

A
LITTLE
DUTCH
GIRL

EMMERICH
KALMAN.

CHAPPELL

PAUL CHESNEY

LYRIC THEATRE.

Messrs. SEYMOUR HICKS and J. L. SACKS' Production.

“A Little Dutch Girl”

A Musical Play

IN THREE ACTS.

BOOK BY

HARRY GRAHAM & SEYMOUR HICKS

LYRICS BY

HARRY GRAHAM

MUSIC BY

EMMERICH KALMAN

Vocal Score . . . Price 8/- net cash.

CHAPPELL & CO., Ltd.,

50, NEW BOND STREET, LONDON, W. 1.

NEW YORK.

— MELBOURNE. —

SYDNEY.

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Printed by
LOWE & BRYDONE, LTD.,
Music Printers,
104, Park Street, Camden Town,
London, N.W. 1.

The Play produced by Mr. SEYMOUR HICKS.

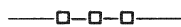
“A LITTLE DUTCH GIRL.”

CHARACTERS.

(In the order of their appearance.)

Princess Julia (<i>Grand Duchess of Sylvania</i>)	Miss MAGGIE TEYTE
Countess Eloise de Goussy (<i>Lady-in-Waiting to the Princess</i>)	...	Miss CICELY DEBENHAM
Sabrina (<i>Duchess of Knumph, Mistress of the Robes</i>)	Miss MOLLY RAMSDEN
Countess Valerie Pavanne (<i>Mistress of the Bedchamber</i>)	Miss CYLLENE MOXON
Ninon Darjavin (<i>Maid-in-Waiting</i>)	Miss RENEE MORRELL
Prince Palladi	Mr. A. C. TORR
Count Arago (<i>Master of the Ceremonies</i>)	Mr. WILL KINGS
Baron Bomba (<i>Lord Chamberlain</i>)	Mr. LAURI DE FRECE
Captain Constantine Posch	{ (<i>Equerry and Private Secretary to Prince Paul of Sarragon</i>) }	Mr. JACK HULBERT
Count Negruzzo	{ (<i>Members of the Sarragonian Government</i>) }	Mr. JAMES DAVIS
General Kisseleff		Mr. WILFRED TEMPLE
Prince Paul (<i>Crown Prince of Sarragon</i>)	Mr. MARTIN IREDALE
Klaas (<i>an Inn Keeper</i>)	Mr. LAWRENCE CAIRD
Hans (<i>A Cabman</i>)	Mr. MILLS KING

Sylvanian Ministers, Ladies and Gentlemen of the Court, Bridesmaids, Members of the Yacht Club, Servants, Peasants, Dancers, &c.



Synopsis of Scenery.

ACT I. The Throne Room in Princess Julia's Palace at Mirador, Capital of Sylvania.

The Bridal Morning.

ACT II. Outside the Yacht Club at Florendaal, in Holland.

The same afternoon.

ACT III. The Gardens of the Princess Julia's Palace.

The same night.

Orchestra under the direction of Mr. JACQUES HEUVEL.

A LITTLE DUTCH GIRL.

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A LITTLE DUTCH GIRL.

Act I.

OPENING CHORUS.

Nº 1.

(Eloise, Sabrina, Lord Steward, Master of Ceremonies & Chorus.)

Lyrics by
HARRY GRAHAM.

Music by
EMMERICH KÁLMÁN.

Allegretto moderato.

Piano

The first system of the piano accompaniment is in 4/4 time with a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with quarter notes.

rit.

a tempo

cresc.

Allargando

piu allargando

Allargando quasi

ff

poco rit

molto rit.

2 Marcia maestoso (*marcato*).

First system of the musical score. It consists of two staves, treble and bass. The music is in 2/4 time and features a strong, rhythmic march character. The right hand has a melodic line with some grace notes, while the left hand provides a steady accompaniment. There are several dynamic markings, including a forte 'f' at the beginning and various accents and slurs throughout.

Second system of the musical score. It continues the march theme. The right hand features a prominent melodic line with a series of slurs and accents. A dynamic marking of 'ff' (fortissimo) is present. The left hand maintains a consistent rhythmic pattern. A fermata is placed over a measure in the right hand, and a measure number '10' is indicated above the staff.

Third system of the musical score. The rhythmic intensity continues. The right hand has a melodic line with various ornaments and slurs. The left hand provides a solid harmonic and rhythmic foundation. Dynamic markings include 'ff' and 'f'.

Fourth system of the musical score. The piece concludes with a final melodic flourish in the right hand. The left hand continues with a steady accompaniment. Dynamic markings include 'ff' and 'f'.

Fifth system of the musical score, marked 'Tranquillo' (Tranquillo). The tempo and mood change significantly. The music is in 3/4 time and is much slower and more delicate. The right hand features a melodic line with grace notes and slurs, starting with a piano 'p' dynamic. The left hand has a simple accompaniment of chords and single notes.

First system of musical notation, featuring a treble and bass staff with various notes, rests, and dynamic markings.

Allargando.

Second system of musical notation, starting with the tempo marking *Allargando.* and a dynamic marking *f*. It includes a triplet in the treble staff.

Third system of musical notation, featuring a treble and bass staff with various notes, rests, and dynamic markings such as *f* and *sf*. It includes triplets in both staves.

Maestoso.

Fourth system of musical notation, starting with the tempo marking *Maestoso.* and a dynamic marking *fff*. It includes a *rit.* marking and triplets in both staves.

molto rit.

(Curtain.)

Fifth system of musical notation, starting with the tempo marking *molto rit.* and ending with the instruction *(Curtain.)*. It includes triplets in both staves.

f ELOISE.
 Hail, roy - al bride! 'Tis your sub-jects' pri-vi-lege and du - ty

f SABRINA.
 Hail, roy - al bride! 'Tis your sub-jects' pri-vi-lege and du - ty

f LORD STEWARD.
 Hail, roy - al bride! 'Tis your sub-jects' pri-vi-lege and du - ty

f MASTER OF CEREMONIES.
 Hail, roy - al bride! 'Tis your sub-jects' pri-vi-lege and du - ty

ff SOPRANOS.
 Hail, roy - al bride! 'Tis your sub-jects' pri-vi-lege and du - ty

ff CONTRALTOS.
 Hail, roy - al bride! 'Tis your sub-jects' pri-vi-lege and du - ty

ff TENORS.
 Hail, roy - al bride! 'Tis your sub-jects' pri-vi-lege and du - ty

ff BASSES.
 Hail, roy - al, roy - al bride! 'Tis your sub-jects' pri-vi-lege and du - ty

CHO.

ff

EL.

Humbly to pay hom-age to your charm and beau - ty; Nor shall we fail! From far and

SAB.

Humbly to pay hom-age to your charm and beau - ty; Nor shall we fail! From far and

Lord S.

Humbly to pay hom-age to your charm and beau - ty; Nor shall we fail! From far and

M.C.

Humbly to pay hom-age to your charm and beau - ty; Nor shall we fail! From far and

Humbly to pay hom-age to your charm and beau - ty; Nor shall we fail! From far and

Humbly to pay hom-age to your charm and beau - ty; Nor shall we fail! From far and

CHO.

Humbly to pay hom-age to your charm and beau - ty; Nor shall we fail! From far and

Humbly to pay hom-age to your charm and beau - ty; Nor shall we fail! From far and

EL. *p*

SAB. *p*

Lord S. *p*

M.C. *p*

p

CHO. *p*

p

p

p

p subito

Adagio con molto espressione.

EL.

troth is plight - ed, By the mar-riage bonds u - ni - ted! — May the skies be bright a -

SAB.

troth is plight - ed, By the mar-riage bonds u - ni - ted! —

Lord S.

troth is plight - ed, By the mar-riage bonds u - ni - ted! — May the skies be bright a -

M. C.

troth is plight - ed, By the mar-riage bonds u - ni - ted! — May the skies be bright a -

troth is plight - ed, By the mar-riage bonds u - ni - ted! — May the skies be bright a -

troth is plight - ed, By the mar-riage bonds u - ni - ted! —

CHO.

troth is plight - ed, By the mar-riage bonds u - ni - ted! — May the skies be bright a

troth is plight - ed, By the mar-riage bonds u - ni - ted! —

Adagio con molto espressione.

molto cresc. fff

EL. -bove them! - 'Tis the wish of those who love them! All Hail!

SAB. -bove them! a -bove them! All Hail!

Lord S. -bove them! - 'Tis the wish of those who love them! All Hail!

M.C. -bove them! - 'Tis the wish of those who love them! All Hail!

molto cresc. fff

CHO. -bove them! a -bove them! All Hail!

molto cresc. fff

molto cresc. fff

No 1a *Tempo di Marcia e tranquillo.*

EXIT.

p

1. 2.

No. 2.

SONG.—(Julia.)

“THE DREAMLAND LOVER.”

(Dialogue)
Andante.

Piano.

The piano accompaniment consists of four systems of grand staff notation. The first system begins with a piano (*p*) dynamic marking. The second system includes the instruction *Più mosso.* The third system features a *rit.* (ritardando) marking. The music is in a key with two sharps (D major) and a 6/8 time signature.

Andantino. (molto allargando)

JULIA.

JUL.

In that fai - ry - land of fan - cies, Where each maid - en weaves ro - man - ces,

The vocal line is written on a single staff with lyrics underneath. The piano accompaniment is on a grand staff below. The tempo is marked *Andantino. (molto allargando)*. The lyrics are: "In that fai - ry - land of fan - cies, Where each maid - en weaves ro - man - ces,". The piano part includes a *p* dynamic marking.

JUL. There's a lov - er wait - ing some - where, To claim her as his ve - ry own!

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and begins with a treble clef. The piano accompaniment is in G major and begins with a grand staff (treble and bass clefs). The lyrics are: "There's a lov - er wait - ing some - where, To claim her as his ve - ry own!". The piano accompaniment features a series of chords in the right hand and a bass line in the left hand.

JUL. He shall gen - tly woo and win her, Light the spark of love with - in her,

The second system of music continues the vocal line and piano accompaniment. The vocal line is in G major and begins with a treble clef. The piano accompaniment is in G major and begins with a grand staff. The lyrics are: "He shall gen - tly woo and win her, Light the spark of love with - in her,". The piano accompaniment features a series of chords in the right hand and a bass line in the left hand.

JUL. Till her heart is cap - tured And, with soul en - rap - tured, She is his, and his a - lone! Ah!

The third system of music continues the vocal line and piano accompaniment. The vocal line is in G major and begins with a treble clef. The piano accompaniment is in G major and begins with a grand staff. The lyrics are: "Till her heart is cap - tured And, with soul en - rap - tured, She is his, and his a - lone! Ah!". The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. A *rit.* marking is present above the vocal line and below the piano accompaniment.

JUL. Ev - en roy - al hearts are hu - man! Each Princess is still a wo - man!

The fourth system of music continues the vocal line and piano accompaniment. The vocal line is in G major and begins with a treble clef. The piano accompaniment is in G major and begins with a grand staff. The lyrics are: "Ev - en roy - al hearts are hu - man! Each Princess is still a wo - man!". The piano accompaniment features a series of chords in the right hand and a bass line in the left hand.

JUL. Eag - er - ly to - day I wait For the mate the gods be - stow! Ah!

JUL. *allargando.* What to me are rank and splen - dour? Glad - ly all will I sur - ren - der,

JUL. *rit.* When I meet my lov - er *pp* And with him dis - cov - er Joys that on - ly lov - ers know!

JUL. *Tranquillo.* Strangers we, by For - tune part - ed, *rit.* Yet for ma - ny a day, me - seems,

allargando.

JUL.

He has dwelt within my heart, The per-fect lov-er of my dreams! _____

The first system features a vocal line in G major with a tempo marking of *allargando*. The lyrics are "He has dwelt within my heart, The per-fect lov-er of my dreams!". The piano accompaniment is in the same key and tempo, with a *pp* dynamic marking at the end.

Tempo di Valse.

JUL.

Prince of my maid - en fan - cies, Love of my dream ro -

The second system continues the vocal line with the lyrics "Prince of my maid - en fan - cies, Love of my dream ro -". The piano accompaniment is in a waltz tempo and includes a *ppp* dynamic marking.

JUL.

- man - ces, Earth may be wide, Yet For - tune shall guide Your

The third system continues the vocal line with the lyrics "- man - ces, Earth may be wide, Yet For - tune shall guide Your". The piano accompaniment features a *p* dynamic marking.

molto rit.

poco più mosso.

JUL.

steps to my side Ere day be past! _____ Pas-sion - ate, pa - tient and

The fourth system concludes the vocal line with the lyrics "steps to my side Ere day be past! _____ Pas-sion - ate, pa - tient and". The piano accompaniment includes *molto rit.* and *poco più mosso.* markings.

JUL. *a tempo*
 ten - der, All at your call I sur - ren - der! Has - ten, my

JUL. *a tempo*
 heart's de - fen - der, For love en - dures, And I am yours At last! _____

JUL. *Tempo I^o*
 Cin - der - el - la, in the sto - ry, Rose from wretched - ness to glo - ry;


JUL.
 For her fai - ry Prince she wait - ed, As pa - tient - ly I wait for mine!

allargando.

JUL. 

When at last he sought and found her, And she felt his arms a - round her,

allargando.

JUL. 

Ev'ry sor-row vanished, Care and grief were banished, All was lost in love di - vine!

ff rit. *p* *pp*

Tempo di Valse.

JUL. 

Prince of my dream - land fan - cies, He - ro of youth's ro -

ppp

JUL. 

- man - ces, Earth may be wide, Yet For - tune shall guide Your

molto rit.

poco più mosso.

JUL.

steps to my side, This ve - ry day! All at your call I sur -

molto rit.

poco più mosso.

JUL.

a tempo

- ren - der! Pas - sion - ate, pa - tient and ten - der! Has - ten, my


a tempo

JUL.

heart's de - fen - der, And love di - vine Shall make you mine For aye!

p allarg.

JUL.

JUL.  Come to my side and hold me

JUL. *poco animato.*
fast!  All at your call I sur - ren - der!

p poco animato.

JUL.  Pas-sion-ate, pa-tient and ten-der! Has-ten, my heart's de-

pp

JUL. *rit. molto rit.*  - fen - der, And love di - vine Shall make you mine At last!

rit. f molto rit.

No 3

DUET.- (Eloise and Posch.)

"IN THE SPRING"

Tempo di Valse. POSCH.

Posch.

In the Spring, in the Spring, When the

Piano.

f

p

POS.

year's at its prime, Po-ets seek, ev-'ry week, For a suit - a - ble

ELOISE.

POS.

rhyme? To ex - press, more or less, What they feel, _____ Which it's

POSCH.

EL. hard, for a bard To re - veal! ———— And 'tis then that we

POS. men Let our foun - tain - pens loose, For you burst in - to verse On the

ELOISE.

POS. slight - est ex - cuse; And the scheme of the theme That we sing ————

POSCH.

EL. ———— Is the dream lov - ers dream In the Spring! ———— For

Tempo di Valse lento.

ELOISE.

POS. *rit.*

ev - er since the world be - gan, And wo - man first was wooed by

POSCH.

EL. *rit.*

man, Have po - ets loved to sing ——— The glo - ries of Love in the

ELOISE.

POSCH.

POS. *poco rit.*

Spring! ——— The bliss com - plete of lips that meet, The rap - ture

BOTH. *ppp* *lento*

POS. *ppp* *lento* *ppp*

sweet of hearts that beat, When skies are bright a - bove! ——— Ah!

ELOISE. Tempo I.

EL. In the Spring, in the Spring, When the

POS. that's the time for love! ———— Tempo I.

POSCH.

EL. sun is on high, And we hark to the lark, As he soars to the sky, Then it's

POS. love, like a dove In the glade, ———— Builds a nest in the breast Of each

ELOISE.

POS. maid! ———— Love is there, in the air, When the noon-day's a - flame, And the

POSCH.

EL. breeze in the trees, Seems to e - cho love's name, And 'tis heard by each bird On the

BOTH.

POS. wing, ——— As she waits for her mate In the Spring! ——— For

Tempo di Valse lento.

BOTH. ev - er since the world be - gan, And wo - man first was

BOTH. wooded by man, Have po - ets loved to sing ——— The

BOTH. *rit.*
 glo - ries of Love in the Spring! ——— The bliss com - plete, of

BOTH. *poco rit.* *ppp* *lento*
 lips that meet, The rap - ture sweet of hearts that beat, When skies are

BOTH. *ppp* *pp*
 bright a - bove! ——— Ah! that's the time for love! ——— Hm

DANCE.
 BOTH. hm ——— hm ——— hm ——— hm hm' hm ——— hm ———
a tempo

BOTH.

hm hm hm hm hm hm hm

BOTH.

hm hm hm The bliss com - plete, of

BOTH.

lips that meet The rap - ture sweet of hearts that beat, When skies are

poco rit. *pp* *lento*

BOTH.

bright a - bove! Ah! that's the time for love!

ppp

SONG.— (Julia) and CHORUS OF BRIDES.

"THE BRIDAL HOUR"

Allegretto.

Piano.

The piano introduction is in 2/4 time, key of B-flat major. It features a melody in the right hand with a *mf* dynamic, and a bass line in the left hand. The piece concludes with a *p rit.* (piano ritardando) marking.

JUL.

1. Gay is the bridegroom and shy is the bride, When marriage vows are plight - ed!
 2. Night comes at last, 'tis the true lov-ers' hour, Si - lent and dark all round them!

The first vocal line for Julia is in 2/4 time, key of B-flat major. It begins with a treble clef and a common time signature. The piano accompaniment is in the same key and time, starting with a *p* (piano) dynamic.

JUL.

One for ev-er, Nought shall sever Those whom love has tied, By such ten-der bonds u - nit - ed!
 Words are spoken That be - to-ken Love's im-mor-tal pow'r Passion's deathless flow'r has crown'd them!

The second vocal line for Julia continues the melody in 2/4 time, key of B-flat major. The piano accompaniment provides harmonic support.

JUL.

Fast beats her heart, For the fu - ture's un-known; His light as a fea - ther!
 Stars shy - ly start From the skies up a - bove; Hark, the night-in-gale calls them!

The third vocal line for Julia concludes the piece in 2/4 time, key of B-flat major. The piano accompaniment ends with a *poco rit.* (poco ritardando) marking.

JU. *a tempo* *rit.* *pp*

Friends all depart, They are left quite a-lone, Two young lov ers to - geth - er! Ah! what raptures cling
Heart flies to heart On the pin - ions of love, All love's ma - gic en - thralls them! Hap - py groom and bride,

CHO. *pp*

Ah! what raptures cling
Hap - py groom and bride,

a tempo *rit.* *pp*

JU. *pp* *p rit.*

Round a wed - ding ring! Love's a ma - gic thing, a ma - gic thing! Ah! when
Dream - ing side by side! Fast for ev - er tied, with love as guide! }

CHO. *pp*

Round a wed - ding ring! Love's a ma - gic thing, a ma - gic thing!
Dream - ing side by side! Fast for ev - er tied, with love as guide! guide!

p rit.

REFRAIN.

Valse lento e molto tranquillo.

JU.

love first flow'rs in bri - dal bow'rs What bliss - ful hours are they! _____

JU.

Earth is fair, for love is there, To drive dull care a - way! _____

JU.

1.
Life's a - bloom for bride and groom, And there's no room for woe! _____

JU.

pp
Sun - light glows, and joy o'er - flows, Where love's own ro - ses grow! _____

D. C. ✱

CHO. ^{2.}
 Life's a - bloom for bride and groom, And there's no

JULIA. *pp*
 Sun - light glows and joy o'er -

CHO. room for woe!

JULIA. *poco rit.*
 - flows Where love's own ro - ses grow!

DANCE.

Allegretto grazioso.

This musical score is for a dance piece titled "DANCE. Allegretto grazioso." It is written for piano in 2/4 time and features a key signature of two flats (B-flat and E-flat). The score is divided into three systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic marking. The music is characterized by a light, graceful feel with frequent grace notes and slurs. The second system continues the melodic and harmonic development. The third system concludes the piece with a final cadence in the key of B-flat major.

Valse lento.

This musical score is for a waltz titled "Valse lento." It is written for piano in 3/4 time and features a key signature of two flats (B-flat and E-flat). The score is divided into two systems, each with a treble and bass staff. The first system begins with a pianissimo (*pp*) dynamic marking. The music is slow and features a prominent, sustained melody in the treble staff, often held with a slur. The bass staff provides a simple harmonic accompaniment. The second system continues the waltz, ending with a final chord in the key of B-flat major.

JULIA.

JU. Life's a - bloom for

CHO. Life's a - bloom for

cresc.

JU. bride and groom, And there's no room for woe! Sun - light

CHO. bride and groom, And there's no room for woe!

pp

pp

JU. glows, and joy o'er - flows, Where love's own ro - ses grow!

poco rit.

poco rit.

attacca Finale.

Allegretto moderato.

(Trumpet in the distance)

Piano.

The first system of the piano accompaniment consists of two staves. The right-hand staff begins with a piano (*p*) dynamic and features a melodic line with accents. The left-hand staff provides a rhythmic accompaniment with chords and eighth notes. The tempo is marked *Allegretto moderato*.

The second system continues the piano accompaniment. It includes dynamic markings for *rit.* (ritardando) and *a tempo*. The right-hand staff has a more active melodic line, while the left-hand staff maintains the rhythmic pattern.

The third system of the piano accompaniment features a *cresc.* (crescendo) marking. The right-hand staff has a more complex melodic texture with some grace notes. The left-hand staff continues with the rhythmic accompaniment.

The fourth system of the piano accompaniment is marked *allargando* and includes a *quasi 8.* (quasi 8/8) time signature change. The right-hand staff has a dense, chordal texture, and the left-hand staff has a more active bass line. A *ff* (fortissimo) dynamic marking is present.

The fifth system of the piano accompaniment is marked *Marcia maestoso (marcato)*. It includes *poco rit.* and *molto rit.* markings. The right-hand staff has a melodic line with accents, and the left-hand staff has a rhythmic accompaniment. A *f* (forte) dynamic marking is present.

Piano accompaniment for the first system, featuring treble and bass staves with various musical notations including slurs, accents, and dynamic markings.

Tranquillo.

Piano accompaniment for the second system, marked *Tranquillo*. It includes treble and bass staves with musical notation and dynamic markings.

Piano accompaniment for the third system, continuing the musical piece with treble and bass staves.

ELOISE.

f Allargando.

SABRINA.

This day our dear Princess we loy - al - ly greet, And

ARAGO.

This day our dear Princess we loy - al - ly greet, And

BOMBA.

This day our dear Princess we loy - al - ly greet, And

SOPRANOS & CONTRALTOS.

This day our dear Princess we loy - al - ly greet, And

TENORS.

This day our dear Princess we loy - al - ly greet, And

BASSES.

This day our dear Princess we loy - al - ly greet, And

This day our dear Princess we loy - al - ly greet, And

Allargando.

Piano accompaniment for the final system, marked *Allargando*. It includes treble and bass staves with musical notation and dynamic markings.

EL. lay our hom-age at her High-ness-'s feet! May— She and her in-tend-ed

SAB. lay our hom-age at her High-ness-'s feet! May— She and her in-tend-ed


AR. lay our hom-age at her High-ness-'s feet! May— She and her in-tend-ed

BOM. lay our hom-age at her High-ness-'s feet! May— She and her in-tend-ed

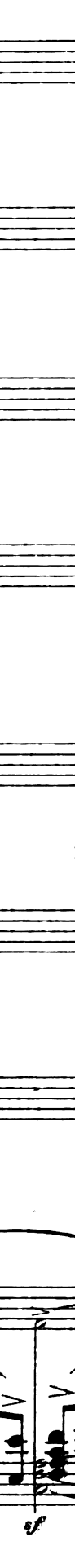
lay our hom-age at her High-ness-'s feet! May— She and her in-tend-ed

CHO. lay our hom-age at her High-ness-'s feet! May— She and her in-tend-ed


lay our hom-age at her High-ness-'s feet! May— She and her in-tend-ed

EL. 


Be by Fate be-friend-ed! Still by luck at-tend-ed! Till their days are end-ed!

SAB. 

Be by Fate be-friend-ed! Still by luck at-tend-ed! Till their days are end-ed!

AR. 


Be by Fate be-friend-ed! Still by luck at-tend-ed! Till their days are end-ed!

BOM. 

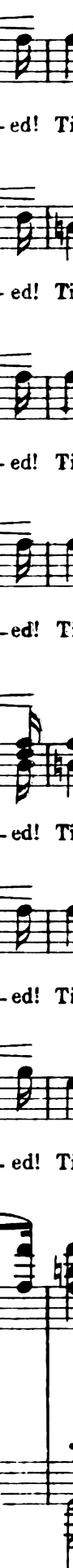
Be by Fate be-friend-ed! Still by luck at-tend-ed! Till their days are end-ed!



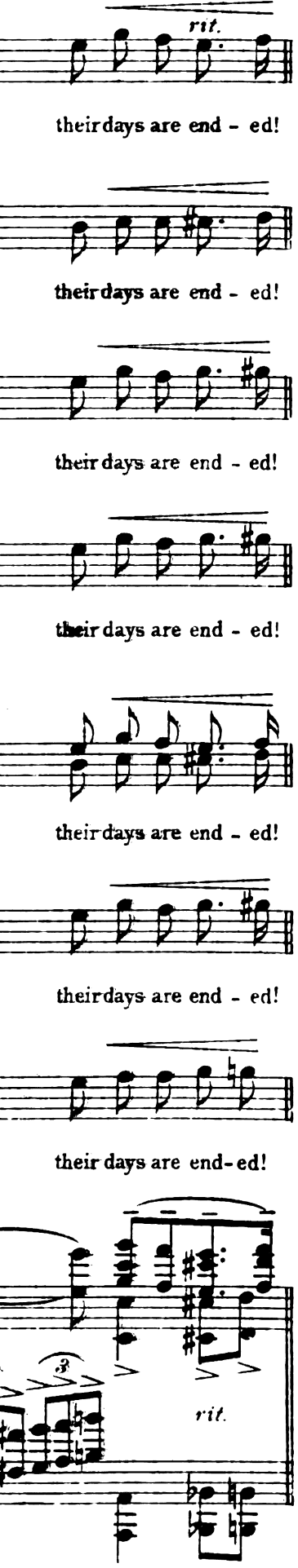
Be by Fate be-friend-ed! Still by luck at-tend-ed! Till their days are end-ed!

CHO. 

Be by Fate be-friend-ed! Still by luck at-tend-ed! Till their days are end-ed!



Be by Fate be-friend-ed! Still by luck at-tend-ed! Till their days are end-ed!



Maestoso.

fff.

molto rit.

EL.

Ev - 'ry bless-ing pos - sess-ing, May our Prin-cess to-day Be as gay — As the

SAB.

fff.

Ev - 'ry bless - ing! May our Prin - cess to-day Be as gay — As the

AR.

fff.

Ev - 'ry bless-ing pos - sess-ing, May our Prin-cess to-day Be as gay — As the

BOM.

fff.

Ev - 'ry bless-ing pos - sess-ing, May our Prin-cess to-day Be as gay — As the

Ev - 'ry bless-ing pos - sess-ing, May our Prin-cess to-day Be as gay — As the

CHO.

fff.

Ev - 'ry bless - ing! May our Prin - cess to-day Be as gay — As the

fff.

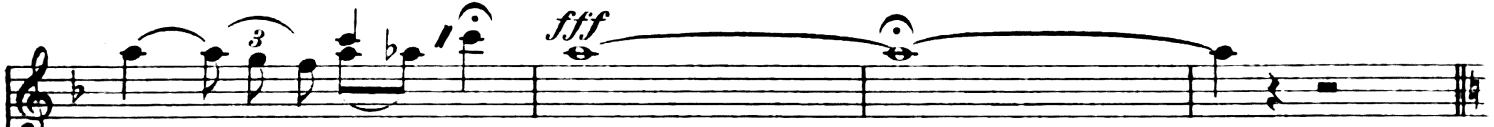
Ev - 'ry bless-ing pos - sess-ing, May our Prin-cess to-day Be as gay — As the

fff.

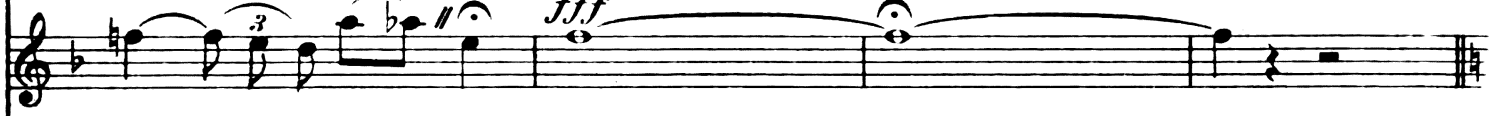
Ev - 'ry bless - ing! May our Prin - cess to-day Be as gay — As the

Maestoso.

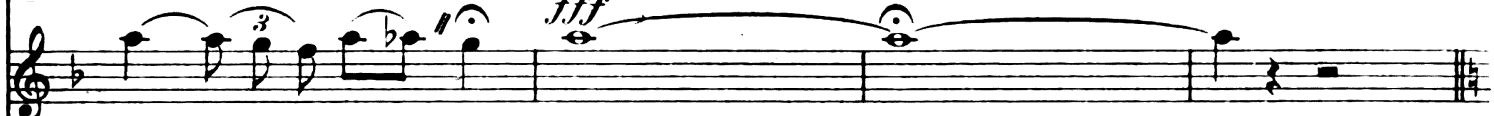
molto rit.

EL. 

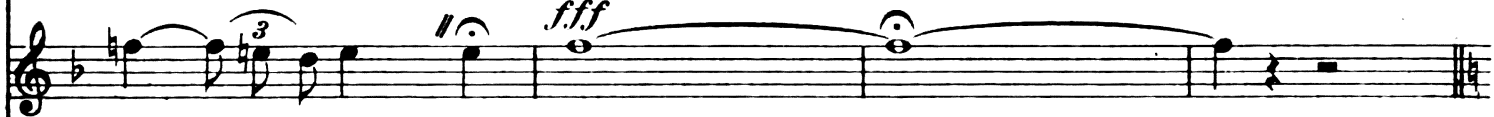
blos - som in May,— We pray!

SAB. 

blos - som in May,— We pray!

AR. 

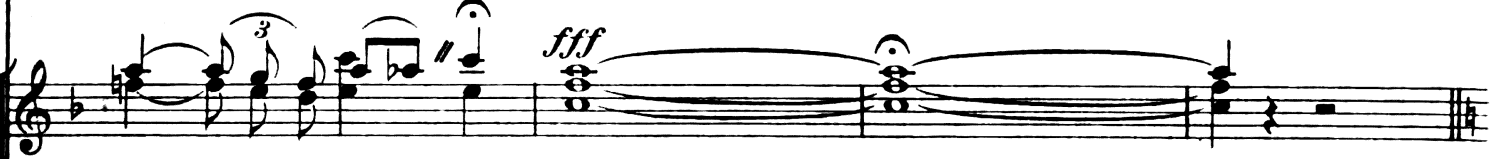
blos - som in May,— We pray!

BOM. 

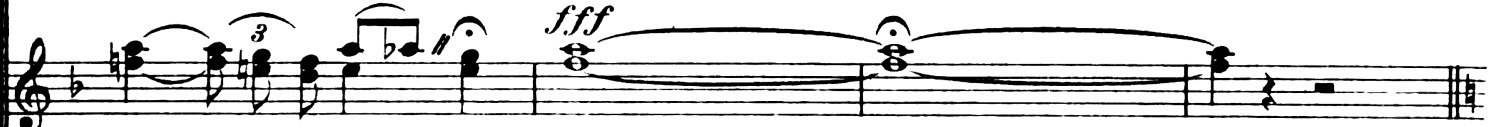
blos - som in May,— We pray!

PRINCE PALLADI.

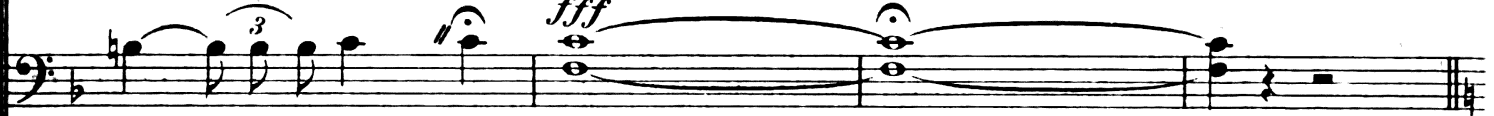
As



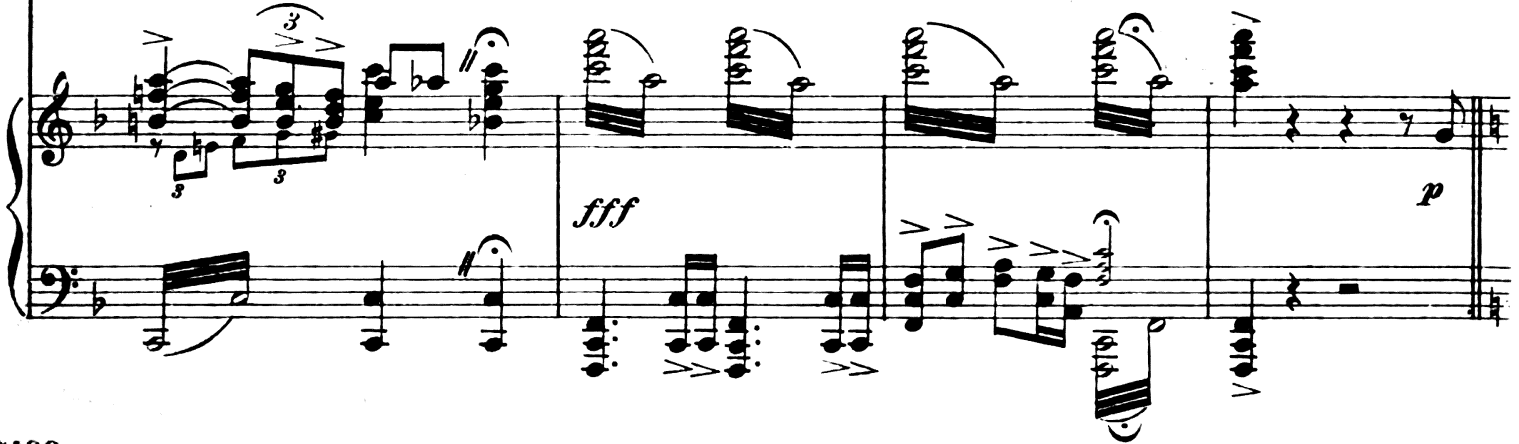
blos - som in May,— We pray!

CHO. 

blos - som in May,— We pray!

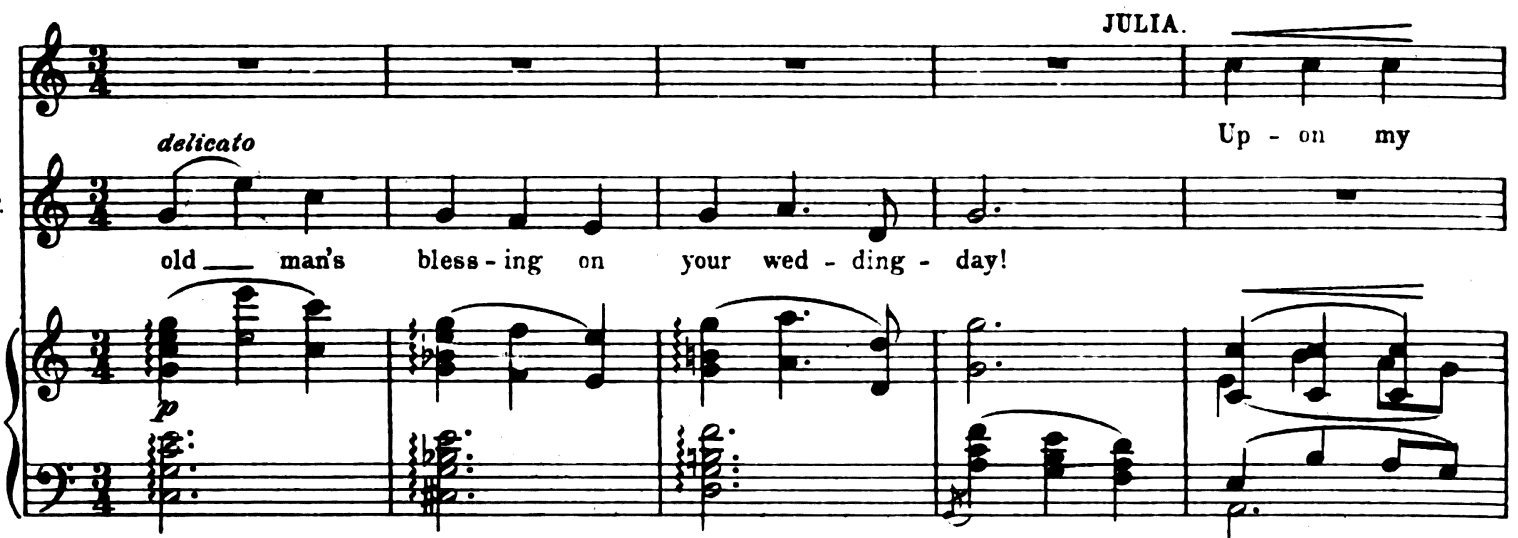


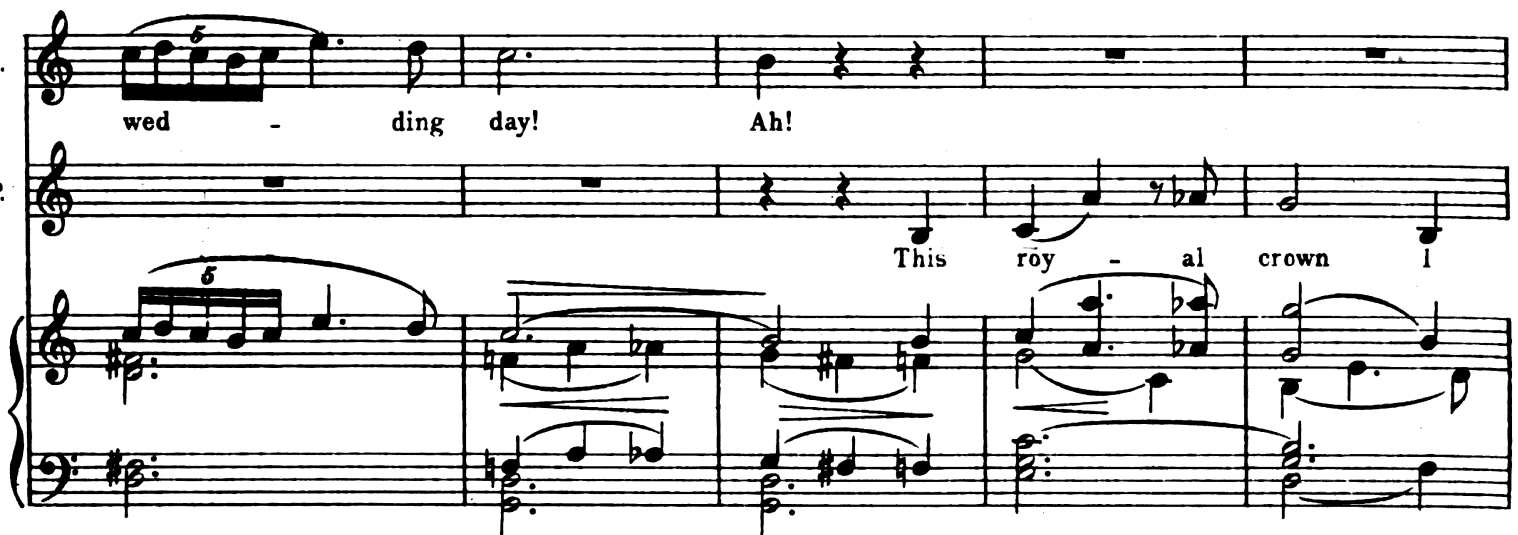
blos - som in May, We pray!



Adagio.

P.P.  *head of the Roy - al House I wish you well, — child! An*

JULIA. *delicato*  Up - on my
old — man's bless - ing on your wed - ding - day!

JU.  wed - ding day! Ah!
This roy - al crown I

P.P.  place on — your — brow! Your fu - ture may fate with all good gifts en -

ELOISE.

p delicato

And may all your days be with hap-pi-ness crown'd, Sun-shine a - bove you and

SABRINA.

p delicato

And may all your days be with hap-pi-ness crown'd, Sun-shine a - bove you and

ARAGO.

pp

With hap-pi-ness! Sun-shine a - bove you and

BOMBA.

pp

With hap-pi-ness! Sun-shine a - bove you and

P. P.

- dow!

p delicato

And may all your days be with hap-pi-ness crown'd, Sun-shine a - bove you and

CHO.

pp

With hap-pi-ness! Sun-shine a - bove you and

pp

With hap-pi-ness! Sun-shine a - bove you and

Molto allargando

JULIA. *p*

Musical staff for Julia, featuring a treble clef, a key signature of two flats, and a series of whole notes. The staff concludes with a fermata over a half note.

Ah!

Musical staff for EL. (Elder), featuring a treble clef, a key signature of two flats, and dynamic markings: *cresc. molto*, *ff*, and *p*. It includes a five-fingered scale-like passage.

friends all a - round, And good friends all a - round you!

Musical staff for SAB. (Soprano), featuring a treble clef, a key signature of two flats, and dynamic markings: *cresc. molto*, *ff*, and *p*. It includes a five-fingered scale-like passage.

friends all a - round, And good friends all a - round you!

Musical staff for AR. (Alto), featuring a treble clef, a key signature of two flats, and dynamic markings: *cresc. molto*, *ff*, and *p*. It includes a five-fingered scale-like passage.

friends all a - round, And good friends all a - round you!

Musical staff for BOM. (Bass), featuring a treble clef, a key signature of two flats, and dynamic markings: *cresc. molto*, *ff*, and *p*. It includes a five-fingered scale-like passage.

friends all a - round, And good friends all a - round you!

Musical staff for CHO. (Chorus), featuring a treble clef, a key signature of two flats, and dynamic markings: *cresc. molto*, *ff*, and *p*. It includes a five-fingered scale-like passage.

friends all a - round, And good friends all a - round you!

Musical staff for CHO. (Chorus), featuring a treble clef, a key signature of two flats, and dynamic markings: *cresc. molto*, *ff*, and *p*. It includes a five-fingered scale-like passage.

friends all a - round, And good friends all a - round you!

Musical staff for CHO. (Chorus), featuring a bass clef, a key signature of two flats, and dynamic markings: *cresc. molto*, *ff*, and *p*. It includes a five-fingered scale-like passage.

friends all a - round, And good friends all a - round you.

Molto allargando

Piano accompaniment for the final section, featuring treble and bass clefs, a key signature of two flats, and dynamic markings: *rit.*, *cresc. molto*, *ff*, and *p*. It includes a five-fingered scale-like passage and a triplet.

Con moto.

JU. I can nev-er hope to tell you All the thoughts your words in - spire,

JU. On this day when I know well That I shall have my heart's de - sire!

accel.

Agitato.

JU. He for whom so long I've wait - ed Comes at last, by Heav - en fat - ed,

mf

JU. And to him I shall be mat - ed, For ev - er - more, come weal or

rit.

Più allargando.

JUL. *f* weel Ah! jour-neys end in lov-ers' meet - ing! Soon with heart so wild - ly

ELOISE. *f* Ah! jour-neys end in lov-ers' meet - ing! Soon with heart so wild - ly

SABRINA. *f* Ah! jour-neys end in lov-ers' meet - ing! Soon with heart so wild - ly

ARAGO. *f* Ah! jour - - neys, jour-neys end in lov-ers' meet - ing!

BOMBA. *f* Ah! jour - - neys, jour-neys end in lov-ers' meet - ing!

f Ah! jour-neys end in lov-ers' meet - ing! Soon with heart so wild - ly

CHO. *f* Ah! jour - - neys, jour-neys end in lov-ers' meet - ing!

Più allargando.

JUL. beat - ing, I shall greet my lov - er, And with him dis - cov - er

BL. beat - ing, She will greet her lov - er, And with him dis - cov - er

SAB. beat - ing, She will greet her lov - er, And with him dis - cov - er

AB. Heart so wild - ly beat - ing! She will greet her lov - er, And with him dis - cov - er

BOM. Heart so wild - ly beat - ing! She will greet her lov - er, And with him dis - cov - er

beat - ing, She will greet her lov - er, And with him dis - cov - er

CHO. Heart so wild - ly beat - ing! She will greet her lov - er, And with him dis - cov - er

Molto allargando.

Passionato.

JUL. Joys that on - ly lov - ers know!

EL. Joys that on - ly lov - ers know!

SAB. Joys that on - ly lov - ers know!

AB. Joys that on - ly lov - ers know!

BOM. Joys that on - ly lov - ers know!

CHO. Joys that on - ly lov - ers know!

Passionato.

(spoken):

(JULIA) I am Ready!

Moderato.

p

f

(POSCH) (with a deep bow) Captain Constantine Posch, Equerry to His Highness Prince Paul of Sarragon.

f

Allegretto.

JULIA.

JUL.

p

scherzando

I am de-light-ed, sir, to wel-come you!— Please in-form His

dolce

(POSCH) Your Highness!

JUL.

poco rit.

espress.

High - ness I a-wait him here!

Lento.

JUL. Well, sir, am I at last to see the Prince, or not, or

POSCH. not? I'm a-fraid it's a case of "or not, or not!"

JULIA. What do you mean?

ELOISE. The Prince is ill! Just a touch of

SABRINA. Yes, the Prince is ill!

ARAGO. Yes, the Prince is ill!

SOPRANO & ALTO. The Prince is ill! The Prince is ill!

TENOR. The Prince is ill! The Prince is ill!

BASS. The Prince is ill! The Prince is ill!

SABRINA.

EL. chill ————— Nothing much-but still!

AR. ————— Nothing much-but still!

TENORS. ————— Nothing much-but still!

CHORUS OF MINISTERS. Just a fev-'rish touch,

BASSES. Just a fev-'rish touch,

Just a fev-'rish touch, touch,

A touch of chill, A touch of chill, It's no-thing

A touch of chill, A touch of chill, It's no-thing

It's no-thing

POSCH. Just a chill, a ti - ny touch ——— But it's no-thing

It's no-thing much!

It's no-thing much!

much, It's no-thing much, It's no-thing much!

much, It's no-thing much, It's no-thing much!

Allegro.

POS.

much.

CHO.

What! He stays a - way On his wed - ding day?

What! He stays a - way On his wed - ding day?

Allegro.

Passionato.

POS.

rit.

a tempo

accel.

— Have we come in vain? Will you please ex - plain?

rit.

a tempo

accel.

— Have we come in vain? Will you please ex - plain?

rit.

a tempo

accel.

Passionato.

rit.

a tempo

accel.

JULIA.

JUL. Yes, how is it pos - si - ble? I can't un - der-stand! Now at the e -

CHO.

JUL. - lev - enth hour, With all my peo - ple as - sem - bled wait - ing,

JUL. And I - and I - and my wed - ding -

JUL. What of that? *lunga* *lento.* (Spoken) And my wedding? What of that?

Moderato (lento).

ELOISE. The wed-ding now must be post-poned!

SABRINA. The wed-ding now must be post-poned!

CHO. The wed-ding now must be post-poned!

Moderato (lento) The wed-ding now must be post-poned!

JUL. What do you mean?

BOM. No, it must take place! *giocoso.* I mean the wed-ding can take place at

giocoso.

Giocoso.

BOM.

once! And here and now— And now!

CHO.

He says the wed-ding can take place at once, but how?

He says the wed-ding can take place at once, but how?

Lento
palático.

BOMBA.

Quite simply! Lis-ten! "Court Man - u - al, Chap - ter four, Par - a - graph eigh - ty - nine, "Roy - al

Lento.

Marriages." Ahem! "Should un-fore-seen circumstances arise to pre-vent a roy-al bridegroom from being present

at his own wed - ding, his place can be ta-ken by an ap-prov'd and suit-a-ble re-pre-sen-ta-

pp *allarg.*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half rest, followed by a quarter note 'at', a quarter note 'his', a quarter note 'place', a quarter note 'can', a quarter note 'be', a quarter note 'ta-ken', a quarter note 'by', a quarter note 'an', a quarter note 'ap-prov'd', a quarter note 'and', a quarter note 'suit-a-ble', a quarter note 're-pre-sen-ta-'. The piano accompaniment features a left hand with triplets and a right hand with chords and a descending line. Dynamics include *pp* and *allarg.* A fermata is placed over the final note of the vocal line.

-tive The representative is here! **BOMBA!** "The marriage thus per - formed by— pro - xy, shall be

(POSCH) Excuse me, I am not here!

Detailed description: This system contains measures 3-4. The vocal line has a half rest, then a quarter note '-tive', a quarter note 'The', a quarter note 'representative', a quarter note 'is', a quarter note 'here!', a quarter rest, a quarter note '**BOMBA!**', a quarter note '"The', a quarter note 'marriage', a quarter note 'thus', a quarter note 'per -', a quarter note 'formed', a quarter note 'by—', a quarter note 'pro -', a quarter note 'xy,', a quarter note 'shall', a quarter note 'be'. The piano accompaniment continues with chords and moving lines. A fermata is placed over the final note of the vocal line.

held to be le - gal." That's what the Court Man - u - al says, pa - ra - graph

molto rit.

Detailed description: This system contains measures 5-6. The vocal line has a half rest, then a quarter note 'held', a quarter note 'to', a quarter note 'be', a quarter note 'le -', a quarter note 'gal."', a quarter note 'That's', a quarter note 'what', a quarter note 'the', a quarter note 'Court', a quarter note 'Man -', a quarter note 'u -', a quarter note 'al', a quarter note 'says,', a quarter note 'pa -', a quarter note 'ra -', a quarter note 'graph'. The piano accompaniment features a left hand with chords and a right hand with chords and a descending line. Dynamics include *molto rit.* A fermata is placed over the final note of the vocal line.

nine - ty, — chap - ter four!

Detailed description: This system contains measures 7-8. The vocal line has a half rest, then a quarter note 'nine -', a quarter note 'ty,', a quarter note '—', a quarter note 'chap -', a quarter note 'ter', a quarter note 'four!'. The piano accompaniment continues with chords and moving lines. A fermata is placed over the final note of the vocal line.

Allegro molto.

CHO.

Hip hip Hur-rah! We real - ly feel quite de-light - ed!

Hip hip Hur-rah! We real - ly feel quite de-light - ed!

Allegro molto.

CHO.

He's found a way to have the cou - ple u - ni - ted!

He's found a way to have the cou - ple u - ni - ted!

BOM.

This gen - tle - man will lead your High-ness to the Cha - pel Roy - al and

BOM. re - pre - sent the Prince un - til his High - ness him - self ap

The first system shows the vocal line for BOM. The lyrics are "re - pre - sent the Prince un - til his High - ness him - self ap". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines. A dynamic marking of *p* is present in the piano part.

BOM. *Andante.* JULIA. -pears. Ah! must I at the al - tar stand, A stran - ger by my

The second system shows the vocal line for BOM. The lyrics are "-pears. Ah! must I at the al - tar stand, A stran - ger by my". The tempo is marked *Andante.* The piano accompaniment features a *p dolce* marking. The key signature has one sharp (F#).

JUL. side! Cru - el - ly now has For - tune planned To flout a poor young bride!— I

The third system shows the vocal line for JUL. The lyrics are "side! Cru - el - ly now has For - tune planned To flout a poor young bride!— I". The piano accompaniment includes a *poco accel.* marking and a *p dolce* marking. The key signature has one sharp (F#).

JUL. nev - er dreamed, I rev - er schemed, That fate should treat me so; — Ah,

The fourth system shows the vocal line for JUL. The lyrics are "nev - er dreamed, I rev - er schemed, That fate should treat me so; — Ah,". The piano accompaniment continues with various chords and melodic lines.

accel.

JUL. woe is me! For where is he, My love of long a - go? Ah!

accel.

p

JUL. *con passione*
Prince of my dream - land fan - cies, Knight of my heart's ro -

JUL. - man - ces, Lone - ly am I, how lone - ly,

JUL. Long - ing for you and you on - - - ly! You're the mate that a -

JUL.

- lone I know! With you a-lone to the al - tar I'll go!

molto rit.

JL.

R.

HO.

No,

Sad-ly we grieve o-ver your plight, Yet we be-lieve all will come right!

Sad-ly we grieve o-ver your plight, Yet we be-lieve all will come right!

Sad-ly we grieve o-ver your plight, Yet we be-lieve all will come right!

ff a tempo

poco accel.

JUL. no, it can't, it can't be so! I will not go!

Con moto.

JUL. No! No! No!

EL. Hear us as we plead be-fore you! Won't you do as we im-

SAB. Hear us as we plead be-fore you! Won't you do as we im-

AR. Hear us as we plead be-fore you! Won't you do as we im-

BOM. Hear us as we plead be-fore you! Won't you do as we im-

CHO. Hear us as we plead be-fore you! Won't you do as we im-

Con moto.

JUL.

EL.
-plore you? Fair Prin-cess whom we a - dore, Don't say No!

SAB.
-plore you? Fair Prin-cess whom we a - dore, Don't say No!

AR.
-plore you? Fair Prin-cess whom we a - dore, Don't say No!

BOM.
-plore you? Fair Prin-cess whom we a - dore, Don't say No!

-plore you? Fair Prin-cess whom we a - dore, Don't say No!

CHO.
-plore you? Fair Prin-cess whom we a - dore, Don't say No!

dim. e rit. *p*

Andantino. (ma non troppo lento.)

SIX BRIDES.

(JULIA)
I can't! I won't!

CHO.

Six lit-tle brides come to beg on bend-ed knee!

Six lit-tle brides! Won't you

Andantino.

morendo

(JULIA.) I can't! I won't!

The Organ peals out. (JULIA). (after a struggle,
Adagio.

CHO.

lis - ten to our plea?

(Organ behind the Scene.)

morendo

Adagio.

to Arago) "Give the signal!"

p

POSCH. (*aside*) I can't do it! BOMBA. The marriage contract! Sign your name here: "Constantine Posch, Proxy, representing Prince Paul!"

POSCH. I can't! I'll lose my job!

The first system of music consists of two systems of staves. The top system has a grand staff (treble and bass clefs) with piano accompaniment. The bottom system has a vocal line for Posch, starting with a piano (*p*) dynamic. The key signature is three sharps (F#, C#, G#).

ELOISE. (*aside*) What! Will you let her heart be broken? POSCH. No-yes-no-no-! ELOISE: Do you want to kiss me again?

The second system of music consists of two systems of staves. The top system has a grand staff with piano accompaniment, including a *cresc.* marking. The bottom system has a vocal line for Eloise, followed by a vocal line for Posch. The key signature remains three sharps.

POSCH: Yes, Rather! ELOISE: Then do it, or you shan't! POSCH: Are you sure it's all right? ELOISE: If you want me to love you, it's the only thing you can do! POSCH. Oh, Helly! ELOISE: Do it! (*Posch signs the document.*)

Andante.

The third system of music consists of two systems of staves. The top system has a grand staff with piano accompaniment, including a *f* marking. The bottom system has a vocal line for Posch, followed by a vocal line for Eloise. The tempo is marked *Andante.* The key signature remains three sharps.

Andante.

POSCH. Oh Lord! I've sold my Prince! ELOISE. But you've got me! POSCH. Oh Lord!
ARAGO. (To Julia) Your Highness! All is prepared! JULIA. (To Posch) Your arm! (aside to Eloise) I shall try to imagine

The first system of music consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a rhythmic pattern of eighth notes with a steady accompaniment.

The second system continues the musical score. It includes vocal lines and piano accompaniment. Performance markings include *ff rit.* (fortissimo, ritardando) in the piano part and *rit.* (ritardando) in the vocal line. The system concludes with a double bar line and a 3/4 time signature.

The third system is primarily piano accompaniment. It begins with the tempo marking *Moderato.* and the instrument marking *Organ.*. The music is marked *fff* (fortississimo) and *ff* (fortissimo). The piano part features a complex texture with multiple voices and a steady accompaniment. The system concludes with a double bar line and a 3/4 time signature.

Grandioso.

First system of musical notation, featuring grand staff notation with treble and bass clefs. The music includes a *rit.* marking and a *trio* section.

Grandioso.

Second system of musical notation, featuring grand staff notation. It includes a *rit.* marking, a *ff* dynamic marking, and a *fff* dynamic marking.

Third system of musical notation, featuring grand staff notation. It includes a *fff* dynamic marking, a *molto rit.* marking, and a *molto rit.* marking.

Moderato molto allarg.

Fourth system of musical notation, featuring grand staff notation. It includes a *p* dynamic marking.

Fifth system of musical notation, featuring grand staff notation. It includes a *p* dynamic marking and a *rit.* marking.

Moderato.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, some with triplets and accents. The lower staff is in bass clef and contains a bass line with some rests and moving notes. The tempo is marked 'Moderato'.

con passione

The second system continues the piece. It features piano and bass staves. The upper staff has more complex chordal textures with triplets and accents. The lower staff has a bass line. A dynamic marking 'f' (forte) is present. The tempo is 'con passione'.

The third system shows piano and bass staves. The upper staff has a melodic line with some grace notes and slurs. The lower staff has a bass line with chords. The tempo remains 'con passione'.

agitato (presto)

The fourth system introduces a change in tempo to 'agitato (presto)'. The piano part (upper staff) has a more active, rhythmic melody. The bass part (lower staff) has a steady bass line. The tempo is 'agitato (presto)'.

PAUL.

'Tis

rit.

The fifth system features piano and bass staves. The piano part (upper staff) has a melodic line with a 'rit.' (ritardando) marking. The bass part (lower staff) has a bass line. The tempo is 'rit.'.

Allegretto.

PAUL. ten o - clock! By rights now I should be at the Church, But those who'd tie me

The first system of music shows the vocal line for Paul. The melody is in a 2/4 time signature with a key signature of two flats. The piano accompaniment consists of a right hand with a flowing eighth-note pattern and a left hand with a simple bass line. A dynamic marking of *p* is present.

PAUL. tight I have left in the lurch! They thought they'd caught Prince Paul! But he

The second system continues the vocal line. The piano accompaniment features a more active right hand with some trills and grace notes, while the left hand remains simple. The tempo and key signature remain the same.

PAUL. won't give up his free - dom, And a fine old dance I'll lead 'em! Yes, a

The third system shows the vocal line with a *rit.* (ritardando) marking above it. The piano accompaniment becomes more complex, with the right hand playing a more rhythmic dance-like pattern. A *rit.* marking is also present in the piano part.

Moderato, comodo.

PAUL. fine old dance I'll lead 'em!

The fourth system is marked *Moderato, comodo*. The vocal line is simpler, with a long note for 'lead'. The piano accompaniment is divided into 'L.H.' (Left Hand) and 'R.H.' (Right Hand) parts. The right hand has a simple harmonic accompaniment, and the left hand has a simple bass line.

PAUL.

By the sil-ver sea, Be - hold me bask-ing, Hap-py to be free, And naught else ask - ing,

PAUL.

Leav-ing far be-hind me, Those who seek to bind me To some sen-ti-ment-al young Prin-cess!

PAUL.

All my life on her To dance at - ten - dence! Frank-ly I pre-fer my in - de - pen - dence!

PAUL.

poco rit.

Why should I be wed - ded To some emp - ty - head - ed Girl? Its what I've al - ways dread - ed!

poco rit.

PAUL.

If of sin-gle life Per - chance I wea - ry, And I need a wife to keep me cheer - y,

PAUL.

I can choose my own one, Not a quite un-known one Whom I have no longing to pos - sess!

PAUL.

allargando

Lib - er - ty is sweet, Though ra - ther lone - ly, Some - day I may meet The one and on - ly!

allargando

PAUL.

On that hap - py day I may per - chance say "Yes!" On the

rit. *p*

rit. *p dolce*

Moderato.

(♩ = ♩)

PAUL. sea, bright with sun - shine and splen - dour, — Where I gai - ly go

PAUL. sail - ing a - lone, — There's a free - dom I ne'er would sur -

PAUL. - ren - der. — For the glor - ies of pa - lace and throne!

PAUL. — Though en - slaved by the waves' ma - gic beau - ty — And the

PAUL. hue of the blue skies a - bove, I for - get ev - 'ry

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "hue of the blue skies a - bove, I for - get ev - 'ry". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble.

PAUL. care, ev - 'ry du - ty, And I'm free as the sea that I

p poco rit.

pp poco rit.

The second system of music continues the vocal line and piano accompaniment. The lyrics are "care, ev - 'ry du - ty, And I'm free as the sea that I". The piano accompaniment includes dynamic markings *p poco rit.* and *pp poco rit.* in the right and left hands respectively.

PAUL. love!

ppp

The third system of music shows the vocal line ending with the word "love!". The piano accompaniment features a *ppp* dynamic marking. The vocal line has a long note followed by rests, while the piano accompaniment continues with a rhythmic pattern.

PAUL.

The fourth system of music shows the vocal line with a long rest, indicating the end of the vocal part. The piano accompaniment continues with a rhythmic pattern in the grand staff.

The first system of music consists of a grand staff with a treble and bass clef. The melody is primarily in the treble clef, featuring a series of eighth and sixteenth notes with some beamed pairs. The bass clef provides a steady accompaniment of quarter notes.

PAUL.

Though en -

The second system features a vocal line in the treble clef starting with the lyrics "Though en -". The piano accompaniment continues with the same rhythmic pattern as the first system.

PAUL.

- slaved by the waves' ma - gic beau - ty And the

The third system continues the vocal line with the lyrics "- slaved by the waves' ma - gic beau - ty And the". The piano accompaniment remains consistent.

PAUL.

hue of the blue skies a - bove. I for - get ev - 'ry

The fourth system concludes the vocal line with the lyrics "hue of the blue skies a - bove. I for - get ev - 'ry". The piano accompaniment continues to the end of the system.

PAUL. *p* care, ev - 'ry du - ty, And I'm free as the sea that *rit.*

Maestoso molto tranquillo.

PAUL. love! *dim.*

Maestoso molto tranquillo.

Tempo di Marcia.

Tempo di Marcia.

SOPRANOS.

CONTRALTOS.

TENORS.

BASSES.

Hark! the crowds on ev - 'ry side;

Hark! the crowds on ev - 'ry side;

CHO.

Cheer with noise of thun - der! Fast at last the knot is tied, Knot that none can

Cheer with noise of thun - der! Fast at last the knot is tied, Knot that none can

CHO.

CHO.

sun - der! Now the bride so young and sweet We with ac - cla - ma - tions greet!

sun - der! Now the bride so young and sweet We with ac - cla - ma - tions greet!

The first system of the musical score consists of three staves. The top staff is the vocal line for the choir, with lyrics: "sun - der! Now the bride so young and sweet We with ac - cla - ma - tions greet!". The middle staff is a second vocal line, also with the same lyrics. The bottom staff is the piano accompaniment, featuring chords and a melodic line in the right hand and a bass line in the left hand.

CHO.

Con - gra - tu - la - tions! Fe - li - ci - ta - tions! Who' so lov'd and re - spect - ed?

Con - gra - tu - la - tions! Fe - li - ci - ta - tions! Who so lov'd and re - spect - ed?

The second system of the musical score consists of three staves. The top staff is the vocal line for the choir, with lyrics: "Con - gra - tu - la - tions! Fe - li - ci - ta - tions! Who' so lov'd and re - spect - ed?". The middle staff is a second vocal line, with lyrics: "Con - gra - tu - la - tions! Fe - li - ci - ta - tions! Who so lov'd and re - spect - ed?". The bottom staff is the piano accompaniment, featuring chords and a melodic line in the right hand and a bass line in the left hand.

CHO.

Health to her High-ness! Wealth to her High-ness! And the spouse She's se - lect - ed!

Health to her High-ness! Wealth to her High-ness! And the spouse She's se - lect - ed!

The third system of the musical score consists of three staves. The top staff is the vocal line for the choir, with lyrics: "Health to her High-ness! Wealth to her High-ness! And the spouse She's se - lect - ed!". The middle staff is a second vocal line, with lyrics: "Health to her High-ness! Wealth to her High-ness! And the spouse She's se - lect - ed!". The bottom staff is the piano accompaniment, featuring chords and a melodic line in the right hand and a bass line in the left hand.

p ELOISE.

EL.

Con-gra-tu-la-tions! Fe-li-ci-ta-tions! Now each sub-ject re-joic-es!

SAB.

p SABRINA.

Con-gra-tu-la-tions! Fe-li-ci-ta-tions! Now each sub-ject re-joic-es!

CHO.

p SOPRANOS.

BRIDES. Con-gra-tu-la-tions! Fe-li-ci-ta-tions! Now each sub-ject re-joic-es!

p CONTRALTOS.

CHO.

p TENORS.

Hail! Hail! Hail! All Hail!

p BASSES.

p MINISTERS.

Hail! Hail! Hail! Hail!

EL.

pp Hail! Hail! Hail! All Hail!

SAB.

pp Hail! Hail! Hail! All Hail!

CHO.
BRIDES.

pp Hail! Hail! Hail! All Hail!

CHO.
MIN.

pp Con-gra-tu-la-tions! Fe-li-ci-ta-tions! Now each sub-ject re-joic-es!

pp

rit.

Andantino.

JULIA.

poco rit.

JUL. I thank you all _____ I thank you warm-ly! I am a wife _____

JUL. _____ Though happiness de-nied, I hum-bly pray _____ That Heav'n a - bove _____

JUL. _____ will bring me soon _____ my own true love! _____ (to Posch) My friend, come nearer!

Tell me, I want to hear...tell me about your Prince..my Prince. Oh, I can't bear to think he's so ill!

JULIA. Is he very ill?
 POSCH. Yes!
 JULIA. Then I must go to him.
 POSCH. No, no, your Highness!
 JULIA. Why not?
 POSCH. Your Highness..I..I must tell you the truth.
 ELOISE
 SABRINA. } It's too late now!
 BOMBA. }
 POSCH. Your Highness! Prince Paul..he..isn't ill at all!
 He's —
 BOMBA. Silence!
 JULIA. (to Posch) Yes! yes! Go on!

POSCH. He's...as a matter of fact..he's run away!
 JULIA. Run away? From me?
 POSCH. He refuses to be forced to marry!
 JULIA. Forced? But...but he loves me! He told me so in every letter.
 POSCH. Those letters were not his!
 JULIA. Not his! Whose then?
 POSCH. Mine...I wrote them at His Majesty's command!
 JULIA. Can this be true? What! You have been deceiving me all this time, lying to me, pretending?
 POSCH. We hoped, your Highness, that when the Prince saw your portrait —
 JULIA. Well?
 POSCH. He wouldn't even look at it.

Molto lento.

pp

JULIA. He.. he wouldn't even look at it! Where is the Prince?
 POSCH. Off the coast of Holland, at Florendaal! Yachting.
 JULIA. Yachting! Thank you. You may retire!
 POSCH. Your Highness!

JULIA. (to herself)
 pp

(Sings.)

JUL.

pp

So ends my dream, And now for-sooth I know the truth — Ah!

Allegro moderato.

JUL.

fp

cantabile

thus is faith-ful love re-qui-ted! His trust he light-ly would be-tray, And I am scorned, in-sul-ted, slight-ed, While

Allargando.

JUL. he goes laugh-ing on his way! But he shall come and sue for par - don, And

poco rit.

JUL. then my heart I'll sure-ly hard - en! I will not rest an hour at ease, Till

EL. She will nev-er rest at

SAB. She will nev-er rest at

AR. She will nev-er rest at

BOM. She will nev-er rest at

CHO. She will nev-er rest at

She will nev-er rest at

p *accel.*

p *accel.*

JUL. I have brought him to his knees! Then, when I see him at my

EL. ease, Till she brings him to his knees!

SAB. ease, Till she brings him to his knees!

AR. ease, Till she brings him to his knees!

BOM. ease, Till she brings him to his knees!

CHO. ease, Till she brings him to his knees!

p

Più moto.

Allargando.

JUL. *ff* feet, _____ 'Twill be my turn to laugh, Ha! ha!'Twill be my turn to

EL. brings him to his knees! _____

SAB. brings him to his knees! _____

AR. brings him to his knees! _____

BOM. brings him to his knees! _____

brings him to his knees! _____

brings him to his knees! _____

brings him to his knees! _____

brings him to his knees! _____

Più moto.

Allargando.

Adagio maestoso.

molto rit.

JUL laugh! Ha! ha! Re venge is sweet! (speaks) How can I be revenged?

(Arago enters and whispers to Eloise) ELOISE: Your Highness!

JULIA. Well?

ELOISE. The people want you to speak to them.

JULIA. I can't! I can't!

Moderato tranquillo.

ELOISE. I beg of you to show yourself for a moment on the balcony.

JULIA. No— no— I can't! ELOISE. You must, Your Highness! Your subjects are longing

Andante.

for a sight of you! If your Highness's would show yourself.

Musical score for the first system, featuring piano accompaniment for the first line of dialogue. The score is written for piano with treble and bass staves. It includes a key signature of one sharp (F#) and a 4/4 time signature. The music consists of chords and simple melodic lines.

JULIA. My cloak! ELOISE. Your Highness! JULIA. It's all right. Leave me, please

Musical score for the second system, featuring piano accompaniment for the second line of dialogue. The score is written for piano with treble and bass staves. It includes a key signature of one sharp (F#) and a 4/4 time signature. The music consists of chords and simple melodic lines.

BOMBA. If your Highness would deign to say a few words.

Musical score for the third system, featuring piano accompaniment for the third line of dialogue. The score is written for piano with treble and bass staves. It includes a key signature of one sharp (F#) and a 4/4 time signature. The music consists of chords and simple melodic lines.

JULIA. I thank you! I am very, very happy!

Musical score for the fourth system, featuring piano accompaniment for the fourth line of dialogue. The score is written for piano with treble and bass staves. It includes a key signature of one sharp (F#) and a 4/4 time signature. The music consists of chords and simple melodic lines. A dynamic marking of *ppp* is present in the lower right of the system.

(CURTAIN.)

Maestoso. molto allargando quasi *oppo*

Musical score for the fifth system, featuring piano accompaniment for the curtain scene. The score is written for piano with treble and bass staves. It includes a key signature of one sharp (F#) and a 4/4 time signature. The music consists of chords and simple melodic lines. Dynamic markings include *ff*, *p rit.*, *p*, and *sf*.

END OF ACT I

Act II.

No. 6.

OPENING CHORUS and DANCE.

Maestoso molto allargando

Piano.

f *sf* *sf* *sf*

f *sf* *sf* *sf*

ff *sf* *sf* *sf*

ff *sf* *sf* *rit.* (Curtain.)

PAUL.

On the sea bright with sun - shine and

PAUL.

splen - dour, ——— Where I gai - ly go sail - ing a -

PAUL.

- lone, ——— There's a free - dom I ne'er would sur -

PAUL.

- ren - der ——— For the glo - ries of pa - lace and

PAUL.

throne! ————— Though en - slaved by the waves ma - gic

PAUL.

beau - ty ————— And the hue of the blue skies a -

PAUL.

-bove ————— I for - get ev - 'ry care, ev - 'ry du - ty —

PAUL.

p poco rit.

— And I'm free as the sea that I love! —————

pp poco rit.

Tempo di Valse. (con fuoco)

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and accents. The lower staff is in bass clef and contains a harmonic accompaniment. The dynamic marking *ff* is placed at the beginning of the system.

The second system continues the piece. It features similar melodic and harmonic patterns. A dynamic marking of *p* appears towards the end of the system.

The third system shows further development of the musical themes. A dynamic marking of *ff* is present in the lower staff.

The fourth system includes a dynamic marking of *p* at the start and the instruction *scherzando* in the middle of the system.

The fifth system continues with melodic and harmonic motifs. A dynamic marking of *sf* is used in the lower staff.

The sixth system concludes the page with a final melodic flourish in the upper staff and a dynamic marking of *sf* in the lower staff.

First system of musical notation. The upper staff contains a complex melodic line with many slurs and accents. The lower staff features a rhythmic accompaniment with frequent slurs. Dynamic markings include *sf* (sforzando) in the first and second measures.

Second system of musical notation. The upper staff continues the melodic line with various articulations. The lower staff has a steady accompaniment. Dynamic markings include *sf* in the first measure and *ff* (fortissimo) in the third measure.

Third system of musical notation. The upper staff shows a melodic line with many slurs. The lower staff has a rhythmic accompaniment. Dynamic markings include *sf* in the first measure.

Fourth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. Dynamic markings include *pp* (pianissimo) in the first measure and *ff* in the fourth measure.

Fifth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. Dynamic markings include *sf* in the first measure.

CHO. Sing hey - ho! As light - ly we dance in a

Sing hey - ho! As light - ly we dance in a

CHO. row! Ho! hey! ho! So gai - ly we

row! Ho! hey! ho! So gai - ly we

CHO. sway To and fro! Ho! hey! ho! We

sway To and fro! To and fro! To and fro! Hey! ho! We

To and fro! To and fro! Hey! ho!

CHO. Hol - land - ers all do it so! Our wood - en shoes clat - ter, But

Hol - land - ers all do it so! Our wood - en shoes clat - ter, But

scherz.

CHO. what does it mat - ter? Sing hey! hol Hey! hol In sweet lit - tle

what does it mat - ter? Sing hey! hol Hey! hol In sweet lit - tle

sf

CHO. Hol - land, In neat lit - tle Hol - land, We all dance so!

Hol - land, In neat lit - tle Hol - land, We all dance so!

pp

Dialogue.

The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. It contains several measures of music, including a long, sweeping melodic line in the first measure. The lower staff is a bass line with chords and single notes. The word 'Vivace' is written above the first measure.

The second system continues the musical piece. It features a treble staff with a melodic line and a bass staff with accompaniment. The word 'Vivace' appears above the first measure, and 'pp' (pianissimo) is written below the second measure.

The third system shows further development of the musical themes. The treble staff has a melodic line with some slurs, and the bass staff provides harmonic support. The word 'Vivace' is written above the first measure.

The fourth system includes a treble staff with a melodic line and a bass staff. The word 'Vivace' is written above the first measure. The word 'scherz.' (scherzando) is written below the fifth measure.

The fifth system continues with two staves. The treble staff has a melodic line with slurs, and the bass staff has a steady accompaniment. The word 'Vivace' is written above the first measure.

The sixth system is the final system on the page. It features two staves of music. The treble staff has a melodic line with slurs, and the bass staff has a steady accompaniment. The word 'Vivace' is written above the first measure.

SONG.— (Paul) and CHORUS.

"BY THE SILVER SEA"

Allegretto grazioso.

Piano.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto grazioso' and the dynamics are 'pp'.

PAUL.

1. By the sil-ver sea, Be - hold me bask-ing! Hap-py to be free, And naught else ask - ing!
 2. Some folks stay at home, But I'm a ro - ver; Free-ly would I roam The wide world o - ver!

The piano accompaniment for the first verse features a steady harmonic accompaniment in the left hand and a melodic line in the right hand that supports the vocal melody. The dynamics are marked 'p'.

PAUL.

Leav-ing far be-hind me Those who seek to bind me To some sen-ti-men-tal young Prin-cess!
 Where-so-e'er I wan-der, Sun-ny hours I squan-der, Bask-ing in the light of wo-man's eyes;

The piano accompaniment for the second verse continues with a consistent harmonic accompaniment in the left hand and a melodic line in the right hand. The dynamics are marked 'p'.

PAUL.

All my life on her, To dance at - ten-dance? Frank-ly, I pre-fer My in - de - pen-dence!
 Yet those i - dle days Aren't whol - ly wast - ed, Love in ma - ny ways, I've tried and tast - ed!

The piano accompaniment for the third verse features a steady harmonic accompaniment in the left hand and a melodic line in the right hand. The dynamics are marked 'p'.

poco rit.

PAUL.
 Why should I be wed - ded To some emp - ty head - ed Girl? It's what I've al - ways dread - ed!
 Fol - lies I've com - mit - ted, Mar - ried men I've pi - tied, As from flow'r to flow'r I've flit - ted!

PAUL.
 If of sin - gle life, Per - chance, I wea - ry, And I need a wife, To keep me cheer - y,
 Some day, soon or late, My tra - vels end - ed, I shall find the mate That Fate in - tend - ed!

PAUL.
 I can choose my own one, Not a quite un - known one Whom I have no long - ing to pos - sess!
 She shall have, no tru - er, More im - pas - sioned woo - er, Seek - ing for the boon that lov - ers prize!

Allargando

PAUL.
 Lib - er - ty is sweet, Though ra - ther lone - ly! Some day I may meet The one and on - ly!
 Jour - neys end, they say, In lov - ers' meet - ing, I shall hear, some day, My own heart beat - ing,

PAUL.

On that hap-py day, per - chance, I may say "Yes!" When I
 When at last I've won the sun-shine from the skies!

rit. REFRAIN.

PAUL.

Tempo di Marcia. (♩ = ♩)

meet with that sweet lit - tle mai - den, 'Tis no roy - al Prin -

PAUL.

-cess she shall be, For with true love her heart must be

PAUL.

la - den, And her smile shall grow ten - der for me! I shall

PAUL. feel that I can't live with - out her, — And no more shall I

PAUL. dwell all a - lone; — With my arms close en - fold - ed a -

PAUL. -bout her, — I shall make her for ev - er my own!

poco rit. 1.

pp poco rit.

PAUL. || 2. 2nd Verse

make her for ev - er my own!

CHO. CHORUS OF SIX GENTLEMEN. When you

Allargando.

Tempo di Marcia con vivo.

CHO. meet with that sweet lit - tle mai - den, 'Tis no roy - al Prin -

Tempo di Marcia con vivo.

CHO. -cess that will do! For with true love her heart must be la - den,

PAUL. *Più lento.* I shall

CHO. And her smile shall grow ten - der for you!

Più lento.
pp

PAUL. feel that I can't live with - out her, ——— And no more shall I

The first system of the score features Paul's vocal line on a treble clef staff with lyrics: "feel that I can't live with - out her, ——— And no more shall I". Below it is a piano accompaniment consisting of two staves (treble and bass clef). The music is in a minor key with a 2/4 time signature. The piano part includes chords and melodic lines that support the vocal melody.

PAUL. dwell all a - lone; ——— With my arms close en - fold - ed a -

CHO. With your arms close en - fold - ed a -

The second system shows Paul's vocal line: "dwell all a - lone; ——— With my arms close en - fold - ed a -". Below this is the Chorus's vocal line: "With your arms close en - fold - ed a -". The piano accompaniment continues with chords and melodic accompaniment for both parts.

This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It features chords and melodic lines that provide harmonic support for the vocal parts.

PAUL. -bout her, ——— I shall make her for ev - er my own! ———

CHO. -bout her. ———

The third system features Paul's vocal line: "-bout her, ——— I shall make her for ev - er my own! ———". Below it is the Chorus's vocal line: "-bout her. ———". The piano accompaniment continues with chords and melodic accompaniment.

This block shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef). It features chords and melodic lines that provide harmonic support for the vocal parts.

SCENE and SONG- (Julia).

"PRINCE OF MY MAIDEN FANCIES."

Julia. *Andantino.* *(Julia singing to herself)*

By the edge of the deep blue wa - ter, Gaz - ing ov - er the

Piano. *p*

JUL. main, See, the fish - er-man's love - ly daugh - ter, Waits and watch - es in

JUL. vain! Comes her lov - er no more to greet her! False and faith - less he!

dolce.

JUL. *allarg.* Yes, a - las! he has found a sweet - er Si - ren ov - er the sea!

allarg.

(Dialogue.)

JUL.

*pp**rit.*

Yes, a - las! he has found a sweet - er Si - ren ov - er the sea! Ah mel_____

(Dialogue.)

Listesso tempo.

pp
(singing within)

JUL.

Strangers we, by For - tune part - ed, Yet for many a day, me - seems,

JUL.

He has dwelt with - in my heart, The perfect lov - er of my dreams! _____

Valse lento.

JUL. *ppp*

Prince of my maid - en fan - cies, Love of my dream's ro - man - ces,

ppp

JUL.

Earth may be wide, Yet for-tune shall guide, Your steps to my side, Ere day be past!

JUL. *poco animato*

Pas-sion-ate, pa-tient and ten - der, All at your call I sur - ren - der!

poco animato

JUL. *pp rit.* *molto rit.*

Has - ten, my heart's de - fen - der, For love en - dures, And I am yours at last!

pp *pp rit.* *molto rit.*

No. 8.

DUET.- (Julia and Paul.)

"LITTLE DUTCH GIRLS"

Tempo di Valse.

Paul.

PAUL.

Don't run a -

Piano.

pp

PAUL.

- way! Be a lit - tle dar - ling and stay! What though I know you but

PAUL.

sight - ly! One lit - tle kiss Is a thing you sure - ly won't

PAUL.
miss! Why should you fly from me, pray?

Meno mosso.

JULIA.
Here in this land, I would have you please un - der - stand, We don't take

JUL.
love af - fairs light - ly! We treat our pas - sion, In

JUL.
se - ri - ous fash - ion, As you may dis - cov - er some - day! For we're

dolce
rit.

JUL. *a tempo*

Dutch girls! — Lit - tle Dutch girls! — Oh, be - ware, take care of such girls! —

a tempo *accel.*

JUL. *molto lento*

— For we're not tak-en in by their bluff! Smiles and kisses aren't e-nough! Love is made of stern-er

schers. molto lento

JUL. *a tempo*

stuff! 'Tis de - vo - tion, — Deep as o - cean, — That con - trols the

a tempo

JUL.

soul's e - mo - tion, — With de - sire like the fire of the sun.

Lento.

Tempo I.
PAUL.

JUL.

Thus a-lone are maid-ens wooed and won! Ah do not

rit.

PAUL.

go, For I real-ly wor-ship you so! Love like a bea-con is burn - ing

PAUL.

Here in my heart! Nev-er-nev-er more must we part! Ah! must I sue all in

Meno mosso.
JULIA.

PAUL.

vain? No! let me be! Sim-ple lit-tle maid-ens, like me,

poco allarg.

JUL.

Sad - ly their les - sons are learn - ing! Flames that we kin - dle Must

Musical score for the first system. The vocal line (JUL.) is in a treble clef with a key signature of two flats. The piano accompaniment is in a grand staff (treble and bass clefs). The tempo is marked *poco allarg.* The lyrics are: "Sad - ly their les - sons are learn - ing! Flames that we kin - dle Must".

BOTH

JUL.

lan - guish and dwin - dle, And on - ly cold ash - es re - main! For we're

Musical score for the second system. The vocal line (JUL.) is in a treble clef. The piano accompaniment is in a grand staff. The tempo is marked *rit.* The lyrics are: "lan - guish and dwin - dle, And on - ly cold ash - es re - main! For we're".

a tempo

BOTH.

Dutch girls! Lit - tle Dutch girls! Oh, be - ware, take care of

Musical score for the third system. The vocal line (BOTH.) is in a treble clef. The piano accompaniment is in a grand staff. The tempo is marked *a tempo*. The lyrics are: "Dutch girls! Lit - tle Dutch girls! Oh, be - ware, take care of".

accel.

BOTH.

such girls! For we're not tak - en in by your bluff!

Musical score for the fourth system. The vocal line (BOTH.) is in a treble clef. The piano accompaniment is in a grand staff. The tempo is marked *accel.* The lyrics are: "such girls! For we're not tak - en in by your bluff!".

Molto Lento.

Tempo I.

BOTH.

Smiles and kiss-es aren't e-nough! Love is made of stern-er stuff! 'Tis de-vo-tion, — Deep as

schers.

BOTH.

o-cean, — That con-trols the soul's e-mo-tion, — With de-sire like the

BOTH.

fire of the sun- Thus a-lone are maidens wooed and won! —

rit.

rit.

a tempo

DANCE.

p. *p.* *p.* *p.* *p.*

schers.

JULIA. *accel.*
 'Tis de - vo - tion, — Deep as o - cean, — That con-trols the soul's e - mo-tion, — 'Tis de -

PAUL. *f*
 'Tis de - vo - tion, — Deep as o - cean, — That con-trols the soul's e - mo-tion, — 'Tis de -

JUL. *ff* *poco animato* *ff*
 -sire, like the fire of the sun, Fierce as the sun, Ere noon-day be done, Sets the heart

PAUL *ff* *poco animato* *ff*
 -sire, like the fire of the sun, Fierce as the sun, Ere noon-day be done, That sets the heart

JUL. *p Molto Lento.* *pp rit.*
 burn-ing With pas-sion-ate yearn-ing! Thus a-lone are maid-ens wooed and won! —

PAUL *p* *pp rit.*
 burn-ing With pas-sion-ate yearn-ing! Thus a-lone are maid-ens wooed and won! —

Molto Lento.

No. 9.

DUET.- (Eloise and Bomba).

"WOMEN ALWAYS GET THEIR WAY!"

Allegretto grazioso.

Piano.

EL.

ELOISE.

As a maid I'll mas-quer-ade, And

EL.

BOMBA.

you shall act as "boots"! No! such a call-ing's too ap-pall-

BOM.

ELOISE.

-ing! You're the page whom folks en-gage And dress in but-toned suits!

BOMBA. (*looking at his trousers.*) **ELOISE.** *rit.*

BOM. I've failed to but-ton mine at all! We've got a plan to pun-ish

BOMBA. **ELOISE.** *rit.*

EL. that young man! Make him suf-fer all we can! Yes, if his pride we hum-ble,

BOMBA.

EL. He can't grum-ble! But if he should go too far— And you know what

ELOISE.

BOM. young men are! That's when we'll make him feel small!

REFRAIN.

Lento.

EL. **BOMBA.** **ELOISE.** *f*

I shall be the sla - vey! Spill the greensand gra - vy! You shall kneel and deft - ly peel Po -

EL. **BOMBA.** **ELOISE.**

-ta - toes all the day! Man pro - pos - es, so 'tis said! By the nose he's of - ten led!

BOTH. *rit.* *a tempo* **ELOISE.**

Wo - man - kind, so you'll find, Al - ways gets her way! I can bake a love - ly cake, And

EL. **BOMBA.**

poach e - lec - tion eggs! I trust you won't ask me to eat them!

EL. *BOMBA. (looking at his trousers.)*

I can wait, and clear the plate, And dust the ta-ble legs! I'll dust that land-lord's, when we

The first system of music features a vocal line for ELOISE (EL.) and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "I can wait, and clear the plate, And dust the ta-ble legs! I'll dust that land-lord's, when we". The piano accompaniment consists of a right-hand melody in treble clef and a left-hand bass line in bass clef. The music is in a major key with a 2/4 time signature.

BOM. *ELOISE. rit.* *BOMBA.*

meet! ——— It's un-der-stood you'll have to chop the wood! Hon-est toil will do me good!

The second system of music features a vocal line for BOMBA. and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "meet! ——— It's un-der-stood you'll have to chop the wood! Hon-est toil will do me good!". The piano accompaniment consists of a right-hand melody in treble clef and a left-hand bass line in bass clef. The music is in a major key with a 2/4 time signature.

EL. *ELOISE. rit.* *BOMBA.*

Yes, some - thing new you'll find it; You won't mind it! If I must, I'll groom the sows,

The third system of music features a vocal line for ELOISE (EL.) and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "Yes, some - thing new you'll find it; You won't mind it! If I must, I'll groom the sows,". The piano accompaniment consists of a right-hand melody in treble clef and a left-hand bass line in bass clef. The music is in a major key with a 2/4 time signature.

BOM. *ELOISE. (Interrupting.)*

But I can-not wear these trous- That's all right! You look quite sweet! ———

The fourth system of music features a vocal line for BOMBA. and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "But I can-not wear these trous- That's all right! You look quite sweet! ———". The piano accompaniment consists of a right-hand melody in treble clef and a left-hand bass line in bass clef. The music is in a major key with a 2/4 time signature.

REFRAIN
Lento e dolce

ELOISE.

BOMBA.

BOM.

You shall milk the cow - wows! You shall feed the bow - wows! You shall scrub the

Musical notation for the first system, including piano accompaniment and vocal lines. The piano part features a steady bass line with chords in the right hand. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. Dynamics include a piano (*p*) marking.

ELOISE.

BOM.

floors, and rub The base - ment down each day! Man may be the strong - er sex!

Musical notation for the second system, including piano accompaniment and vocal lines. The piano part continues with similar accompaniment. The vocal line includes a forte (*f*) dynamic marking.

BOMBA.

BOTH. *rit.*

a tempo

rit.

BOM.

When it comes to writ - ing cheques! That's the joke! Wo - man-folk Al - ways get their way!

Musical notation for the third system, including piano accompaniment and vocal lines. The piano part features a more active accompaniment. The vocal line includes a forte (*f*) dynamic marking. Performance directions include *rit.*, *a tempo*, and *rit.*

DANCE.

Musical notation for the dance section, including piano accompaniment. The piano part features a rhythmic melody in the right hand and a steady bass line in the left hand.

Musical notation for the dance section, including piano accompaniment. The piano part continues with the dance melody.

This page of musical notation is for a piano piece, likely in the key of D major (one sharp) and 2/4 time. It consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as slurs, accents, and dynamic markings. The first system features a prominent slur over a melodic line in the treble staff. The second system includes a 'p' (piano) dynamic marking. The third system shows a 'p' marking in the bass staff. The fourth system has a 'p' marking in the treble staff. The fifth system includes a 'p' marking in the bass staff. The sixth system features an 'accel.' (accelerando) marking in the bass staff, indicating a change in tempo. The music is characterized by a mix of chords and melodic lines, with some passages featuring a more complex rhythmic texture.

N^o 10.

SONG- (Posch).

"TIRED."

Moderato.

Posch.

Piano.

Musical score for the first system, featuring a vocal line for Posch and piano accompaniment for Piano. The tempo is Moderato. The piano part includes a dynamic marking of *mf*.

Musical score for the second system, including lyrics and piano accompaniment. The piano part includes a dynamic marking of *p*.

I've been bu - sy walk - ing for a hun - dred miles or more,
I've been torn to tat - ters, climb - ing o - ver coun - try stiles;

Musical score for the third system, including lyrics and piano accompaniment. The piano part includes dynamic markings of *>*.

Search - ing round to find this spot here! Nev - er walked so ma - ny miles in
All my toes are blis - tered sad - ly! I've got rocks in - side my socks, as

all my life be - fore; But at last I've some - how
sharp as ir - on files, And I've punc - tured one boot

stacc. sempre

got here! Hob - bling o - ver cob - bles on the hard high road,
bad - ly! I've be - come all stiff and numb; my spine's been sprained!

Skid - ding on mac - a - dam, new - ly tarred! I'm ab - so - lute - ly done!
Both my knees are per - man - ent - ly jarred! I'm sim - ply "down and out!"

I've got a touch of sun! I could - n't go a - no - ther yard!
There's not the slight - est doubt! I could - n't go a - no - ther yard!

REFRAIN.

lento e dolce

I'm tired! I'm so tired I'm sim - ply dot - ty! I
 I'm tired! And my brain's com - plete - ly pog - gle! I

feel that I'd like to die!
 just want to sit and cry!

My way's been ev - 'ry by - way, A doos - id
 My word! I'll be a by - word! When I start

dry way, A - long the hard, hard high - way!
 walk - ing, It sets the neigh - bours talk - ing!

I'm tired! I shall go com-plete - ly pot - ty, It's
 I'm tired! My in - side's all wig - gle - wog - gle! A

high time _____ that I ex - pired!
 long drink _____ is what's re - quired!

I feel ab - so - lute - ly "fed up!" I can scarce - ly hold my head up!
 Give me some - thing cool and fiz - zy! I shall keep the bar - maids bu - sy!

I'm so dev'l - ish, dashed, dog tired!
 I'm so dev'l - ish, dashed, dog tired!

D.C. %

N^o 11.

DUET.- (Julia and Paul.)

"DANCE TILL BREAK OF DAY."

Allegro moderato.

Piano.

mf *p* *dim. e rit.* *pp*

Allegretto.

JULIA.

JULIA.

When the sound of mu-sic floats O'er the moon-lit bay, And the pi-per's ma-gio notes

p

JULIA.

poco lento *poco rit.*

Call us out to play, Then my feet I can't keep still, Ech-oes sweet my sen-ses thrill:

sf *poco lento* *sf* *poco rit.*

JULIA.

rit.

"Come," they say, "Dance a-way, Till the break of day!" Off I whirl with Carl or Hans—

rit. *accel.*

JU. Does-nt mat-ter whol Jan or Wil-lem, Dirck or Franz— An-y-one will do!

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "Does-nt mat-ter whol Jan or Wil-lem, Dirck or Franz— An-y-one will do!". The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes with various chords.

JU. *poco lento* Round a - bout we gai - ly go, *poco rit.* In and out, and to and fro! Hap - py band,

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "Round a - bout we gai - ly go, In and out, and to and fro! Hap - py band,". The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line. Performance markings include *poco lento*, *poco rit.*, *f*, and *sf*.

JU. *a tempo* Hand in hand, *accel.* All the long night through! *Più mosso.* Hey! Hey! Hey! If I

The third system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "Hand in hand, All the long night through! Hey! Hey! Hey! If I". The piano accompaniment features a steady bass line and chords. Performance markings include *a tempo*, *accel.*, and *Più mosso.*

JU. on - ly had my way, I'd dance both night and day!

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line includes the lyrics: "on - ly had my way, I'd dance both night and day!". The piano accompaniment features a steady bass line and chords. The system ends with a double bar line.

poco allargando

JU.

On - ly thus, per - chance, Would my sad heart cease from fret - ting, All its mis - er - y for -

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 series of eighth notes, followed by a half note, and then continues with a melodic line. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords and moving lines.

rit.

rit

a tempo

JU.

- get - ting In the dance! So I dance a - way so bright - ly, Both

The second system continues the musical score. The vocal line has a fermata over the word 'dance!' and then resumes. The piano accompaniment includes dynamic markings such as *rit.*, *ff*, *rit*, and *a tempo*. The key signature changes from one flat to one sharp.

JU.

dai - ly and night - ly! And I show'r my fa - vours light - ly On Pe - ter or on

The third system shows the vocal line and piano accompaniment. The piano accompaniment features a consistent eighth-note bass line and a treble line with chords and moving lines. The key signature remains one sharp.

JU.

Paul; Till the ve - ry shy - est dan - cer Must an - swer my call, And the

The fourth system concludes the musical score. The vocal line and piano accompaniment continue. The piano accompaniment includes a dynamic marking of *sf* (sforzando) near the end of the system. The key signature remains one sharp.

JU. men can't live with - out me! They're sim - ply mad a - bout me! My

JU. danc-ing, En - tranc-ing, It cap-tures them all!

Meno mosso.

DANCE.

poco mosso.

marcato

ff

ff

accel.

This system contains the first two staves of music. The upper staff features a complex, rapid melodic line with many slurs and accents. The lower staff provides a rhythmic accompaniment with a steady eighth-note pattern. The dynamic marking 'ff' is placed at the beginning, and 'accel.' appears towards the end of the system.

This system continues the musical piece with two staves. The upper staff maintains its intricate melodic texture, while the lower staff continues with a consistent accompaniment. There are no specific dynamic or tempo markings within this system.

PAUL. (*Spoken*) I won't have you dancing with these men!

cresc.

sf

This system includes a spoken line for the character Paul. The musical notation consists of two staves. The upper staff has a series of chords and notes, some with slurs. The lower staff has a more active melodic line. The dynamic marking 'cresc.' is placed in the middle, and 'sf' is at the end.

(*she laughs*) PAUL. D'you understand? It mustn't be! For you shall only dance with me.

f allarg.

accel.

rit.

Valse grandioso.

ff

sf

This system features a second spoken line for Paul. The musical notation is more complex, including triplets and a 'rit.' marking. The tempo marking 'Valse grandioso.' is placed above the staff. Dynamic markings 'f allarg.', 'accel.', 'ff', and 'sf' are used throughout the system.

ff

allarg.

This system continues the musical score with two staves. The upper staff has a melodic line with some slurs and accents. The lower staff has a steady accompaniment. The dynamic marking 'ff' is at the beginning, and 'allarg.' is in the middle.

This system contains the final two staves of music on the page. The upper staff has a melodic line with various slurs and accents. The lower staff has a steady accompaniment. There are no specific dynamic or tempo markings within this system.

p

rit. molto cresc. a tempo

p

pp

Lento.
PAUL.

You must be mine, dear! Mine, and no oth - er's, Now and for ev - er and aye!

Valse lento.

molto rit.

PAUL.

Ah! lift your eyes and gaze in mine! There let me see Love's spark di - vine!

molto rit.

PAUL.

Lit with the flam - ing fire Of love's de - sire, How ten - der - ly they shine!

PAUL.

rit.

Long have I searched the world in vain, Seek - ing the goal I ne'er could gain!

rit.

PAUL.

Now all those wea - ry days are past, For I have found my love at last!

rit.

Lento.

First system of musical notation, marked *Lento.* It consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The music features a slow, melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. Dynamics include *pp* (pianissimo) and *p* (piano).

Second system of musical notation, continuing the *Lento.* section. It features similar melodic and accompanimental lines as the first system, with dynamics ranging from *pp* to *p*.

(Dialogue.)

Tempo di Valse.

Third system of musical notation, marked *(Dialogue.)* and *Tempo di Valse.* The tempo is noticeably faster than the previous section. It begins with a *ppp* (pianississimo) dynamic. The treble clef has a more active, dance-like melody, while the bass clef provides a steady accompaniment.

Fourth system of musical notation, continuing the *Tempo di Valse.* section. The melodic line in the treble clef is more intricate, featuring many eighth and sixteenth notes. The bass clef accompaniment remains consistent with the previous system.

Fifth system of musical notation, continuing the *Tempo di Valse.* section. The music maintains its dance-like character with a steady accompaniment in the bass clef and a melodic line in the treble clef.

Sixth system of musical notation, continuing the *Tempo di Valse.* section. The piece concludes with a *p rit.* (piano ritardando) marking in the bass clef. The treble clef features a final melodic flourish.

Lento.

JULIA.

JU. Ah! can I trust you? Can I be - lieve you? Can it be true, what you

Valse lento.

molto rit.

JU. say? Ah! lift your eyes and gaze in mine! There let me see love's

accel.

JU. spark di - vinel Lit with the flam - ing fire Of love's de - sire, How

rit.

JU. ten - der - ly they shine!

PAUL. Long did I roam the world in vain,

BOTH.

PAUL.

Seek - ing the goal I ne'er could gain! Now all those wea - ry days are

Detailed description: This system shows the first line of music for Paul. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "Seek - ing the goal I ne'er could gain! Now all those wea - ry days are". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. The music features a mix of eighth and quarter notes, with some chords and arpeggiated figures.

BOTH.

past, For we have found true love at last! _____

rit.

DANCE.
Più lento.

Detailed description: This system shows the second line of music for both characters. The vocal line continues with the lyrics "past, For we have found true love at last!". A "rit." (ritardando) marking is placed above the vocal line. The piano accompaniment includes a "rit." marking below the bass staff. The system concludes with the instruction "DANCE. Più lento." and a fermata over the final notes.

BOTH.

Detailed description: This system shows the third line of music, primarily piano accompaniment. The vocal line is mostly empty, with a few notes at the beginning. The piano accompaniment continues with a similar style to the previous systems, featuring chords and melodic lines in both hands.

BOTH.

Detailed description: This system shows the fourth line of music, primarily piano accompaniment. The vocal line is mostly empty. The piano accompaniment concludes the piece with a final chord and a fermata. A "rit." marking is present below the bass staff.

N^o 13.

FINALE - ACT II.

Tempo di Valse. (*Dialogue.*)

Piano.

pp stacc.

The piano accompaniment consists of four systems of music. Each system has a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The music is characterized by a waltz-like feel with a steady bass line and a more melodic treble line. The first system includes the instruction 'pp stacc.'.

PAUL.

Now you are mine; dear, Mine and no oth - ers! Mine now for ev - er and aye!

The fifth system features a vocal line for Paul in the treble staff and piano accompaniment in the bass staff. The vocal line is in the key of one sharp and 3/4 time. The piano accompaniment continues with a steady bass line and chords. The system concludes with a double bar line.

PAUL. *rit.*

Ah! lift your eyes and gaze in mine! See there the spark of love di-vine!

The first system of music features a vocal line for Paul and a piano accompaniment. The key signature is one sharp (F#). The tempo marking is *rit.* (ritardando). The lyrics are: "Ah! lift your eyes and gaze in mine! See there the spark of love di-vine!". The piano accompaniment includes a treble and bass clef with various chords and melodic lines.

PAUL.

Lit with the flam- ing fire Of love's de- sire, For you a- lone they shine!

The second system of music continues Paul's part. The lyrics are: "Lit with the flam- ing fire Of love's de- sire, For you a- lone they shine!". The piano accompaniment features a prominent bass line with a *p.* (piano) dynamic marking.

Vivo.
BOTH.

Is this the hour I longed to see? Is this love's flow'r that blooms for me?

The third system of music is marked **Vivo.** and **BOTH.**. The lyrics are: "Is this the hour I longed to see? Is this love's flow'r that blooms for me?". The tempo is significantly faster than the previous sections.

BOTH.

Two lov- ing hearts are beat- ing fast! Love in these arms is found at

The fourth system of music continues the **BOTH.** section. The lyrics are: "Two lov- ing hearts are beat- ing fast! Love in these arms is found at". The piano accompaniment includes a *vivo.* marking in the bass line.

Tempo di Valse. (Grandioso)

la. _____
 la. _____

The vocal line consists of two staves. The first staff has a treble clef and a 4/4 time signature. It begins with a long note on 'la.' followed by a series of quarter notes. The second staff has a bass clef and a 4/4 time signature, with a similar melodic line.

Tempo di Valse. (Grandioso) Dance.

ff marcatisimo

The piano accompaniment for the first system of the dance section. It features a treble and bass clef with a 4/4 time signature. The music is characterized by dense chords and a strong rhythmic pulse. The dynamic marking *ff marcatisimo* is present.

The piano accompaniment for the second system of the dance section. It continues the dense chordal texture and rhythmic drive established in the first system.

The piano accompaniment for the third system of the dance section. It maintains the *ff* dynamic and includes various articulation marks like accents and slurs.

The piano accompaniment for the fourth system of the dance section. The music features some melodic movement in the upper register of the treble clef.

The piano accompaniment for the fifth system of the dance section. It concludes the piece with a final chord and a fermata over a long note in the treble clef.

CHO. SOP. CON. TEN. BASS.

Sing hey ho! As light - ly we dance in a

f *p*

CHO.

row! Ho! hey! ho! So gai - ly we

row! Ho! hey! ho! So gai - ly we

f *p*

CHO.

sway, To and fro! Hey! hey! ho! We

sway, To and fro! To and fro! To and fro! Hey! ho! We

and fro! Hey! hey! ho!

f *p*

CHO. Ho! - land - ers all do it so! Our wood - en shoes clat - ter, But

Hol - land - ers all do it so! Our wood - en shoes clat - ter, But

CHO. what does it mat - ter? Sing hey! ho! hey! ho! In

what does it mat - ter? Sing hey! ho! hey! ho! In

CHO. sweet lit - tle Hol - land, In neat lit - tle Hol - land, we all dance -

sweet lit - tle Hol - land, In neat lit - tle Hol - land, we all dance -

(A cannon shot is heard)

Moderato.

PAUL. (to Posch)

(Trumpets sound on the ship.)

They're

Molto agitato.

JULIA. (to Bomba)

And

here, you see!

They've come for me!

POSCH. (aside)

Oh! what shall I do?

They've come for you!

SOPRANOS.

CONTRALTOS.

How bright a light she shows!

And how she gleams and

TENORS.

How bright a light she shows!

And how she gleams and

BASSES.

Molto agitato.

JU. hark! That march that I so oft was wont to hear! Now my re-venge draws
glows! A Roy-al yacht, at the least, Comes here to grace our

CHO. glows! A Roy-al yacht, at the least, Comes here to grace our

Ah!

Allargando.

JU. near!

PAUL. PAUL. The world may fall to bits for all I care! Those
feast! We wel - come you! — Yes, who —

feast, feast, feast! We greet the stran-gers from a far dis - tant land Who
We wel - come you! — Yes, who —

CHO. feast, feast, feast! We greet the stran-gers from a far dis - tant land Who
We wel - come you! — Yes, who —

Allargando.

PAUL.
trum - pets sound too late, I swear!

pay this vis - it to our dear na - tive land! Each na - tive here sa - lutes them,
pay this vis - it to our na - tive land!

CHO.
wel - come you to this land! To - day, each na - tive here sa - lutes them,
To - day, each na - tive here sa - lutes them,

The first system of the musical score features a vocal line for Paul and a four-part vocal line for the Chorus. The piano accompaniment is written in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/4. The Paul part begins with a melodic line that leads into the Chorus. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

CHO.
Hopes the cli - mate suits them! May their vi - si - ta - tion Be of long dur - a - tion!
Hopes the cli - mate suits them! May their vi - si - ta - tion Be of long dur - a - tion!

CHO.
Hopes the cli - mate suits them! May their vi - si - ta - tion Be of long dur - a - tion!

3 allarg.

The second system continues the musical score with a four-part vocal line for the Chorus. The piano accompaniment includes triplet markings and an 'allarg.' (ritardando) instruction. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The music concludes with a final chord and a fermata.

Maestoso.

May their stay here be gay here, In ev-'ry way, we pray! Night and day! Hip-hoo-

CHO.

May their stay here be gay, That is what we pray! Night and day!— Hip-hoo-

May their stay here be gay here, In ev-'ry way we pray! Night and day!— Hip-hoo-

May their stay here be gay, That is what we pray! Night and day!— Hip-hoo-
Maestoso.

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including triplets and dynamic markings like 'fff'.

CHO.

-ray! — Hip-hoo - ray! — Hoo - ray!

-ray! — Hip-hoo - ray! — Hoo - ray!

Piano accompaniment for the second system, continuing the musical notation with dynamic markings like 'ff'.

Piano accompaniment for the third system, concluding the piece with dynamic markings like 'fff'.

ARAGO. Your Royal Highness!
 PAUL. Well?
 ARAGO. I have the honour to inform your Highness that his Majesty, your father, commands your immediate return, and that the Royal

Yacht has been sent to bring your Highness back to Sarragon.
 PAUL. You can tell my father that I refuse.
 ARAGO. You cannot, sir. Your Highness must do his duty.
 PAUL. I shall do nothing of the sort. I shall not marry a foreign Princess to please anyone.

(Dialogue.)

PAUL. A Prince has to work devilish hard for his country nowadays, and should have the right to choose a wife from among his own people.

ARAGO. But your Highness, do you realise____?
 PAUL. I realise that this is the year

PAUL. 1920, that a Prince is a man, and if he isn't a man he's no good as a Prince.

I refuse to marry to order. Go and tell the Princess that!

ARAGO. Your Highness, I cannot!

PAUL.

PAUL.

Well, then,

PAUL.

lis - ten to me now! By my prince - ly oath I vow - Most

p molto passionata

PAUL. sol - emn - ly de - clare, And on my word of hon - our swear, That

The first system of music features a vocal line for Paul and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "sol - emn - ly de - clare, And on my word of hon - our swear, That". The piano accompaniment consists of a right hand with flowing sixteenth-note patterns and a left hand with triplet rhythms. The system concludes with a double bar line.

PAUL. *accel.* nev - er will I mar - ry this Prin - cess of yours!

The second system continues the vocal line for Paul, marked with an *accel.* (accelerando) instruction. The lyrics are "nev - er will I mar - ry this Prin - cess of yours!". The piano accompaniment features a right hand with chords and a left hand with a steady eighth-note accompaniment. The system ends with a double bar line.

PAUL. My de - cis - ion now you know! You can re - turn and tell her so! Well,

ARAGO. Impossible!

The third system shows Paul's third line of music, with lyrics "My de - cis - ion now you know! You can re - turn and tell her so! Well,". The piano accompaniment includes a right hand with chords and a left hand with a steady accompaniment. Following Paul's line, the text "ARAGO. Impossible!" is written above the piano part, indicating the start of a new character's entrance. The system ends with a double bar line.

PAUL. then, since you are fright - en'd Her High - ness to en - light - en - If

The fourth system shows Paul's final line of music on this page, with lyrics "then, since you are fright - en'd Her High - ness to en - light - en - If". The piano accompaniment features a right hand with chords and a left hand with a steady accompaniment, marked with an *accel.* instruction. The system ends with a double bar line.

PAUL.

you're a - fraid to lose your place, Then I will tell her to her face!

accel.

PAUL.

Yes, I will tell her — to her face!

molto rit.

f

JULIA. *Molto lento.*

Then tell her now, She is here!

tranquillo *sff* *f* *molto rit.* *p* *pp rit.*

PAUL.

Molto lento.

Ro - sa! Ro - sa!

pp

Allegro.

JULIA.

accel.

JU. Rosa no more, but Princess Ju - li - a, Whom you in - sult - ed and scorn'd! And

agitato

JU. as you stand be - fore me here, And shame - faced turn your head a -

JU. - way, So did I stand, with no one near me! Up -

Molto allargando.

JU. - on my fate - ful wed - ding day! Yes, 'neath the di - a - dem that crown'd me,

JUL. *p rit.* With my bri-dal veil a-round me, *mf* There, in mis-er-y pro-found, I wait-ed for the

p rit. *mf accel.*

JUL. *f Allargando* mate who nev-er came! Lone-ly, friend-less and for-sak-en,

CHO. All friend-less and for-

All friend-less and for-

f Allargando

Allargando

Allargando

JUL. *senza allargando* All my faith in man was shak-en! *ff* Thus my heart you strove to

- sak - - en! Her faith in man was shak - - en!

CHO. - sak - - en! Her faith in man was shak - - en!

senza allargando *ff*

senza allargando

senza allargando *ff*

Allegro molto.

JUL. break, And put my maid-ens love to shame! PAUL. Oh!

PAUL. Oh!

pp Till her maid - en's heart was break - ing!

CHO. pp Till her maid - en's heart was break - ing!

Allegro molto.

JUL. No need to trou - ble more! The

PAUL. lis - ten, please, Oh! hear me, pray! Oh! Ro - sa, do!

JUL. fi - nal word has now been spo - ken, The dream is o - ver for us both! You

JUL.

made a vow; it can't be bro - ken! A Prince must keep his sa - cred oath!

Furioso.

ff

CHO.

See, your lov - er stands be - fore you! Ah, for - give him, we im - plore you!

See, your lov - er stands be - fore you! Ah, for - give him, we im - plore you!

Furioso.

ff

rubato

(JULIA.) It cannot be!

CHO.

Fair Prin - cess, whom we a - dore, Don't say "No!"

Fair Prin - cess, whom we a - dore, Don't say "No!"

f *pp*

rit.

Moderato.

rit.

JUL.

PAUL.

It can-not be! It can-not be!

Prin-cess, lis-ten pray! won't you stay? Stay with me!

espress.

ff

rit.

Molto allargando.

ppp

p

O'er the o - cean her ship goes sail - ing, Sail - ing home once a - gain!

While her lov - er, his

CHO.

While her lov - er, his

Molto allargando.

ppp

Agitato.

PAUL.

PAUL.

Lit - tle

loss be-wail - ing, Calls and calls her in vain!

CHO.

loss be-wail - ing, Calls and calls her in vain!

Agitato.

PAUL. Dutch girl! Hear me su - ing! Would you plan a

PAUL. man's un - do - ing? Won't you par - don the wrong that he's done?

f Allargando.
 JUL. Wrongs that are done Can't be un - done! Deep as the o - cean Must
 PAUL. Wrongs that are done Can't be un - done! Deep as the o - cean Must
 CHO. Wrongs that are done Can't be un - done! Deep as the o - cean Must

Allargando.
mf *f* *ff*

Molto lento.

JUL. *molto rit.* *pp*
 be man's de - vo - tion! Thus a - lone are maid - ens wooed and

PAUL. *pp*
 be man's de - vo - tion! Thus a - lone are maid - ens wooed and

CHO. *pp*
 be man's de - vo - tion!

Molto lento.

molto rit. *pp* *ff* *pp* *ff*
 Celesta

Adagio.

ppp

JUL. *ppp*
 won! You will meet with some sweet lit - tle maid - en,

PAUL. *ppp*
 won!

JUL. *ppp*
 No Prin - cess, but a girl all un - known!

JUL. *pp*
 And with joy all your heart will be la - den, — For her love will be

CHO. *pp*
 And with joy all your heart will be la - den, — For her love will be

JUL. *ff* **Maestoso.**
 yours, yours a - lone! —

CHO. *ff*
 yours, yours a - lone! —

Maestoso. (Curtain)

END OF ACT II.

Act III.

No 14.

OPENING NUMBER.

TANGO.
Allegro moderato.

Piano.

The first system of music is written for piano in 2/4 time, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a dynamic marking of *f* (forte). The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

The second system continues the piece, maintaining the same key signature and time signature. The melody in the treble clef features a mix of eighth and sixteenth notes, with some rests. The bass clef accompaniment continues with eighth notes, providing a rhythmic foundation.

The third system introduces a *stacc.* (staccato) marking in the treble clef. The melody is characterized by short, detached notes. The bass clef accompaniment remains consistent with eighth notes.

The fourth system concludes the piece, featuring a final melodic flourish in the treble clef with accents and a final chord in the bass clef.

First system of musical notation, consisting 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 flats (B-flat and E-flat). The music features a melodic line in the treble with slurs and a bass line with chords and moving lines.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with slurs and dynamic markings.

Third system of musical notation, showing more complex chordal textures in the treble and a steady bass line.

Fourth system of musical notation, featuring a prominent melodic line in the treble and a bass line with some chromatic movement.

Fifth system of musical notation, containing performance instructions. The text *molto rit.* (molto ritardando) is written above the bass staff, and *a tempo* is written above the treble staff. The music includes accents and dynamic markings.

Sixth system of musical notation, concluding the page with a final melodic flourish in the treble and a bass line with sustained chords.

allargando *f* *ff*

allargando *ff* *molto allarg.*

ff

1. 2.

VALSE.
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 one sharp (F#) and the time signature is 3/4. The music begins with a series of chords in the bass and moving lines in the treble. A dynamic marking of *ppp* is present in the second measure. The system concludes with a final chord in the bass.

The second system continues the musical piece. It features similar rhythmic patterns and chordal structures. The bass line includes several chords marked with a piano (*p*) dynamic. The treble line has melodic phrases with slurs and accents.

The third system introduces a change in tempo with the marking *molto rit.* at the beginning. The music becomes more densely textured with many chords and complex rhythmic figures in both staves.

The fourth system continues the *molto rit.* section. It features a series of chords in the bass and melodic lines in the treble, with a dynamic marking of *p* appearing towards the end of the system.

The fifth system concludes the piece. It features a final melodic phrase in the treble and a final chord in the bass. The tempo marking *molto rit.* is repeated at the end of the system.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of several measures with various note values and rests, including a long note in the final measure of the system.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *p.* (piano) and an *accel.* (accelerando) instruction. The bass line features a series of eighth notes with a slur, while the treble line has chords and some melodic fragments.

Third system of musical notation, featuring a dynamic marking of *p.* and a *rit.* (ritardando) instruction. The bass line continues with eighth notes, and the treble line has chords and some melodic fragments.

Fourth system of musical notation, primarily consisting of chords in both the treble and bass staves. The bass line has some eighth notes interspersed with the chords.

Fifth system of musical notation, featuring a dynamic marking of *pp.* (pianissimo) and a *rit.* (ritardando) instruction. The system concludes with a double bar line and repeat signs.

N^o 15.

DUET.—(Posch and Bomba.)

"IT'S A WONDERFUL LAND!"

Allegretto.

Piano.

The piano introduction consists of two staves. The right hand starts with a treble clef and a key signature of one flat (B-flat). It begins with a series of eighth notes, followed by a melodic line with some grace notes. The left hand starts with a bass clef and plays a rhythmic accompaniment of eighth notes. The tempo is marked 'Allegretto' and the dynamics are 'mf'. A section marked 'p più lento' begins with a repeat sign and a key signature change to two flats (B-flat and E-flat).

BOTH. $\left\{ \begin{array}{l} 1. \text{ I'm} \\ 2. \text{ In} \end{array} \right.$

Allegretto.

sick of the wor - ries of my land! I long for some des - o - late
Lon - don, if ev - er I get there, I'll pur - chase a small mai - son ..

is - land; A place I can go to when things get too hot!
-ette there! A nice ser - vice flat I won't light - ly re - fuse!

I know the spot! Eng - land— eh,— what? The life's so ex - cess - ive - ly
That's what I'd choose! Nev - er mind whose! The price you can get a cheap

cheap house there, And ser - vants are ea - sy to keep there!
at Is no - thing for ten - ants to grouse at!

Cooks of - ten stay for a week, so they say! While a char - wo - man on - ly costs
Land-lords are kind, and they don't pro - fi - teer; For they nev - er ask more than two

poco meno mosso
ten bob a day, And a tween - y's quite eas - i - ly got!
thou - sand a year For a cou - ple of rooms in a mews!

poco meno mosso

rit.

REFRAIN.

(BOTH) 1. Oh, it's a won - der - ful land! Do -
 (BOTH) 2. Oh, it's a won - der - ful land! The

- mes - tics are al - ways on hand! So that poor Mis - sis
 Hous - ing Scheme's now be - ing planned! And mean - while you'll for -

Hunt has to try a new stunt, And ba - na - nas she sells in the
 - give If there's no - where to live! In this house - less but won - der - ful

1. Strand! land!
 land! land!

sf

p più lento

Allegretto.

(BOTH) { 3. The la - dies of fash - ion, they
4. I'm told there are no Un - em -

p

say, there Wear skirts that grow high - er each day
-ployed there, And work is a thing that's en - joyed

there! While necks are cut low - er, to make things com - plete!
there! The build - ers lay bricks in a fe - ver - ish way!

Some day they'll meet! Oh, what a treat! The head-dress that ev - 'ry man
Six in a day! That's what they lay! The fel - low who works in a

sighs for Is one that they of - fered a prize for!
mine there Can al ways af - ford to drink wine there!

Quite the most pic - tur - esque thing that I've struck; But I fan - cy that no one has
Why should he both - er with out - put or strikes If he works when he wants to, and

yet had the pluck To be seen with it on in the street! _____
loafs when he likes, On a Cab - in - et Min - is - ter's pay! _____

poco meno mosso

poco meno mosso

rit.

REFRAIN.

(BOTH) 1. Oh, it's a won - der - ful hat! It
 (BOTH) 2. Oh, it's a won - der - ful land! The

makes a nice nest for the cat! But the mak - er de -
 min - ers once got out of hand! If they do it a -

-clares That it suits Ow - en Nares! So it must be a won - der - ful
 -gain We shall stop their cham - pagne! Oh, it's real - ly a won - der - ful

1.	2.
hat! land!	hat! land!

D. C.

No. 16.

SCENE.—(Julia)

JULIA. I wish to be left alone!

Lento. (molto allargando)

PIANO. *pp* *mf*

(Exit Eloise.)

Molto allargando e cantabile.

p *f* *dim.*

JULIA. Alone! All the other happy young brides are dancing with their lovers! But mine,

dim.

mine is far away! But I have had my revenge! Ah! what a fool I made of him!

pp

Tempo di Valse.

JULIA. (sings)

JUL. For we're Dutch girls, — lit - tle Dutch girls, — Ah, take care, be -

JUL. -ware of such girls! — For we're not ta - ken in by your bluff! Smiles and kiss - es aren't e -

Lento.

JUL. -nough! Love is made of stern - er stuff! —

Allegro. (speaks, laughing) Ah, what fun it was,

in that little Inn, with Elly and the Baron! And my dance - my first dance with him! How jealous he

sempre accel. *p*

became! How close he held me in his arms! (she dances wildly)

accel. *p*

Presto.

8: (suddenly stops dancing)
Lento.

JULIA. Then, that first

kiss! How could I let him? Oh, well, one little kiss, it doesn't count: it means nothing!

Andantino.

JULIA. (sings)

La la la la la la la la la la

JUL. *la la la la la la la*

JUL. *la la la* *rit.* JULIA. Ah, well, it's all

over now—finished, ended for ever! I must try and forget it— and him!

Tempo di Valse lento.

Tempo di Valse lento.

JULIA. (sings)

JUL. *rit.* Ah, lift your eyes, and gaze in mine! See there the spark of

JUL. love di - vine! Lit with the sa - cred fire of Love's de - sire, how ten - der -

p. *p.* *p.* *p.*

JUL. **DANCE.**
-ly they shine! Hm — hm — hm — hm — hm — hm —

p. *f*

JUL. hm — hm — hm — hm — hm — hm — hm — hm —

JUL. **Presto.**
hm — hm

ff

No 17.

FINALE.- ACT III.

Valse lento.

PIANO.

pp

poco rall.

PAUL.

PAUL.

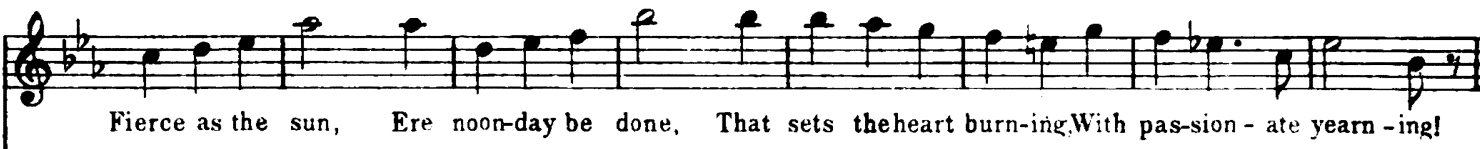
'Tis de - vo - tion ——— Deep as o - cean ———

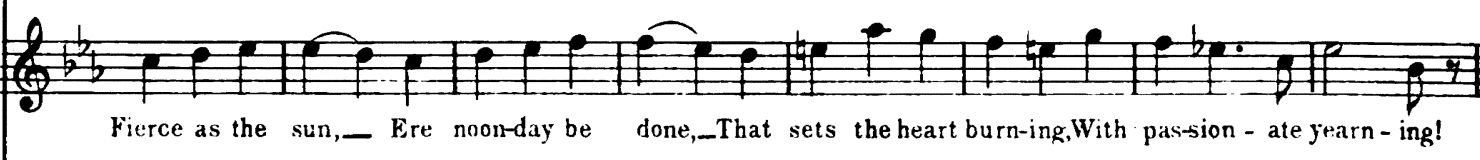
JULIA & PAUL.

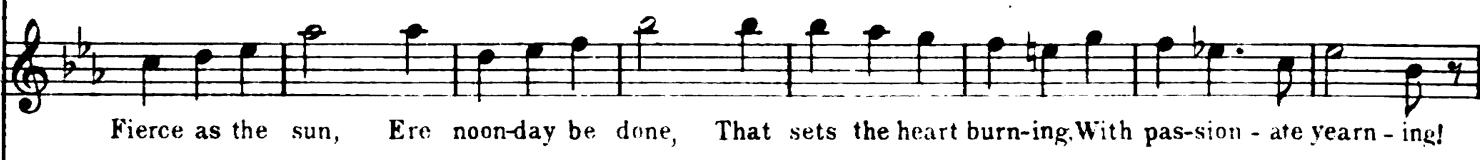
PAUL.

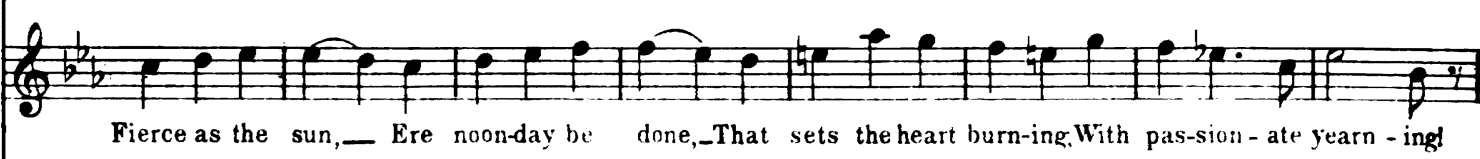
—— That con - trols the soul's e - mo - tion! —— 'Tis de - sire, like the fire of the sun,

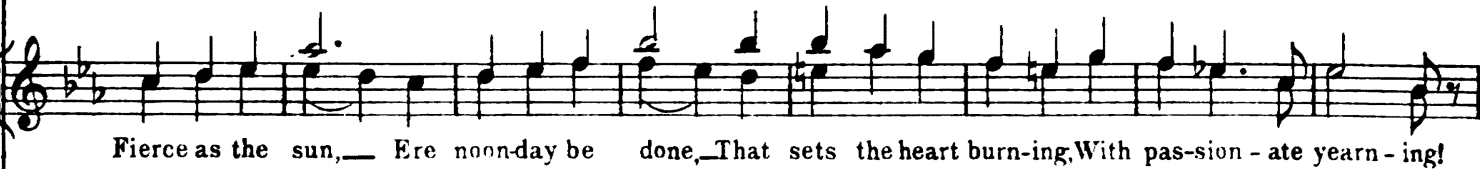
accel.


JUL. & EL. 

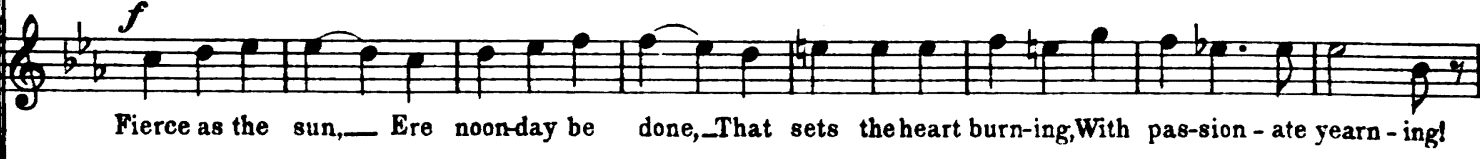
SAB. 


PAUL & POS. 

BOM. & AR. 

MIN. 

f 

OHO. *f* 

f 

f 

Lento.

Maestoso.

JUL. Thus a-lone are maid-ens wooed and won!

EL. and won!

SAB. and won!

PAUL. Thus a-lone are maid-ens wooed and won!

POS. and won!

BOM. and won!

AR. and won!

MIN. and won!

CHO. and won!

and won!

Lento.

Maestoso.

(CURTAIN)