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The Musical Play

# KATINKA

In Three Acts

As Presented by  
MR. ARTHUR HAMMERSTEIN

The Book and Lyrics by  
OTTO HAUERBACH

The Music by  
RUDOLF FRIML

Authors of "THE FIREFLY" and "HIGH JINKS"



VOCAL SCORE

Ed. 971

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26335

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# KATINKA

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

DECEMBER 2nd, 1915

UNDER THE MANAGEMENT OF  
ARTHUR HAMMERSTEIN

AND

UNDER THE STAGE DIRECTION

OF

FRANK SMITHSON



MUSICAL DIRECTOR  
JOHN MCGHIE

Simon 6/66

M  
K  
K



## CAST OF CHARACTERS

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

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



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# ACT I

## Opening Chorus

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

*Allegro vivace*

*f*  
*sempre staccato*

SOPRANO

*Moderato*

Give then your to - kens

ALTO

Give then your to - kens

TENOR

Give then your to - kens

BASS

Give then your to - kens

*p*  
*rit.*  
*ff*

Extract from the Score  
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ten - der and true,

ten - der and true,

ten - der and true,

ten - der and true,

Harp

tr. \* tr.

*mf* Keep and guard them ev - er! *pp*

*mf* Keep and guard them ev - er! *pp*

*mf* Keep and guard them ev - er! *pp*

*mf* Keep and guard them ev - er! *pp*

Keep and guard them ev - er!

*f*

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

*f*

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

*f*

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

*f*

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

*f*

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

*rit.* *Allegro*

Let no man dare to sev - er.

*rit.*

Let no man dare to sev - er.

*rit.*

Let no man dare to sev - er.

*rit.*

Let no man dare to sev - er.

*Allegro*

*rit.* *Allegro*

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

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

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

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

*mf* *leggiero* *rit.*

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

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

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

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

*a tempo*

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

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

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

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

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

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

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

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

*mf leggiero*

*rit.*

*a tempo*

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

*a tempo*

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

*a tempo*

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

*a tempo*

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

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The tempo is marked 'a tempo'. The lyrics are: 'And for Ka - tin-ka's sake Gar - lands of flow-ers we'll' and 'Bring in the wed-ding-cake, And for Ka - tin-ka's sake Gar - lands of flow-ers we'll'.

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

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

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

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

The second system of the musical score continues the vocal and piano parts. It features four vocal staves and two piano accompaniment staves. The lyrics are: 'twine, \_\_\_\_\_ For Cu - pid's shrine! \_\_\_\_\_', 'twine, \_\_\_\_\_ For Cu - pid's shrine! \_\_\_\_\_', 'twine, flow-ers we will twine, For Cu - pid's shrine! \_\_\_\_\_', and 'twine, flow-ers we will twine, For Cu - pid's shrine! \_\_\_\_\_'. The piano accompaniment continues with its rhythmic pattern, including some triplet figures.

## Moderato

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

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

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

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

## Moderato

## Andante

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

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

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

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

## Andante

Fin. Fin.

## Tempo di Valse

ring! Ring! Ring!

ring! Ring! Ring!

ring! Ring! Ring!

ring! Ring! Ring!

*p*

*p*

*p*

*p*

## Tempo di Valse

\*

*p*

*no.*

*no.*

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

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

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

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



*mf*

Ring! Ring! Ring for your chid - ing True

*mf*

Ring! Ring! Ring for your chid - ing True

*mf*

Ring! Ring! Ring for your chid - ing True

*mf*

Ring! Ring! Ring for your chid - ing True

*p*

love spells; Fling, fling,

*p*

love spells; Fling, fling,

*p*

love spells; Fling, fling,

*p*

love spells; Fling, fling,

fling out your gold - en notes so clear,

fling out your gold - en notes so clear,

fling out your gold - en notes so clear,

fling out your gold - en notes so clear,

The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand bass line with dotted rhythms. The key signature has two flats (Bb and Eb).

*mf* — Cling, cling, cling to your old - en

*mf* — Cling, cling, cling to your old - en

*mf* — Cling, cling, cling cling to your

*mf* — Cling, cling, cling cling to your

The piano accompaniment continues with a similar texture, featuring a right-hand melody with chords and eighth notes, and a left-hand bass line with dotted rhythms. The dynamic marking *mf* is present.

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

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

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

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

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

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

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

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

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

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

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

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

*mf* *rit. molto*

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

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

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

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

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

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

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# Vienna Girls

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

**Allegro**

Introduction for piano, 2/4 time. The piece begins with a melody in the right hand and accompaniment in the left hand. Dynamics include *mf* and *fz*.

*molto rit.*

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

Vocal line with piano accompaniment. Dynamics include *p* and *molto rit.*

*a tempo*

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

Vocal line with piano accompaniment. Dynamics include *a tempo* and *fz*. A *Rea.* (ritardando) marking is present at the end of the piano part.

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

Vocal line with piano accompaniment. The piano part features a more active accompaniment.

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

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

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

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

*a tempo*

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

*a tempo*

*fz*

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

*fz*

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

*rit.*

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

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

*a tempo*

*a tempo*

*fz*

*rit.* *a tempo*

For they are Vi - en - na girls! In Vi - en - - -

*a tempo*

In Vi - en - na, in Vi -

*a tempo*

In Vi - en - na, in Vi -

*a tempo*

In Vi - en - na, in Vi -

*a tempo*

In Vi - en - na, in Vi -

*a tempo*

*rit.* *fz*

*rit.*

- - na girls are bright - - - est, Their eyes are

*rit.*

en - na girls are bright - est, Their hearts are light - est, Their eyes are

*rit.*

en - na girls are bright - est, Their hearts are light - est, Their eyes are

*rit.*

en - na girls are bright - est, Their hearts are light - est, Their eyes are

*rit.*

en - na girls are bright - est, Their hearts are light - est, Their eyes are

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



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

ev - er fair; — *a tempo*

ev - er fair; — *a tempo*

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

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

*fz*

Ah! — In Vi -

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

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

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

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

en - - - na girls are spright - - -

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

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

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

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

*fz*

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

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

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

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

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

*rit.*

*fz*

*a tempo*

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

*a tempo*

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

*à tempo*

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

*a tempo*

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

*a tempo*

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

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

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

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

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

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

*ff*

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## The Bride Ensemble

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Marziale

*ff* *3*

*fz* *3*

*p* *3* *cresc.*

*ff rit.* *3* *3* *rit.*

## SOPRANO

*f a tempo*

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

## ALTO

*f a tempo*

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

## TENOR

*f a tempo*

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

## BASS

*f a tempo*

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

*a tempo*

*f*  
7.  
3  
\*  
7.  
7.

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

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

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

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

long, — And may the bonds be strong, And sealed with a love most dear.

long, — And may the bonds be strong, And sealed with a love most dear.

long, — And may the bonds be strong, And sealed with a love most dear.

long, — And may the bonds be strong, And sealed with a love most dear.

The piano accompaniment consists of a grand staff with treble and bass clefs. It features a melodic line in the right hand and a bass line in the left hand. The music is in a major key with a 2/4 time signature. There are dynamic markings such as *ff* and *f*, and articulation marks like accents and slurs. A triplet of eighth notes is visible in the right hand.

Wel - - come the luck-y man, Who stands by her tender side, — His

Wel - - come the luck-y man, Who stands by her tender side, — His

Wel - - come the luck-y man, Who stands by her tender side, —

Wel - - come the luck-y man, Who stands by her tender side, —

The piano accompaniment continues with a similar style to the first system. It includes a grand staff with treble and bass clefs. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic and rhythmic foundation. Dynamic markings include *f* and *mf*. There are also articulation marks and a triplet of eighth notes in the right hand.

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

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

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

*rit.* \*

*p* Be his guide, be his guide,  
*p* Be his guide, be his guide,  
*p* guide, Love be his guide, *cresc.* For she's his  
 guide; Love be his guide, *cresc.* For she's his

*p cresc.*  
*Red.*

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

*ff*

*ff*

*Red.* \*



Long life of bliss they'll live, With blessings that Heav'n may give! —

Long life of bliss they'll live, With blessings that Heav'n may give! —

Long life of bliss they'll live, With blessings that Heav'n may give! — And may their

Long life of bliss they'll live, With blessings that Heav'n may give! — And may their

*f*

*rit* \*

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

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

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

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

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

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

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

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

*ff*

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

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

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

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

*f* *mf*

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

*mf* *cresc.* *rit. molto*

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

*mf* *cresc.* *rit. molto*

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

*cresc.* *rit. molto*

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

*cresc.* *rit. molto*

bide! May love a - bide!

*ff* *cresc.* *ff*

bide! May love a - bide!

*ff* *cresc.* *ff*

bide! May love a - bide!

*ff* *cresc.* *ff*

bide! May love a - bide!

*ff* *cresc.* *ff*

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# One Who Will Understand

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

*Vivo*

*f*

*Tempo di Valse*  
*Katinka*

*p* *rit.*

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

*fz* *rit.*

*a tempo* *p*

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

**SOPRANO** *a tempo*

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

**ALTO** *a tempo*

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

**TENOR** *a tempo*

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

**BASS** *a tempo*

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

*a tempo* *p*

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*cresc.* *mf* *rit.*

part Thoughts that here with - in me throng!

*mf* *rit.*

What a dear, what a dear, what a

*mf* *rit.*

What a dear, what a dear, what a

*mf* *rit.*

What a dear, what a dear, what a

*mf* *rit.*

What a dear, what a dear, what a

*cresc.* *mf* *rit.*

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

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

*a tempo* *p* *rit.*

song! Where 'twill live

*a tempo* *p* *rit.*

song! Where 'twill live

*a tempo* *p* *rit.*

song! Where 'twill live

*a tempo* *p* *rit.*

song! Where 'twill live

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

*f* *mf poco accel.*

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

*f* *mf* *poco accel.*

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

*f* *mf* *poco accel.*

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

*f* *mf* *poco accel.*

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

*f* *mf* *poco accel.*

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

*f* *mf poco accel.*

*rit.*

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

*rit.*

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

*rit.*

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

*rit.*

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

*rit.*

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

*rit.*

*p*

## Valse lente

K. *p*

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

*p*

K. *p*

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

*p*

K. *cresc.* *mf rit.*

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

*cresc.* *mf rit.*

K. *a tempo* *p*

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

*a tempo* *p*

*pp* *mf* *cresc.*

sea and land, Thou-sands yet may

*pp* *mf* *cresc.*

*pp*

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

*pp*

*P*

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

*P*

*Ivan*

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

*mf* *P*

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

*mf* *P*

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

*mf* *P*

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

*mf* *P*

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

*mf* *P*



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

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

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

ea - ger yearn - ing, Its re - refrain may yet reign O - ver  
 ea - ger yearn - ing, Its re - refrain may yet reign O - ver  
 ea - ger yearn - ing, Its re - refrain may yet reign O - ver  
 ea - ger yearn - ing, Its re - refrain may yet reign O - ver

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

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

sea and land, Man-y may

sea and land, Man-y may

sea and land, Man-y may

sea and land, Man-y may

*pp* *p cresc.*

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

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

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

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

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

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

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

*pp* *pp* *morendo*

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# Katinka Quartet

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

*Allegro moderato*

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

Tenor II Where the

Bass I Where the

Bass II Where the

*mf* *p* *mf*

bub-les shine, Ka - tin-ka, Cap-tive

bub-les shine, Ka - tin-ka, Cap-tive

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

bub-les shine, Ka - tin-ka, Cap-tive

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

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

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

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

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

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

*p*

REFRAIN

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

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

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

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

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

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

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

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

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

*cresc.*

Detailed description: This system contains five staves. The top four staves are vocal parts: two treble clefs and two bass clefs. Each vocal line has lyrics underneath. The piano accompaniment is on the bottom staff, with a treble and bass clef. The music is in 3/4 time and G major. Dynamics include 'cresc.' and 'p'.

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

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

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

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

*mf* *f* *p*

Detailed description: This system contains five staves. The top four staves are vocal parts: two treble clefs and two bass clefs. Each vocal line has lyrics underneath. The piano accompaniment is on the bottom staff, with a treble and bass clef. The music is in 3/4 time and G major. Dynamics include 'mf', 'f', and 'p'. The piano part features some arpeggiated chords.

*rit.* *a tempo*

angels seem to worship you, For they've sent you their charms from the blue, Ah! my

*rit.* *a tempo*

E-ven angels seem to worship you, For they've sent you their charms from the blue, Ah! my

*rit.* *a tempo*

E-ven angels seem to worship you, For they've sent you their charms from the blue, Ah! my

*rit.* *a tempo*

E - ven angels worship you, For they've sent you their charms from the blue, Ah! my

*f* *mf* *mf*

joy, dear, were di - vine, — If you were on-ly mine! Sweet Ka - mine!

*f* *mf* *mf*

joy, dear, were di - vine, — If you were on-ly mine! Sweet Ka - mine!

*f* *mf* *mf*

joy, dear, were di - vine, — If you were on-ly mine! Sweet Ka - mine!

*f* *mf* *mf*

joy, dear, were di - vine, — If you were on-ly mine! Sweet Ka - mine!

*f* *f*

*rit.* *rit.*

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# In a Hurry

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Allegro

Piano introduction in G major, 2/4 time. The music is marked *f* and *fz*. It features a rhythmic melody in the right hand and a supporting bass line in the left hand.

Bells

*p*

*mf*

1. Ev-'ry real old Yan-kee's in a  
2. When a son of Un-cle Sam for sleep is

The first two lines of the song. The vocal line is in G major, 2/4 time, marked *mf*. The piano accompaniment is marked *p* and *mf*. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

hur-ry,  
read-y,

No  
Which

mat-ter why or where he is or  
hap-pens, I'm a-fraid, a-bout one

*fz*

The third line of the song. The vocal line continues with the lyrics. The piano accompaniment is marked *fz*. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

what he has to do,  
night in twen-ty-eight, He

Sim-ply can-not live with-out his flur-ry;-  
sets a big a-larm-clock by his bed-die,

Be-  
So

The fourth line of the song. The vocal line continues with the lyrics. The piano accompaniment is marked *fz*. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

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

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

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

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

*mf*  
*cresc.*



## REFRAIN

Vivace

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

*mf*

flight - time, Be - lieve me, no time

*fz*

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

*fz*

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

*mf*

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

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "hur - ry! In spring or win - ter He is a sprint - er, Be -". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The piano part includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

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

The second system continues the vocal line with the lyrics "lieve me, he's some hik - er, — He's no". The piano accompaniment features a dynamic marking of *f* (forte) and includes a fermata over a measure in the vocal line. The piano part has a complex texture with many beamed notes and accents.

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

The third system has the lyrics "pik - er! — Meets a girl on Sun - day — They are mar - ried". The piano accompaniment includes a dynamic marking of *f* and features a five-fingered scale-like passage in the right hand, marked with a "5".

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

The fourth system concludes with the lyrics "Mon - day. No mat - ter what he has to do, he's al - ways in a". The piano accompaniment features dynamic markings of *p* (piano) and *cresc.* (crescendo) in both the vocal and piano parts.

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

SOPRANO

ALTO

TENOR

BASS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*fz*

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

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

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

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

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

*ff*

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

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

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

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

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

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

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

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

he's some hik-er,— He's no pik-er.—

he's some hik-er,— He's no pik-er.—

*ff*

*p* *cresc.*

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

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

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

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

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

*p* *cresc.*

al-ways in a hur-ry!

al-ways in a hur-ry!

al-ways in a hur-ry!

al-ways in a hur-ry!

al-ways in a hur-ry!

*ff* *fz* *fz*

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## 'Tis the End, So Farewell!

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Vivo

*mf* *rit.*

Moderato  
*p* Katinka

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

*p*

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

*rit.* \*

fond hopes are past. Cruel the pow'r  
dread accent falls. Then whis-per low,

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

*cresc.*

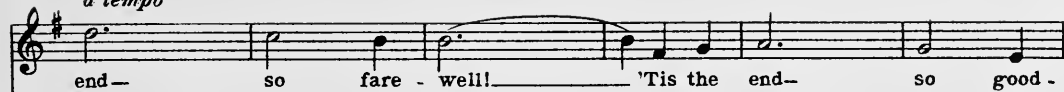
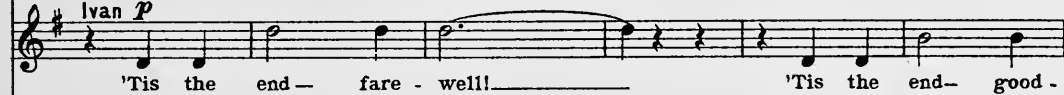
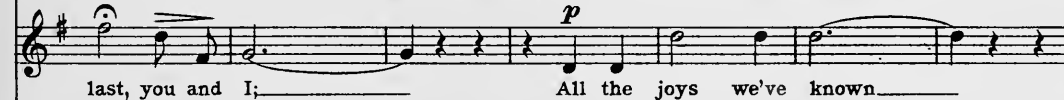
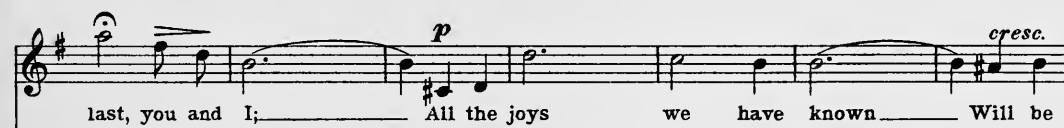
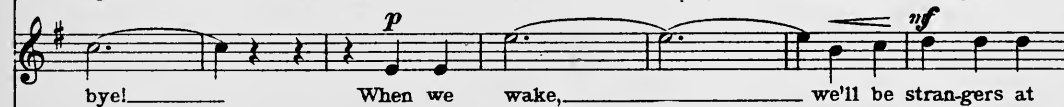
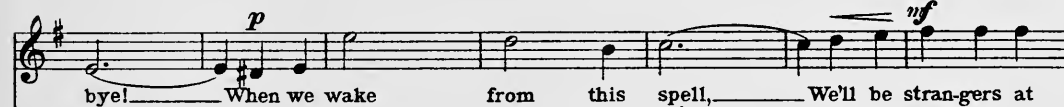
*rit.* **REFRAIN**  
pain Of sweet dreams that are dreamed in vain! 1-2. 'Tis the  
eye, Tho' my heart would fain bid you stay.

*rit.* *p*

*rit.* *p*

*rit.* *p*



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

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

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

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include *f* and *cresc.*

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

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

The second system continues the vocal and piano parts. Dynamics include *mf* and *p*. The piano accompaniment features a mix of chords and moving lines.

*mf rit. cresc.* gain, We shall seek them in vain.

*mf rit. cresc.* come a - gain, We shall seek them in vain.

The third system concludes the piece. Dynamics include *mf rit.*, *cresc.*, and *pp*. The piano accompaniment ends with a *pp* dynamic. A double bar line is present in the vocal lines, and a fermata is placed over the final notes.

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## Russian Dance

Music by  
Rudolf Friml

Moderato

The first system of musical notation for 'Russian Dance' is in 2/4 time, marked 'Moderato'. It features a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music consists of eighth and sixteenth notes with various dynamics including *f* and *fz*. There are slurs and accents throughout the piece.

The second system of musical notation continues the piece. It features a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music consists of eighth and sixteenth notes with various dynamics including *mf*. There are slurs and accents throughout the piece.

The third system of musical notation continues the piece. It features a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music consists of eighth and sixteenth notes with various dynamics including *f*. There are slurs and accents throughout the piece.

Presto

The fourth system of musical notation continues the piece. It features a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music consists of eighth and sixteenth notes with various dynamics including *ff*. There are slurs and accents throughout the piece.

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

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

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

Moderato

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

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

First system of a piano score in 2/4 time, key of D major. The right hand features a melodic line with slurs and a trill-like flourish above the first measure. The left hand plays a rhythmic accompaniment. Dynamics include *p*, *cresc.*, and *mf*.

Second system of the piano score. The right hand continues with melodic development and includes a trill-like flourish above the first measure. The left hand maintains the accompaniment. Dynamics include *mf*.

Third system of the piano score. The right hand features a series of chords and melodic fragments. The left hand continues with the accompaniment. Dynamics include *ff* and *f*.

Fourth system of the piano score. The right hand has a melodic line with slurs. The left hand continues with the accompaniment. Dynamics include *mf*.

Fifth system of the piano score. The right hand features a melodic line with slurs and a trill-like flourish above the first measure. The left hand continues with the accompaniment. Dynamics include *mf*.

## Meno mosso

First system of musical notation, marked *Meno mosso*. It features a grand staff with treble and bass clefs. The music is characterized by dense, block-like chords and some melodic lines. Dynamics include *f* (forte) and *cresc.* (crescendo). There are several accents (*v*) and slurs throughout the system.

Second system of musical notation, marked *Presto*. The tempo is significantly faster than the previous system. The music consists of rapid, rhythmic patterns, primarily eighth and sixteenth notes. Dynamics include *f* and *cresc.*. Accents (*v*) are used frequently to emphasize notes.

Third system of musical notation. It begins with a *tr* (trill) in the treble clef. The music continues with rapid, rhythmic patterns. Dynamics include *ff* (fortissimo). Accents (*v*) are present throughout.

Fourth system of musical notation. The music continues with rapid, rhythmic patterns. Dynamics include *f*. Accents (*v*) are used to highlight specific notes.

Fifth system of musical notation, marked *ff marcato*. The music is characterized by very strong, accented chords and rhythmic patterns. Dynamics include *ff*. Accents (*v*) are used to emphasize the marcato character.

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## Finale

## Act I

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Moderato

*mf*

Cello

*cresc.*

Katinka

Good-night!

SOPRANO

Good-night!

ALTO

Good-night!

TENOR

Good-night! Good - - - night!

BASS

Good-night! Good - - - night!

Chorus

*p*

K.

*p*

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

*p*

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

*p*

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

*p*

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

K.

*p* *cresc.*

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

*cresc.*

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

*cresc.*

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

*cresc.*

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

*cresc.*

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

*cresc.*



*dim.* *p*

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

*dim.* *p*

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

*dim.* *p*

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

*dim.* *p*

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

*dim.* *p*

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

*dim.* *p*

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

*dim.* *p*

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

*dim.* *p*

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

*dim.* *p*

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

*dim.* *p*

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

*mf* *p*

*molto rit.*

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

*molto rit.*

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

*molto rit.*

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

*molto rit.*

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

*molto rit.*

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

*pp*

good - night! —

*pp*

good - night!

*pp*

good - night!

*pp*

good - night!

*pp*

good - night!

night! good - night!

Animato

Ivan

*ad libitum*

And now a toast to Bo-ris, Happy

Animato

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

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

To Bo - - ris! to

To Bo - - ris! to

To Bo - - ris! to

To Bo - - ris! to

To Bo - - ris! to

*molto rit.*

*fz* *molto rit.*

1. *Vivo*

Bo - - - ris!

Bo - - - ris!

Bo - - - ris!

Bo - - - ris!

Bo - - - ris!

*Vivo*

*Maestoso*  
Boris *f*

*animato*

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

*animato*

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

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

*rit.*

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

*a tempo*

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

*rit.*

*rit.* *ff* *p*

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

*a tempo* SOPRANO

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

*a tempo* ALTO

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

*a tempo* TENOR

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

*a tempo* BASS

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

*a tempo*

*animato* *rit.* *a tempo*

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

*animato* *rit.* *a tempo*

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

*animato* *rit.* *a tempo*

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

*animato* *rit.* *a tempo*

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

*animato* *rit.* *a tempo*

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

*animato* *rit.* *a tempo*

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

*rit.*

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

*rit.*

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

*rit.*

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

*rit.*

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

*rit.*

The musical score is arranged in a standard format with vocal staves and piano accompaniment. The vocal parts are in bass, tenor, and soprano registers. The piano accompaniment is in treble and bass clefs. The score includes various performance markings such as 'animato', 'rit.', and 'a tempo'. The lyrics are written below the vocal staves. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

B. Allegro

heart's mate with true love. with true love. with true love. with true love. with true love.

Allegro

*p*

*f*

Cadenza  
Harp

*cresc. ed accel.*

*fz* 8

## Moderato animato

## Katinka

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

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

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

Ivan

Boris

## Moderato animato

*mf*

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

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

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

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

*p*



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

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

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

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

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

*a tempo*

K. While you are teas - ing!

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

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

E. Ah, cru - el

B. Hap - py

*a tempo*

*a tempo*

*molto rit.*

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

turn out the light and wish you good - night!

turn out the light and wish you good - night!

I. night! — Ah, cru - el night!

B. night! Ah, hap - py night!

*molto rit.*

*molto rit.*

**Chorus**

**Marziale**

SOPRANO *f*

Long life of bliss they'll live, With

ALTO *f*

Long life of bliss they'll live, With

TENOR *f*

Long life of bliss they'll live, With

BASS *f*

Long life of bliss they'll live, With

**Marziale**

*fz p cresc.*

*ff*

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

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

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

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

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

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

*cresc.* *ff*  
 3

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

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

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

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

*ff*

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

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

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

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

*mf*

*cresc.* **ff**

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

*cresc.* **ff**

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

*cresc.* **ff**

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

*cresc.* **ff**

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

*cresc.* **ff**

**p** **Animato**

bide!

**p**

bide!

**p**

bide!

**p**

bide!

**f** **Animato**

**p** *cresc.*

(Petrov helps Katinka through window.)

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

*ff*

*ffz p cresc.*

## Allegro vivace

Varenka

Hopper

Ah!

SOPRANO

ALTO

TENOR

BASS

Chorus

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

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

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

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

## Allegro vivace

*molto rit.* *f*



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

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

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

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

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

*ff* *mf*

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

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

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

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

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

*p* *cresc.*

V. *f* bus-tle, In a hur - ry, Ah! —

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

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

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

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

V. *ff*

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

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

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

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

V.  Must not hes-i-

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

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

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

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

*p*  *f*

V. *ff* *cresc. molto* He will not for-

H. *ff* *cresc. molto* I shall not for-

*ff* *cresc. molto* He will not for-

*ff* *cresc. molto* He will not for-

*ff* *cresc. molto* He will not for-

*ff* *cresc. molto*

*ff* *cresc. molto*

V.  
get we met! So long! Good - bye!

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

get we met! So long! and good - bye!

get we met! So long! and good - bye!

get we met! So long! and good - bye!

Vivo

rit.

f

f

ffz

ffz

Red.

\*

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## ACT II

### Opening Chorus

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

**Marziale**

*ff*

**SOPRANO** *f*  
On high in

**ALTO** *f*  
On high in

**TENOR** *f*  
On high in

**BASS** *f*  
On high in

8.

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

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

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

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

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

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

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

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

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

faith-ful kneel, In mart and  
 faith-ful kneel, In mart and  
 faith-ful kneel, In mart and  
 faith-ful kneel, In mart and

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

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

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

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

*mf*

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

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

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

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

*mf*



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The piano accompaniment consists of a treble and bass clef part. The treble part features a melodic line with eighth and sixteenth notes, while the bass part provides a rhythmic accompaniment with chords and single notes.

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

The piano accompaniment continues with a treble and bass clef part. The treble part has a more active melodic line with slurs and accents, while the bass part maintains a steady accompaniment with chords.

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

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

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

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

*dim.*

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

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

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

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

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

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

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

*cresc.*

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

*p*

v. last, — could it last al - way!

*pp*

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# "Charms are fairest when they're hidden"

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Moderato

The piano introduction is in 2/4 time, marked Moderato. It features a treble and bass clef. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. A dynamic marking of *f* (forte) is present at the beginning.

The first two lines of the song are in 2/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "1. When a lit-tle Turk-ish girl goes walk - ing, Folks would think it scan-da-lous and 2. But you know if not a soul is spy - - ing, What's the use to hide? so why be". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and a *cresc.* (crescendo) marking.

The next two lines of the song continue in 2/4 time. The lyrics are: "shock - ing If her hair one ti - ny bit were blow - ing, Or her face were caught the least bit try - - ing? If he is a-peeking you're not cer - tain Till indeed you've rais'd the silk-en". The piano accompaniment includes a *dim.* (diminuendo) marking.

The final two lines of the song are in 2/4 time. The lyrics are: "show - ing; These are rules both so - cial and pa - ren - tal, But at times, of course, er - acci - cur - tain. If by an - y chance your glances min - gle, And you feel your pul - ses all a -". The piano accompaniment includes dynamic markings of *mf* and *rit.* (ritardando), and the tempo marking *a tempo* appears twice.

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

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

*rit.*

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

*a tempo*

*mf*

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



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

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

*animato*

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

*rit.* *mf a tempo*

*a tempo*

*Olga*

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

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

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

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

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

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

For - charms are fair when hid - - den!

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

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## Your Photo

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Moderato, Tempo di Gavotta

*mf*

1. I've a  
2. Tho' you

*rit.* *a tempo*

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

*rit.* *a tempo*

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

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

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

## REFRAIN

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

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

*rit.* *a tempo*

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

*rit.* *a tempo*

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

*cresc.* *p*

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

*cresc.* *fz* *p*

*mf*

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

*fz* *ffz*

## Dance

A musical score for a piece titled "Dance". The score is written for piano and consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is common time (C). The piece begins with a piano (*p*) dynamic. The first system shows a rhythmic pattern in the right hand with eighth notes and sixteenth notes, and a bass line with chords and eighth notes. The second system continues this pattern. The third system features a piano (*p*) dynamic marking. The fourth system shows a crescendo (*cresc.*) in the right hand. The fifth system features a piano (*p*) dynamic marking. The sixth system features a forte (*f*) dynamic marking and ends with a double bar line and a fermata over the final chord. The score includes various musical notations such as slurs, ties, and dynamic markings.

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## Allah's Holiday

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Allegretto

*p*

There, 'neath the shades

*pp* *sempre arpeggiando*

*Ped.* *Ped.* *Ped.* *Ped. simile*

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

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

*pp* *cresc.*

*Ped.* *Ped. simile*

*mf* *p*

thralls, \_\_\_\_\_ There I too learned to play \_\_\_\_\_ In

*mf* *p*

*Red* *Red* *Red* *Red*

*cresc.* *mf* *p*

Al - - lah's hol-i - day. \_\_\_\_\_ Ah, might it but last al -

*cresc.* *mf* *p*

*Red* *Red* *Red* *Red* *Red* *Red*

*mf*

way!

8.....

*mf*

\*

*Red*



## REFRAIN

## Andantino

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

*mf*

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

*mf*

*cresc.*

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

*cresc.*

*mf*

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

*mf*

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

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

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

last, — could it last al - way!

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# The Weekly Wedding

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Tempo di Marcia

ff

Introduction for piano, marked *Tempo di Marcia* and *ff*. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes.

Helen

*pp*

Some folks, — some qui - et,

*ff* *pp* *p*

Vocal line for Helen, starting with a piano (*pp*) dynamic. The piano accompaniment includes a *ff* section and a *p* section.

*cresc.*

glum folks, — Get married *once* in all their life.

*cresc.*

Vocal line continuing from the previous system, marked *cresc.* (crescendo). The piano accompaniment also features a *cresc.* section.

Hopper

*p*

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

*p*

Vocal line for Hopper, starting with a piano (*p*) dynamic. The piano accompaniment also features a *p* section.

*cresc.*

rest are storm and strife.

*cresc.*

Helen

*mf*

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

*mf*

*cresc.*

wood-en wed-dings too,

Hopper

*f*

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

*mf*

*cresc.*

*f*

*mf*

Helen

*p*

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

*p*

## REFRAIN

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

## Hopper

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

## Helen

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

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

*mf* Hopper

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

*mf*

*f* Helen

June dear, On all the way. For you and

*f*

*mf* *cresc.*

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

*leggiero*

*mf* *cresc.*

*f* Chorus

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

*f*

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

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

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

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

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

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

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

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

8. ....

8. ....

*ff* *ff*



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# I Want All the World to Know

Duet

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Molto moderato

Tempo di Valse

*p*

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

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

Extract from the Score  
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*mf*

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

*p*

*animato cresc.*

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

*f*

*animato cresc.*

*ff*

*f*

*mf*

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

*p rit.*

*a tempo pp*

*a tempo*

*mf*

*p*

*pp*

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

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

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

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "you shall hear it: — Dear, I love you! — Love you". The piano accompaniment is written in grand staff notation (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a variety of textures, including chords, arpeggios, and melodic lines.

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

*p* *cresc. molto*

*p* *cresc. molto*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a key signature change to two sharps (F# and C#) and a common time signature. The lyrics are: "so! — Our se - cret it is, yet some - how,". The piano accompaniment continues with a key signature of two sharps and a common time signature. It includes dynamic markings *p* (piano) and *cresc. molto* (crescendo molto) in both the vocal and piano parts.

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

*f* *ff* *ffz*

*f* *ff* *ffz*

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line has a key signature change to one sharp (F#) and a common time signature. The lyrics are: "dear, I want all the world — to know! —". The piano accompaniment continues with a key signature of one sharp and a common time signature. It includes dynamic markings *f* (forte), *ff* (fortissimo), and *ffz* (fortissimo zingando) in both the vocal and piano parts.

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## Circassian Dance

Rudolf Friml

Moderato non troppo

The musical score is written for piano and consists of four systems. The first system begins with a forte (*f*) dynamic and a key signature change to one flat. The second system includes a piano (*p*) dynamic. The third system continues the melodic and harmonic development. The fourth system includes a mezzo-forte (*mf*) dynamic. The score features intricate piano textures with frequent chords and rhythmic patterns.

Extract from the Score

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First system of a piano score. The right hand features a melodic line with eighth-note patterns and a trill. The left hand provides a rhythmic accompaniment with chords and eighth notes.

Second system of a piano score. The right hand continues the melodic line with slurs and accents. The left hand features a strong *f* dynamic and a steady eighth-note accompaniment.

Third system of a piano score. The right hand has a melodic line with slurs and accents. The left hand continues the eighth-note accompaniment with chords.

Fourth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand continues the eighth-note accompaniment with chords. A *cresc.* marking is present in the left hand.

Fifth system of a piano score. The right hand has a melodic line with slurs, accents, and a trill. The left hand continues the eighth-note accompaniment with chords. A *ff* dynamic marking is present in the left hand. A triplet of eighth notes is marked with a '3' in the left hand.

First system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *p*. The music features a complex rhythmic pattern with many beamed notes and accents.

Second system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Time signature: 3/4. Dynamics: *mf*. The music continues with complex rhythmic patterns and accents.

Third system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Time signature: 3/4. Dynamics: *f* and *p*. The music features a triplet in the treble staff and a triplet in the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Time signature: 3/4. Dynamics: *f*. The music continues with complex rhythmic patterns and accents.

Fifth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Time signature: 3/4. Dynamics: *mf*, *cresc.*, *f*, *fz*. The music features a crescendo and a fortissimo section.

Sixth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: one flat. Time signature: 3/4. Dynamics: *f*. The system includes first and second endings, marked with '1.' and '2.'.

First system of a piano score. The right hand features a complex, rhythmic accompaniment with many beamed sixteenth notes and chords. The left hand has a simpler bass line with some grace notes. A dynamic marking of *mf* is present in the first measure.

Second system of the piano score. The right hand continues with intricate patterns, including some triplet-like figures. The left hand maintains a steady bass line.

Third system of the piano score. The right hand has a melodic line with some grace notes. The left hand has a bass line with some grace notes. A dynamic marking of *mf* is present in the fifth measure.

Fourth system of the piano score. The right hand features a melodic line with grace notes. The left hand has a bass line with grace notes.

Fifth system of the piano score. The right hand has a melodic line with grace notes. The left hand has a bass line with grace notes. Dynamic markings include *f* in the first measure, *cresc.* in the third measure, and *ff* in the fifth measure.

Sixth system of the piano score, ending with a double bar line and first/second endings. The first ending leads back to the beginning of the system. The second ending leads to a final chord. Dynamic markings include *f* in the first measure and *ff* in the fifth measure.



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# Rackety Coo!

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

*Animato con grazia*

The piano introduction is in 2/4 time, key of D major. It features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand. The dynamic is marked *mf* (mezzo-forte).

*p*

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

The vocal line begins with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The dynamic is marked *p*.

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

The vocal line continues with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The dynamic is marked *pp* (pianissimo).

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*cresc.* *p*

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

*cresc.* *p*

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

6

*p*

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

*p*

7

## REFRAIN

Moderato

*p*

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

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

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

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

*cresc.* *rit.*

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

*cresc.* *rit.*

*p a tempo*

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

*a tempo*

*p*

*mf* *p*

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

*mf* *p*

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

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

*molto rit.* *a tempo*

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# Finale

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

## Marziale

B. **Boris** *f*

Why stand you star - ing

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

I. **Ivan** *f*

Hopper It means our ru - in!

B. No - thing do - in!

truth, and truth a - lone.

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## Boris

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

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

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

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

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

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

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

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

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

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

Tempo di Valse

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

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

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

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

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

Tatiana  
*a tempo*

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

Ivan  
*a tempo*

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

Boris  
*mf a tempo*

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

*mf a tempo*

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

*mf a tempo*

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

*mf a tempo*

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

*mf a tempo*

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

*a tempo*

*mf*



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

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

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

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

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

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

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

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

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

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

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

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

*molto rit.* *mf*

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

*molto rit.* *mf*

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

*molto rit.* *mf*

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

*molto rit.* *mf*

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

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

*molto rit.*

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

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

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

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

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

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

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

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

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

I. He stole her from her le-gal

B. He stole her from her le-gal

He stole her from her le-gal

He stole her from her le-gal

He stole her from her le-gal

He stole her from her le-gal

26335

Allegro

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

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

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

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

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

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


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

Allegro

*pp* *rit.* *p*

## Knopf Quasi Polka

*accel.**mf*

K.  *mf*

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

*accel.* 

oth-er?

Ivan

We've lost the game!

Hopper

We'll fool them just the

*mf*  
For shame!

for shame! for shame!

*mf*  
For shame!

for shame! for shame!

*mf*  
For shame!

for shame! for shame!

*mf*  
For shame!

for shame! for shame!

*mf* 

E. *same!*

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

A. Arif  
Boris Bring her out! Without a doubt!

B. Bring her out!

Bring her out!

Bring her out!

Bring her out!

Bring her out!

Ivan *rit.* *p*  
I'd

Horns *rit.* *dim.*

## Tempo di Valse

Tatiana

*p**mf*

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

Varenka

*p**mf*

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

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

Boris

*p*

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

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

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

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

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

## Tempo di Valse

*p* *mf*



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

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

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

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

*rit.* *f* May

*rit.* *f* May

*rit.* *f* May

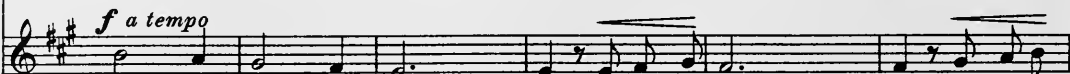
*rit.* *f* May

*p* *rit.* *f*

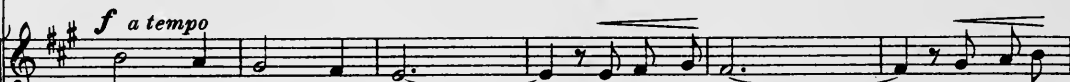
## Tatiana

*f a tempo*

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

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

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

*f a tempo*  Heav - en give him strength\_\_\_\_\_ to bear the bliss\_\_\_\_\_ When he shall

*f a tempo*  Heav - en give him strength\_\_\_\_\_ to bear the bliss\_\_\_\_\_ When he shall

*f a tempo*  Heav - en give him strength\_\_\_\_\_ to bear the bliss\_\_\_\_\_ When he shall

*f a tempo*  Heav - en give him strength\_\_\_\_\_ to bear the bliss\_\_\_\_\_ When he shall

*a tempo*  *f*

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

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

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

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

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

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

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

*ff* *mf* *molto rit.*

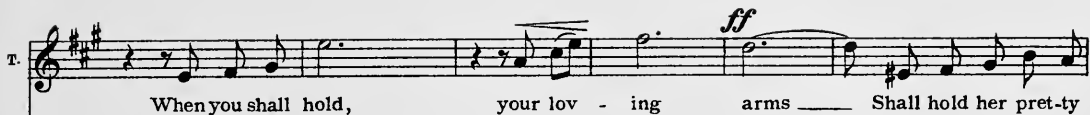
The musical score is arranged in two systems. The first system contains six vocal staves (T., I., B., and three unlabeled voices) and a piano accompaniment. The second system contains the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Performance markings include *cresc.* and *a tempo* with a dynamic marking of *f*.


**Vocal Parts:**

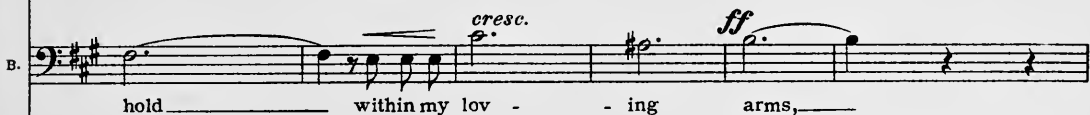
- T. (Tenor):** It shall be thine, \_\_\_\_\_
- I. (Soprano):** that should be mine, \_\_\_\_\_ When he shall
- B. (Bass):** vine It shall be mine, \_\_\_\_\_ When I shall
- Voice 4:** It shall be thine, \_\_\_\_\_ When he shall
- Voice 5:** It shall be thine, \_\_\_\_\_ When he shall
- Voice 6:** It shall be thine, \_\_\_\_\_ When he shall

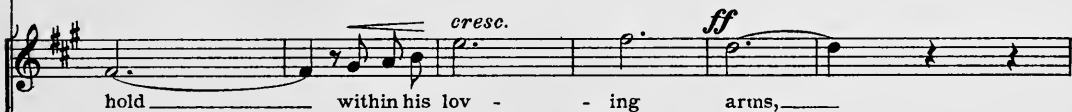
**Piano Accompaniment:**

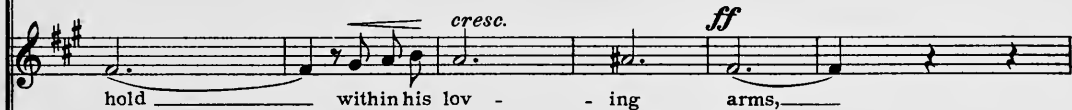
- Measures 1-6: *cresc.*
- Measure 7: *f*
- Measures 7-8: *a tempo*

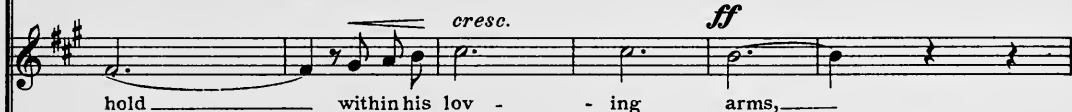
T.  *ff*  
When you shall hold, your lov - ing arms \_\_\_\_ Shall hold her pret-ty

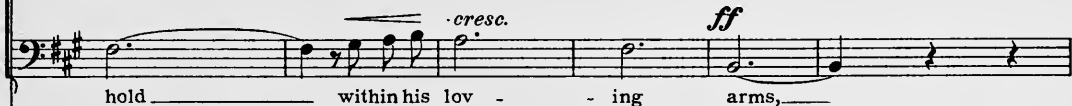
I.  *cresc.* *ff*  
hold \_\_\_\_ within his cru - el arms \_\_\_\_ Shall hold her pret-ty

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

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

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

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

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

 *cresc.* *ff*

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

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

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

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

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

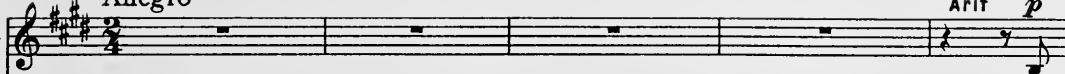
*rit.*  
 with - in his arms! \_\_\_\_\_

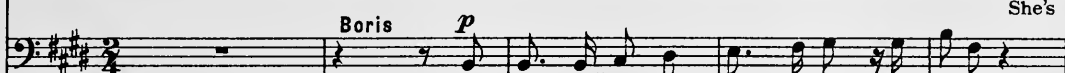
*rit.*  
 with - in his arms! \_\_\_\_\_

*rit.*

## Allegro

Arif *p*

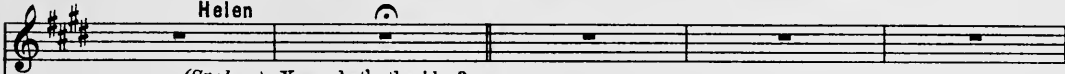
A. 

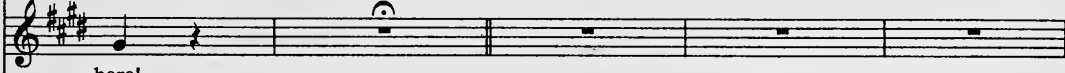
B. Boris *p*  She's  
And now we've wait - ed long enough: Where is she?

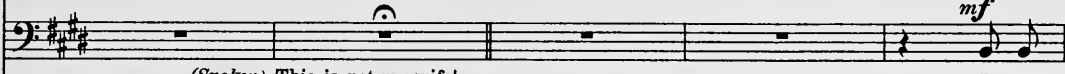
## Allegro

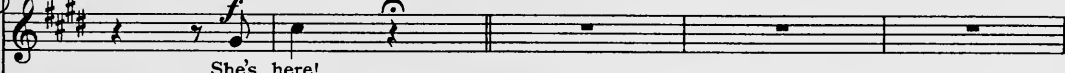
*fz p* 

Helen

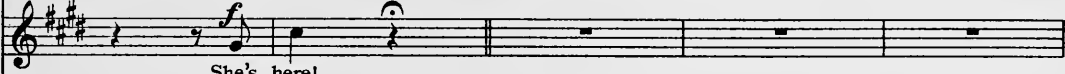
H.  *(Spoken)* Yes, what's the idea?

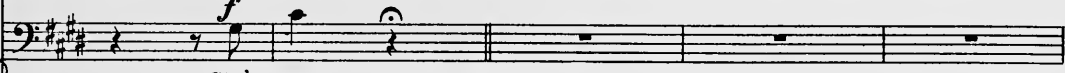
A.  here!

B.  *(Spoken)* This is not my wife!  
There's been a mistake! *mf* I was  
*(Goes to Hopper)*

 She's here!

 She's here!

 She's here!

 She's here! *f*

 *fz* *mf* *fz*

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

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

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

*cresc.*

He. *p* A - bused him—but why?

Ho. *mf* Come help me stall!

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

*cresc.*

*p*

I. **Ivan** *f* Yes, it looks like a squall!

H. **Hopper** You

*f*



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

*mf*

A. Arif *mf*  
But you

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

*fz*

A. see, it was on - ly you!

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

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

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

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

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

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

*fz* *mf*

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

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

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

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

He. *f* Helen

What, me? Arif

A. *f* Yes, he made me a pres-ent of

on - ly you!

on - ly you!

on - ly you!

on - ly you!

on - ly you!

Andantino

A. you!

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

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

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

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

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

Andantino

*fz accel.*

Helen *p a tempo*

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

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

*a tempo*

*p*

He. sold me!

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

*fz f*

Helen

*mf*

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

sprayed me with scent and per-fumes rare!

Arif *mf*

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

Al - lah!

*mf*

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

S. For Al - - lah!

U. For Al - - lah!

R. For Al - - lah!

O. Al - - lah!

C. Al - - lah!

**Helen**  
*p*

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

**Moderato**

## Allegro moderato

Helen

For charms are fair

Arif

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

## Allegro moderato

— when they are hid - - den, It is a

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

sign — men will be flock - - ing,

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

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

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

He. charms are fair when hid - - den!

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

**Maestoso**

*f*

Trombone

He. **Helen** Why, the man is in - sane!

He. *ff* All his rea - -

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

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

*ff* All his rea - -

*ff* All his rea - -

*ff* All his rea - -

*ff* All his rea - -

*f* *ff*



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

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

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

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

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

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

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

He can - not ex - plain! \_\_\_\_\_

I. Come, let him ex - plain! \_\_\_\_\_

B. Come, let him ex - plain! \_\_\_\_\_

Come, let him ex - plain! \_\_\_\_\_

Come, let him ex - plain! \_\_\_\_\_

Come, let him ex - plain! \_\_\_\_\_

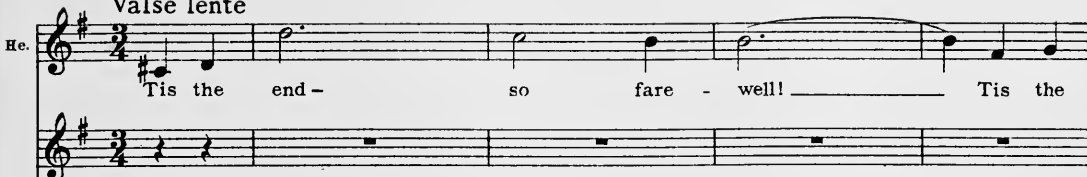
Come, let him ex - plain! \_\_\_\_\_

*cresc.*

6 6 8

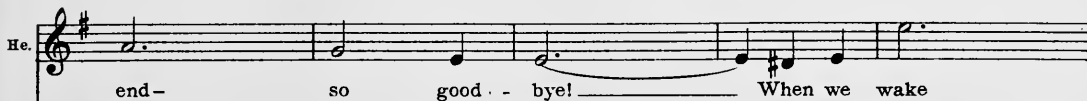
## Helen

## Valse lente

He.  *Tis the end - so fare - well! Tis the*

*p* 

## Valse lente

He.  *end - so good - bye! When we wake*

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

He.  *rit.*  
*from this spell, We'll be strangers at last, you and*

I.  *rit.*  
*wake, We'll be strangers at last, you and*

 *rit.*

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

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

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

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

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

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

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

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

*mf*

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

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

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

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

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

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

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

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

*cresc.*

He. *f*  
 rose that dies 'Neath a gray au - tumn

T. *f*  
 es that die 'Neath a gray au - tumn

I. *f*  
 es that die 'Neath a gray au - tumn

B. *f*  
 es that die 'Neath a gray au - tumn

*f*  
 es that die 'Neath an au - tumn

*f*  
 es that die 'Neath an au - tumn

*f*  
 rose that dies 'Neath a gray au - tumn

*f*  
 rose that dies 'Neath a gray au - tumn

*f*

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

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

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

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

sky; Tho' spring come, come a -

sky; Tho' spring come, come a -

sky; Tho' spring come, come a -

sky; Tho' spring come, come a -

sky; Tho' spring come, come a -

sky; Tho' spring come, come a -

sky; Tho' spring come, come a -

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

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

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

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

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

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

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

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

*rit.* *pp*

\*



# ACT III

## Opening Chorus

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

**Allegro** *a tempo*

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

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

*rit.* *fz*

*rit.*

en - na girls are bright - est, Their hearts are light - est, Their eyes are

en - na girls are bright - est, Their hearts are light - est, Their eyes are

en - na girls are bright - est, Their hearts are light - est, Their eyes are

en - na girls are bright - est, Their hearts are light - est, Their eyes are

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

*a tempo*

ev - er fair; —

*a tempo*

ev - er fair; —

*a tempo*

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

*a tempo*

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

*a tempo*

*fz*

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

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

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

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

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

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

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

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

*fz*

*fz*

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

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

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

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

*fz*

*rit.*

*a tempo*

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

*a tempo*

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

*a tempo*

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

*a tempo*

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

*a tempo*

For they are Vi - en - na girls!

For they are Vi - en - na girls!

For they are Vi - en - na girls!

For they are Vi - en - na girls!

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# My Paradise

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Maestoso

Moderato

1. Your eyes that once gazed in-to  
2. Your hands that I've clasped in mine

mine,            Kin-dling sweet            pas- - sion there,  
own            Pressed like snow            to            my brow;

*cresc.*

Who, 'neath their pow'r di - vine, Now  
Fin - gers of fire I've known: Who

*poco rit.*

bathes in their love - light rare?  
feels their dear pres - sure now?

*poco rit.*

*a tempo*  
*p*

Who feels the glow of your cheek? Who  
Who feels the thrill of your arm So

*a tempo*  
*p*

hears the love - thought you speak With  
strong, yet trem - bling and warm? Who

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "hears the love - thought you speak With strong, yet trem - bling and warm? Who". The piano accompaniment is in bass clef with the same key signature. It features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

lips \_\_\_\_\_ that once I pressed, Dear  
now \_\_\_\_\_ up - on your breast Knows

*ff cresc. ed accel.*

*accel.*

The second system continues the musical score. The vocal line has lyrics: "lips \_\_\_\_\_ that once I pressed, Dear now \_\_\_\_\_ up - on your breast Knows". The piano accompaniment is marked *ff cresc. ed accel.* and *accel.*. It features a dense texture with triplets in the left hand and chords in the right hand.

lips \_\_\_\_\_ I once ca - ressed? I won - der!  
sweet \_\_\_\_\_ E - ly - sian rest? I won - der!

*ff*

*p rit.*

The third system concludes the musical score. The vocal line has lyrics: "lips \_\_\_\_\_ I once ca - ressed? I won - der! sweet \_\_\_\_\_ E - ly - sian rest? I won - der!". The piano accompaniment is marked *ff* and *p rit.*. It features a dense texture with triplets in the left hand and chords in the right hand.

*a tempo*  
*p*

1-2. Ah, won - drous love that was mine!

*a tempo*  
*p*

Who wor - ships now at your shrine?

*p*

Who feels the glow of your kiss di - vine, Love's sur - ren - der Sweet and

*p*



*dim.* *p*

ten - der? Ah, mem - o - ries that still burn,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'ten - der?' followed by a quarter rest, then a half note 'Ah, mem - o - ries' and another quarter rest, and finally a half note 'that still burn,'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand, including sixteenth-note runs. Dynamic markings include *dim.* and *p* with hairpins.

*cresc.* *f*

I love, yet try to spurn, you are my cross on which I

The second system continues the vocal line with 'I love, yet try to spurn,' and 'you are my cross on which I'. The piano accompaniment features a prominent sixteenth-note figure in the left hand and a more active right hand. Dynamic markings include *cresc.* and *f* with hairpins.

*rit.* *p*

a - go - nize, And yet my par - a - dise

The third system concludes the vocal line with 'a - go - nize,' and 'And yet my par - a - dise'. The piano accompaniment includes a *rit.* section followed by a *marcato* section. The final measure of the system is marked *pp*. There are also some performance markings like *rit.* and *pp* in the piano part, and asterisks at the bottom of the page.

## Ballet Divertissement

Rudolf Friml

Tempo di Valse

The musical score is written for piano and consists of five systems of music. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Tempo di Valse".

**System 1:** Features a melody in the right hand with eighth-note patterns and a bass line with chords. Dynamics include *f* and *mf*.

**System 2:** Continues the melody with dynamics *fz*, *rit.*, and *a tempo*. The bass line includes a *p* dynamic.

**System 3:** Shows a melodic line with dynamics *p.* and *cresc.*. The bass line also features *p.* and *cresc.* markings.

**System 4:** The melody is marked *mf* and *cresc.*. The bass line includes *p.* and *cresc.* markings.

**System 5:** The melody is marked *rit.* and *a tempo*. The bass line includes *p* and *p.* markings.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music begins with a piano (*p.*) dynamic. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment. A *cresc.* (crescendo) marking is present in the middle of the system, and a *mf* (mezzo-forte) dynamic is indicated at the end.

Second system of musical notation, continuing the grand staff from the first system. The melodic line in the upper staff continues with various rhythmic patterns and slurs. The bass line in the lower staff provides a steady accompaniment. The system concludes with a double bar line.

Third system of musical notation. The upper staff features a series of chords and some melodic fragments, marked with a forte (*f*) and fortissimo (*ff*) dynamic. The lower staff continues with a rhythmic accompaniment. A *fz* (forzando) marking is used to emphasize a chord.

Fourth system of musical notation. The upper staff has a melodic line with a *cresc.* marking and a *fz* marking. The lower staff has a bass line with chords. The system ends with a double bar line.

Fifth system of musical notation. The upper staff begins with a forte (*f*) dynamic and includes a *fz* marking. The lower staff continues with a bass line. The system concludes with a double bar line.

Sixth system of musical notation. The upper staff features a melodic line with a *fz* marking and a fortissimo (*ff*) marking. The lower staff has a bass line with chords. The system ends with a double bar line.

First system of the musical score. The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The dynamic marking *ff<sub>z</sub>* is present at the beginning.

Second system of the musical score. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings include *p* and *cresc.*

Third system of the musical score. The right hand features a melodic line with slurs and accents, and the left hand has a steady accompaniment. The dynamic marking *mf* is used.

Fourth system of the musical score. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment. Dynamic markings include *cresc.*, *rit.*, and *ff*. The tempo marking *a tempo* is also present.

Fifth system of the musical score. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment. The dynamic marking *cresc.* is used.

Sixth system of the musical score. The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment. The dynamic marking *ff<sub>z</sub>* is used.

# Mignonnette

Rudolf Friml. Op. 26

Allegro scherzando

Introduction

Piano

pp rf

rf pp molto rit.

Moderato

p

rit. - f

a tempo

f - p

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3 1

*rit.* *a tempo*

*sf* *p*

5 5 4 1 5 4 1 3 1 5 2 4 1 1 2

2

1 2

Detailed description: This system contains the first four measures of the piece. The key signature is three sharps (F#, C#, G#). The first measure has a treble clef with a triplet of eighth notes (3 1) and a bass clef with a half note chord. The second measure has a treble clef with a quarter note and a bass clef with a half note chord. The third measure has a treble clef with a quarter note and a bass clef with a half note chord. The fourth measure has a treble clef with a quarter note and a bass clef with a half note chord. Dynamics include *rit.*, *a tempo*, *sf*, and *p*. Fingerings are indicated by numbers 1-5.

3 4 3 2 2 3 4 5

1 4 3 2 1

1 4 3 2 1

3 4

7

7

7

7

Detailed description: This system contains the next four measures. The first measure has a treble clef with a triplet of eighth notes (3 4 3 2 2 3 4 5) and a bass clef with a half note chord. The second measure has a treble clef with a quarter note and a bass clef with a half note chord. The third measure has a treble clef with a quarter note and a bass clef with a half note chord. The fourth measure has a treble clef with a quarter note and a bass clef with a half note chord. Dynamics include *sf* and *p*. Fingerings are indicated by numbers 1-5.

5 3 1

5

5 1 5

5 2

5

*p*

Detailed description: This system contains the next four measures. The first measure has a treble clef with a quarter note and a bass clef with a half note chord. The second measure has a treble clef with a quarter note and a bass clef with a half note chord. The third measure has a treble clef with a quarter note and a bass clef with a half note chord. The fourth measure has a treble clef with a quarter note and a bass clef with a half note chord. Dynamics include *p*. Fingerings are indicated by numbers 1-5.

*A*

*sf* *sf* *sf*

4 5 3 4

3

Detailed description: This system contains the next four measures. The first measure has a treble clef with a quarter note and a bass clef with a half note chord. The second measure has a treble clef with a quarter note and a bass clef with a half note chord. The third measure has a treble clef with a quarter note and a bass clef with a half note chord. The fourth measure has a treble clef with a quarter note and a bass clef with a half note chord. Dynamics include *sf* and *p*. Fingerings are indicated by numbers 1-5.

1 2 1 2

3 4

3 2

Detailed description: This system contains the final four measures. The first measure has a treble clef with a quarter note and a bass clef with a half note chord. The second measure has a treble clef with a quarter note and a bass clef with a half note chord. The third measure has a treble clef with a quarter note and a bass clef with a half note chord. The fourth measure has a treble clef with a quarter note and a bass clef with a half note chord. Dynamics include *sf* and *p*. Fingerings are indicated by numbers 1-5.



The musical score consists of five systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#). The first system includes markings for *tr* (trill), *a tempo*, and *marcato*. The second system features a *p* (piano) dynamic marking. The third system includes *cresc. rit.* (crescendo, ritardando) and *f* (forte) markings. The fourth system returns to *a tempo* and *p* markings. The fifth system contains fingering numbers (1-5) and a *p* marking. The score is written in a standard musical notation style with various ornaments and dynamic markings.



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# I Want to Marry a Male Quartette

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

**Vivo**

**Moderato**

Helen

1. They say a wo - man is a weath - er - vane, a fic - kle weath - er - vane,
2. I'd have a ten - or who could en - ter - tain, (Oh, he could en - ter - tain!)

TENOR I

1. Weath - er - vane,
2. En - ter - tain,

TENOR II

1. Weath - er - vane,
2. En - ter - tain,

BASS I

1. Weath - er - vane,
2. En - ter - tain,

BASS II

1. Weath - e - vane,
2. En - ter - tain,

**Moderato**

*p* She's full of fool-ish whims you can't ex-plain, whims that you can - - not ex-  
 A busi-ness bar - i - tone for loss and gain, He'll watch our loss - - es and

*mf* cannot explain,  
 Losses and gain,  
*mf* cannot explain,  
 Losses and gain,  
*mf* cannot explain,  
 Losses and gain,  
*mf* cannot explain,  
 Losses and gain,

*rit.* plain; She turns from North to South and East to West, North-east to  
 gain; *rit.* A bass can-tan - te just for sym-pa - thy, - (He'll be for

*rit.* cannot explain.  
 loss-es and gain.  
*rit.* cannot explain.  
 loss-es and gain.  
*rit.* cannot explain.  
 loss-es and gain.  
*rit.* cannot explain.  
 loss-es and gain.

*a tempo* *p*

H. *cresc.* *mf*

South and West, To com- fort her in all di- rec - tions  
 sym - pa - thy!) And then a bass pro- fun- do for pro-

*cresc.*  
 North-east to South, South-east to West.  
 Yes, he will be For sym- pa- thy!

*cresc.*  
 North-east to South, South-east to West.  
 Yes, he will be For sym- pa- thy!

*cresc.*  
 North-east to South, South-east to West.  
 Yes, he will be For sym- pa- thy!

*cresc.* *mf*

H. *p rit.* *mf*

it would seem 'twere best If she could get - A chance to net A male quar - tette! They'd  
 found phi - los - o - phy, Geel I will bet - It's great to fret A male quar - tette!

*p rit.* A male quar - tette!  
*p rit.* A male quar - tette!  
*p rit.* A male quar - tette!  
*p rit.* A male quar - tette!  
 A male quar - tette!

*p rit.* *mf*

## Quasi Polka

H. *mf*  
 har-mo-nize! They'd har-mo-nize so sweet - ly and so com - plete - ly,

H. *mf*  
 - In tune and on the key, They'd harmonize, they'd harmonize In

H. *p rit.* *mf*  
 feel - ing to some ap - peal-ing, Sweet mel - o - dy, sweet mel - o - dy. They'd

*p rit.* *mf*  
 Ap - peal-ing, Sweet mel - o - dy. We

*p rit.* *mf*  
 Ap - peal-ing, Sweet mel - o - dy. We

*p rit.* *mf*  
 Ap - peal-ing, Sweet mel - o - dy. We

*p rit.* *mf*  
 Ap - peal-ing, Sweet mel - o - dy. We

H.

har-mo-nize, they'd har-mo-nize In tem-po, in some ex -

har-mo-nize, we har-mo-nize In tem-po, in some ex -

har-mo-nize, we har-mo-nize In tem-po, in some ex -

har-mo-nize, we har-mo-nize In tem-po, in some ex -

har-mo-nize, we har-mo-nize In tem-po, in some ex -

har-mo-nize, we har-mo-nize In tem-po, in some ex -

*fz*

H.

tem-po, Do-mes-tic min-u-et! They'd har-monize, they'd

tem-po, Do-mes-tic min-u-et! We har-monize, we

tem-po, Do-mes-tic min-u-et! We har-monize, we

tem-po, Do-mes-tic min-u-et! We har-monize, we

tem-po, Do-mes-tic min-u-et! We har-monize, we

tem-po, Do-mes-tic min-u-et! We har-monize, we

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*fz*

H.

*cresc.* har-monize, they'd har - mo - nize! Oh! *pp* I want to mar-ry a

*cresc.* har-monize, we har - mo - nize! Oh! *pp* She wants to mar-ry a

*cresc.* har-monize, we har - mo - nize! Oh! *pp* She wants to mar-ry a

*cresc.* har-monize, we har - mo - nize! Oh! *pp* She wants to mar-ry a

*cresc.* har-monize, we har - mo - nize! Oh! *pp* She wants to mar-ry a

*fz cresc.* *pp* *ffz*

H.

1. male quar - tette! They'd tette! 2. tette!

male quar - tette! tette!

male quar - tette! tette!

male quar - tette! tette!

male quar - tette! tette!

male quar - tette! tette!

1. *ff* 2. *ffz*

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## Skidikiscatch

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Allegretto scherzando

Hopper (Writing in check-book)

H.

1. Pay to the or-der of— How dye spell your name?  
2. Notes with a dol-lar-sign ne'er will be ig-nored.

K. H.

Knopf *p* Hopper *p*

Make it to cash, With a dash, To a-void a clash! Pened it so of-ten, my  
Yes, but of course You'll en-dorse, That will give more force. By Jove! the pen is more

H. K. **Knopf**  
*p*  
 wrist is get-ting lame! You're do - ing good; You're a he - ro, that's un - der-stood!  
 might-y than the sword! Yes, and some day In my thanks you will get your pay!

H. K. **Hopper** *mf* **Knopf** *mf* **Hopper**  
 So, I am a he - ro! That, is un - der-stood! Spell it with a ze - ro!  
 So I'll get your thanks, eh? Yes, with-out a doubt! Cashed at all the banks, eh?

H. K. *mf* **Knopf** **Hopper** **Knopf** **Hopper** **Knopf**  
 That is un-der-stood! What! Best of liv-ing men! Best of liv-ing men!  
 Yes, with-out a doubt! What! You will get it when— I will get it when— You

K. (Imitating scratching of pen)  
*p*  
 You have proved it with your foun - tain - pen!  
 bribe the tel - ler with your foun - tain - pen! "Skid - i - ki -



## REFRAIN

scatch!" With his lit - tle pen in hand, "Skid - i - ki -

scatch! Pay to bear - er on de - mand." That's the sound they

*cresc.*

sure - ly un - der - stand In ev - 'ry clime and

ev - 'ry sin - gle land: "Skid - i - ki - scatch!" Then he

*mf*

signs his bank-ing name; "Skid-i - ki-scatch!" Hands it out to gent or dame. Ah, the

*p cresc.*  
whole world danc - es to his com - po - si - tion, when In the

*p cresc.*

check - book that he totes He puts down his pret - ty notes With his

*mf*

*mf*

lit-tle foun - - tain - pen! Skid-i - ki - pen!

*f* *mf* *fz*

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# "I can tell by the way that you dance, dear"

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Tempo di Valse

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It begins with a treble clef staff containing a whole rest. The piano accompaniment starts in the right hand with a series of chords and eighth-note patterns, marked *mf*. The left hand provides a steady bass line with chords and single notes.

Helen *p*

1. If you would know whom to mar - ry,  
2. Part-ners who quar - rel when danc - ing,

The first two lines of the song are set in 3/4 time with a key signature of one sharp. The vocal line is in a soprano clef, and the piano accompaniment is in a grand staff. The piano part begins with a *dim.* marking and includes *p* (piano) markings. The lyrics are: "1. If you would know whom to mar - ry, 2. Part-ners who quar - rel when danc - ing,"

Take my ad - vice and be war - ry, If you go blind - ly you'll  
Mak - ing bel - li - ge - rent pranc - ing, Nev - er should wed one an -

The final two lines of the song continue in 3/4 time with a key signature of one sharp. The vocal line and piano accompaniment are shown. The piano part includes a *cresc.* (crescendo) marking. The lyrics are: "Take my ad - vice and be war - ry, If you go blind - ly you'll Mak - ing bel - li - ge - rent pranc - ing, Nev - er should wed one an -"

Extract from the Score  
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*dim.*

rue it: Ta - boo it! Don't do it!  
oth - er, They'll smoth - er Each oth - er!

*dim.*

Here is a rule that is sur - est, Saf - est and  
Feet that get in - to a tan - gle Sig - ni - fy

*p*

san - est and pur - est; Dance to this lay, And  
hearts that will wran - gle; Best break a - way, Un -

*cresc.*

*dim.* *p*

see if you both can tru - ly say: \_\_\_\_\_ I can  
less he and she can sing this lay: \_\_\_\_\_

*dim.*

## REFRAIN

tell by the way that you dance, dear,

You have a thrill in your sway,

*cresc.*  
Love with e - ter - nal ro - mance, dear,

All of your move-ments be - tray; *mf* And you

put all my mind in a trance, dear,

*mf*

Sort of a soul - ju - bi - lee! I can

*cresc.* tell by the way that you dance, dear, That you were

*cresc.* *f*

meant for me! I can me!

*mf*

Dance  
Alla marcia

First system of the musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 2/4. The piece begins with a piano (*f*) dynamic. The first measure features a half note chord in the bass and a quarter note chord in the treble. The second measure continues with similar chords. The third measure has a mezzo-forte (*mf*) dynamic marking. The system concludes with a half note chord in the bass and a quarter note chord in the treble.

Second system of the musical score. It continues the grand staff notation. The first measure has a half note chord in the bass and a quarter note chord in the treble. The second measure has a half note chord in the bass and a quarter note chord in the treble. The third measure has a half note chord in the bass and a quarter note chord in the treble. The fourth measure has a half note chord in the bass and a quarter note chord in the treble. The system concludes with a half note chord in the bass and a quarter note chord in the treble, marked mezzo-forte (*mf*).

Third system of the musical score. It continues the grand staff notation. The first measure has a half note chord in the bass and a quarter note chord in the treble. The second measure has a half note chord in the bass and a quarter note chord in the treble. The third measure has a half note chord in the bass and a quarter note chord in the treble. The fourth measure has a half note chord in the bass and a quarter note chord in the treble. The system concludes with a half note chord in the bass and a quarter note chord in the treble.

Fourth system of the musical score. It continues the grand staff notation. The first measure has a half note chord in the bass and a quarter note chord in the treble. The second measure has a half note chord in the bass and a quarter note chord in the treble. The third measure has a half note chord in the bass and a quarter note chord in the treble. The fourth measure has a half note chord in the bass and a quarter note chord in the treble. The system concludes with a half note chord in the bass and a quarter note chord in the treble.

Fifth system of the musical score. It continues the grand staff notation. The first measure has a half note chord in the bass and a quarter note chord in the treble. The second measure has a half note chord in the bass and a quarter note chord in the treble. The third measure has a half note chord in the bass and a quarter note chord in the treble. The fourth measure has a half note chord in the bass and a quarter note chord in the treble. The system concludes with a half note chord in the bass and a quarter note chord in the treble, marked fortissimo (*ff*).

Sixth system of the musical score. It continues the grand staff notation. The first measure has a half note chord in the bass and a quarter note chord in the treble, marked fortissimo (*ff*). The second measure has a half note chord in the bass and a quarter note chord in the treble. The third measure has a half note chord in the bass and a quarter note chord in the treble. The fourth measure has a half note chord in the bass and a quarter note chord in the treble. The system concludes with a half note chord in the bass and a quarter note chord in the treble, marked fortissimo (*ff*).

Fox Trot  
Allegretto grazioso

The musical score is written for piano and bass. It consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo and mood are indicated as "Allegretto grazioso".

The score includes the following dynamics and articulations:

- mf* (mezzo-forte) in the first system, first and third measures.
- fz* (forzando) in the first system, second measure.
- mf* (mezzo-forte) in the second system, first measure.
- mf* (mezzo-forte) in the third system, first measure.
- mf* (mezzo-forte) in the fourth system, second measure.
- ffz* (fortissimo forzando) in the sixth system, final measure.

The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often with slurs and accents. The bass line provides a steady accompaniment with chords and single notes.



Tempo di Valse

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a series of chords and melodic lines with accents and slurs.

The second system of musical notation continues the piece with two staves. It features a mix of chords and melodic fragments, maintaining the 3/4 time signature and two-flat key signature.

The third system of musical notation continues the piece with two staves. It includes a melodic line in the upper staff that moves across the system, and a bass line with chords and single notes.

The fourth system of musical notation continues the piece with two staves. It features a series of chords in the upper staff and a bass line with chords and single notes.

The fifth system of musical notation concludes the piece with two staves. It includes a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier part of the piece, while the second ending concludes with a final chord. The piece ends with a fermata over the final chord.

## Finale

Lyrics by  
Otto Hauerbach

Music by  
Rudolf Friml

Tempo di Gavotte

*mf*

On my heart I am wear - ing your pho - to, — Be - cause my

*mf fz fz*

heart, dear, is your heart in to - to. — And so I hold you

*fz fz*

pressed — Up - on my long - - ing breast. — But I'll

*rit. rit.*

*a tempo*

give you this slight in - ti - ma - tion; — Al - tho' your

*a tempo*

pho - to's a fair il - lus - tra - tion — Of ten - der lips I have known, And the

*cresc.*

*cresc.*

love that's my own, Still at best it's a chil - ly im - i -

*p*

*fz* *p*

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

*mf*

## Moderato

Ev - - 'ry night I hear her sing "Twee, twee!" In

tones so soft and true, Then hes - i - tate un -

til her mate Says Rack - e - ty cool

Coo, coo, cool Then a - gain she'll an - swer

"Tweet, tweet, tweet!" when ev - er I am

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by the lyrics "Tweet, tweet, tweet!" and continues with "when ev - er I am". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

blue, And hear an ech - - o an - - swer:

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest before "blue," followed by "And hear an ech - - o an - - swer:". The piano accompaniment continues with similar rhythmic patterns, including some chords and moving lines.

"Rack - e - ty coo, — coo, rack - e - ty cool!" And know that

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest before "Rack - e - ty coo, — coo, rack - e - ty cool!" and ends with "And know that". The piano accompaniment features a more active melodic line in the right hand.

Rack - y - coo means you! — you!

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter rest before "Rack - y - coo means you! — you!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The system includes first and second endings, indicated by "1." and "2." above the vocal line.











