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

*pù mosso.*

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

F. dra - - - - - gon!  
 A. dra - - - - - gon!  
 J. dra - - - - - gon!

(Exit Arthur.)

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

*Allegro.*

PIANO.

First system of piano introduction. Treble clef, 3/4 time signature. Starts with a piano (*p*) dynamic. The right hand plays a melodic line, and the left hand plays a harmonic accompaniment.

Second system of piano introduction. Includes dynamic markings *crv*, *scn*, *do*, and *poco*. A *gva* marking is above the staff. The music continues with melodic and harmonic development.

Third system of piano introduction. Includes dynamic markings *a*, *poco*, *un*, *poco*, and *rit.*. A *gva* marking is above the staff. The music concludes with a ritardando.

TANCRED.

JANOS.

More new sen - sa - tion?

More new sen - sa - tion?

S. S.

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

T.

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

B.

*gva*

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

Piano accompaniment for the vocal parts. It provides harmonic support for the vocal lines, including the *gva* marking.

KOLBACK.

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

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

Yes, my dear friends  
 What ju - bi - la - tion?  
 What ju - bi - la - tion?  
 What ju - bi - la - tion? What ju - bi - la - tion?  
 What ju - bi - la - tion? What ju - bi - la - tion?  
 What ju - bi - la - tion? What ju - bi - la - tion?

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

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

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

FALKA.

TANCRED. (aside.) Nephew dear!

JANOT. Nephew dear! nephew

Nephew dear!

Nephew dear!

Nephew dear!

Nephew dear!

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

T.  dear? ..... What!

*(aside.)*



FALKA.  But where?

T.  hence\_forth his pride! But where? Yes!

JANOT.  But where?

 But where?
 But where?
 But where?


KOLBACK.

(showing Falha.)

Here by my side!

where? Now by his side?

The first system of the musical score consists of three staves. The top staff is for the vocal part of K. (Kolback), with the lyrics "Here by my side!". The middle staff is for the vocal part of T. (Falha), with the lyrics "where?" and "Now by his side?". The bottom staff is the piano accompaniment, showing a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Yes! this is he!

FALKA.

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

*a piacere.*

The second system of the musical score consists of three staves. The top staff is for the vocal part of K. (Kolback), with the lyrics "Yes! this is he!". The middle staff is for the vocal part of F. (Falha), with the lyrics "Yes! I'm he! ah!....." and a musical flourish marked "a piacere.". The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

*rit.* *a tempo.*

I am he!

(aside) *a tempo.*

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

*a tempo.*

The third system of the musical score consists of three staves. The top staff is for the vocal part of F. (Falha), with the lyrics "I am he!" and "(aside)". The middle staff is for the vocal part of T. (Falha), with the lyrics "Who the deuce can he be? I will watch till I". The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.



*Allegro brillante.*

T

see!

*Allegro brillante.*

*ff*

## JANOS.

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

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

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

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

J.

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

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

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

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

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

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

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

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

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

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

luc\_ ky, luc\_ ky heir!

luc\_ ky, luc\_ ky heir!

luc\_ ky, luc\_ ky heir!

luc\_ ky, luc\_ ky heir!

TANCRED. (aside) This is my Tan - - cred!

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

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

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

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

*Andante.*

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

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

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

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

F. grand old i - - - re, Look at my pros - pects

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

*marziale*

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

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

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

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

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

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

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

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

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

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

*f* *ff*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

K. girls not worth a boy no! no!

J. girls not worth a boy no! no!

T. girls not worth a boy no! no!

girls not worth a boy no! no!

girls not worth a boy no! no!

girls not worth a boy no! no!

girls not worth a boy no! no!

girls not worth a boy no! no!

*ff* *p*



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

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

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

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

F. *p*

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

F. *Morziale.*

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

*Morziale.*

F.

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

F.

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

*fz*

F. no! I am my no-ble un-cle's heir,.....

K. He is his no-ble un-cle's heir,.....

J. He is his no-ble un-cle's heir,.....

T. He is his no-ble un-cle's heir,.....

He is his no-ble un-cle's heir,.....

He is his no-ble un-cle's heir,.....

He is his no-ble un-cle's heir,.....

He is his no-ble un-cle's heir,.....

*f* *ff*

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

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

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

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

Hence-forth to be his pride and joy..... For a

Hence-forth to be his pride and joy..... For a

Hence-forth to be his pride and joy..... For a

Hence-forth to be his pride and joy..... For a

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

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

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

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

girl he don't much care..... A girls not

girl he don't much care..... A girls not

girl he don't much care..... A girls not

F. worth no! no! A girls not worth a boy! no! no!

K. worth no! no! A girls not worth a boy! no! no!

J. worth no! no! A girls not worth a boy! no! no!

T. worth no! no! A girls not worth a boy! no! no!

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

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

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

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

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

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

*gva*

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

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

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

F. Ha! a let - - - ter!

K. Ha! a let - - - ter!

T. Ha! a let - - - ter!

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

C. Ha! a let - - - ter!

Ha! a let - - - ter!

Ha! a let - - - ter!

Ha! a let - - - ter!

Ha! a let - - - ter!

*ff*

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

*Mour. Movement.*

pp

the Lady Superior's hand?" (opens it) FALKA. (aside.) "From the convent?

I don't like that at all!" KOLBACK. (reading.) Good heavens! What do I read:—

F. Good Hea - - ven!

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

T. Good Hea - - ven!

J. Good Hea - - ven!

C. Good Hea - - ven!

Good Hea - - ven!

Good Hea - - ven!

Good Hea - - ven!

Good Hea - - ven!

"Your niece Falka has escaped!"

ss

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

K. Eloped! Not a doubt!

T. loped! Not a doubt!

J. E\_loped!

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

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

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

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

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

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

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

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

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

(Enter Pelican from Inn R.)

(*aside.*)

F. Pelican!

K. Who's the holy man?

T. Who's the holy man?

J. (*aside.*)  
Pelican!

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

C. Who's the holy man?

Who's the holy man?

Who's the holy man?

Who's the holy man?



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

K. Her convent dress!

T. Her convent dress!

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

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

C. Her convent dress!

Her convent dress!

Her convent dress!

Her convent dress!

The musical score is arranged in a system with seven staves. The top four staves are for vocal parts: Soprano (S), Tenor (T), Piano (P), and Contralto (C). The bottom two staves are for piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "The art-ful girls dress'd as a has, to us an - noy, Dress'd as a boy!.....". The piano part features a rhythmic accompaniment of eighth notes in the left hand and a melodic line in the right hand.

S  
The art-ful girls dress'd as a

T  
The art-ful girls dress'd as a

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

C  
The art-ful girls dress'd as a

The art-ful girls dress'd as a

The art-ful girls dress'd as a

The art-ful girls dress'd as a

The art-ful girls dress'd as a

F. As a boy!

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

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

J. As a

P. boy!.....

boy!.....

boy!.....

boy!.....

F As a boy! to annoy!

K As a boy! All her friends to annoy!

T As a boy! to annoy!

J boy! All her friends to annoy!

P to annoy!

C to annoy!

to annoy!

to annoy!

to annoy!

*ff*

*Animato.*

F. *Ab!*

(Enter Arthur at back.)  
ARTHUR.

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

K. *Ab! When that fairface I*

T. *Ab!*

J. *Ab!*

P. *Ab!*

C. *Ab!*

*Ab!*

*Ab!*

*Ab!*

*Ab!*

*Ab!*

*Animato.*

*p*

*mf*

(aiding deception.)

F

Yes! tis a charming crea - ture!

K

view!.....

T

A charming crea - ture!

J.

A charming crea - ture!

C

A charming crea - ture!

*p*


Yes! tis a charming crea - ture!

A charming crea - ture!

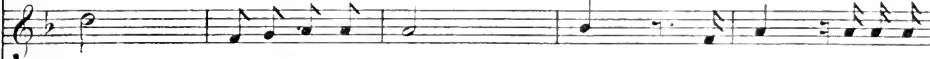
A charming crea - ture!

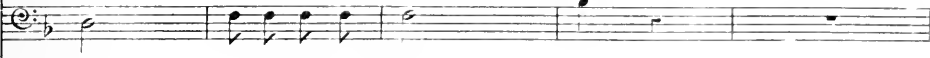
A charming crea - ture!

F.  *pp*  
In form and fea - ture That nose!

K.   
That nose! That little

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

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

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


 *pp*  
In form and fea - ture! That nose!


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


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


Tempo più lento ♩ = 66.

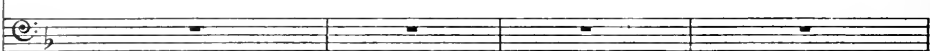
 *poco rit* *pp*

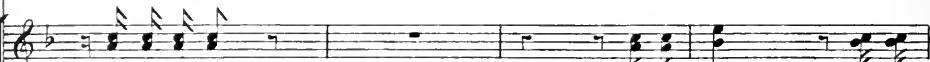
F.  That little nose! Like a rose! like a


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

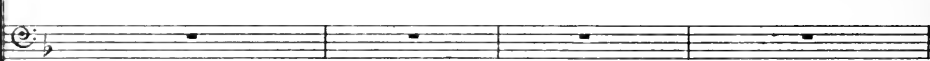
T.  nose! That softly bloom - ing cheek! Like a rose!

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

C. 

 That little nose! Like a rose! Like a

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







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

K.   
 Like a rose!

T.   
 Like a rose!

J.   
 Like a rose!

P.   
 Yes! 'tis the maid I

C.

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

Like a rose!

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

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

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

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

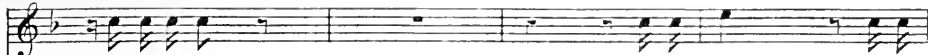
P. seek!..... 'Tis the maid we seek!

C. 'Tis the maid we seek!

'Tis the maid we seek! That nose!

By her soft blooming cheek That nose! That little

'Tis the maid we seek!


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

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

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


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


P. 

C. 

 That little nose! Like a rose! Like a

 That softly bloom - ing check! Like a rose!





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

ARTHUR. (obeying sign from Fella.)

My poor heads in a whirl!

K. naught to say im-prudent girl? For the

T. She's nought to say!

J. She's nought to say!

P. She's nought to say!

C. She's nought to say!

She's nought to say!

She's nought to say!

She's nought to say!

*mf* *crec.*

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

F. *a tempo.* (horrified.)  
 To her school!.....

K. - row, will be sent back to your school!

A. To my school?

*gva.* *a tempo.*

F. (To Kol.)  
 But un - - - cle!

K. No

A. Who? I?

K. 

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

K. 

- - py day ..... My nephew's here! my ne - phew

(Enter Bolinas & Edwige.)

(Shaking Father's hand They make with groups up stage)

K. 

dear! My ne - phew's here! My ne - phew dear!

His ne - phew's here! His ne - phew dear!

His ne - phew's here! His ne - phew dear!

His ne - phew's here! His ne - phew dear!

EDWIGE.

(aside)

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

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

*mf*

E. Ah!.....

B. ....

The man that we were looking

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

E. 'Tis he!.....

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



EDWIGE.

I am my no\_ble un\_cle's

ARTHUR.

He is his no\_ble un\_cle's

KOLBACK.

He is his no\_ble un\_cle's

TANCRED.

He is his no\_ble un\_cle's

JANOS.

He is his no\_ble un\_cle's

PELICAN.

He is his no\_ble un\_cle's

B.

he!.....  
CAPTAIN.

He is his no\_ble un\_cle's

He is his no\_ble un\_cle's

He is his no\_ble un\_cle's

He is his no\_ble un\_cle's

He is his no\_ble un\_cle's

He is his no\_ble un\_cle's

*Grandioso.*

*cres.*

*poco rit.*

heir!..... Hence\_forth to be his pride and joy.....

heir!..... Hence\_forth to be his pride and joy.....

heir!..... Hence\_forth to be his pride and joy.....

heir!..... Hence\_forth to be his pride and joy.....

heir!..... Hence\_forth to be his pride and joy.....

heir!..... Hence\_forth to be his pride and joy.....

heir!..... Hence\_forth to be his pride and joy.....

heir!..... Hence\_forth to be his pride and joy.....

heir!..... Hence\_forth to be his pride and joy.....

heir!..... Hence\_forth to be his pride and joy.....

heir!..... Hence\_forth to be his pride and joy.....

heir!..... Hence\_forth to be his pride and joy.....

*gva*

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

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

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

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

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

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

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

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

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

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

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

*gva*

*gva*

*ff*

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

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

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

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

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

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

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

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

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

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

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

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

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

*ff*



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

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

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

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

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

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

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

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

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

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

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

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

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

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

(A. H. 430.)

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

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

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

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

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

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

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

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

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

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

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

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

*qua,*

*Stretto. più.*

F. un \_ cle does not care, And so I am my un \_ cle's

E. un \_ cle does not care, And so he is his un \_ cle's

A. un \_ cle does not care, And so he is his un \_ cle's

K. un \_ cle does not care, And so he is his un \_ cle's

T. un \_ cle does not care, And so he is his un \_ cle's

J. un \_ cle does not care, And so he is his un \_ cle's

P. un \_ cle does not care, And so he is his un \_ cle's

B. un \_ cle does not care, And so he is his un \_ cle's

C. un \_ cle does not care, And so he is his un \_ cle's

un \_ cle does not care, And so he is his un \_ cle's

un \_ cle does not care, And so he is his un \_ cle's

un \_ cle does not care, And so he is his un \_ cle's



*a Tempo.*

F. heir!

E. heir!

A. heir!

K. heir!

T. heir!

J. heir!

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

P. heir!

B. heir!

C. heir!

heir!

heir!

heir!

heir!

*a Tempo.*

*gva*

*gva*

*gva*

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

(A. H. 480.)

ACT II N<sup>o</sup> 7

(a) CHORUS. "TAP, TAP!"

(b) COUPLETS. "P'RAPS YOU WILL EXCUSE?"

(Arthur & S.S.)

*Allegro.* (♩ = 120)

PIANO

(Maids of Honour) *légèrement.*

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

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

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

*légèrement*

*mf*

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

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

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

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

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

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

on ly rap you to prevent from sleep - ing more.

on ly rap you to prevent from sleep - ing more.

on ly rap you to prevent from sleep - ing more.

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

*p legato.*

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

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

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

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

*gva* *gva*

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

*gva* *gva*

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

*gva* *gva*

wish you would get out!

Tempo 1°

*cres.*

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

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

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

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

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

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

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

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

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

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

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

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

more.....

more.....

more.....

*cris.*

*sf*

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

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

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

*Allo marziale. (♩ = 80.)*

PIANO. *ff*

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes with chords, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Allo marziale' with a quarter note equal to 80 beats per minute. The dynamic is 'ff' (fortissimo).

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

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

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

The first line of the chorus features three vocal parts (Soprano, Alto, and Bass) and piano accompaniment. The lyrics are: "Now comes our chief this way, With all the men he's laughing,". The piano accompaniment continues with the same rhythmic pattern as the introduction.

*gna* -----

*f*

This block shows the piano accompaniment for the first line of the chorus, continuing from the previous block. It includes the right and left hand staves with chords and rhythmic accompaniment.

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

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

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

The second line of the chorus features three vocal parts and piano accompaniment. The lyrics are: "And lo! the maids he's chaff - ing, Good! then our chief is gay!". The piano accompaniment continues with the same rhythmic pattern.

This block shows the piano accompaniment for the second line of the chorus, continuing from the previous block. It includes the right and left hand staves with chords and rhythmic accompaniment.



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

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

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

(Enter Kolback, Falka, Pages & C)

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

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

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

KOLBACK.

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

*gva*

*p*

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

*pp*  
*p*  
*b<sub>2</sub>*

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

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

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

Enter Arthur in convent dress

ARTHUR (Santes awkwardly) FALKA (aside)

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

F. (aloud.) My sis-ter is a pret-ty lass!

rit.

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

*p*

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

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

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

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

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

*mf*

F.

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

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

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

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

ARTHUR (aside to Fal-la)

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

*p*

F.

The tri-al make.....

A.

guess!

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

Off-hand to Court.)

(aside to, Folks

A.

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

A.

FALKA.

ARTHUR. (curtseying absurdly.)

do? No! no! wont do at all! My ti - mid heart is

*ad lib.*

A.

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

*p*  
Sweet

*p*  
Sweet

A.

(That's me ex - act - ly) A

trem - bling mai - den!

Sweet trembling maid.....

trem - bling mai - den!

Sweet trembling maid.....

*g<sup>me</sup>*

Detailed description: This section contains five staves. The top staff is a vocal line with lyrics "(That's me ex - act - ly) A". The second and third staves are vocal lines with lyrics "trem - bling mai - den!". The fourth and fifth staves are piano accompaniment, with the fifth staff including the dynamic marking *p* and the lyrics "Sweet trembling maid.....". The piano part includes a first ending bracket marked *g<sup>me</sup>*.

F.

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

K.

Oh!

P.

Oh!

Oh!

Oh!

Oh!

Oh!

Oh!

Oh!

Detailed description: This section contains eight staves. The top staff is a vocal line with lyrics "heart that knows no guile, A win - ning smile, Oh!". The second and third staves are vocal lines with lyrics "Oh!". The fourth through seventh staves are piano accompaniment, each with lyrics "Oh!". The eighth staff is a piano accompaniment line. The piano part includes a first ending bracket.

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

A. (That's me ex\_ act \_ ly)

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

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

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

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

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

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

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

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

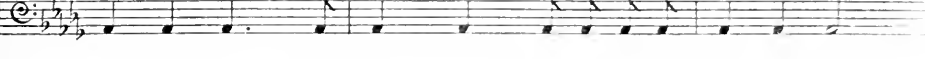
she is charm\_ing, All sneers dis\_arm\_ing, A heart that knows no guile, A

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



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

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


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

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

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

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

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

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



*Largement.*

F.

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

K.

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

F.

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

*(with Falka.)*

F.

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

*(with Kolback.)*

K.

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

*(with Kolback.)*

K.

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

*(with Kolback.)*

K.

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

*(with Pelican.)*

F.

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

*Largement.*

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

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

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

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

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

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

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

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



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

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

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

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

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

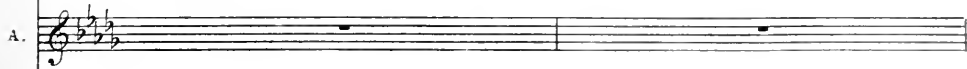
with K. Ah! is she not a beau - ty? Fresh in her life's first hour?

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

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



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



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



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



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



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



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



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



## KOLBACH.

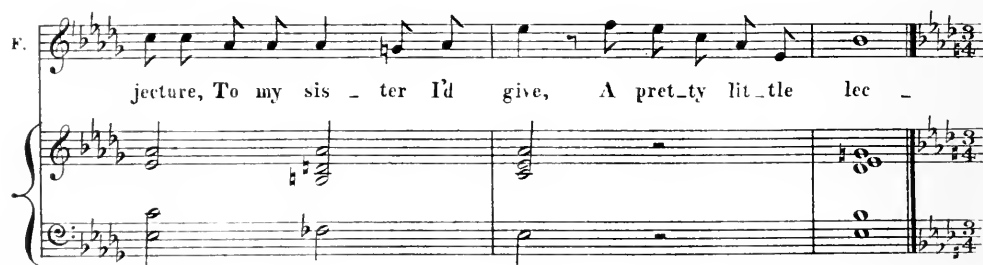
Recit.

K. 

And now a way! The levee's done to

K. 

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

F. 

jecture, To my sister I'd give, A pretty little lec

F. *Allegretto moderato.* 

ture! Your

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

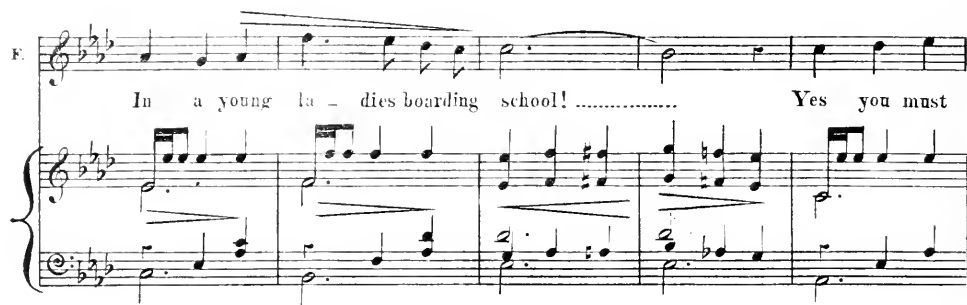
F. court meant; Then pray young la - dy deign to hear, Some fitting

*rall.* hints up - on de - port - - ment. *a Temp.* Well lec - ture you I (with meaning.)

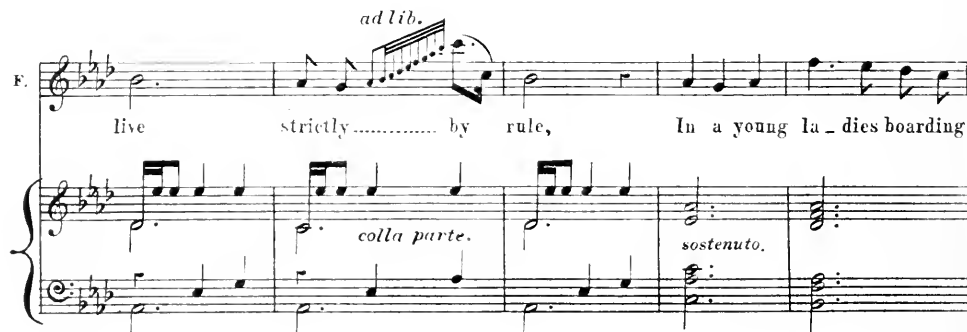
F. though I might, Be - cause you know I have the right,.....

F. 

And you must live, strictly by rule,

F. 

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

F. 

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

*ad lib.*

*colla parte.*

*sostenuto.*

F. 

school! ..... You'll

2ND V.



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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal line begins with a quarter note 'see', followed by eighth notes for 'brunettes and gold-en - heads,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

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

*rall.*

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'slen - der,' followed by eighth notes for 'Com - plex - ions rang - ing whites to reds,' and a quarter note 'But I for -'. The piano accompaniment remains consistent with the first system. The tempo marking '*rall.*' is placed above the vocal line.

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

*a Tempo.*

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'bid you get - ting ten - - der!' followed by a quarter note 'Well' and eighth notes for 'lec - ture you I'. The piano accompaniment continues with the same eighth-note pattern. The tempo marking '*a Tempo.*' is placed above the vocal line.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter note 'thought I might,' followed by eighth notes for 'Be - cause you know I have the right,.....'. The piano accompaniment continues with the same eighth-note pattern. The system ends with a double bar line.

F

And you must live, strictly by rule,

F

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

F

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

F

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

*sostinato*

BOHEMIAN SONG.  
Boleslas and Edwige.

*Allegro moderato.*

PIANO.

ff

(unslings guitar; Edwige with Tambourine.)

Cradled upon the heath-er,

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

(striking Tambourine.)

Ah! ah! Ah! ah!


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

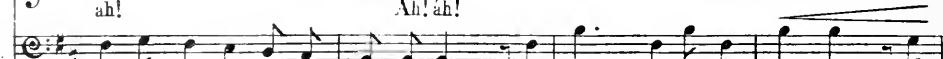
lot is of-ten hard-er Who do more work than I, I'll

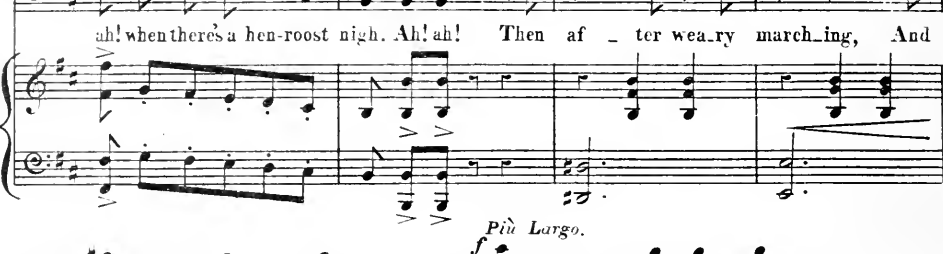
E.  Ah!

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

 *ff*

E.  ah! Ah! ah!

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

 *f Più Largo.*

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

 *f p mf*

E.  Ah! ah! Ah! ah!

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

 *a tempo.*

*Più animato.*

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

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

*p* (Dance for Boleslas & Edwige.)

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

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

Edwige with the Sopranos.

E. Ah! .....

B. la

E. Ah! .....

B. la

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

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

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

*ff*

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

*ff*

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

*ff*

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

*ff*

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

*ff*

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

*ff* (dance of all the Bohemians.)

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

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

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

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

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

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

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

Ah!.....

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

Ah!.....

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

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

E. Ah! .....

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

Ah! .....

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

Ah! .....

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

*cres* (Laughing) *ff*

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

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

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

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

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

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

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

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

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

*gva*



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

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

E. Ah!

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

E. ah! Ah! ah!

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

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

E.  Ah!

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

 *ff*

E.  ah! Ah! ah!

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



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

 *f* *pp*

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

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

 *rall.*

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

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

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

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

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

with the Sopranos.

E. Ah! .....

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

E. Ah!.....

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

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

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

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

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

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

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

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

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

*ff*

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

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

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

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

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

E. Ah!.....

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

Ah!.....

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

Ah!.....

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

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

E. *Ah!* .....

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

*Ah!* .....

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

*Ah!* .....

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

*cres.* (Langhina.) *ff*

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

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

*ff* *gva* .....

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

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

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

*ff* *gva* .....

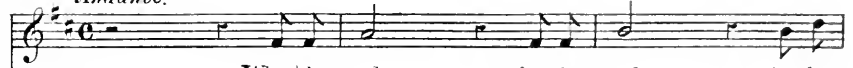
la la la la la la la la la la la *Ah!* ah! ah! ah! ah! ah!

TRIO "OH JOY! OH RAPTURE!"

(Falka; Edwige; Bolcslas.)

*Andante.*

EDWIGE.



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

PIANO.



E.



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



F.



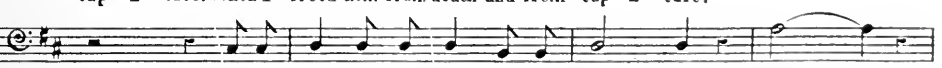
When you freed him from death and from cap - ture?

E.



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

B.



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



F. What?..... O joy oh

E. "O joy oh rap - ture!" O joy oh

B. O joy oh

F. rap - ture! These were the words "Oh joy! oh

E. rap - ture! These were the words "Oh joy! oh

B. rap - ture! These were the words "Oh joy! oh

F. rap - - - ture!.....

E. rap - - - ture!.....

B. rap - - - ture!.....

*dim.*



(carelessly)

F. (to Fiska.) With all my heart "oh joy! oh rap - ture?"

B. Kindly say...."oh joy! oh rap - ture?"

F. What! not a bit like that?

E. No! not a bit like that, These tones were not his, that is flat.

E. No! not a bit like that, These tones were not his, that is flat, These tones were not his, that is

B. No! not a bit like that, These tones were not his, that is flat, These tones were not his, that is

*Recit*

*ad lib.*

*burlesquing Italian opera*

O very well we'll try again, Oh joy, oh rap

flat.

flat.

*(abruptly)*

ture! Oh joy! oh ..... rap ture!

No! No!

No! No!

*(wildly)*

Oh joy! oh rap ture!

No, no, no, no,

No, no, no, no,

(getting irritated.)

F. Oh ..... joy!..... oh ..... rap - - - - - ture Oh joy!oh

E. No!

B. No!

(slowly.)

F. rap - ture! Oh joy!oh rap - ture! Oh joy!oh rap - ture!

E. No! No!

B. No! No!

(Sarcastically)  
Più animato.

F. Oh joy oh rap - ture! Oh joy oh rap - ture! Oh joy oh

E. No, no, no, no!

B. No, no, no, no!

Più animato.

tempo.

F. *rap - ture! oh joy oh rap - ture! Oh joy oh rap - ture! Oh joy oh rap - ture! Oh joy oh*

F. *rap - ture! Oh joy oh rap - ture!* (insisting) *Oh joy oh*

E. *No, no, no, no, no, no!*

B. *No, no, no, no, no, no!*

*sempre animato*

F. *rap - ture, Oh joy oh rap - ture, Oh joy oh rap - ture, Oh joy oh rapture,*

E. *No! No! No! No!*

B. *No! No! No! No!*

*appassionato.*

E No! not a bit like that, These tones were not his, that is flat!

B No! not a bit like that, These tones were not his, that is flat!

*appassionato.*

F No! not a bit like that, These tones were not his, that is flat! No! not a bit like that, These

E No! not a bit like that, These tones were not his, that is flat! No! not a bit like that, These

B No! not a bit like that, These tones were not his, that is flat! No! not a bit like that, These

F tones were not his, that is flat, These tones were not his, that is

E tones were not his, that is flat, These tones were not his, that is

B tones were not his, that is flat, These tones were not his, that is

*Plus vite.* (maddened)

F. flat. Oh joy oh rap\_ture! Oh joy oh rap\_ture! Oh joy oh rap\_ture! Oh joy oh

E. flat. No! No! No!

B. flat. No! No! No!

(much quicker.)

F. rap\_ture! Oh joy oh rap\_ture! Oh joy oh rap\_ture! Oh joy oh rap

E. No! No! No!

B. No! No! No!

F. ture! (spoken.)

E. No! (spoken.)

B. No!

FINALE ACT II. "WHAT'S THIS RUMOUR?"

(Tutti e Coro)

*Allegro vivace.*

PIANO. *f* (Enter Pages, Maids of Honour, Bohemians & Court)

*gva*-----

*gva*-----

S.S.

What's this ru\_mour that we hear? What do the gos\_sips say?

Ten.

What's this ru\_mour that we hear? What do the gos\_sips say?

Bass.

What's this ru\_mour that we hear? What do the gos\_sips say?

*gva*-----

Fal - ka to the Cas - tle here so soon re - turn - ing?

Fal - ka to the Cas - tle here so soon re - turn - ing?

Fal - ka to the Cas - tle here so soon re - turn - ing?  
*gva*

Cer - tain - ly some scan - dal's hid in all this, well - a - day!

Cer - tain - ly some scan - dal's hid in all this, well - a - day!

Cer - tain - ly some scan - dal's hid in all this, well - a - day!  
*gva*

And to hear what it may be we are all burn - ing!

And to hear what it may be we are all burn - ing!

And to hear what it may be we are all burn - ing!  
*gva*



What's this ru\_mour that we hear? What do the gos\_sips say?  
 What's this ru\_mour that we hear? What do the gos\_sips say?  
 What's this ru\_mour that we hear? What do the gos\_sips say?  
*gva*

Fal\_ka to the cas\_tle here so soon re - turn - ing?  
 Fal\_ka to the cas\_tle here so soon re - turn - ing?  
 Fal\_ka to the cas\_tle here so soon re - turn - ing?  
*gva*

Cer\_tain - ly some scan\_dal's hid in all this, well\_a - day!  
 Cer\_tain - ly some scan\_dal's hid in all this, well\_a - day!  
 Cer\_tain - ly some scan\_dal's hid in all this, well\_a - day!  
*gva*

(Enter Pelican &amp; Arthur)

And to hear what it may be we all are burn - ing!

And to hear what it may be we all are burn - ing!

And to hear what it may be we all are burn - ing!

*8va*

*Meno Movimento.*

FALKA. (a-side.)

Yes! it is, he! in a scrape too no doubt! My love, I'm a -

frail, has some-how been found out! Ah! Ah! he's found out, my poor

## PELICAN.

love is found out! My lord, I will un - fold, A dark and dreadful tale of

*agitato.*

E. Un \_ fold! Oh joy!

T. Un \_ fold! Oh joy!

K. Un \_ fold! Oh joy!

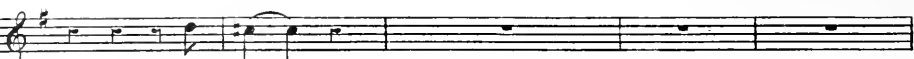
B. Un \_ fold! Oh joy!

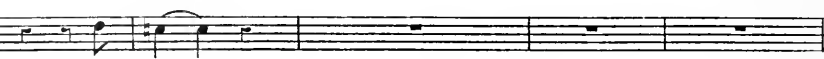
P. myst'ry! A scandalous and aw\_ ful hist'ry! Sir your

S.S. Un \_ fold! Oh joy!

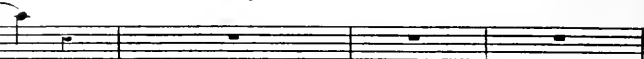
Tu. Un \_ fold! Oh joy!

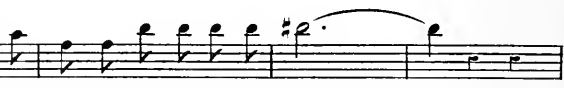
Bass. Un \_ fold! Oh joy!

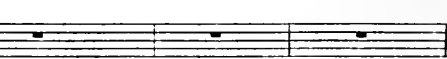
E.  His niece?

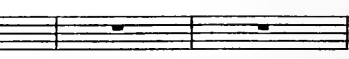
T.  His niece?

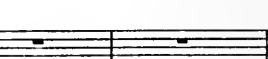
K.  My niece? She's a

B.  His niece?

P.  niece..... Sir, your niece now owns it, she's a boy!.....

 His niece?

 His niece?

 His niece?

 *ff*



*Mouvement de Mazurka.*

F. What! a boy? What! a boy? Why thus as wo - man dis -

E. .... What! a boy? What! a boy? Why thus as wo - man dis -

T. .... What! a boy? What! a boy? Why thus as wo - man dis -

K. .... What! a boy? What! a boy? Why thus as wo - man dis -

B. .... What! a boy? What! a boy? Why thus as wo - man dis -

P. .... What! a boy? What! a boy? Why thus as wo - man dis -

..... What! a boy? What! a boy? Why thus as wo - man dis -

..... What! a boy? What! a boy? Why thus as wo - man dis -

..... What! a boy? What! a boy? Why thus as wo - man dis -

*Mouvement de Mazurka.*

*gva.*

Sec. *ff*

F. sem - ble? What! a boy? What! a boy? Now what

E. sem - ble? What! a boy? What! a boy? Now what

T. sem - ble? What! a boy? What! a boy? Now what

K. sem - ble? What! a boy? What! a boy? Now what

B. sem - ble? What! a boy? What! a boy? Now what

P. sem - ble? What! a boy? What! a boy? Now what

sem - ble? What! a boy? What! a boy? Now what

sem - ble? What! a boy? What! a boy? Now what

sem - ble? What! a boy? What! a boy? Now what

The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand features a continuous, flowing sixteenth-note melody in the upper register, while the left hand provides a steady harmonic accompaniment with chords and single notes in the lower register.

could his ob - ject be? What! a boy? What! a

could his ob - ject be? What! a boy? What! a

could his ob - ject be? What! a boy? What! a

could his ob - ject be? What! a boy? What! a

could his ob - ject be? What! a boy? What! a

could his ob - ject be? What! a boy? What! a

could his ob - ject be? What! a boy? What! a

could his ob - ject be? What! a boy? What! a

could his ob - ject be? What! a boy? What! a

could his ob - ject be? What! a boy? What! a



F. boy? All well dis - pos'd folk must trem - ble, When they

E. boy? All well dis - pos'd folk must trem - ble, When they

T. boy? All well dis - pos'd folk must trem - ble, When they

K. boy? All well dis - pos'd folk must trem - ble, When they

B. boy? All well dis - pos'd folk must trem - ble, When they

P. boy? All well dis - pos'd folk must trem - ble, When they

boy? All well dis - pos'd folk must trem - ble, When they

boy? All well dis - pos'd folk must trem - ble, When they

boy? All well dis - pos'd folk must trem - ble, When they

boy? All well dis - pos'd folk must trem - ble, When they

F. think, When they think ..... 'tis a he and not a she!

E. think, When they think ..... 'tis a he and not a she!

T. think, When they think ..... 'tis a he and not a she!

K. think, When they think ..... 'tis a he and not a she!

B. think, When they think ..... 'tis a he and not a she!

P. think, When they think ..... 'tis a he and not a she!

think, When they think ..... tis a he and not a she!

think, When they think ..... tis a he and not a she!

think, When they think ..... tis a he and not a she!

(to Bofelas.)

E. Bro\_ther, pray tell, is this then..... Com\_mon in the up\_per ten?.....

K.   
 B. Ne\_ever heed those things ab - truse, You have lost your Tancred What's the use?..... Now

A.   
 K. then my sweet youth Are they tell - ing the truth? Yes, yes I

A. ow.... the game is play'd, And this, this is all mas\_quer\_ade! *rit.* *a Tempo.*   
 K. Mas\_que - *a Tempo.*

*Più animato.*

K. *rade? mas\_que\_rade? Yes! but then where can the right girl be?...*  
 P. *(Pointing out Falka.)*  
 There she  
*il basso sostenuto.*

F. *FALKA. (aside.) KOLBACK.*  
 P. *(Shows locket.)* All's up! A bitter  
 is! I know her by her por\_trait, see!.....

Ah!.....  
 Ah!.....  
 Ah!.....

K. *Recit.*  
 cup!..... *animato.* *gva.* My poor head's in a  
*Recit.*

K. whirl! Ne-phew, are you a girl?.....

P.

Lo you! she don't de-ny

E. What! a

T. Ah!..... What! a

K. Ah!..... What! a

B. Ah!..... What! a

P. it! What! a

Ah!..... What! a

Ah!..... What! a

Ah!..... What! a

*ff Più animato.*

*gva*

E. girl? What! a girl? Whythus as young man dis - sem - ble? What! a

T. girl? What! a girl? Whythus as young man dis - sem - ble? What! a

K. girl? What! a girl? Whythus as young man dis - sem - ble? What! a

B. girl? What! a girl? Whythus as young man dis - sem - ble? What! a

P. girl? What! a girl? Whythus as young man dis - sem - ble? What! a

girl? What! a girl? Whythus as young man dis - sem - ble? What! a

girl? What! a girl? Whythus as young man dis - sem - ble? What! a

girl? What! a girl? Whythus as young man dis - sem - ble? What! a

E. girl? What! a girl? Now what could her ob - ject be? What! a

T. girl? What! a girl? Now what could her ob - ject be? What! a

K. girl? What! a girl? Now what could her ob - ject be? What! a

B. girl? What! a girl? Now what could her ob - ject be? What! a

P. girl? What! a girl? Now what could her ob - ject be? What! a

girl? What! a girl? Now what could her ob - ject be? What! a

girl? What! a girl? Now what could her ob - ject be? What! a

girl? What! a girl? Now what could her ob - ject be? What! a

girl? What! a girl? Now what could her ob - ject be? What! a

girl? What! a girl? Now what could her ob - ject be? What! a

E. girl? What! a girl? All well dis\_pos'd folk must trem\_ble, When they

T. girl? What! a girl? All well dis\_pos'd folk must trem\_ble, When they

K. girl? What! a girl? All well dis\_pos'd folk must trem\_ble, When they

B. girl? What! a girl? All well dis\_pos'd folk must trem\_ble, When they

P. girl? What! a girl? All well dis\_pos'd folk must trem\_ble, When they

girl? What! a girl? All well dis\_pos'd folk must trem\_ble, When they

girl? What! a girl? All well dis\_pos'd folk must trem\_ble, When they

girl? What! a girl? All well dis\_pos'd folk must trem\_ble, When they



E. think, When they think, 'Tis a she and not a he!

T. think, When they think, 'Tis a she and not a he!

K. think, When they think, 'Tis a she and not a he!

B. think, When they think, 'Tis a she and not a he!

P. think, When they think, 'Tis a she and not a he!

think, When they think, 'Tis a she and not a he!

think, When they think, 'Tis a she and not a he!

think, When they think, 'Tis a she and not a he!

*Andante con moto.*

F.  *gva* *p* *Amoroso.* *p* *pp* A sim\_ple girl I am a -

F.  gain, And to my eyes the tears come well - ing, You

F.  can - not know my heart's deep pain, Nor thoughts with\_in my bo - som

F.  swell - - ing! For ob - lo - quy and scorn I ran, To

F.

save my love ('twas on - ly hu - man!) But when I feign'd to be a

F.

man, I ne - ver was the less a wo - man! Yes! when I feign'd to be a

F.

man I ne - ver was the less a wo - - man!

F. *Allegro con fuoco.* (♩=108.) FALKA, (falling on knees.)

ARTHUR, (falling on knees.) Pi - ty! I pray

KOLBACK, (stiffly) Pi - ty! I pray

*Allegro con fuoco.* (♩=108.) That will do!

K. Just seize .... that youthful scamp, And make him tramp .....

F. *ff* Ah! .....

E. *ff* Ah! .....

A. *ff* Ah! .....

T. *ff* Ah! ..... Tanc. (rubbing hands.)  
Oh joy! oh rap\_ture Oh joy! oh rap\_ture! Oh joy! oh

B. *ff* Ah! .....

P. *ff* Ah! .....

*ff* Ah! .....

*ff* Ah! .....

*ff* Ah! .....

*ff*

(surprised)

F. Oh joy! oh rap - ture! my

E. Oh joy! oh rap - ture!

T. rap - ture!

B. Oh joy! oh rap - ture

E. bro - ther? 'tis he! At last my hus - band

B. my dear?

(lays hold of Tenor.)

E. see! Ah! those sweet ac - cents,

T. Me? You? no, no!



res - - - cen - - - do.

E. 

B. 



(Bohemian dance to Tancréd.)

E. *ff* 

B. *ff* 

*ff* 

*ff* 

*ff* 

*ff* 

*ff* 

*ff* 



E.  Let us lin\_ger, let us lin\_ger Un\_der the fo\_rest tree.....

B.  Let us lin\_ger, let us lin\_ger Un\_der the fo\_rest tree.....

 Let us lin\_ger, let us lin\_ger Un\_der the fo\_rest tree.....

 Let us lin\_ger, let us lin\_ger Un\_der the fo\_rest tree.....

 Let us lin\_ger, let us lin\_ger Un\_der the fo\_rest tree.....



E.  Ah!.....

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

 Ah!.....

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

 Ah!.....

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





E. *Ah!*

B. *la la la la la la la la la la la la la la la la*

*Ah!* *la la la la la la la la la la la la la la la la*

*Ah!*

*la la la la la la la la la la la la la la la la*

E. *crce.*

*la la la la la la la la la la la*

B. *la la la la la la la la la la la la la la la*

*la la la la la la la la la la la la la la la*

*la la la la la la la la la la la la la la la*

*la la la la la la la la la la la la la la la*

E. *ff*  
 la! Ah! Ah! Ah! Ah! ah! ah!

B. *ff*  
 la! Ah! Ah! Ah! Ah! ah! ah!

(Falka & Arthur kneel to Kolback L.C. Boleslas & Edwige with Bohemians grouped round Tau-crud.) R.C.

*ff*  
 la! Ah! Ah! Ah! Ah! ah! ah!

*ff*  
 la! Ah! Ah! Ah! Ah! ah! ah!

*ff*  
 la! Ah! Ah! Ah! Ah! ah! ah!

*ff*  
 la! Ah! Ah! Ah! Ah! ah! ah!

*gva*-----

*ff* (Curtain)

-----

-----

*gva*-----

(a) **BRIDAL CHORUS**—"RAMPART AND BASTION GRAY."

(b) **HUNGARIAN RONDO AND DANCE.** "CATCHEE, CATCHEE!"

(S. S. T. B.)

*Allegro brillante.*

PIANO.

The musical score consists of five systems of piano accompaniment. Each system has a treble clef staff on top and a bass clef staff on the bottom. The first system includes a dynamic marking of *ff*. The second system has a slur over the top staff. The third system has a slur over the top staff. The fourth system has a slur over the top staff and a stage direction in parentheses: "(Curtain rises Peasants discovered decorating castle". The fifth system has a slur over the top staff and a stage direction in parentheses: "walls with flags, wreaths &)".

## III Moderato Longourensement.

*p*  
 Ram - part and bas - tion gray,      Let them wear co - lours gay!.....

*p*  
 Ram - part and bas - tion gray,      Let them wear co - lours gay!.....

*p*  
 Ram - part and bas - tion gray,      Let them wear co - lours gay!.....

Flow'rs flags and wreaths be bring - ing,      For the bat - tle - ment grim, .....

Flow'rs flags and wreaths be bring - ing,      For the bat - tle - ment grim, .....

Flow'rs flags and wreaths be bring - ing,      For the bat - tle - ment grim, .....

And if ye would be sing-ing, Let it be wedding hymn!.....

And if ye would be sing-ing, Let it be wedding hymn!.....

And if ye would be sing-ing, Let it be wedding hymn!.....

And if ye would be sing-ing, Let it be wed-ding hymn!.....

And if ye would be sing-ing, Let it be wed-ding hymn!.....

And if ye would be sing-ing, Let it be wed-ding hymn!.....

*Plus vite.*

*f* (The peasants range at back. Enter from castle first the maids of Honor with wedding knots then the page)

(Quint Hungarian movement throughout this number.)  
in wedding fury.)

Maids of Honor & 1<sup>st</sup> Soprani

*mf*

Con - se - crate to ma - tri - mo - ny, Lo! the smi - ling day ap - pears!

Pages & 2<sup>nd</sup> Soprani.

So may smile their af - ter years, Sweet, sweet be their moon of ho - ney!

1<sup>st</sup> S

On the hap - py fair we wait!

2<sup>nd</sup> S

We're best men we beg to state,

1<sup>st</sup> S

Hap - py lot!..... Is it not?.....

2<sup>nd</sup> S

Hap - py lot!..... Is it not?.....

(Maid's.)

1st S. On the hap - py fair we wait,

2nd S. We're best men we beg to state,

(Pages.)

1st S. On the hap - py fair we wait, On the hap - py fair we wait!

2nd S. We're best men we beg to state, We're best men we beg to state!

*Tempo I?*

Ram - part and bas - tion grey, Let them wear co - lours gay.....

Ram - part and bas - tion grey, Let them wear co - lours gay.....

Ram - part and bas - tion grey, Let them wear co - lours gay.....

(Movement stops. The peasants come down C. & distribute bouquets.)

Flowers, flags and wreaths were bringing, For the bat\_tle\_ment grim,.....

Flowers, flags and wreaths were bringing, For the bat\_tle\_ment grim,.....

Flowers, flags and wreaths were bringing, For the bat\_tle\_ment grim,.....

And if ye would be sing\_ing, Let it be wed\_ding hymn!.....

And if ye would be sing\_ing, Let it be wed\_ding hymn!.....

And if ye would be sing\_ing, Let it be wed\_ding hymn!.....

And if ye would be sing\_ing, Let it be wed\_ding hymn!.....

And if ye would be sing\_ing, Let it be wed\_ding hymn!.....

And if ye would be sing\_ing, Let it be wed\_ding hymn!.....



Now ere dis - per - sing, Your dance be re - hears - ing!

*p più mosso.*

Yes! ere dis - per - sing, Our dance be re - hears - ing!

Yes! ere dis - per - sing, Our dance be re - hears - ing!

Yes! ere dis - per - sing, Our dance be re - hears - ing!

*ff*

(Dance through chorus)

Tra la la la la la, we

Tra la la la la la, we

*Même Mouvement.*

Tra la la la la la, we

*ff*

foot it heel and toe, Tra la la la la la, thus on, on we go!

foot it heel and toe, Tra la la la la la, thus on, on we go!

foot it heel and toe, Tra la la la la la, thus on, on we go!

Tra la la la la la, all in the mea - sur'd time,

Tra la la la la la, all in the mea - sur'd time,

Tra la la la la la, all in the mea - sur'd time,

Tra la la la la la, just like some old rhyme!

Tra la la la la la, just like some old rhyme!

Tra la la la la la, just like some old rhyme!

Solo.  
(Stopping Dance.)

Stop! stop! a mo - ment!..... This you see's all ve - ry well,

*p*

But as a - ny girl can tell, There's a dance more gay than this, Dance we all know! call'd the kiss!"

*Finis (Brava!)*

Catch - ee, catch - ee, catch - ee, Catch - ee! catch - ee! kiss 'em if you can!

Catch! catch! catch! Catch - ee! kiss 'em' if you can!

Catch! catch! catch! Catch - ee! kiss 'em' if you can!

(changing to Galop with Kiss business.)

This is more a - mu - sing for a girl and for a man!

More a - mu - sing for girl and for a man!

More a - mu - sing for girl and for a man!

Catch\_ee, catch\_ee, catch\_ee, catch\_ee, kiss 'em once a - gain!.....

Catch, catch, catch, catch\_ee, kiss 'em once a - gain!.....

Catch, catch, catch, catch, kiss a - gain, ah!

But if that con\_fu\_ses you, the ladies will explain! This you'll own is more a\_musing,

If con - fu - sing, the ladies will explain!

If con - fu - sing, they'll ex - plain!

*Vivo.*

(A. H. A. S. O.)

(Kisses.)

(Kisses.) If you  
Yes Yes! a - gain! and yet a - gain!

feel the game confusing,  
Yes! we do, so please explain!

(Kisses.)  
Kiss, kiss, kiss, kiss, kiss, kiss, kiss, kiss!  
Kiss, kiss, kiss, kiss, kiss, kiss, kiss, kiss!  
Kiss, kiss, kiss, kiss, kiss, kiss, kiss, kiss!

N<sup>o</sup> 13.EXIT. "CATCHEE, CATCHEE!"

(S. S. T. B.)

*Allegro.*

Soprano. Catch\_ee, catch\_ee, catch\_ee, catch\_ee,

Tenors. Catch, catch, catch, catch\_ee,

Bass. Catch, catch, catch, catch\_ee,

PIANO. *f*

catchee! kiss em if you can! This is more a\_mu\_sing for a girl and for a man!

kiss em if you can! More a - mu - sing for girl and for a man!

kiss em if you can! More a - mu - sing for girl and for a man!

Catch\_ee, catch\_ee, catch\_ee, catch\_ee kiss 'em once a - gain!.....

Catch, catch, catch, catch\_ee kiss 'em once a - gain!.....

Catch, catch, catch, catch, kiss a - gain, ah!

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "Catch\_ee, catch\_ee, catch\_ee, catch\_ee kiss 'em once a - gain!.....", "Catch, catch, catch, catch\_ee kiss 'em once a - gain!.....", and "Catch, catch, catch, catch, kiss a - gain, ah!".

But if that con - fu - ses you, the la\_dies will ex\_plain!

If con - fu - sing the la\_dies will ex\_plain!

If con - fu - sing they'll ex - plain!

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "But if that con - fu - ses you, the la\_dies will ex\_plain!", "If con - fu - sing the la\_dies will ex\_plain!", and "If con - fu - sing they'll ex - plain!".

The third system consists of a piano accompaniment in bass clef. It continues the musical theme from the previous systems.

ROMANZA AT EVEN TIDE.(Falka.)

*Moderato.*

FALKA. *Andante agitato.*

PIANO. *Ped.*

Tis Even Tide, the shades are

steal - ing, No lon - ger is the Or - gan peal - ing, And

cold and pal - lid as her dress . . . The Ab - bess says "my child, con -

*mf*

*rit:*

*Ped.* \* *colla parte.*

*Tempo.*

-fess!" . . . "Oh my mo - ther! tell me if Love . . . Be of earth

*marcato la mel. dia.*



on - ly, or heav'n a - bove, a - bove! Love is but sin my child, Since

*rit:* *pp* *X*

*Andantino Religioso.*

this grey world be - gan Wo - - - man is aye be - gild, And

al - ways it is man! Child, if my world be aught, Love

*dim - in - u - - ent.*

*dim.* *colla.*

net, love not "But I'm on - - - ly... a wo - - - man, And my heart I'm a -

*Tempo di Valse.*

*parte.* *Tempo di Valse.*

*poco meno.*

- afraid, is but hu - - - man," Or — a pro me . . . . .!

*p poco meno.*

Or — a pro me . . . . . One to me is near - -

*rit. tempo.*

*rit. tempo.*

- est, He's the hope of my heart and the dear - - - est, Or —

*mf rit.*

*Ped. rit.*

*a piacere.*

a pro me . . . . .! Or — a pro me Or — a pro

*colla parte.*

*Adagio.*

me . . . . .

*Tempo I?*

Mis -

*Adagio.*

*Ped.*

*Andante agitato.*

-err - i - ma! This love is fright - ful, So thrilling, and yet so de -

*Andante agitato.*

*mf*

- light - ful! Are ma - ny from such weak - ness free, . . . Or

*Ped.*

*rit.*

are they tempted just like me! . . . Ah! my mo - ther! that heart of

*tempo.*

*colla parte.*

*marcato la melodia.*

thine, . . . Did it e'er throb with pas-sion like mine? like mine!

*rit:* *pp*

*Andantino Religioso.*

“Long, long a - go, my child, I lov'd with earth - ly love,

*Andantino Religioso.*

*Ped.*

Way - - ward, and weak and wild, Un - like the love a - bove!

*din:* *rit: molto.* *Tempo di Valse.*

But I have found it vain, Nor love a - - gain!" "And I too

*din:* *colla voce.* *Tempo di Valse.*

in Love's sea - - son, Oh my mother, would fain know love's trea - - - son,

*poco meno.* Or - a pro me . . . . . *rit:* Or - a pro me . . . . .

*p poco meno.* *rit:*

*tempo.* And when my youths o - - - ver, We to - ge - ther will blame love and lov - - - er,

*tempo.*

*mf rit:* Or - a pro me . . . . ! *a piacere.* Or - a pro me, Or - a pro me . . . . ! *Allarg.*

*rit.* *Ped.* \* *colla parte.* *Adagio.*

NO 15.  
DUETTO. "WITH A TEAR IN OUR VOICE!"

(*Edwige & Boleslas*)

*Allegro.*

PIANO

*mf, leggiero*

*Più moderato*

E. With a tear in our voice we said.....

B. With a tear in our voice we said.....

*Più moderato.*

*p*

E. it, And..... far a - - broad too did we spread.....

B. it, And..... far a - - broad too did we spread.....

E. it, we got from you but speak what's

B. it, That when the gold, Be lieve us we

E. true, But speak what's true, We'd try our best to do you

B. But speak what's true, We'd try our best to do you

*p* *mf* *p*

*Più animato.*

E. credit! To do you cre - dit! To this lord of no - ble birth,

B. credit! To do you cre - dit! To this lord of no - ble birth,

*Più animato.*

E. No - ble birth, no - ble birth! Let us give his mo - ney's worth, Let us

B. No - ble birth, no - ble birth! Let us give his mo - ney's worth, Let us

E  
give his mo\_ney's worth!..... To this lord of no\_ble birth,

B  
give his mo\_ney's worth!..... To this lord of no\_ble birth,

E  
No\_ble birth, no\_ble birth! Let us give his money's worth! Money's worth! money's

B  
No\_ble birth, no\_ble birth! Let us give his money's worth! Money's worth! money's

E  
worth! mo\_ney's worth! mo\_ney's worth! money's worth! To this lord of no\_ble

B  
worth! mo\_ney's worth! mo\_ney's worth! money's worth! To this lord of no\_ble



E. birth, noble birth, noble birth! noble birth, noble birth, Let us give, let us give, let us give, let us

B. birth, noble birth, noble birth! noble birth, noble birth, Ah let us give, let us

E. give, Let us give his mo-ney's worth, To this lord of no-ble birth, noble

B. give, Let us give his mo-ney's worth, Yes! to this lord of no-ble

E. birth, Let us give his mo-ney's worth!

B. birth, Let us give his mo-ney's worth!

B.

No fop now on the land dares count me, Who dares it on the ground must go! Re -

*p sostenuto.*

E.

These

B.

gard my style! there is a\_ bout me, A cer\_ tain air of comme il faut!

E.

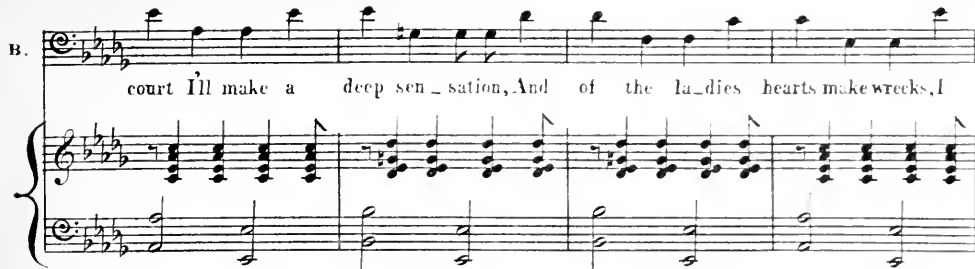
fine things with my tone a\_ greeing, I am in\_ deed a wo\_ man chic, And

E.

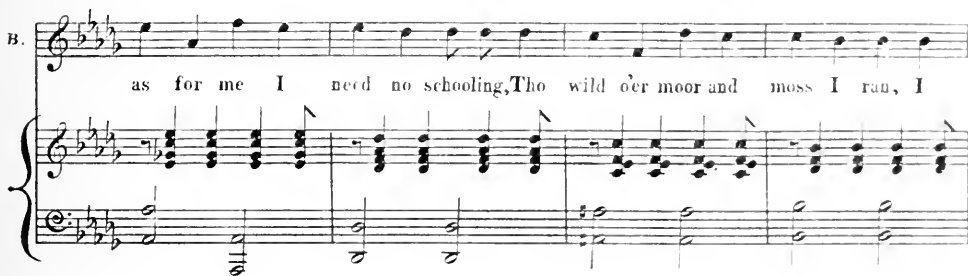
ev\_ 'ry court dame on me seeing, Will rage with en\_ vy and with pique!

B.

At

B.  court I'll make a deep sen - sation, And of the la - dies hearts make wrecks, I

F.  *Edwige.*  
feel my fa - tal fas - cin - a - tion, A - las! then for the o - ther sex!

B.  as for me I need no schooling, Tho' wild o'er moor and moss I ran, I

B.  feel that I was born for ru - ling, And that my empire shall be

*Tempo I:*

E.  man! With a tear in our voice we

B.  With a tear in our voice we


*Tempo I:*


*mf*  *p*


E.  said ..... it, And..... far a - - broad, too, did we spread .....

B.  said ..... it, And..... far a - - broad, too, did we spread .....



E.  it, - - we got from you, - - but speak what's

B.  it, That when the gold - - Be - lieve us we - - -



E. true, But speak what's true, We'd try our best to do you

B. But speak what's true, We'd try our best to do you

*p* *mf* *p*

E. credit! To do you cre - dit! To this lord of no\_ble birth,

B. credit! To do you cre - dit! To this lord of no\_ble birth,

*Più animato.*

*Più animato*

E. No\_ble birth, no\_ble birth! Let us give his mo\_ney's worth, Let us

B. No\_ble birth, no\_ble birth! Let us give his mo\_ney's worth, Let us

B. give his mo-ney's worth!..... To this lord of no-ble birth,


E. give his mo-ney's worth!..... To this lord of no-ble birth,


B. no - ble birth, no - ble birth! Let us give his mo-ney's


E. no - ble birth, no - ble birth! Let us give his mo-ney's

B. worth! Money's worth! money's worth! money's worth! money's worth! money's worth!

E. worth! Money's worth! money's worth! money's worth! money's worth! money's worth!


B.  To this lord of noble birth, noble birth, noble birth, noble birth, noble birth, Let us give, let us

E.  To this lord of noble birth, noble birth, noble birth, noble birth, noble birth, Ah! let us



B.  give, let us give, let us give, Let us give his mo-ney's worth, To this lord of

E.  give let us give, Let us give his mo-ney's worth, Yes! to this



B.  no - ble birth no - ble birth Let us give his mo - ney's worth!

E.  lord of no - ble birth Let us give his mo - ney's worth!




## DUO BERCEUSE. "SLUMBER! O SENTINEL!"

(Falka &amp; Arthur.)

*Tempo di Valse.*

PIANO.

FALKA.

*pp*

Slum - ber! o sen - ti - nel!.....

F

Slum - ber and dream se - cure - - - ly, Fast in

F

yon - der tour - elle,..... Thou hold'st thy cap - tive sure - - ly!



F  
Slum - ber! o sen - ti - nel!..... Slum - ber and dream se - cure - - ly,

A  
Slum - ber! o sen - ti - nel! Slum - ber and dream se - cure - ly,

F  
Fast in yon - der tour - elle, ..... Thou hold'st thy cap - tive

A  
Fast in yon - der tour - elle, Thou hold'st thy cap - tive

F  
sure - - ly!

A  
sure - - ly! Once more do I be - hold thee,

A. *Lov'd one as thou art!..... Once more mine arms en-fold thee,*

A. *Queen of my heart!..... The wide world's all be-fore..... us, And*

A. *thoughts kiss from a-bove..... One light eye shines be-fore..... us, The*

F. *tempo.*

A. *rit. With*

*star of true love! The star of love!.....*

*rit. tempo.*

F.  *thee* forth will I wand - er, For I love thee well!... .. To

F.  *me* the pa - lace you - der, Is pri - son cell!..... And

F.  though the world be chid - ing, And false.... friends be flown,..... In

F.  love this heart a - bid - ing, Is al - way thine own! Al - way thine own!.....

*rit.*

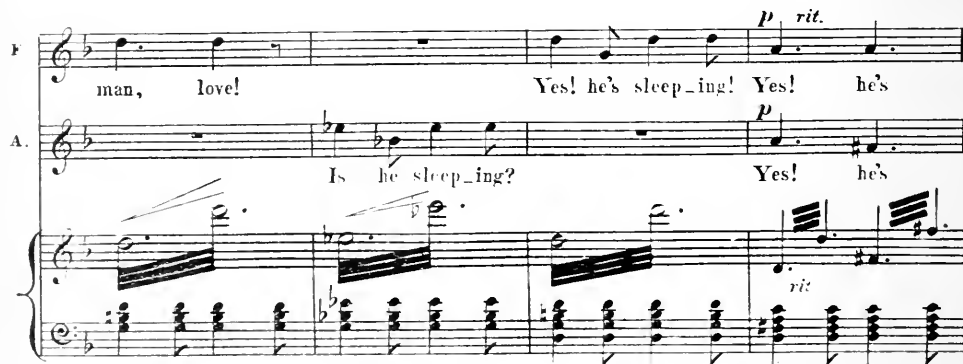
*rit.* *agitato.*

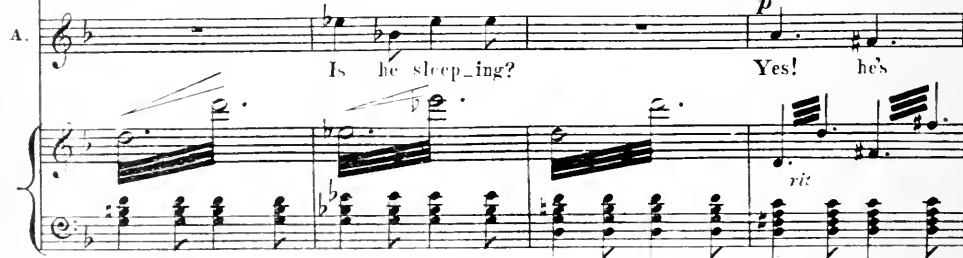
## ARTHUR.

A.  He wakes up! Let us off when we can, love!

## FALKA. (Looking at Pelican.)

F.  He's sleeping! you don't know our

F.  man, love! Yes! he's sleep\_ing! Yes! he's

A.  Is he sleep\_ing? Yes! he's

F.  sleep - - - ing!

A.  sleep - - - ing!

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

*pp*

F. Slum - ber! o sen - ti - nel, ..... Slumber and dream se - cure - - ly,

*pp*

A. Slum - ber! o sen - ti - nel, ..... Slumber and dream se - cure - - ly,

F. Fast in yonder tour\_elle..... Hold'st thou thy cap - tive - sure - ly!

A. Fast in yonder tour\_elle..... Hold'st thou thy cap - tive - sure - ly!

F. Slum - ber! o sen - ti - nel, Slumber and dream se - cure - ly,

A. Slum - ber! o sen - ti - nel, ..... Slumber and dream se - cure - - ly,

F. Fast in yon\_der tourelle, Hold'st thou thy cap\_tive sure\_ly!

A. Fast in yon\_der tour\_elle,..... Hold'st thou thy cap\_tive sure\_ly!

F. *rit.* Sen - ti - nel!..... Sen - ti - nel, sleep well!

A. Sen - ti - nel! sen - ti - nel! Sen - ti - nel, sleep well!

*a tempo.*

N<sup>o</sup>. 17.BELL CHORUS, "THERE THE BELLS GO!"

(S. S. T. B.)

*Allegretto.*

PIANO.

The musical score is arranged in three systems. The first system is a piano introduction in 2/4 time, marked *Allegretto*. It features a treble clef with a key signature of three sharps (F#, C#, G#) and a bass clef. The piano part begins with a forte (*ff*) dynamic. The second system continues the piano introduction, with dynamics changing to *dim* and then *pp*. The third system contains the vocal melody and piano accompaniment. The vocal line is written in a treble clef with the same key signature and time signature. The piano accompaniment is in a bass clef. The lyrics are: "There the bells go tri - ple bob - bing, And here comes the wed - ding train," repeated three times. The piano part in this system begins with a forte (*f*) dynamic.

*ff*

*dim*

*pp*

There the bells go tri - ple bob - bing, And here comes the wed - ding train,

There the bells go tri - ple bobbing, And here comes the wed - ding train,

There the bells go tri - ple bobbing, And here comes the wed - ding train,

*f*

Bridegroom smiling, la - dy sobbing, As we've seen once and a - gain!

Bride - groom smiling, la - dy sobbing, As we've seen once and a - gain!

Bride - groom smiling, la - dy sobbing, As we've seen once and a - gain!

There the bells go, tri - ple bobb - ing, And here comes the wed - ding train,

There the bells go, tri - ple bobb - ing, And here comes the wed - ding train,

There the bells go, tri - ple bobb - ing, And here comes the wed - ding train,

*mf*

Bridegroom smi - ling, la - dy sobbing, As we've seen once and a - gain!

Bridegroom smi - ling, la - dy sobbing, As we've seen once and a - gain!

Bridegroom smi - ling, la - dy sobbing, As we've seen once and a - gain!



There the bells go tri - ple bobb\_ing, And here comes the wed\_ding train,  
 There the bells go triple bobb\_ing, And here comes the wed\_ding train,  
 There the bells go triple bobb\_ing, And here comes the wed\_ding train,

Bridegroom smil\_ing, la - dy sobb\_ing, As we've seen once and a - gain!  
 Bride - groom smiling, la - dy sobb\_ing, As we've seen once and a - gain!  
 Bride - groom smiling, la - dy sobb\_ing, As we've seen once and a - gain!

*p* *dim.* *poco* *a* *poco*  
*pp* *dim.*

## TRIO "NUNKY DARLING!"

(Falka Arthur &amp; Kolbach)

*Allegretto moderato.*

FALKA.



Nunky darling! now pardon, And your heart do not harden, A

PIANO.



F.



lit\_tle mer\_cy show I'm sure you wont say no! Nunky dar\_ling! now par\_don, And your

A.



Nunky dar\_ling! now par\_don, And your



F.



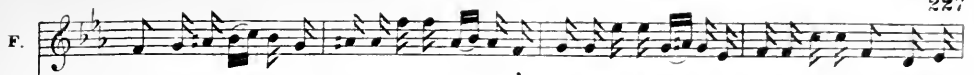
heart do not har\_den, A lit\_tle mer\_cy show, I'm sure you wont say no! .Come now

A.



heart do not har\_den, A lit\_tle mer\_cy show, I'm sure you wont say no! .



F.  don't look so dreary, But let me be your dearie, I'll make you gay and cheery, You musn't answer nay! What's the



F.  use of your fretting? Our es. capade forgetting, You'd better have me petting, You all the livelong day!

K.  It's



F.  O pray don't get the needle! Nunky dar\_ling! now par\_don, And your

A.  O pray don't get the needle! Nunky dar\_ling! now par\_don, And your

K.  useless me to wheedle! Nunky dar\_ling! now par\_don, And your



F. heart do not har - den, A lit - tle mer - cy show, I'm sure you wont say no! Nun - ky

A. heart do not har - den, A lit - tle mer - cy show, I'm sure you wont say no! Nun - ky

K. heart do not har - den, A lit - tle mer - cy show, I'm sure you wont say no! Nun - ky

F. darling! now pardon, And your heart do not harden, A little mercy show, I'm sure you wont say no!

A. darling! now pardon, And your heart do not harden, A little mercy show, I'm sure you wont say no!

K. darling! now pardon, And your heart do not harden, A little mercy show, I'm sure you wont say no!

*Appassionato.*

F. *p*

Ah! now I see a wee smile beam - ing, Just like the

*il basso sostenuto.*

F.

sun - shine af - ter rain, Or like the blue in

F.

hea - ven gleam - ing, Af - ter a gale up - on the

F.

main! I won't so you'd best kiss your niece!.....

A.

Yes! pray

K.

Just let me be in peace!

*rit*

F. Just a kiss! One wee bit, ti - ny,

A. do, better so! Better so!

K. No! no!

*a Tempo.*

F. kiss? Nun\_ky dar\_ling! now pardon, And your heart do not har\_den, A

A. Nun\_ky dar\_ling! now pardon, And your heart do not har\_den, A

K. No, no no! I wont pardon, And my heart I will har\_den, But

*rit.*

*a Tempo.*

F. lit\_tle mercy show, I'm sure you wont say no! Nun\_ky dar\_ling! now pardon, And your

A. lit\_tle mercy show, I'm sure you wont say no! Nun\_ky dar\_ling! now pardon, And your

K. lit\_tle mercy show, I'm sure I will say no! No, no, ro! I wont pardon, And my

F. heart do not har-den, A lit-tle mercy show, I'm sure you wont say no! Just a

A. heart do not har-den, A lit-tle mer-cy show, I'm sure you wont say no! Just a

K. heart I will har-den, But lit-tle mer-cy show, I'm sure I will say no!

F. kiss, but a kiss! Just a ti-ny kiss! Just a kiss, but a kiss! Just a wee bit kiss! Just a *calando.*

A. kiss, but a kiss! Just a ti-ny kiss! Just a kiss, but a kiss! Just a wee bit kiss! Just a *calando.*

F. *rit. e dim.* ti-ny kiss!..... Just a wee bit kiss!.....

A. *rit. e dim.* ti-ny kiss!..... Just a wee bit kiss!.....

**BELL CHORUS, "THERE THE BELLS GO!"**

(S. S. T. B.)

*Allegretto.*

PIANO. *pp*

*ff*

There the bells go! tri-ple bob-bing, And here comes the wed-ding train,

*ff*

There the bells go, tri-ple bobbing, And here comes the wed-ding train,

*ff*

There the bells go, tri-ple bobbing, And here comes the wed-ding train,



Bride-groom smi-ling, la - - dy sobb-ing, As we've seen once

Bride - groom smi-ling, la - dy sobb-ing, As we've seen once

Bride - groom smi-ling, la - dy sobb-ing, As we've seen once

and a - gain!

and a - gain!

and a - gain!

*p* *dim.* *poco a poco*

*dim.*

## FINALE TO ACT III.

(Tutti e Coro.)

*Allegro.*

FALKA.

And now.....

F

..... a long good - bye!..... To dol - ma , trunks, and sword!.....

F.

..... 'Tis al - - most with a sigh,.....

F.

I, wo - man, own man lord!.....

F. Frank - ly (I do not feign)..... Soon may oc -

F. ca - sion be ..... When these I'll don a - -

F. gain,..... Then please to say with me.....

F. ..... She is her no - ble un - cle's heir,.....

F. Hence\_forth to be his pride and joy..... For a girl now does he

The first system consists of a vocal line (marked 'F.') and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are 'Hence\_forth to be his pride and joy..... For a girl now does he'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp and a 2/4 time signature. It features a steady bass line and chords in the right hand.

F. care,..... This time a girl is ten times, ten time's worth a boy! Yes!

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are 'care,..... This time a girl is ten times, ten time's worth a boy! Yes!'. The piano accompaniment includes a dynamic marking of *fz* (forzando) at the end of the system.

F. yes! She is her no\_ble un\_cle's heir.....

She is her no\_ble un\_cle's heir.....

She is her no\_ble un\_cle's heir.....

She is her no\_ble un\_cle's heir.....

The third system features a vocal line and piano accompaniment. The vocal line lyrics are 'yes! She is her no\_ble un\_cle's heir.....'. This system includes four vocal staves, each with the same lyrics, suggesting a multi-measure rest or a specific performance instruction. The piano accompaniment includes dynamic markings of *f* and *fz*.

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

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

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

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

F. does he care ..... This time a girl is ten times, ten times, worth a

does he care ..... This time a girl is ten times, ten times, worth a

does he care ..... This time a girl is ten times, ten times, worth a

does he care ..... This time a girl is ten times, ten times, worth a

F. *vivo.*

boy! Hence - forth to be his pride and joy, A

boy! Hence - forth to be his pride and joy, A

boy! Hence - forth to be his pride and joy, A

boy! Hence - forth to be his pride and joy, A

*vivo.*

girl is ten time's worth a boy!

girl is ten time's worth a boy!

girl is ten time's worth a boy!

girl is ten time's worth a boy!

girl is ten time's worth a boy!

(Curtain quick.)

*ff*

*gva.*







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