

THE CHOCOLATE SOLDIER

AN OPERA BOUFFE IN THREE ACTS

MUSIC BY

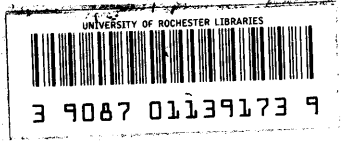
OSCAR STRAUS

LIBRETTO BY

RUDOLF BERNAUER & LEOPOLD JACOBSON

ENGLISH VERSION BY

STANISLAUS STANGE



VOCAL SCORE

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LYRIC THEATRE

Lessee and Manager

Mr. WILLIAM GREET

EVERY EVENING AT 8.30

Mr. F. C. WHITNEY

Will present a Comic Opera in Three Acts, entitled

... THE ...

CHOCOLATE SOLDIER

With apologies to Mr. BERNARD SHAW for an unauthorised parody on one of his Comedies.

Music by OSCAR STRAUS

Written by
BERNAUER & JACOBSON

English Version by
STANISLAUS STANGE

Characters in the Opera in the order in which they appear:-

Nadina, (<i>Daughter of Col. Popoff</i>)	Miss VIVIEN CARTER
Aurelia, (<i>Wife of Col. Popoff</i>)	Miss AMY AUGARDE
Mascha, (<i>Aurelia's Cousin</i>).	Miss MABEL BURNEGE
Bumerli, (<i>Lieut. in the Servian Army</i>)	Mr. C. H. WORKMAN
Massakroff, (<i>Capt. in the Bulgarian Army</i>).	Mr. LEMPRIERE PRINGLE
Stephan, (<i>Servant to Col. Popoff</i>)	Mr. MURRI MONCRIEFF
Mernosk;	Miss ISOBEL LIDSTER
Jecko,	Mr. A. HARDING
Laska,	Miss MORRISON
Marinska,	Miss MAY CLARKE
Poski,	Mr. HAROLD DENNIE
Mernitz,	Mr. W. G. KETRAM
Katinka, (<i>Housemaid to Col. Popoff</i>)	Miss LILIAN COOPER
Alexis Sparidofl, (<i>Major in the Bulgarian Army</i>)	Mr. ROLAND CUNNINGHAM
Casimir Popoff, (<i>Col. in the Bulgarian Army</i>)	Mr. TOM A. SHALE
Officers, Soldiers and Flag-bearers in the Bulgarian Army, Townspeople, Peasants, &c.	

The Opera produced by Mr. STANISLAUS STANGE.

Argument.

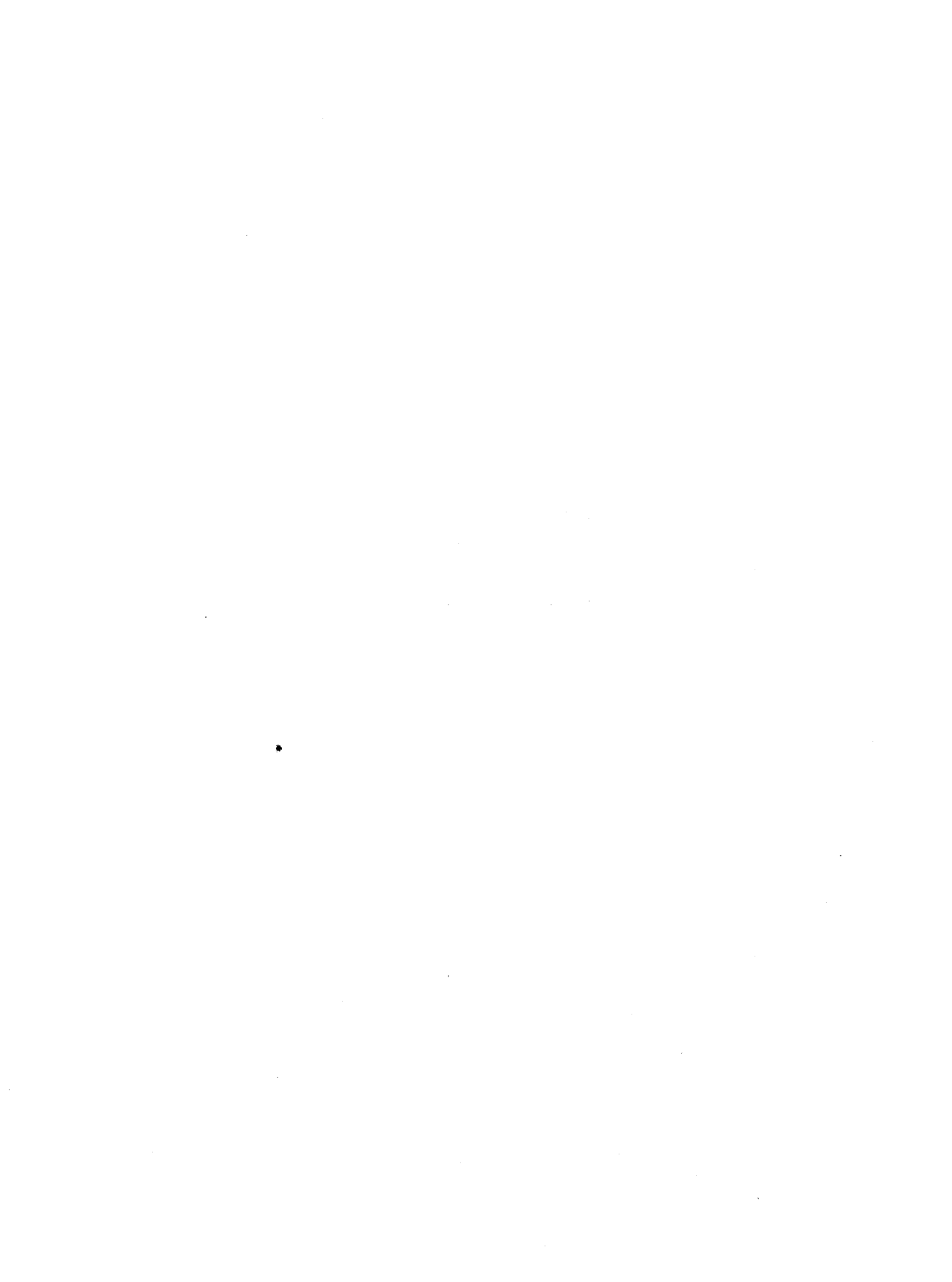
The story of "The Chocolate Soldier" which is based on George Bernard Shaw's brilliant satirical comedy, "Arms and the Man" closely follows the incidents, situations, and structure of the original story. The only changes made necessary for the Lyric stage are patent to the reader of the original. The scene of the opera is laid near the Dragoman Pass, Bulgaria, 1885. Servia and Bulgaria are at war. The family of Col. Popoff, of the Bulgarian army, consisting of the daughter, Nadina, her cousin Mascha, and the mother, Aurelia, are esconced in their home, fearful of the approaching engagement between the conflicting armies. Nadina, a romantic maiden, is in love with Alexius, a young Bulgarian who has become a hero amongst his countrymen for his brilliant Cavalry charge against the Servians. This young officer is idealized by Nadina, and she is filled with complete admiration for his conquests.

Lieut. Bumerli, a young Swiss officer, attached to the commissary department of the Servian forces, is attacked by the patrol whom he eludes by climbing into Nadina's boudoir. His suave manners, compelling arguments and quick wit under his difficulties force Nadina to conceal him, against her will, and he is saved by the three women who greatly admire his youthful mien and carriage. Later Bumerli, who has engaged in this flirtation with Nadina to save his life, falls in love with her and she, almost against her will, yields her affections to the business-like, scientific Swiss soldier, who shows the half-savage Bulgarians what training and education accomplish against their bombast and mock heroics.

The sentiment of "The Chocolate Soldier" is evolved by the love affairs of Bumerli and Nadina, Mascha and Alexius. The comedy situations are furnished by the episode of Col. Popoff's house coat which is delivered to Bumerli in order to make his escape; its return, and the fact that the photographs of the three women are hidden in the coat, make unusually funny scenes when the participants are thrown together during the succeeding scenes and situations.

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No 1

The Chocolate Soldier

ACT I.

Introduction, Chorus and Trio

(Nadina, Mascha, Aurelia, and Chorus of Soldiers)

English Words by
STANISLAUS STANGE

Music by
OSCAR STRAUS

Tempo di Marcia Moderato.

Piano. *pp*

The first system of the musical score is for the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a series of chords and a melodic line, while the bass staff provides a rhythmic accompaniment with eighth notes. The dynamic marking is *pp* (pianissimo).

The second system continues the piano introduction. The treble staff features a melodic line with some rests, and the bass staff continues with a steady eighth-note accompaniment. The dynamics remain consistent with the first system.

(Trumpets in distance.)

poco cresc.

The third system introduces a new element: a melodic line for trumpets in the distance, written in a higher register on the treble staff. The piano accompaniment continues. The dynamic marking is *poco cresc.* (poco crescendo).

cresc. *mf*

The fourth system shows the piano accompaniment becoming more prominent. The dynamic marking is *cresc.* (crescendo) leading to *mf* (mezzo-forte). The trumpet line continues in the background.

p

The fifth system concludes the piano introduction. The piano accompaniment is marked *p* (piano). The trumpet line is still present, and the overall texture is rich with the combination of piano and brass.

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No 1^b We Are Marching Through The Night.

MALE CHORUS.

TENORS. (behind the scene.)

We are march-ing through the night, March-ing left, march-ing right.

BASSES.

See the

pp

For our sweet-hearts we are pin-ing, Pret-ty maid-ens we would kiss_ Oh! the

moon and stars are shin-ing;

bliss; That we miss!

Sol-diers we who love to fight, Day and

night, day and night; Then for wife and home we're sigh-ing, or some

But when en - e-mies are fly-ing,

cresc.

maid-en young and sweet, young and sweet, what a treat!

10
No 1^o Trio. We Too, Are Lonely.

Same tempo.

NADINA.
Fight - ing for du - ty;

MARCHA.
Fight - ing for du - ty;

AURELIA.
Fight - ing for du - ty;

mf

N.
Sigh - ing for beau - ty, Each sol - dier

M.
Sigh - ing for beau - ty, Each sol - dier

A.
Sigh - ing for beau - ty, Each sol - dier

N.
lad. They sigh not on - ly;

M.
lad. They sigh not on - ly;

A.
lad. They sigh not on - ly;

(Trumpets on stage.)

N. we, too, are lone - ly, Ah! lone - - - ly and

M. we, too, are lone - ly, Ah! lone - - - ly and

A. we, too, are lone - ly, Ah! lone - - - ly and

cresc.

N. sad. Oh, how we miss them, long to kiss them, our

M. sad. Oh, how we miss them, long to kiss them, our

A. sad. Oh, how we miss them, long to kiss them, our

f

N. sol-diers brave and strong; We would be mat - ing, don't keep us wait-ing too

M. sol-diers brave and strong; We would be mat - ing, don't keep us wait-ing too

A. sol-diers brave and strong; We would be mat - ing, don't keep us wait-ing too

ff

No 1d We Are Searching For The Foe.

N
long, too long.

M
long, too long.

A
long, too long.

MALE CHORUS.
No 1d We Are Searching For The Foe.
We are search - ing for the foe, High and
low, high and low; Soon his
Search - ing for the foe in hid - ing,

The musical score consists of several systems. The first system features three vocal staves labeled N, M, and A, each with a treble clef and a key signature of one flat. The lyrics 'long, too long.' are written below each staff. The second system features a Male Chorus with a vocal line and a piano accompaniment line. The vocal line has lyrics 'We are search - ing for the foe, High and' and 'low, high and low; Soon his'. The piano accompaniment includes a dynamic marking 'p'. The third system continues the vocal line with lyrics 'Search - ing for the foe in hid - ing,' and the piano accompaniment.

fate we'll be de - ci - ding, When we find him he shall die, He shall

cresc.

die, sure - ly die.

P dim. e morendo.

pp

ppp

No 1e What Can We Do Without A Man.

Rubato.
NADINA.

They have left.

MASCHA.

And we be-reft.

AURELIA.

Yes, they have gone.

fast.

Gone, Ev' - ry one.

Ev' - ry one.

Ev' - ry one.

N. *rit.* *fast.*
Life is lone-ly, sad and lone-ly, If you

M. *rit.*
Life is lone-ly, sad and lone-ly, If you

A. *rit.*
Life is lone-ly, sad and lone-ly, If you

f fast.

N. have not got a man; Life is lone-ly, then de - ny it if you can!

M. have not got a man; then de - ny if you can!

A. have not got a man; then de - ny if you can!

Allegretto moderato. MASCHA.

Lone - ly wom-en watch are keep - ing,
Black eyed sol-dier on me beam - ing,

AURELIA.

Allegretto moderato.

Hearts are
White teeth

NADINA.

Just a year we have been wait - ing, much too
Ev' - ry girl has lost her lov - er, not a

sigh - ing, eyes are weep - ing.
through his mus - tache gleam - ing.

espr.

long I don't mind stat - ing.
man can we dis - cov - er.

MASCHA.

For a kiss I'm near - ly dy - ing,
How I long for Cu - pids prat - tle,

AURELIA.

Oh, this
All our

NADINA.

Would there were some mis - chief brew - ing, But there's
Lone - li - ness is most ap - pall - ing, Would I

wait - ing is most try - ing.
men have gone to bat - tle.

cresc.

poco rit.

real - ly noth - ing do - ing; If we live, If we live too
heard my lov - er call - ing; If we live, If we live too

If we live, If we live too
If we live, If we live too

If we live too
If we live too

poco rit.

long a - lone, we shall be but skin and bone. —
long a - lone, we shall be but skin and bone. —

long a - lone, we shall be but skin and bone. —
long a - lone, we shall be but skin and bone. —

long a - lone, we shall be but skin and bone.
long a - lone, we shall be but skin and bone.

poco

N. Pit - y then our sor - ry plight, Bad! Bad! Bad! All our men are

M. Pit - y then our sor - ry plight, Bad! Bad! Bad! All our men are

A. Pit - y then our sor - ry plight, Bad! Bad! Bad! All our men are

N. out of sight. Sad! Sad! Sad!

M. out of sight. Sad! Sad! Sad! What can

A. out of sight. Sad! Sad! Sad! We must do the best we can.

N. We're un hap - py, Life is

M. we do min - us man? Cross and snap - py,

A. with - out man.

N. lone - ly, If you have - n't got a man.

M. sad and lone - ly, Life is

A.

N. Sad and lone-ly,

M. lone-ly, Then de - ny it if you can.

A. Life is lone-ly, sad and lone-ly, If you

N. Life is lone-ly, now de - ny it if you can!

M. Now de - ny if you can!

A. have - n't got a man. Now de - ny if you can!

19
No 1f Say Good Night.

Same tempo.

p

Two systems of piano accompaniment. The first system shows the right hand with a series of chords and the left hand with a rhythmic pattern of eighth notes. The second system continues this pattern.

AURELIA.

Lis-ten, they are fight - ing!

L.H. *cresc.*

The vocal line is on a single staff. The piano accompaniment continues below, with a 'L.H.' marking in the left hand and a 'cresc.' marking in the right hand.

A.

In this war I'm not de -

The vocal line continues on a single staff. The piano accompaniment continues below.

A.

poco animato.

light - ing, Can-nons roar - ing, shots are pour - ing, Bul-lets

cresc.

The vocal line continues on a single staff. The piano accompaniment continues below, with a 'poco animato.' marking in the right hand and a 'cresc.' marking in the left hand.

piu mosso.

A. rat - tle; hear the bat - tle, All the neigh-bor-hood af - fright-ing. Bum!

piu mosso.

quietly.

A. Bum! Bum! Yes, all war is on the bum!

f *p*

Andantino.
NADINA.

Why don't you close the shut-ters? Pray, lock and bar them tight.

A. AURELIA.
My

pp *espr.*

(They close window and turn down lights.)

N. Shut up, and say "Good-night!"

A. heart with ter - ror flut - ters.

pp

NADINA.
Shut up, and say "Good-

MASCHA.
Shut up, and say "Good-

AURELIA.
Shut up, and say "Good-

N.
night!"

M.
night!"

A.
night!"

quietly.

espr.

poco rit.

pp

№15 Melodrama.
(Nadina, Mascha, Aurelia.)

Andantino.

pp

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth notes and quarter notes, some with slurs. The lower staff is in bass clef and contains a bass line with chords and single notes. The dynamic marking 'pp' is placed in the first measure of the upper staff.

The second system continues the musical score with two staves. The upper staff features a melodic line with slurs and some accidentals. The lower staff provides harmonic support with chords and moving bass lines.

The third system continues the musical score with two staves. The upper staff has a melodic line with slurs and some accidentals. The lower staff continues the bass line with chords and moving notes.

Nadina: Oh!

cresc.

The fourth system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has a melodic phrase with slurs and accidentals. The piano accompaniment consists of a steady eighth-note bass line. The dynamic marking 'cresc.' is placed in the second measure of the upper staff. The text 'Nadina: Oh!' is written above the vocal line.

Mascha: Oh!

Aurelia: Oh!

dim.

The fifth system features two vocal lines in the upper staff and a piano accompaniment in the lower staff. The first vocal line has a melodic phrase with slurs and accidentals. The second vocal line has a similar melodic phrase. The piano accompaniment consists of a steady eighth-note bass line. The dynamic marking 'dim.' is placed in the second measure of the upper staff. The text 'Mascha: Oh!' and 'Aurelia: Oh!' are written above their respective vocal lines.

Rubato.
NADINA.

He is not here! *quickly.* Gone! Gone! Yes! Gone!

MASCHA.

He is not here! Gone! Yes! Gone!

AURELIA.

He is not here! Gone, Yes! Gone!

Rubato.

f *p*

N. Life is lone-ly, sad and lone-ly, if you have-nt got a man;

Life is

A.

Piano accompaniment for the second system.

N.

M.
lone-ly, sad and lone-ly, Then de - ny it if you can!

A.
Life is lone-ly, sad and lone-ly, if you

mf

N.
Life is lone-ly, then de - ny it if you can!

M.
Then de - ny it if you can!

A.
have - nt got a man; Then de - ny it if you can!

f

Andante

fore-head so high, the chin firm and strong, The eagle like eye, For him how I long. How

mf *p* *mf* *p*

grace-ful his car-riage, How no-ble and free; — The

cresc.

day of our mar-riage, hap-py be.

mf *f marcato* *ff*

Andante con moto

I have a true and no-ble lov-er,

p

He is my sweet-heart, all my own! His like on earth who shall discover?

cresc.

Detailed description: This system contains the first four measures of the song. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The music features a mix of eighth and quarter notes, with some chords. A 'cresc.' marking is placed above the piano accompaniment in the third measure.

His heart is mine and mine a-lone. We pledged our troth, each to the oth-er,

rall. *a tempo*

Detailed description: This system contains the next four measures. The vocal line continues with similar rhythmic patterns. The piano accompaniment includes some chords with fermatas. A 'rall.' marking is placed above the piano accompaniment in the second measure, and an 'a tempo' marking is placed above it in the third measure.

And for our hap-py-ness I pray; Our lives be long to one an-oth-er,

cresc.

Detailed description: This system contains the next four measures. The vocal line continues with similar rhythmic patterns. The piano accompaniment includes some chords with fermatas. A 'cresc.' marking is placed above the piano accompaniment in the third measure.

rit.

Oh hap-py, hap-py wed-ding day, Oh, hap-py, hap-py wed-ding day!

rit.

Detailed description: This system contains the final four measures of the song. The vocal line ends with a fermata over the final note. The piano accompaniment also ends with a fermata. A 'rit.' marking is placed above the piano accompaniment in the first measure, and another 'rit.' marking is placed below it in the second measure. The system concludes with a double bar line and a repeat sign.

Slow Waltz Tempo.

Come! come! I love you on - ly, My heart is true, —

Sostenuto

mp

Come! come! my life is lone - ly, I long for you; —

p cresc.

Come! come! naught can ef - face you, My arms are ach - ing now to em - brace you,

stringendo *f* *pp a tempo*

mf cresc. *f* *pp a tempo*

Thou art di - vine! — Come! come! I love you on - ly,

cresc. allargando *f* *ff*

Come, he - ro - mine!

dim. *p*

Andante con moto.

It is my du - ty to bow be - fore thee, It is my du - ty to love, a - dore thee!

poco agitato

poco rit.

It is my du - ty to love thee ev - er, To love thee for - ev - er, for - ev - er. We

Tempo I.

pledged our troth each to the oth - er, And for our hap - py - ness I pray; Our

rit.

lives be-long to one an-oth-er, Oh, hap-py, hap-py

cresc. *rit.*

wed-ding day, Oh, hap-py, hap-py wed-ding day!

Slow Waltz Tempo.

Come! come! I love you on-ly, my heart is true, —

pp

Come! come! my life is lone-ly I long for you; —

p cresc.

stringendo

Come! come! naught can ef - face you, My arms are ach - ing

stringendo
mf cresc. *pp*

allargando

now to em - brace you, Thou art di - vine! _____

cresc. allargando

Come! come! I love you on - ly come, he - ro

f

mine! _____

f a tempo *sf*

No 3

Sympathy

Duet

(Nadina and Bumerli)

Andante

BUMERLI

It is a

bur - den hard to car - ry, The bur - den of a maid - en's hate; — The on - ly

girl I care to mar - ry, She turns me out at night so late. — She bids me

f *p* *dolce* *cresc.*

B

go where shots are fly - ing, Fare-well to her I fond-ly love, ——— Fare-well, for

cresc.

NADINA
poco animato

I see you

B

her I'll soon be dy - ing, When next we meet 'twill be a - bove. ———

f

N

shak - ing, with fear quak-ing, In hea-ven you would not be

p *pp*

N

wak-ing; No-ble sol-dier tell me true, ——— Oh do, ——— please do! ———

rall. *rit.* *dim.* *p dolce*

BUMERLI Andante

My life is sweet, I hold it dear; All death is grue-some,

dark and drear! I love beyond all measure, My life therefore I treasure. I

love to live and live to love, So do not care to go above; But

death would have no fears for me, If I possess'd your sympathy.

Allegro agitato
NADINA

It can-not be! I am not free, It is my du - ty

N To bid you go, Fare - well! fare-well! go now, I pray! — BUMERLI
Fare -

B well! fare-well! fare-well for ayel — I ver - y soon shall die, This

NADINA
Fare -
B is in-deed good-bye, Out - side they wait; Chill death my fate.

N
well! fare-well! go now, I pray!— Fare - well! fare-well! fare-well for

N
aye!— BUMERLI No stop!
Fare - well! fare-well! fare-well for aye!

Slow *agitato*

f *p* *cresc.*

N
For me!

B
What for?— For thee?

string. *piu f*

NADINA BUMERLI
For me! My

f *Slow*

NADINA

Oh, no! please no!

thanks, dear la - dy kind. I

p *dim.*

Tempo I

was sure you had a no-ble mind, A gra-cious no - ble mind. It is a

dolce

NADINA

Remember

bur-den sweet to car - ry, The bur-den of a maid - en's heart.

cresc.

rit.

I'm en-gaged to mar - ry, I save your life but we must part. My

rit.

N
 life is sweet, I hold it dear; All death is grue-some, dark and drear. I

N
 love be-yond all meas-ure, My life there-fore I treas-ure. I

N
 love to live, and live to love, So do not care to go a-bove, Tho'

N
 we must part and you leave me, For you I feel some sym - pa - thy. — My BUMERLI
 My

animato

N
life is sweet, I hold it dear; All death is grue-some, dark and drear. I love beyond all

B
life is sweet, I hold it dear; All death is grue-some, dark and drear. I love beyond all

N
meas-ure, My life there-fore I treas-ure. I love to live and live to love, So

B
meas-ure, My life there-fore I treas-ure. I love to live and live to love, So

N
do not care to go a-bove. Though we must part and you leave me, For you I

B
do not care to go a-bove. But death now has no fears for me, Since I pos-

N
feel some sym - pa - thy.

B
sess your sym - pa - thy.

No 4

39
"Seek the Spy"

Ensemble

(Nadina, Mascha, Aurelia, Bumerli, Massakroff, & Soldiers)

Tempo di Marcia

Piano introduction in 2/4 time, marked *Tempo di Marcia*. The score consists of two staves: a treble clef staff and a bass clef staff. The music begins with a piano (*p*) dynamic. The bass line features a steady eighth-note accompaniment. The treble line has a melodic line with some rests. Dynamics include *p* and *cresc.* (crescendo).

Male Chorus introduction. The score includes a piano accompaniment and three vocal staves for Tenor, Bass, and Soprano. The piano part continues from the introduction. The vocal parts enter with the lyrics: "Search-ing, searching, searching for the spy, ah! This". The Tenor part is marked *f* (forte). The piano part ends with a fermata.

Main section of the Male Chorus. The score includes a piano accompaniment and two vocal staves (Soprano and Bass). The piano part continues with a steady accompaniment. The vocal parts sing: "Ser - vi - an, He shall sure - ly die! A spy in here is hid - den, By". The piano part concludes with a final chord marked *sf* (sforzando).

Mr. law that is for bid - den! Seek him, seek him, ev - ry - where!

law that is for bid - den!

The first system of music consists of three staves. The top staff is a vocal line for a male voice (Mr.) with lyrics: "law that is for bid - den! Seek him, seek him, ev - ry - where!". The middle staff is a vocal line with lyrics: "law that is for bid - den!". The bottom staff is a piano accompaniment with treble and bass clefs, showing chords and melodic lines.

Mr. Yes, bar - ba - rians, yes, bar - ba - rians When they

Seek him, seek him ev - ry - where! Yes, bar - ba - rians,

The second system of music consists of three staves. The top staff is a vocal line for a male voice (Mr.) with lyrics: "Yes, bar - ba - rians, yes, bar - ba - rians When they". The middle staff is a vocal line with lyrics: "Seek him, seek him ev - ry - where! Yes, bar - ba - rians,". The bottom staff is a piano accompaniment with treble and bass clefs, including dynamic markings *mp* and *f*.

Mr. fight are all Bul - ga - rians,

all Bul - ga - rians, Proved in man - y, man - y hat - tles that our

The third system of music consists of three staves. The top staff is a vocal line for a male voice (Mr.) with lyrics: "fight are all Bul - ga - rians,". The middle staff is a vocal line with lyrics: "all Bul - ga - rians, Proved in man - y, man - y hat - tles that our". The bottom staff is a piano accompaniment with treble and bass clefs, including dynamic markings *sf* and *mf*.

Mf.

Yes, for - ev - er, ev - er, ev - er, We will
 cour - age no - thing rat - tles. We will

The first system of music consists of three staves. The top staff is a vocal line with lyrics: "Yes, for - ev - er, ev - er, ev - er, We will". The middle staff is a vocal line with lyrics: "cour - age no - thing rat - tles. We will". The bottom staff is a piano accompaniment with chords and melodic lines.

Mf.

win with-out en - deavor; And we'll nev - er, nev - er, nev - er Cease to
 win with-out en - deav-or; And we'll ne - er, ne - er, ne - er Cease to

The second system of music consists of three staves. The top staff is a vocal line with lyrics: "win with-out en - deavor; And we'll nev - er, nev - er, nev - er Cease to". The middle staff is a vocal line with lyrics: "win with-out en - deav-or; And we'll ne - er, ne - er, ne - er Cease to". The bottom staff is a piano accompaniment with chords and melodic lines.

Mf.

think that we are elev - er.
 think that we are elev - er. No we'll never, nev - er, nev - er Cease to

The third system of music consists of three staves. The top staff is a vocal line with lyrics: "think that we are elev - er.". The middle staff is a vocal line with lyrics: "think that we are elev - er. No we'll never, nev - er, nev - er Cease to". The bottom staff is a piano accompaniment with chords and melodic lines.

Mf.

No, we'll nev - er, nev - er, nev - er. Cease to
 think that we are clever. Cease to

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The tempo/mood is marked 'Mf.' (Mezzo-Forte).

Mf.

think that we are clev-er. Ver - y sor - ry to dis - turb fair beau - ty,
 think that we are clev-er.

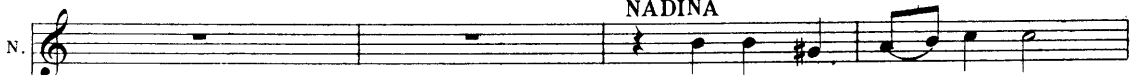
The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music continues from the first system. A piano dynamic marking 'p' is present in the piano accompaniment.

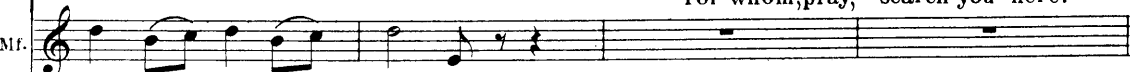
Mf.


Mas - sa - koff does his du - ty. If we find him here he'll die. I'll

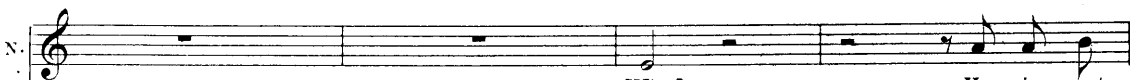
The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music continues from the second system.

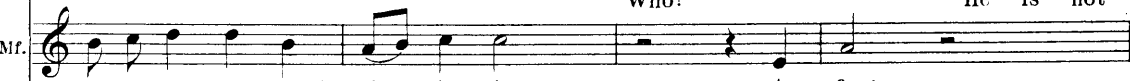
NADINA

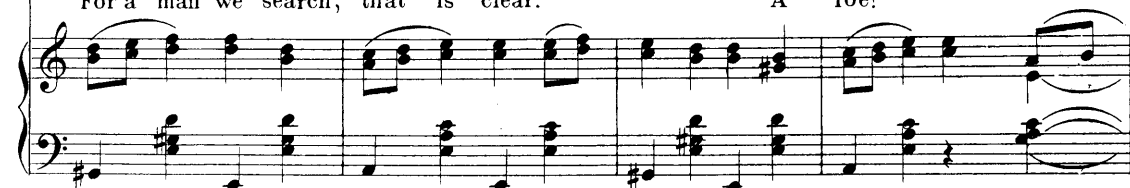
N.  For whom, pray, search you here?

Mf.  mas - sa - cre the spy! Ha!



N.  Who? He is not

Mf.  For a man we search, that is clear. A foe!



N.  here, go search be - low! I



Maestoso (♩ = ♩)

N.  am your greatest he-ro's bride. If you doubt me then woe be - tide. Had any



Poco animato

N. foe sought re-fuge here, It would have cost him ver-y dear! MASSAKROFF

Mf. Here hides the

N. I tell you, no! and what I say is so! I

Mf. foe!

cresc.

N. **Maestoso** am your great-est he-ro's bride! If you doubt me then woe be-

rit.

Mf.

Tempo I

N. MASSAKROFF

Mf. tide! I can-not go, miss; un-til I

f *p*

Mf. know, miss, He is not here; If we find

him he shall die. I'll mas - sa - cre the spy! Ha! Yes, bar-

Mf. CHORUS
barians, Yes, bar - ba - rians, When they fight are all Bul - ga - rians!

Yes, bar - ba - rians, When they fight are all Bul - ga - rians! Proved in

Mf. Proved in
man - y, man - y bat - tles, and our cour - age no - thing rat - tles!

Mf.

man - y, man - y bat - tles, That our Cour - age no - thing rat - tles!

That our Cour - age no - thing rat - tles!

The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The music is marked 'Mf.' (Mezzo-forte).

(spoken.) "Fall out!" "Fall in."

Mf.

One! Two!

f *dim.* *p* *cresc.*

The second system of music consists of three staves. The top staff is a vocal line in treble clef, mostly empty with the instruction '(spoken.) "Fall out!" "Fall in."'. The middle staff is a vocal line in bass clef, mostly empty with the words 'One!' and 'Two!' at the end. The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes. Dynamics include *f* (forte), *dim.* (diminuendo), *p* (piano), and *cresc.* (crescendo).

Mf.

Search! Search!

Three! Four! Five! Six! Seven! Eight!

cresc.

The third system of music consists of three staves. The top staff is a vocal line in treble clef with the word 'Search!' appearing twice. The middle staff is a vocal line in bass clef with the words 'Three!', 'Four!', 'Five!', 'Six!', 'Seven!', and 'Eight!' appearing sequentially. The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes. A *cresc.* (crescendo) marking is present in the piano part.

Mr. *Search! search until you*

Nine! Ten! 'leven! Twelve!

f

Ma. *find him. MASCHA I think*

A. *AURELIA*

B. *BUMERLI What was that in heav-en's name? Slap his face! Slap his face!*

mf p

Ma. *I un-derstand her game.*

A. *A re - vol-ver! a re - vol-ver! He is*

B.

f

MASCHA

Ma. If he's found they won't ab - solve her! A re -
 A. here! the spy's re - vol - ver! If he's found they won't ab - solve her! A re -

mf *f*

Ia. vol - ver! His re - vol - ver!
 A. vol - ver! His re - vol - ver! MASSAKROFF
 MF. Where is the spy? Has he been found? I'm sure he's

p

MF. some-where here a - round! *quasi parlando* One! two! three! four!
cresc.

MF. Five! six! sev-en! eight!
 Cho. TENORS & SOLDIERS He's not hid-den on this floor! He

cresc.

Mf. *is not here, we came too late!* *Nine! ten! e - lev-en! twelve!*

cresc.

N *You're safe, my dear!*

Mf *BASSES & SOLDIERS* *Ha! The bed, he's un-der that!*

No one here! *marcato*

A. *AURELIA*

Don't look there, you are much to fat!

mf

N. *NADINA*

The bal-con-y you have ne - glect-ed, It should be at once in-

mf *cresc.*

N. 

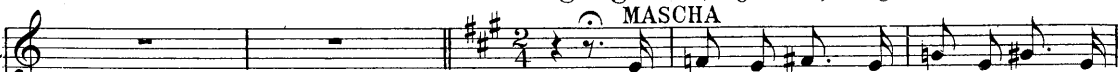
spected. **MASSAKROFF**


Mf.  He shall die, he shall die when de - tect-ed. Ha!




p *cresc.*

Allegro giocoso; begin slow, then gradually increase to tem-

Ma.  There's some thing ver - y wrong, I fear, or

A.  There's some thing ver - y wrong, I fear, or

Allegro giocoso; begin slow, then gradually increase to tem-



f *p*

Ma.  how came that re - vol - ver here? Na - di - na she has hid the spy, But

A.  how came that re - vol - ver here? Na - di - na she has hid the spy, But

po.



NADINA

N. Be care-ful, I will fool them yet.

Ma. they'll not find him, she's too sly.

A. B. they'll not find him, she's too sly. BUMERLI Your

MASCHA

a tempo

Ma. If they that weap-on here should find,

AURELIA

a tempo

A. If they that weap-on here should find,

Mf. kind-ness you shall not re - gret.

Mf. The spy would leave this world be-hind. Yes,

A. The spy would leave this world be-hind. Yes,

Ma
quick-ly leave this world be - hind.

N.
quick-ly leave this world be - hind.

Mf.
He must have van-ished in the air.

MASSAKROFF

NADINA

N.
Then wings I had bet-ter be buy-ing, And mas-sa-cre him

N.
fly-ing, Ha! MASSAKROFF.

Mf.
Pray par-don my in-tru-sion, I hope you'll be so kind; Tho'

Mf.
cov-ered with con-fu-sion, The spy we'll sure-ly find.

Mf. CHORUS.
 Yes, bar-ba-ri-ans, Yes, bar-ba-ri-ans. When they fight are all Bul-
 TENOR
 Yes, bar-ba-ri-ans. are all Bul-
 BASS

Mf. *morendo*
 ga-ri-ans, Proved in man-y, man-y bat-tles, That our cour-age no-thing rat-tles, Proved in
 ga-ri-ans, Proved in man-y, man-y bat-tles, That our cour-age no-thing rat-tles, Proved in


Ma. MASCHA
 A. AURELIA
 Mf. There's
 man-y, many bat-tles, That our cour-age no-thing rat-tles.
 man-y, many bat-tles, That our cour-age no-thing rat-tles.
 p

some-thing ver - y wrong, I fear, or how came that re - vol - ver_ here? Na -
 some-thing ver - y wrong, I fear, or how came that re - vol - ver_ here? Na -

di-na, she has hid the spy, But they'll not find him, she's_ too_ sly!
 di-na, she has hid the spy, But they'll not find him, she's_ too_ sly!


cresc.


The spy brought that re - vol - ver, that re - vol - ver here!


Ma.  The spy brought that re-vol-ver here! That re-vol-ver, that re -

A.  That re-vol-ver, that re -

 *pp*

Ma.  vol - ver, that re - vol - ver, that re - vol - ver here!

A.  vol - ver, that re - vol - ver, that re - vol - ver here!

 *cresc.* *f*

Ma. 

A. 

 *Vivo* *ff*

No 5

Finale Act I
Romance and Scene
(Nadina, Mascha, Aurelia)

Slow, dreamy

p poco espress. *pp*

NADINA
Three
MASCHA
Three
AURELIA
Three
p *pp* *p*

N.
M.
A.
espr. poco

wom - en sigh - ing a - lone, one night, were sad - ly wait - ing the mor - row; When
wom - en sigh - ing a - lone, one night, were sad - ly wait - ing the mor - row; When
wom - en sigh - ing a - lone, one night, were sad - ly wait - ing the mor - row; When

N
came a man, to their de-light, who ban-ished all their sor-row. He was a sol-dier

M
came a man, to their de-light, who ban-ished all their sor-row.

poco cresc.

N
young and strong, a - las! he slept the whole night long, and left them in the

N
dim.
morn - ing, He left them in the morn-ing. Oh dear!

M
He left them in the morn-ing. Oh dear! One

A
He left them in the morn-ing. Oh dear!

dim. *pp dolce*

MASCHA

wom - an said "he's left us, How lone-ly now we'll be. Of

The first system of the musical score for 'MASCHA'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "wom - an said 'he's left us, How lone-ly now we'll be. Of". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

hap - pi-ness be - rept us, He had my sym - pa - thy, Ti-ra-la-

The second system of the musical score. The vocal line continues with the lyrics: "hap - pi-ness be - rept us, He had my sym - pa - thy, Ti-ra-la-". The piano accompaniment continues with similar rhythmic patterns.

la, Ti-ra-la-la, he left us. But still he's not to

The third system of the musical score. The vocal line continues with the lyrics: "la, Ti-ra-la-la, he left us. But still he's not to". The piano accompaniment continues with similar rhythmic patterns.

blame, Ti-ra-la - la, I real-ly can - not blame him, Ti-ra-la-

p rit.

cresc.

The fourth and final system of the musical score. The vocal line concludes with the lyrics: "blame, Ti-ra-la - la, I real-ly can - not blame him, Ti-ra-la-". The piano accompaniment concludes with a *cresc.* (crescendo) marking. The system ends with a *p rit.* (ritardando) marking.

la! I'm ver-y glad he came? — AURELIA

The sec - ond said "I'm

p

sor - ry that he has gone a - way, — If

R.H. *L.H.*

he should tell I'd wor - ry, I hope he'll noth - ing

cresc.

say. — Ti-ra-la - la. Ti-ra-la-la! Tell no one, For men sus-

pi - cious are, Ti-ra-la - la, par-tie - u - lar - ly

cresc.

NADINA

The

hus - bands! Ti-ra-la - la! Yes, too sus - pi - cious far."

p

Somewhat quiet

third one gen - tly smil - ing, She did not care at

all; She knew the youth be - guil - ing,

cresc.

N *rit.*
The youth be - guil - ing, would come back at her

N *a tempo*
call. _____ Ti-ra-la - la! Ti-ra-la-la! Would come back, Would answer

N
to her call. _____ Ti-ra-la - la! She was sure he would

N *rit.*
come back, Ti-ra-la - la, So did not care at all. _____ Three

M _____ Three

A _____ Three

Tempo I.

N
wom - en sigh - ing a - lone, one night, were sad - ly watch - ing the

M
wom - en sigh - ing a - lone, one night, were sad - ly watch - ing the

A
wom - en sigh - ing a - lone, one night, were sad - ly watch - ing the

N
mor - row; When came a man, to their de - light, who

M
mor - row; When came a man, to their de - light, who

A
mor - row;

N
ban - ished all their sor - row.

M
ban - ished all their sor - row. He was a sol - dier

N
M
A

Then left them in— the
young and strong, a - las! he slept the whole night long, Then left them in— the
Then left them in— the

N
M
A

morn - ing, Yes left them in— the morn - ing. Oh, dear.
morn - ing, Yes left them in— the morn - ing. Oh, dear!
morn - ing, Yes left them in— the morn - ing. Oh, dear!

N
M
A

He sleeps.
He

pp *Gradually quieter*

N
In peace - ful, rest - ful slum - ber, For - get - ting

A
sleeps.

Gradually quieter

pp

N
all his woe and pain, - You, too, must rest, you both are wear - y, go sleep and

pp

pp cresc.

N
I will here re - main. — Oh, dear! —

M
Oh, dear!

A
Oh, dear! — Ti - ra - la -

pp

pp

Grazioso

A

la! Ti-ra-la-la! Tell no one! All men sus-pi-cious

are, Par-tic-u-lar-ly hus-bands! Yes, too sus-

MASCHA *pp*

Ti-ra-la-la, Ti-ra-la-la! He'll

pi-cious far.

pp

leave us, But still he's not to blame, ——— Ti-ra-ia-

cresc.

cresc.

la! I real-ly can - not blame him, Ti-ra-la - la, I'm ver-y glad he

rit.

rit.

came. ———

p *espr.* *pp*

cresc

NADINA

Ti-ra-la - la! Ti-ra-la-la, Ti-ra-la - la - la!

rit.
The third one gent - ly smil - ing - Ti-ra-la-

cresc. *rit.*

Slower *pp*
la! She did not care at all. _____ *Curtain*

pp

No 6

ACT II

Our Heroes Come

March and Chorus

March tempo. (Lively)

pp

cresc.

p

gradually louder

CURTAIN

The first system of music features a piano accompaniment in a key with two flats (B-flat and E-flat). The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes. A *cresc.* (crescendo) marking is placed above the right hand in the fourth measure.

The second system continues the piano accompaniment. The right hand has a more active melodic line with eighth notes. A *mf* (mezzo-forte) dynamic marking is placed above the right hand in the fourth measure.

The third system shows the piano accompaniment. The right hand continues with chords and eighth notes. A *cresc.* (crescendo) marking is placed above the right hand in the fourth measure.

The fourth system of music. The right hand has a more complex melodic line with eighth notes and chords. A *f* (forte) dynamic marking is placed above the right hand in the fourth measure.

The fifth system of music. The right hand continues with chords and eighth notes. The left hand has a more active bass line with eighth notes.

The sixth system of music. The right hand has a melodic line with eighth notes. A *mp* (mezzo-piano) dynamic marking is placed above the right hand in the fourth measure.

Listesso tempo. (*brightly*)

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and melodic lines, while the left hand maintains its accompaniment. A fermata is present over a chord in the right hand.

Third system of musical notation, showing a change in the right hand's texture to more active eighth-note patterns. The left hand continues with its accompaniment.

Fourth system of musical notation, including first and second endings. The first ending leads back to an earlier section, and the second ending concludes the system. A fortissimo (*ff*) dynamic marking is present.

Fifth system of musical notation, featuring a fortissimo (*ff*) dynamic marking. The right hand plays a dense, rhythmic texture of chords, while the left hand continues with its accompaniment.

Sixth system of musical notation, concluding the piece. The right hand plays a dense, rhythmic texture of chords, while the left hand continues with its accompaniment. The system ends with a double bar line.

The Fatherland is Free

No 6b.

SOP.
ALTO.
TEN.
BASS.

Then shout hur - rah! then
Hur - rah! then

shout hur - rah! For our he-roes shout in glee; Our en-e - mies are con - quered And the
shout hur - rah! For our he-roes shout in glee; Our en-e - mies are con - quered And the

Fa-ther-land is free! Then shout hur - rah! then shout hur - rah! Let us sound their prais-es
Fa-ther-land is free! Hur - rah! then shout hur - rah! Let us sound their prais-es

Our heroes come. 6.

loud! Our sol - diers are vic - tor - i - ous And of them we are
 loud! Our sol - diers are vic - tor - i - ous And of them we are

proud! Hur-rah! hur - rah! Our land you save! Hur-rah! hur - rah! Our flag shall
 proud! Hur-rah! hur - rah! Our land you save! Hur-rah! hur - rah! Our flag shall

wave. Hur - rah! hur - rah! Our he-ros brave!
 wave. Hur - rah! hur - rah! Our he-ros brave!

pizz

No 7

Alexius The Heroic

Sextette and Chorus

(Nadina, Masha, Aurelia, Alexius, Popoff, Massakroff)

Allegro moderato

f *rit.*

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and concludes with a ritardando (*rit.*) marking.

ALEXIUS
a tempo

No en - e - my lives when Al - ex - ius is nigh, In

mf *a tempo*

The vocal line for Alexius is in 6/8 time with a key signature of one sharp. The piano accompaniment is marked *mf* and *a tempo*.

Al.

bat - tle I'm al - ways vic - tor - ious; No he - ro of old more cour -

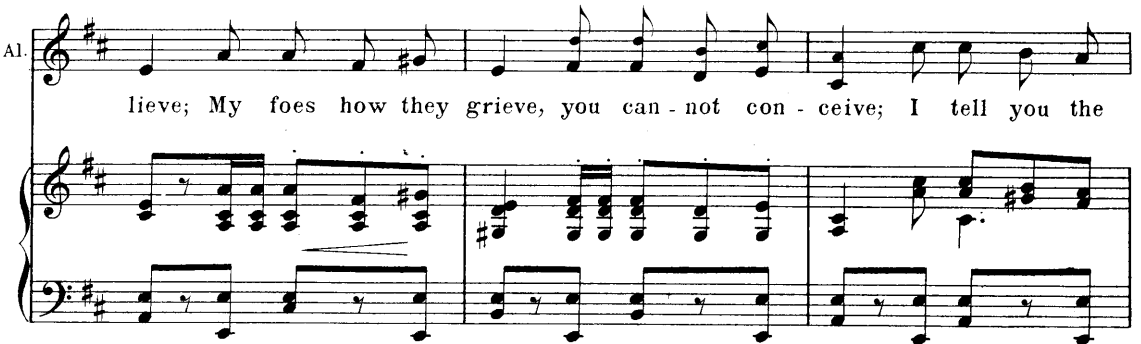
The vocal line for Alexius continues in 6/8 time with a key signature of one sharp. The piano accompaniment continues with the same dynamics.

Al.  age - ous than I, Not one ev - er lived half so

dim.

Al.  glor - ious. The deeds I have done I can scarce - ly be -

p

Al.  lieve; My foes how they grieve, you can - not con - ceive; I tell you the

Al.  truth for I nev - er de - ceive! I nev - er de -

rit.

rit.

a tempo MADINA

Our en - e - mies all you have put to the
 ceive, Nev - er de - ceive!
 MASSAKROFF
 Nev - er de - ceive!
 POPOFF
 Nev - er de - ceive!
 TENORS
 Nev - er de - ceive!
 BASSES
 Nev - er de - ceive!

rout! Of that there's no doubt! Of that there's no doubt!
 MASCHA
 Of that there's no doubt! Your prais - es great
 AURELIA
 Of that there's no doubt! Your prais - es great
 FEMALE CHORUS
 SOP.
 ALT.
 Of that there's no doubt!

rit. *atem*

N. Of that there's no doubt! Of that there's no doubt!

M. he - roes, full loud - ly you shout. Of that there's no doubt!

An. he - roes, full loud - ly you shout. Of that there's no doubt! **POPOFF**

Chorus **FEMALE CHORUS** **A**
Of that there's no doubt! *atem.*

mf

he - ro must go with - out sleep, with - out rest. I al - ways was first in the

AURELIA
You thought of me

ALEXIUS
That's true! cer - tain - ly! for I forced you to.

P. fight - ing.

Au. on - ly when you were a - way? Tell the truth, I

Au. pray. POPOFF I hope this is true, for I trust - ed in
 P. By night and by day!

NADINA *rit.*
 She hopes this is true, for she trust - ed in you. —
 MASCHA
 She hopes this is true, for she trust - ed in you. —
 Au. you. I hope this is true, for I trust - ed in you. — ALEXIUS

FEMALE CHORUS When
 She hopes this is true, for she trust - ed in you. —

Al. *a tempo*

they saw me charg - ing they all of them hid, Sir, I

a tempo

Al.

cut them to pie - ces, by Hea - ven! I did, Sir! POPOFF

You did! as - sur - ed - ly, you

P. *Allegretto marciale*

did! Thank the Lord the war is ov - er, Now we

p

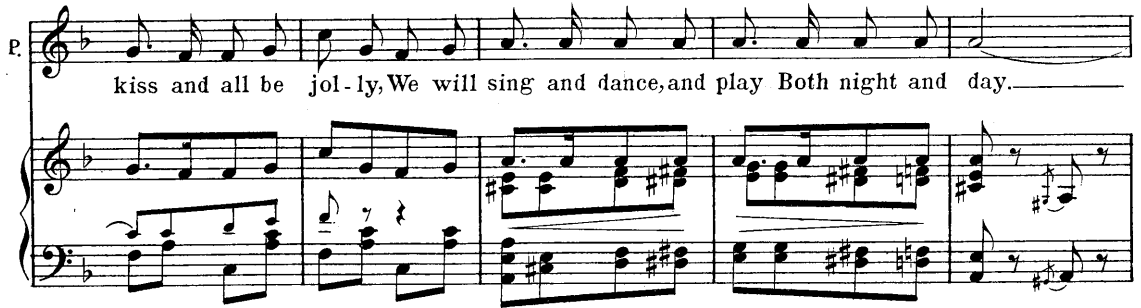
P.

he - roes are in clo - ver; all the fight - ing fin - ish'd done, We're pre -

sf

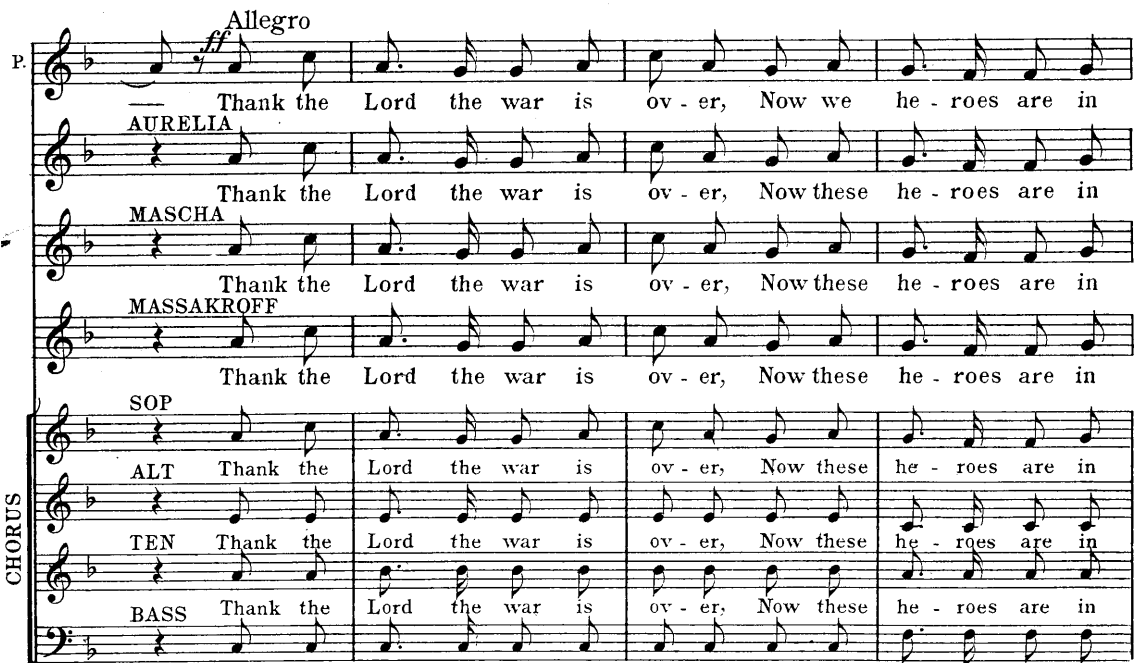
P.  *sf*

pared for love and fun. So a - way with mel - an - chol - y, Let us

P. 

kiss and all be jol - ly, We will sing and dance, and play Both night and day.

Allegro

P.  *ff*

— Thank the Lord the war is ov - er, Now we he - roes are in

AURELIA

Thank the Lord the war is ov - er, Now these he - roes are in

MASCHA

Thank the Lord the war is ov - er, Now these he - roes are in

MASSAKROFF

Thank the Lord the war is ov - er, Now these he - roes are in

SOP

ALT Thank the Lord the war is ov - er, Now these he - roes are in

TEN Thank the Lord the war is ov - er, Now these he - roes are in

BASS Thank the Lord the war is ov - er, Now these he - roes are in

CHORUS

Allegro

 *ff*

P. clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and

Au. clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and

M. clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and

Ma. clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and

clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and

clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and

clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and

The musical score consists of four vocal staves (P., Au., M., Ma.), a piano accompaniment, and a bass line. The lyrics are: "clo - ver; All the fight - ing fin - ish'd done, We're pre - pared for love and". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with dynamic markings like *f* and *sf*.

P.
fun. So a - way with mel - an - chol - y, Let us kiss and all be

Au.
fun. So a - way with mel - an - chol - y, Let us kiss and all be

M.
fun. So a - way with mel - an - chol - y, Let us kiss and all be

Ma.
fun. So a - way with mel - an - chol - y, Let us kiss and all be

fun. So a - way with mel - an - chol - y, Let us kiss and all be

fun. So a - way with mel - an - chol - y, Let us kiss and all be

fun. So a - way with mel - an - chol - y, Let us kiss and all be

P. jol - ly; We will sing and dance and play both night and day.
 Au. jol - ly; We will sing and dance and play both night and day.
 M. jol - ly; We will sing and dance and play both night and day.
 Ma. jol - ly; We will sing and dance and play both night and day.

jol - ly; We will sing and dance and play both night and day.
 jol - ly; We will sing and dance and play both night and day.
 jol - ly; We will sing and dance and play boh night and day.

ff

NADINA *Brighter*
We both a - dore he - ro - ic — deeds, 'Tis lit - tle

ALEXIUS
We both a - dore he - ro - ic — deeds, 'Tis lit - tle

mp

Brighter

N. that the he - ro needs; ——— If you for ev - er

Al. that the he - ro needs; ——— If you for ev - er

N. sound his praise, Then he'll be hap - py all his days. ———

Al. sound his praise, Then he'll be hap - py all his days. ——— Oh

cresc. *mf*

Al. luck - y maid - en then — is — she, Whom fate per - mits my

NADINA
The out - look's not so ve - ry —

Al. bride to be. —

cresc.

N. bright for me; it holds no great de - light. Then who would

Al. Then who would

ALEXIUS

piu *f*

N.
not a he - ro be? Oh, yes, a ver - y proud and hap - py

Al.
not a he - ro be? Oh, yes, a ver - y proud and hap - py

N.
rit.
he - ro be?

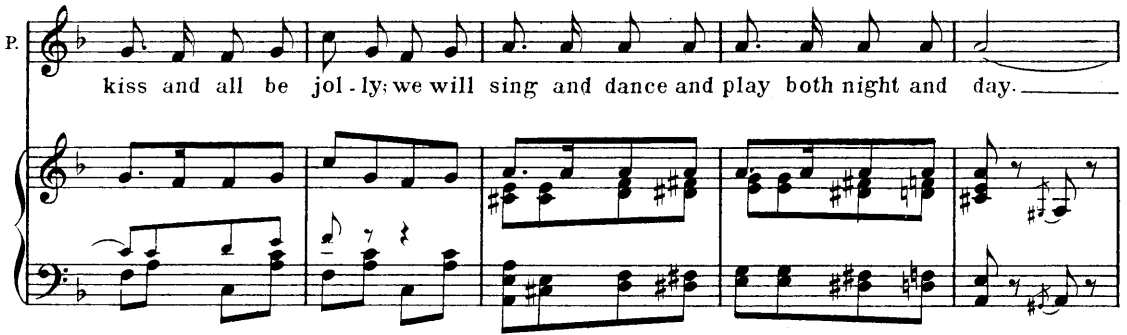
Al.
he - ro be? POPOFF

Thank the Lord the war is ov - er, now we

rit. *p a tempo*

P.
he - roes are in clo - ver; All the fight - ing fin - ish'd, done. We're pre -

P.
pared for love and fun. So a - way with mel - an - chol - y, Let us

P. 

kiss and all be jol-ly; we will sing and dance and play both night and day.

Allegro
NADENA

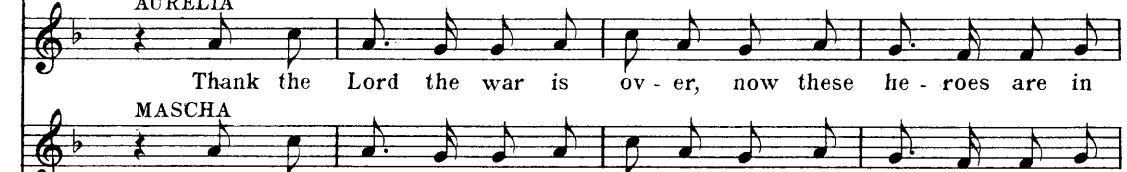


Thank the Lord the war is ov-er, now these he-roes are in

P. 

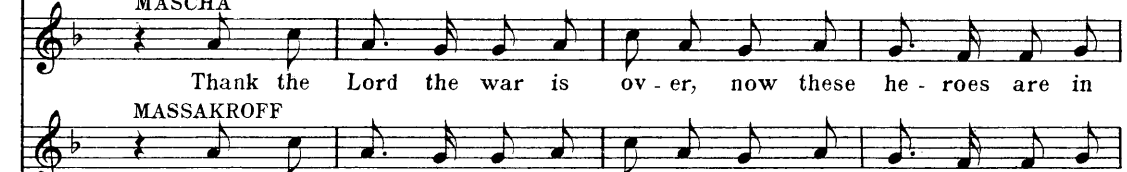
— Thank the Lord the war is ov-er, now we he-roes are in

AURELIA



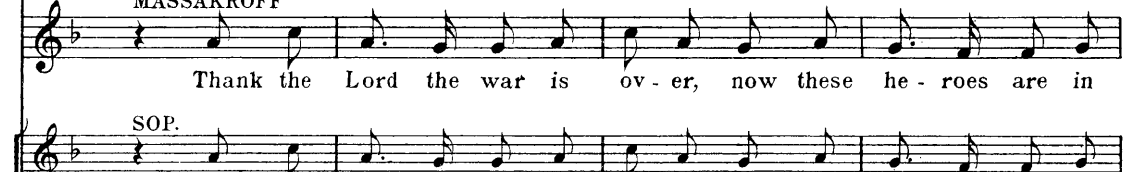
Thank the Lord the war is ov-er, now these he-roes are in

MASCHA



Thank the Lord the war is ov-er, now these he-roes are in

MASSAKROFF



Thank the Lord the war is ov-er, now these he-roes are in

SOP.



ALT. Thank the Lord the war is ov-er, now these he-roes are in

TEN. Thank the Lord the war is ov-er, now these he-roes are in

BASS Thank the Lord the war is ov-er, now these he-roes are in

CHORUS

Allegro



N. clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

P. clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

Al. clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

M. clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

Ma. clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

clo - ver; All the fight - ing fin - ish'd, done, We're pre - pared for love and

N. fun! So a - way with mel - an - chol - y, Let us kiss and all be

P. fun! So a - way with mel - an - chol - y, Let us kiss and all be

Au. fun! So a - way with mel - an - chol - y, Let us kiss and all be

M. fun! So a - way with mel - an - chol - y, Let us kiss and all be

Ma. fun! So a - way with mel - an - chol - y, Let us kiss and all be

fun! So a - way with mel - an - chol - y, Let us kiss and all be

fun! So a - way with mel - an - chol - y, Let us kiss and all be

fun! So a - way with mel - an - chol - y, Let us kiss and all be

accel.

N. jol - ly, We will sing and dance and play both night and day! We'll sing and

P. jol - ly, We will sing and dance and play both night and day! We'll sing and

An. jol - ly, We will sing and dance and play both night and day! We'll sing and

M. jol - ly, We will sing and dance and play both night and day! We'll sing and

Ma. jol - ly, We will sing and dance and play both night and day! We'll sing and

jol - ly, We will sing and dance and play both night and day! We'll sing and

jol - ly, We will sing and dance and play both night and day! We'll sing and

jol - ly, We will sing and dance and play both night and day! We'll sing and

accel.

piu f

N.
play, with care a - way, Sing, dance and play, night — and day.

P.
play, with care a - way. Sing, dance and play, night — and day.

Au.
play, with care a - way, Sing, dance and play, night — and day.

M.
play, with care a - way, Sing, dance and play, night — and day.

Mt.
play, with care a - way, Sing, dance and play, night — and day.

ALEXIUS
Sing, dance and play, night — and day.

play, with care a - way, Sing, dance and play, night — and day.

play, with care a - way, Sing, dance and play, night — and day.

play, with care a - way, Sing, dance and play, night — and day.

ff

Exit

No 7b

f Orchestra & Trumpets on Stage

ff

piu ff

Exit 1

No 8

Never Was There Such A Lover

Duet

(Alexius and Nadina)

Allegretto moderato

Piano introduction in G major, 2/4 time. The music is marked *mf* and consists of two staves of piano accompaniment. The melody is in the right hand, and the bass line is in the left hand. The piece begins with a quarter rest in the right hand, followed by a series of eighth and sixteenth notes.

ALEXIUS

Vocal entry for Alexius. The vocal line is on a single staff in G major, 2/4 time. The lyrics are "For - ev - er I am un - de -". The piano accompaniment is on two staves below. The piano part starts with a *dim.* marking, followed by a *f* marking, and then a *p* marking. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

NADINA

Vocal entry for Nadina. The vocal line is on a single staff in G major, 2/4 time. The lyrics are "Per - haps that's why you're so con - cei - ted. feat - ed. I nev - er make the least con -". The piano accompaniment is on two staves below. The piano part continues with the same accompaniment as in the previous section, with a *f* marking and a *p* marking. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

N. *That's why you leave a bad im-pres-sion.*

Al. *ces-sion. I nev-er care what folks are*

N. *That's why I see them wink-ing.*

Al. *think-ing. On ev'-ry pleas-ure quick-ly*

Al. *seiz-ing, I nev-er do what is dis-pleas-ing.*

Piu moderato NADINA

N. *Must I be de-light-ed?*

Al. *When I say "I'll mar-ry you,"*

Piu moderato

N. Should I say "you will not do?"

Al. Then you are be - night - ed.

N. Must I be en - chant - ed?

Al. When I say "your love is here."

cresc.

N. Should I say "I thank you, dear?"

Al. That I take for grant - ed. Nev - er

broadly

marc.

f.

Al. *am I un-der co-ver, Nev-er was there such a lov-er, nev-er*

N. *My*

Al. *was there such a lov-er.*

Allegretto grazioso

N. *maid-en's heart it jumps! It thumps! It bumps!*

Al. *My he-ro's-heart cries*

Allegretto grazioso

N. My maid-ens heart it

Al. out, Hoo-ray! Oh hap-py, hap-py wed-ding day. My

N. jumps! It thumps! It bumps! It's beat-ing fast, it's *rit.*

Al. he-ro's heart it jumps! It thumps! It's beat-ing fast, it's

N. beat-ing slow! But why it does I'd like to know. *a tempo*

Al. beat-ing slow! But why it does I'd like to know.

Tempo I

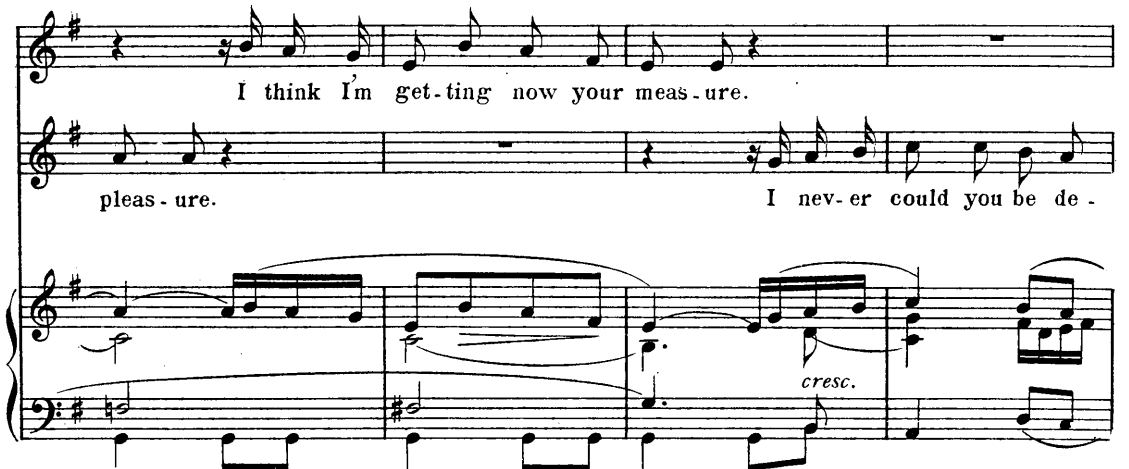
Al.  I nev - er my - self am de -

p

N.  Per-haps that's what makes you so try-ing.

Al.  ny - ing. I nev - er cheat my - self of

 I think I'm get-ting now your meas - ure.

 pleas - ure. I nev - er could you be de -

cresc.

N. Ex-cuse me, that's past all be - liev-ing. *poco rit.*

Al. ceiv - ing. I nev - er can fal - ter and

N. wav - er, I nev - er shall ask an - y fav - or!

Al. wav - er, I nev - er shall ask an - y fav - or!

Piu moderato
NADINA

Should I say "I'll be your wife?"

ALEXIUS

You could do no bet - ter;

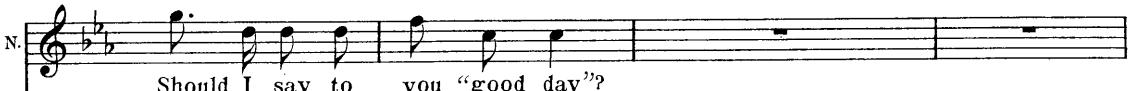
Piu moderato

espress.

N.  If my - self I bet - ter?

Al.  You'll be hap - py all your life.



N.  Should I say to you "good day"?

Al.  You will not, I'm cer - tain,

 *cresc.*

N.  Then let's drop the cur - tain.

Al.  Bid your he - ro go a - way. Nev - er

 *f marc.*

broadly

Al. *rubato*

am I un - der co - ver, Nev - er was there such a lov - er, nev - er

broadly

p

N.

Al. *f* *p* My

was _____ there such a lov - - er.

p

Allegretto grazioso

N.

Al. My

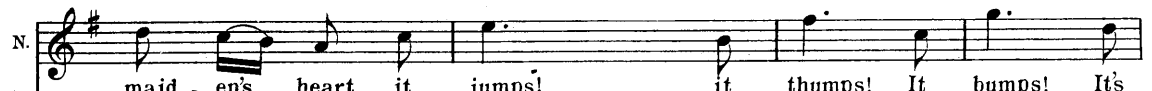
maid - ens heart it jumps! It thumps! It bumps!


Allegretto grazioso


N.  My


Al.  he - ro's heart cries out "Hoo - ray" Oh, hap - py, hap - py wed - ding day.




N.  maid - en's heart it jumps! it thumps! It bumps! It's

Al.  My he - ro's heart it jumps! it thumps! It's



N.  *rit.* beat - ing fast, It's *tempo* beat - ing slow! But why it does, I'd like to know.

Al.  beat - ing fast, It's beat - ing slow! But why it does, I'd like to know.




cresc. *pp*

Nº3 of the First Act.

No 9

The Chocolate Soldier

Duet

(Nadina and Bumerli)

Allegretto moderato

NADINA

To tell the truth, I nev-er knew There were he-roes such as

you.

BUMERLI

But you act most im-po-lite-ly. To tell the

Real-ly I am not un-sight-ly,

truth, you will not do, He-roes nev-er were like you.

Now I

p

cresc.

N
Such a sol-dier sets me laugh-ing.

B
knowyou're on-ly chaf-fing,

string. e cresc.

NADINA

A

f *mp*

Marziale

N
sol-dier is brave sir! BUMERLI To la-dies a slave sir! His

B
That am I! That am I!

mf *p* *mf*

N
foes all af fright-ing, His sweet-heart de-light-ing. A

B
I af-fright! I de-light!

cresc. *p*

N sol-dier must fight sir! Be he wrong or right sir! His

B When he must. I am just.

mf *cresc.*

N sword he draws first sir! For blood he does thirst, sir!

B I am first! And I thirst!

p

N *quietly* Ei! Ei! Oh,

B In bat-tle I'm a soldier brave.

quietly

N yes. A chocolate sol-dier man. Oh you

rit. *a tempo*

dim. *rit.* *a tempo*

N
lit - tle choc' - late sol - dier man, You're far too sweet and pret - ty, Oh you

N
fun - ny choc' - late sol - dier man, For you I feel great pi - ty Oh you

N
sil ly choc' - late sol - dier man, Just made to please young mis - ses, So

N
poco rit. sweet you'd melt, If — you e'er felt, *a tempo* A — full grown maid - en's kiss - es, Oh you

N
lit - tle choc'-late sol-dier man, You're far too sweet and pret - ty, Oh you

B
I am her choc'-late sol-dier man, She thinks me sweet and pret - ty,

N
fun - ny choc'-late sol-dier man, For you I feel great pi - ty. Oh you

B
I am her choc'-late sol-dier man, For me she feels great pi - ty.

N
sil - ly choc'-late sol-dier man, Just made to please young mis-ses. So sweet you'd melt, If

B
I'd like to try your kiss - es. I am a

N
you e'er felt, A full grown maiden's kiss - es.

B
I'd like to try your kiss - es. I am a

Poco moderato

B
 war - ri - or by trade, And not a sol - dier hea - ven made, I stud - ied

B
 shoot - ing, prac - tised rid - ing, I stud - ied fen - cing, fate de - ci - ding, I am a

Quietly
 NADINA Tempo I.
 To tell the truth I nev - er

B
 war - ri - or by chance And not a he - ro of ro - mance.

Tempo I.
 Quietly
 p

N
 know There were he - roes such as you, In flight a cow - ard safe - ly seek - ing. BUMERLI

B
 I can't be -

N  A

B  lieve what you are speak-ing

 *f* *accel.* *f* *p*

N  *Marziale*
sol-dier is brave, sir. To la-dies a slave, sir. His


B  *Marziale*
That am I! That am I.

 *mf* *p* *mf* *p*

N  foes all af-fright-ing, His sweet-heart de-light-ing A

B  i af-fright! I de-light!

 *cresc.* *p*

N  sol-dier must fight sir! Be he wrong or right, sir! His

B  When he must! I am just!

 *mf* *cresc.*

N
B

sword he draws first, sir! For blood he does thirst, sir!

I am first! And I thirst!

The first system of the musical score. It consists of three staves: a vocal line for N (Narrator), a vocal line for B (Baritone), and a piano accompaniment. The N line has lyrics: "sword he draws first, sir! For blood he does thirst, sir!". The B line has lyrics: "I am first! And I thirst!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *p* (piano) at the end.

N
B

Ei! Ei! Oh,

In bat-tle I'm a sol-dier brave!

The second system of the musical score. It consists of three staves: a vocal line for N, a vocal line for B, and a piano accompaniment. The N line has lyrics: "Ei! Ei! Oh,". The B line has lyrics: "In bat-tle I'm a sol-dier brave!". The piano accompaniment continues with a similar rhythmic pattern, featuring a dynamic marking of *f* (forte) at the end.

N
B

yes, A cho-colate sol-dier man. Oh you

lit-tle cho-co-late sol-dier man, You're far too sweet and pret-ty, Oh you

I am her cho-co-late sol-dier man She thinks one's sweet and pret-ty.

The third system of the musical score. It consists of three staves: a vocal line for N, a vocal line for B, and a piano accompaniment. The N line has lyrics: "yes, A cho-colate sol-dier man. Oh you". The B line has lyrics: "lit-tle cho-co-late sol-dier man, You're far too sweet and pret-ty, Oh you". The piano accompaniment features a complex rhythmic pattern with triplets and a dynamic marking of *dim.* (diminuendo) followed by *f* (forte).

N
B

lit-tle cho-co-late sol-dier man, You're far too sweet and pret-ty, Oh you

I am her cho-co-late sol-dier man She thinks one's sweet and pret-ty.

The fourth system of the musical score. It consists of three staves: a vocal line for N, a vocal line for B, and a piano accompaniment. The N line has lyrics: "lit-tle cho-co-late sol-dier man, You're far too sweet and pret-ty, Oh you". The B line has lyrics: "I am her cho-co-late sol-dier man She thinks one's sweet and pret-ty.". The piano accompaniment continues with a similar rhythmic pattern, featuring a dynamic marking of *f* (forte) at the end.

N
fun - ny cho - co - late sol - dier man, For you I feel great pi - ty. Oh you

B
I am her choc' - late sol - dier man, For me she feels great pi - ty.

N
sil - ly cho - co - late sol - dier man, Just made to - please young mis - ses. So -

B
I am her choc' - late sol - dier man, For me she feels great pi - ty.

poco rit.

cresc.

poco rit.

N
sweet you'd melt, If - you e'er felt A - full grown maid - en's kiss - es.

B
I'd like to - try your kiss - es.

a tempo

f

Quickly

No 10

The Tale of a Coat
Sextett

(Nadina, Mascha, Aurelia, Alexius, Bumerli, Popoff)

Moderato

POPPOFF

Oh, I

p

p tell you, there's no great-er plea - sure Than when you're com-plete-ly at your

p ease, When all things you take at your lei-sure And do just what-ev-er you

cresc.

NADINA

N. Oh, I tell you, there's no great - er plea - sure Than when

MASCHA Oh, I tell you, there's no great - er plea - sure Than when

AURELIA Oh, I tell you, there's no great - er plea - sure Than when

ALEXIUS Oh, I tell you, there's no great - er plea - sure Than when

AL. Oh, I tell you, there's no great - er plea - sure Than when

B. Oh, I tell you, there's no great - er plea - sure Than when

P. please.

cresc.

N. you're com-plete-ly at your ease.

Ma. you're com-plete-ly at your ease.

A. you're com-plete-ly at your ease.

Al. you're com-plete-ly at your ease.

B. you're com-plete-ly at your ease.

P. When all things you take at your

NADINA
 N. If in his pocket he should

MASCHA
 Ma. If in his pocket he should

AURELIA
 A. If in his pocket he should

P. lei - sure And do just what ev - er you please.

Animato

N. feel — My doom at once he'd quick - ly seal. — My pic - ture's there! In -

Ma. feel — My doom at once he'd quick - ly seal. — I'm in dis - tress! In -

A. feel — My doom at once he'd quick - ly seal. — In -

B. BUMERLI In -

Animato

cresc. *f*

N.
deed this is a pret - ty mess! My pic - ture's there, Oh, what a mess, Oh,

Ma.
deed this is a pret - ty mess! My pic - ture's there, Oh, what a mess, Oh,

A.
deed this is a pret - ty mess! Oh,

B.
deed this is a pret - ty mess! Oh,

P.
POPOFF
Oh,

poco rit. Tempo I

N.
most un - luck - y coat!

Ma.
most un - luck - y coat!

A.
most un - luck - y coat!

B.
most un - luck - y coat!

P.
com - fort - a - ble coat, most com - fort - a - ble coat! Oh, I
Tempo I

P. tell you, there's no greater pleasure Than when you're complete - ly at your ease, When

P. all things you take at your lei - sure And do just what - ev - er you

cresc.

NADINA
Oh, I tell you, there's no great - er plea - sure Than when

MASCHA
Oh, I tell you, there's no great - er plea - sure Than when

AURELIA
Oh, I tell you, there's no great - er plea - sure Than when

ALEXIUS
Oh, I tell you, there's no great - er plea - sure Than when

BUMERLI
Oh, I tell you, there's no great - er plea - sure Than when

P. please.

cresc.

N.
Ma.
A.
Al.
B.

you're complete-ly at your ease.

you're complete-ly at your ease.

you're complete-ly at your ease.

you're complete-ly at your ease.

you're complete-ly at your ease.

P.

When all things you take at your lei-sure And

P.

Meno mosso

do just what-ev - er you please. Pipes of peace now we will be smok-ing, Let's for-

P.

get all else in jok - ing; Pipes of peace now we will be smok-ing, Let's for-

N.  If in his pocket he should feel — Our doom at


Ma.  If in his pocket he should feel — Our doom at

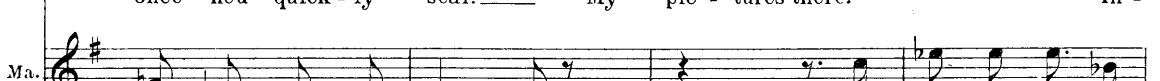
A.  If in his pocket he should feel — Our doom at

P.  get all else in jok - ing.

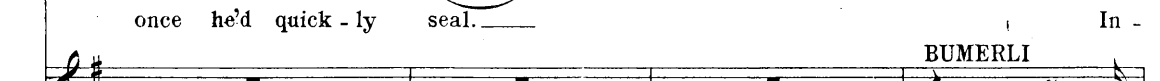


Animato

N.  once he'd quick - ly seal. — My pic - ture's there! In -

Ma.  once he'd quick - ly seal. — I'm in dis - tress! In -

A.  once he'd quick - ly seal. — In -

B.  **BUMERLI** In -

Animato



cresc. *f*

N.
Ma.
A.
B.
P.

deed this is a pret - ty mess! My pic - ture's there, Oh, what a mess, Oh,
deed this is a pret - ty mess! My pic - ture's there, Oh, what a mess, Oh,
deed this is a pret - ty mess! Oh,
deed this is a pret - ty mess! Oh,
Oh,

N.
Ma.
A.
B.
P.

rit. most un - luck - y coat!
most un - luck - y coat!
most un - luck - y coat!
most un - luck - y coat!
most un - luck - y coat!

Slower

rit. *p*

Allegretto

POPOFF

Allegro

P. All would be right If I now had a light. A - ha!

BUMERLI

B. Hold! You need a

P. What's wrong, What is it that you fear?

POPOFF

P. match, sir, It is here! Ma - ny thanks, oh, ma - ny thanks, ma - ny thanks,

NADINA

N. Ma-ny thanks!

P. ma - ny thanks!

AURELIA

Ma-ny thanks!

rit. **Animato**

N. We did that ver - y

M.a. **MASCHA**
Ma - ny thanks! We did that ver - y

A. **AURELIA**
We did that ver - y

rit. **f** **f** **Animato**

N. well, He did that ver - y well, — He did that ver - y

M.a. well, He did that ver - y well, — He did that ver - y

A. well, **BUMERLI** Yes, did that ver - y well, — He did that ver - y

B. I did that ve - ry well. I did that ver - y well, — Yes, did that ver - y

N. well. Here's to your ver-y good health.

Ma. well. Here's to your ver-y good health.

A. well. Here's to your ver-y good health.

Al. well. Here's to your ver-y good health.

B. Here's to your ver-y good health.

P. POPOFF (sneezing)

P. If I catch cold there's no re-lief. where is, where is my

B. BUMERLY Hold!

P. hand-ker-chief?

B.  You need a hand-ker - chief? 'tis here.

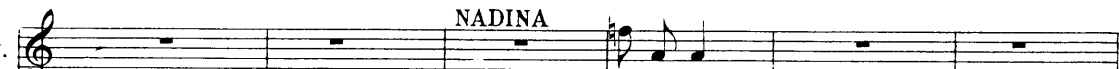
P.  A - gain, what is it now you fear?

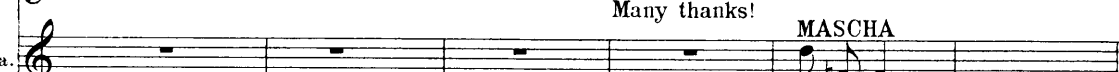
cresc. 

B.  Pray you take mine, Oh do, oh do!

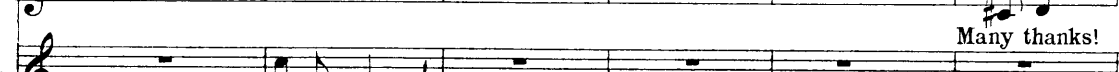
P.  I had my own, Ker - chew! Ker - chew!



N.  NADINA
Many thanks!

Ma.  MASCHA
Many thanks!

A.  AURELIA
Many thanks!

P.  Many thanks!



Animato

N. He did that ver - y well,

A. He did that ver - y well,

R. He did that ver - y well,

BUMERLI
I did that ver - y

Animato

N. He did that ver - y well, — He did that ver - y well.

Ma. He did that ver - y well, — He did that ver - y well.

A. He did that ver - y well, — He did that ver - y well.

B. well, I did that ver - y well, — I did that ver - y well.

Andante, ad lib.

NADINA

N. 

M. 

A. 

mf 

A-lex-ius!

MASCHA

Oh, tim-id, mod-est maid!

ALEXIUS

Na-di-na!

Andante, ad lib.

Ma. 

A. 

P. 

mf 

AURELIA

I think they're both a-fraid.

POPOFF

Kas-i-mir!

Aurelia!

ALEXIUS

A. 

mf 

Na-di - - na!

Allegretto

ALEXIUS

Al. It did not take me long, dear, To know that some-thing's wrong, dear, Pray

mf

NADINA

N. It's no con-cern of mine. POPOFF

Al. P. tell me, don't de-cline. Nor did it take me

cresc.

P. long, dear, To guess that some-thing's wrong, dear, Pray tell me, don't de-

cresc.

AURELIA

A. It's no con-cern of mine. ALEXIUS

Al. 'Tis some-thing very wrong, I

P. cline. Yes, some-thing very wrong,

dim.

Al. will find out ere long, It may call for our ven - geance

P. I will find out ere long,

cresc.

Al. dire, This does me much up - set,

P. Yes, may call for our vengeance dire, I'll

Al. Yes, make them all re - gret, Take

P. make them all re - gret, This does me much up - set,

Al. care, Be - ware, don't play with fire.

P. Take care, Be - ware, don't play with fire.

f *p*

(to Mascha)

Al. Pray have no fear, Come tell me, dear; what is wrong

P.

cresc.

MASCHA

Ma. I noth-ing know.

Al. here? That is not so.

Al. You lie! You lie! It

f *mf*

Al. did not take me long, dear, To know that some-thing's wrong, dear, Pray

MASCHA

Ma. It's no con - cern of mine.

Al. tell me, don't de - cline. There's

cresc. *dim.* *p*

Al. some-thing ver-y wrong, Yes, ver - y wrong, I will find out ere long, Find

POPOFF

P. Yes, some-thing ver-y wrong, I

Ma. Am I a

Al. out ere long BUMERLI (to Mascha)

B. Mas - cha, don't tell tales out of school.

P. will find out ere long.

cresc.

Ma. fool?

Al. 'Tis some-thing very wrong, Yes, some-thing very wrong, I

B. Be not their tool.

P. Yes, some-thing very wrong,

Al. will find out ere long, I will find out ere long, Be - ware, Be -

P. I will find out ere long, Be - ware, Be -

AURELIA *Allegretto*


A. Kind - ly tell me what is the

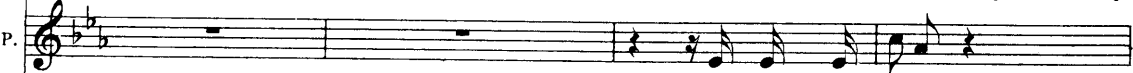
Al. ware, you play with fire.


B. You play with fire, with fire.


P. ware, you play with fire.


Allegretto


A.  matter, Would you have our dear friends all chatter? Why should they

P.  Why should they chatter?





A.  chat-ter? To the wedding they're in - vi - ted.


P.  To all our friends I shall be most de -



BUMERLI

A.  What, in that coat?'Twould nev-er do!

P.  lighted. There's some-thing wrong that must be righted;



cresc.

NADINA *accel*

MASCHA *accel* No, no, no, no, no, no, To wear that

AURELIA *accel* No, no, no, no, no, no, To wear that

B. **BUMERLI**
To wear that

P. What if my wife should prove un-true?


N. coat would nev-er do!


Ma. coat would nev-er do!


A. coat would nev-er do!


B. coat would nev-er do!


P. Yes, yes, yes, yes, yes, yes! Oh, if my


N.  It will not do, It

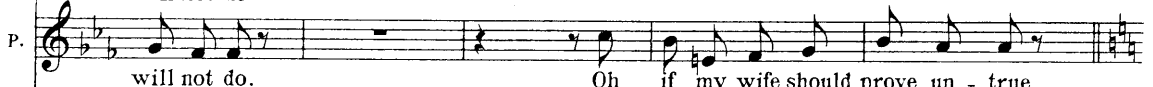
Ma.  It will not do, It


P.  wife should prove un - true. *Piu animato* It will not do, It



N.  will not do.

Ma.  will not do.

P.  will not do. Oh if my wife should prove un - true.




poco a poco accel.



ff

NADINA *Allegro*

N. Once more care-free, Now we can hap-py,

MASCHA

Ma. My hon-or's saved. Now we can hap-py,

AURELIA

A. Now we can hap-py,

Allegro

N. hap-py be, My hon-or's saved, Once more care-free. Let us now laugh-ing, *molto rit.*

Ma. hap-py be, My hon-or's saved, Once more care-free. Let us now laugh-ing,

A. hap-py be, Let us now laugh-ing, *molto rit.*

Vivace

N. hap-py be. We did that ver-y well, We did that ver-y

Ma. hap-py be. We did that ver-y well, We did that ver-y

A. hap-py be. We did that ver-y well, We did that ver-y

BUMERLI

B. What do they think of that? I think they smell a

ALEXIUS

Al. What do you think of that? I think I smell a

POPOFF

P. What do you think of that? I think I smell a

Vivace

N.
well, Yes, did that ver - y well, — We did that well, — We did that

Ma.
well, Yes, did that ver - y well, — We did that well, — We did that

A.
well, Yes, did that ver - y well, — We did that well, — We did that

B.
rat, A ro - dent large at that, — I think they smell, — Yes, smell a

Al.
rat, A ro - dent large at that, — I think I smell, — Yes, smell a

P.
rat, A ro - dent large at that, — I think I smell, — Yes, smell a

sf

N.
ver - y well.

Ma.
ver - y well.

A.
ver - y well.

B.
great big rat.

Al.
great big rat.

P.
great big rat.

ff

No 11

"That would be lovely"

Duet
Nadina and Bumerli

Allegretto.

BUMERLI.

I nev-er loved be-fore-dear; That's why I am so

Allegretto.

p

NADINA.

If you could make that clear, dear, Then would my heart be glad.

sad. But

Yes, I must wed an-

you must wed an-oth-er, And I must sigh a-lone,—

col canto

f cresc. *cresc.*

poco rit.
oth-er, Leave you to grieve and moan.—

a tempo
But if you were my wife, you would most

poco rit. *p* *a tempo*

Be hap-py all my life, it you were
hap - py be, yes ver - y hap - py be.

rit.
wed to me?

rit.
Of that there is no doubt, I know what I'm a-bout. Each

rit. *cresc.* *p*

a tempo

morn-ing you should have a kiss, at mid-day two, may - be, ——— Then

a tempo

at night, If you were po-lite, per-haps I'd give you three. ——— Each

accel.

cresc.

accel.

morn-ing you should have a kiss, at mid-day two, may - be, ——— And

mf

cresc.

a tempo NADINA.

That would most

rit.

if at night, you were po-lite, per-haps I'd give you three. —

rit.

a tempo

love - - ly be! — That would most

That would most love - ly be! —

love - - ly — be, — That would most love - ly be. *rit.*

Yes, love - ly be, — That would most love - ly be. *rit.*

a tempo

The maid-en said "I'm sor-ry, A he-ro I must

p a tempo

wed." The

Her lov-er said "Don't wor-ry: Be glad you are not dead."

time is draw-ing near-er, The bells full soon will sing; — To me you're grow-ing

cresc. *cresc.*

poco rit.
dear-er, The bells will sor - row bring.

a tempo
Then let him go, take me, You'll hap-py

poco rit. *p* *a tempo*

May-be and so would you:
be with me! He will leave you, that's true! Be-tray you,

rit. There's plen-ty ev'-ry day, So lis-ten now, I pray. Each *a tempo*
run a - way?

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a *rit.* (ritardando) marking and ends with an *a tempo* marking. The piano accompaniment includes *rit.*, *cresc.* (crescendo), and *p* (piano) markings, along with an *a tempo* marking at the end.

morn-ing I can win a man, at mid-day two, may be, — Then

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a steady rhythmic pattern in the bass line and chords in the treble.

at night, If I feel all right, For ev'-ry fin-ger three. — Each *accel.*
rit. *accel.*

The third system includes a *rit.* marking in the vocal line and a *rit.* marking in the piano accompaniment. The system concludes with an *accel.* (accelerando) marking in both parts.

morn-ing I can win a man, or an - y time I try. — And

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a *f* (forte) marking and a *cresc.* (crescendo) marking.

rit. so fare-well, my dear - est friend, A - dieu, al - so good - bye! —

a tempo

BUMERLI.
A - dieu, al -

rit. *p*

Poco meno.

A - dieu, al - so 'good - bye! — A - dieu, al -

so — good - bye! —

Poco meno.

so — good - bye! — A - dieu, al - so good - bye.

A - dieu, good - bye! — A - dieu, al - so good - bye.

rit.

No 12

Finale Act II

(Nadina, Mascha, Aurelia, Bumerli, Alexius, Popoff, Massakroff, and Chorus)

Allegro moderato.

p *cresc.* *piu cresc.*

f *ff*

SOPR.

ALTO.

TENOR.

BASS.

CHORUS.

Peo - ple! Peo - ple! En - ter in! Soon the feast - ing will be - gin;

Peo - ple! En - ter in! Soon the feast - ing will be - gin;

Peo - ple! Peo - ple! En - ter in! Soon the feast - ing will be - gin;

Peo - ple! En - ter in! Soon the feast - ing will be - gin;

f

Wed-ding bells will ring out gay, Our Na-din-a weds to-day!

Wed-ding bells will ring out gay, Our Na-din-a weds to-day!

Wed-ding bells will ring out gay, Our Na-din-a weds to-day!

Wed-ding bells will ring out gay, Our Na-din-a weds to-day!

mf

cresc.

Hoo-ray! Hoo-ray!

Hoo-ray! Hoo-ray!

Hoo-ray! Hoo-ray!

Hoo-ray! Hoo-ray!

Hoo-ray! Hoo-ray!

f

rit. dim.

The musical score consists of four systems. The first system contains three vocal staves and a piano accompaniment. The second system continues the piano accompaniment with a *mf* dynamic. The third system features a piano accompaniment with a *cresc.* marking. The fourth system contains three vocal staves and a piano accompaniment, with a *f* dynamic and a *rit. dim.* marking.

AURELIA

Sopr. Tacet.

My moth - er's heart it jumps! it thumps! it bumps! POPOFF

ff
My

Poco Allegretto.

p

Au. My

P. fa - ther's heart is light and gay, My fa - ther's heart cries out Hoo - ray! My

Au. moth - er's heart it jumps! it thumps! it bumps! It's

P. fa - ther's heart it jumps! it thumps! it bumps! It's

Au. *rit.* beat - ing fast; It's beat - ing slow! But why it does I'd like to know. *a tempo.*

P. beat - ing fast; It's beat - ing slow! But why it does I'd like to know.

cresc. rit. *a tempo.* *accel.* *f*

Tempo I.

Peo - ple! Peo - ple! En - ter in! Soon the feast - ing will be - gin, Wed - ding bells will

Peo - ple! En - ter in! Soon feast - ing will be - gin, Wed - ding bells will

Peo - ple! Peo - ple! En - ter in! Soon the feast - ing will be - gin, Wed - ding bells will

Peo - . ple! En - ter in! Soon feast - ing will be - gin, Wed - ding bells will

Tempo I.

f

ring out gay, Our Na - di - na weds to - day!

ring out gay, Our Na - di - na weds to - day!

ring out gay, Our Na - di - na weds to - day!

ring out gay, Our Na - di - na weds to - day!

dim.

DANCE
Piu moderato

The musical score is written for piano in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. It consists of six systems of music, each with a treble and bass clef staff. The first system begins with a *fp* dynamic marking. The second system includes *mp* and *espr.* markings. The third system features an *espr.* marking. The fourth system is marked *Vivo (gradually faster.)* and includes a *p* dynamic marking. The fifth system is marked *mf*. The sixth system continues the piece without a specific dynamic marking.

First system of musical notation, featuring a treble and bass clef. The key signature has three flats. The music includes a dynamic marking *f* in the bass line.

Second system of musical notation, continuing the piece with treble and bass clefs.

Third system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking *f* in the bass line.

Fourth system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking *ff* in the bass line and the instruction *(gradually faster)* above the treble line.

Fifth system of musical notation, featuring a treble and bass clef. The music includes the instruction *Presto.* above the treble line.

Sixth system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking *loco.* above the treble line.

CHORUS

The church bells are ring - ing, of
The church bells are ring - ing, of
The church bells of

Molto moderato
(Church Bells) *mf*

love they are sing - ing— Hail to the bride! The fond hap - py
love they are sing - ing— Hail to the bride!— The fond hap - py
love sing, Oh, Hail, bride! The fond

groom! They cry nev - er fal - ter, Oh, Come to the al - tar, Come
groom!— They cry nev - er fal - ter, Oh, Come to the al - tar, Come
groom! They cry, fal - ter, Oh, Come al - tar, Come

side by side, Oh, Come to your doom!

side by side, Oh, Come to your doom!

side, Oh, Come doom!

p

ALEXIUS

I

POPOFF

For the church are you both pre - pared?

NADINA

I am pre - pared!

Al. am — pre - pared!

r.h.

poco cresc.

BUMERLI (to Nadina)

You will re - gret!

NADINA

I'll not re - gret!

POPOFF (to Alex.)

If you'd be

(to Nadina)

hap - py, nev - er de - ceive,

In one an - oth - er al - ways be -

lieve.

espr.

molto.

CHORUS

SOPR.
ALTO.
TEN.
BASS.

The church bells are ring - ing, Of love they are

The church bells Of love

f

CHORUS

SOPR.
ALTO.
TEN.
BASS.

sing - ing, Hail to the bride! The fond hap - py groom!

sing - ing, Hail to the bride! The fond hap - py groom!

sing - ing, Hail bride! The fond groom!

p dolce.

DIALOGUE

Bells

f marc.

gradually quieter and slower

f p pp

dim. p pp

dim.

p

The musical score is arranged in four systems. Each system contains a vocal line (soprano and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature is B-flat major. The score includes various dynamics such as *f*, *pp*, *dim.*, and *marc.*, along with performance instructions like *gradually quieter and slower*. The piano part features complex chordal textures and arpeggiated figures.

Tempo di Marcia

Piano accompaniment for the first system, featuring treble and bass staves. The music includes dynamic markings *f* and *ff*.

Piano accompaniment for the second system, featuring treble and bass staves.

TENORS
BASSES

CHORUS

Yes, bar- ba-ri-ans, yes, bar - ba - rians When they fight are all Bul -

Vocal staves for Tenors and Basses with lyrics.

Piano accompaniment for the third system, featuring treble and bass staves with dynamic markings *f*.

MASSAKROFF

Proved in

ga - rians, Proved in ma - ny, ma - ny bat - tles, That our cour - age noth - ing rat - tles! Proved in

Vocal staves for Massakroff with lyrics.

Piano accompaniment for the fourth system, featuring treble and bass staves.

Ms. ma - ny, ma - ny bat - tles, That our cour - age noth - ing rat - tles. Most

ma - ny, ma - ny bat - tles, That our cour - age noth - ing rat - tles.

p

Ms. hon - ored Sirs; re - spect - ed Mis - sers, Mas - sa - kroff wafts you kiss - es.

I must the bride-groom con - grat - u - late. I en - vy him his fate, Ha!

cresc. *sf* *p*

Con - grat - u - late! Con - grat - u - late!

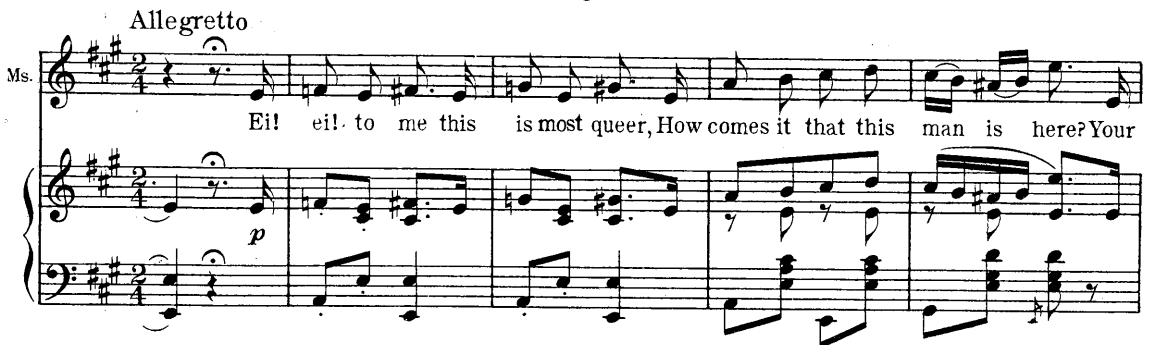
cresc.

Ms. 

Con - grat - u - late! Con - grat - u - late!

Ms. 

Ha!

Ms. 

Allegretto

Ei! ei! to me this is most queer, How comes it that this man is here? Your



ALEXIOUS

What he? He

POPOFF

Who he?

bal-con-y he climbed one night and hid him-self far from my sight?

MASCHA (to Alex.)

Al. This pho - to-graph she
 there! Ei! ei! To me this is — most queer!

P He here? Ei! ei! To me this is — most queer!

accel. e cresc.

gave to him When all the lights were dim.

f

(Alex. reading)

p *cresc.*

Allegro impetuoso

AURELIA

Oh, I'm growing weak!

ALEXIUS

Be-trayed! Be-trayed! — And I loved her so!

Be-

SOPR.

ALTO

Be-trayed!

Be-

TEN.

Be-trayed!

Be-

BASS

CHORUS

Allegro impetuoso

trayed! Be-trayed! — Ev-ry-thing I know!

Your

POPOFF

What!

What know you? Speak!

trayed! Be-trayed!

trayed! Be-trayed!

mf

Al.  *coat! The fly - ing foe at night; He who was hid - ing far_ from sight!*

CHORUS.  His
His



Al.  Great

P.  Great

coat! his coat! The fly-ing foe at night; He who was hid - ing far from sight!

coat! his coat! The fly-ing foe at night; He who was hid - ing far from sight!

 *cresc.* *f*

Al. guns! who would have that be - lieved? To think that we should be de-ceived. De -

P guns! who would have that be - lieved? To think that we should be de-ceived.

piu

Al. *accel.* ceived! De-ceived! Who would have that be -

P De-ceived! De-ceived! Who would have that be -

f

Slow. lieved? For-

P lieved?

Slow

f *mf* *ff* *mf*

BUMERLI

(gradually to slow Waltz tempo.)

B

give, for - give, for - give. Why was I there? I

p

B

wished to live. For me were sol - diers run - ning, gun - ning;

B

Their at - ten - tions I was shun - ning, I climbed up

p cresc.

B

there to save my skin; That's why I

B

re - fuge sought with - in. Oh, what a

piu cresc.

B

poco string.

sor - ry, sor - ry plight! Your daugh-ter saved my

B

rall.

life that night. She al - so wished to see me

mf *dim.*

B

rit.

live, For - give, for - give, for -

Allegro

give. —

CHORUS.

SOPR.

ALTO. For-give, for-give, for-give, Why was he

TENOR. For-give, for-give, for-give, Why was he

BASS. For-give, for-give, for-give, Why was he

Allegro

there? He wished to live. For him were sol-diers run-ning,

there? He wished to live. For him were sol-diers run-ning,

gun-ning, Their kind at-ten-tions he was shun-ning; He climbed up

gun-ning, Their kind at-ten-tions he was shun-ning; He climbed up

there — to save his skin, That's why he
 there — to save his skin, That's why he

BUMERLI

ref - uge sought with - in. Oh, what a
 ref - uge sought with - in.

piu cresc.

B

string.
 sor - ry, sor - ry plight! Your daugh-ter
 string. *piu*

B

rit.

saved my life that night, ————— She al - so

mf rit. *dim.*

B

rit.

wished to see me live. ————— For - give, for -

p

ALEXIUS
a tempo

B

In dreams I once was your

give, for - give.

mp a tempo.

Al.

he - ro, Long, long a - go;

Al. 

But now I am at ze - ro, Yes, that I

Al. 

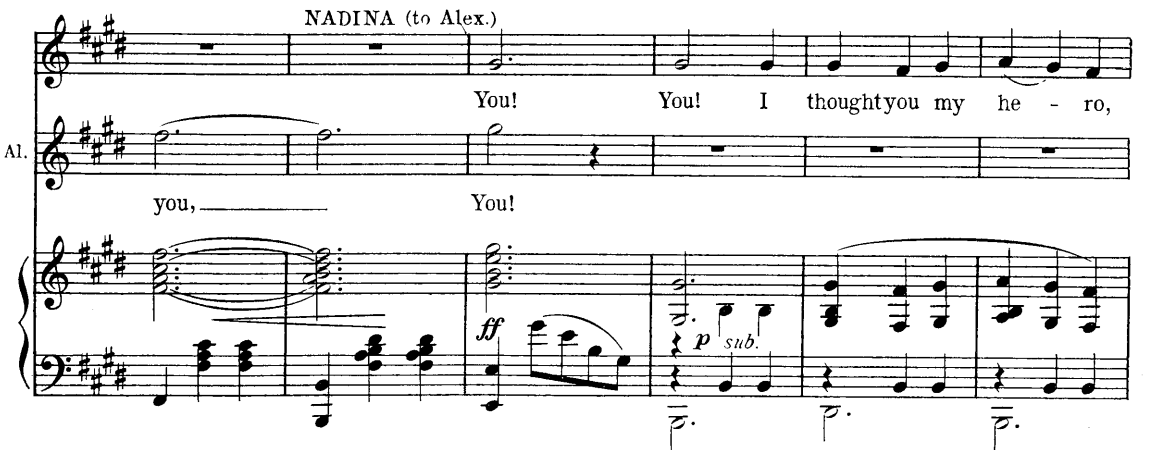
know. You, you, you have dis - mayed me,

string
mf espr.


Al. 

You have de - ceived me, You have be - trayed me, I loved but

p *a tempo*
cresc. molto.

NADINA (to Alex.) 

You! You! I thought you my he - ro,

Al. 

you, You!

ff *p sub.*

N

Long, long a - go _____ But now

N

you are at ze - ro! Yes, that is so. _____

cresc.

BUMERLI (to Nad.) *piu cresc. e string.*

Come, come he would dis - grace you, I love you on - ly,

mf espr.

B

Let me em - brace you, I love but you. _____

a tempo
cresc. molto.

Broadly.
NADINA.

Where, where, where is my he - ro? Where's

MASCHA.

Come, come, now be my he - ro, My

AURELIA.

Where, where, where is her he - ro, Where's

ALEXIUS.

He, he, now is her he - ro, Her

BUMERLI.

I, I, would be your he - ro, Your

POPOFF.

He, he, now is her he - ro, Her

MASSAKROFF

He, he, now is her he - ro, Her

SOPR.

See, see, see her new he - ro, Her

ALTO.

See, see, see her new he - ro, Her

TEN.

See, see, see her new he - ro, Her

BASS.

Broadly.

CHORUS.

Animato

N
my i - deal?

M
true i - deal.

Au.
her i - deal.

Al.
new i - deal.

B
true i - deal.

P
new i - deal.

Ms.
new i - deal.

new, — We came here — to a wed - ding feast; This

new, — We came here — to a wed - ding feast; This

new, — We came here — to a wed - ding feast; This

Animato

ff sub. p

in - ter - ests us not the least, A mar - riage we would cel - e - brate,

in - ter - ests us not the least, A mar - riage we would cel - e - brate,

in - ter - ests us not the least, A mar - riage we would cel - e - brate,

f

Must we con - dole or grat - u - late?

Must we con - dole or grat - u - late?

Must we con - dole or grat - u - late?

accel. e molto cresc.

NADINA

That quick - ly you shall

ff

N

see. _____

N

ALEX.

I set you free! _____ You

VI.

set me free? _____ End all that

Al.

binds _____ me to you, _____ You to

Largamente

N
I dreamt that he was my he - ro, Yes, my i -

M
I'll dream that you are my he - ro, Yes, my i -

Au.
She dreamt that he was her he - ro, Yes, her i -

Al.
me? her i -

B
I'll dream that I am your he - ro, Yes, your i -

P
She dreamt that he was her he - ro, Yes, her i -

CHORUS

She dreamt that he was her he - ro, Yes, her i -

She dreamt that he was her he - ro, Yes, her i -

She dreamt that he was her he - ro, Yes, her i -

Largamente

ff

dim

Vivace

N
M
Au.
Al.
B.
P.

deal! _____
deal! _____
deal! _____
deal! _____
deal! _____
deal! _____

Vivace

CURTAIN

No 13

ACT III

Entr' acte and Opening Chorus

Maestoso

ff f p

Tempo di Valse

f p

First system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a supporting bass line. A *cresc.* marking is present in the right-hand part.

Second system of musical notation, continuing the piece. It includes a *p* (piano) marking in the bass line and *cres* and *cen* markings in the right-hand part.

Third system of musical notation, featuring a *do* vocal line in the treble and a *f* (forte) marking in the bass line. The system concludes with several *V* (accents) in the right-hand part.

Fourth system of musical notation, featuring a *ff* (fortissimo) marking in the bass line and several *V* (accents) in the right-hand part.

Fifth system of musical notation, featuring a *V* (accent) in the treble and several *V* (accents) in the bass line.

Sixth system of musical notation, starting with the instruction **CURTAIN.** in the treble. The bass line includes the lyrics *al - lar gan - do*. The system concludes with several *V* (accents) in the right-hand part.

mf

CHORUS

Sweet - heart! I love you on - ly, My heart is

Sweet - heart! I love you on - ly, My heart is

a tempo

mf

true, Sweet - heart! My life is lone - ly

true, Sweet - heart! My life is lone - ly

When far from you; Sweet - heart!

When far from you; Sweet - heart!

stringendo

mf *espress.*

Nought can ef - face you, My heart is hap - py, Now I em - brace you,
Nought can ef - face you, My heart is hap - py, Now I em - brace you,

p

Thou art di - vine! Sweet - heart! I
Thou art di - vine! Sweet - heart! I

p cresc. molto *f*

love you on - ly, Sweet - heart mine!
love you on - ly, Sweet - heart mine!

rit. *ff* *a tempo*

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The treble staff contains a melodic line with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

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

Third system of musical notation, including a dynamic marking *p* (piano) in the treble staff. The system features a repeat sign with first and second endings. The treble staff has a melodic line with slurs and accents, while the bass staff has a simple accompaniment.

Fourth system of musical notation, showing a melodic line in the treble staff with a slur and a fermata. The bass staff continues with a consistent accompaniment.

Fifth system of musical notation, featuring dynamic markings *cresc.* (crescendo) and *rit.* (ritardando). The treble staff has a melodic line with slurs and accents, and the bass staff has a simple accompaniment.

Sixth system of musical notation, including a dynamic marking *a tempo*. The system features a repeat sign with first and second endings. The treble staff has a melodic line with slurs and accents, and the bass staff has a simple accompaniment.

№ 14

Falling in Love

Duet

(Alexius, Mascha)

Andante

The first system of the musical score is in 6/8 time and B-flat major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Andante'. Dynamics include a piano (*p*) marking in the left hand.

The second system continues the piano introduction. The right hand has a melodic line with some grace notes, while the left hand provides harmonic support with chords and moving lines. Dynamics range from *ff* (fortissimo) to *p* (piano).

The third system shows the continuation of the piano introduction. The right hand features a rhythmic pattern of eighth notes, and the left hand has a steady bass line. Dynamics include *ff* and *p*.

ALEXIUS

Oh

The fourth system begins with the vocal entry for Alexius. The vocal line is in the right hand, starting with the word 'Oh'. The piano accompaniment continues in the left hand. The tempo is marked 'poco rall.' (poco rallentando) and the dynamics are *p* (piano).

when you smile and feel like cry - ing, And when you cannot tell the rea - son
 when at night you should be sleep - ing, You rest - less lie and toss a - bout the

tranneillo

why, _____ You're in love when you smile while you are
 bed, _____ You're in love when you watch the shad - ows

pp *p*

cry - ing, Or when you laugh when you would rath - er sigh. _____ I am no
 creep - ing, Or when at dawn you rise with ach - ing head. _____

MASCHA

espress.

schem - er nor a fool - ish dream - er, I am a girl, a girl of common

sense ——— But could I find a true and hon - est lov - er, Oh I would

cresc.

love him with a love in - tense. I

dim. *poco rit.*

am he, Yes, I am he the lov - er you seek, I.

MASCHA

Oh when you smile and feel like dy - ing, Or when you laugh while you are

p dolce

sigh - ing, And you can give no rea - son why, But still you

ALEXIUS

long to sing and cry... Oh, when the woods to you are

mf più mosso

call - ing, It is a sign that you are fall - ing, falling in

espress

MASCHA

rit. fall - ing, fall - ing deep in

love, yes, deep in love, fall - ing, fall - ing deep in

rit. *dim.*

1 love... love. 2 love. Then love.

a tempo
dolce

Detailed description: This system contains the first two measures of the piece. It features two vocal staves and a piano accompaniment. The vocal lines are in a 3/4 time signature with a key signature of two flats. The first measure is marked with a first ending bracket and contains the lyrics 'love...'. The second measure is marked with a second ending bracket and contains the lyrics 'love. Then love.'. The piano accompaniment consists of a treble and bass clef staff. The treble staff has a tempo marking of 'a tempo' and a dynamic marking of 'dolce'. The bass staff has a 'dolce' marking. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

DANCE.

Detailed description: This system is the beginning of the 'DANCE' section. It consists of a piano accompaniment in two staves (treble and bass clef). The music is in a 3/4 time signature with a key signature of two flats. The tempo is 'a tempo'. The piano part features a rhythmic pattern of eighth notes in the bass and a more melodic line in the treble.

mf

Detailed description: This system continues the piano accompaniment. It features a treble and bass clef staff. The music is in a 3/4 time signature with a key signature of two flats. The dynamic marking is 'mf' (mezzo-forte). The piano part features a rhythmic pattern of eighth notes in the bass and a more melodic line in the treble.

cresc.

Detailed description: This system continues the piano accompaniment. It features a treble and bass clef staff. The music is in a 3/4 time signature with a key signature of two flats. The dynamic marking is 'cresc.' (crescendo). The piano part features a rhythmic pattern of eighth notes in the bass and a more melodic line in the treble.

dim.

Detailed description: This system concludes the piano accompaniment. It features a treble and bass clef staff. The music is in a 3/4 time signature with a key signature of two flats. The dynamic marking is 'dim.' (diminuendo). The piano part features a rhythmic pattern of eighth notes in the bass and a more melodic line in the treble.

The Letter Song

No 15

Solo

(Nadina)

Allegretto

Piano introduction in 2/4 time, marked *Allegretto*. The piece begins with a forte (*f*) dynamic in the right hand, featuring a series of chords and a melodic line. The left hand provides a steady accompaniment. The dynamic shifts to mezzo-forte (*mf*) in the second measure.

NADINA

Vocal entry for Nadina. The vocal line begins with a rest, followed by the word "My" on a high note. The piano accompaniment starts with a *dim.* (diminuendo) marking and ends with a *p* (piano) marking.

Poco Allegro.
(writing)

Vocal line with lyrics: "dear Sir, Mis-ter Bu - mer - li, Most hate-ful you are now to me. The". The piano accompaniment is marked *delicato* (delicate).

Vocal line with lyrics: "reas - ons why I'll plain - ly state, The first one is you came to late, And". The piano accompaniment ends with a *p* (piano) marking.

sec-ond-ly you're much to smart To please a sim-ple maid-er's heart, And

third - ly you're an aw-ful flirt, Your man-ner is too flip and pert.

cresc.

(Humming)

Mh! Mh! Mh! Mh! Mh! Mh!

p *dim.*

No girl would care to

p

meet you twice, And this to you is my ad - vice, If you would cease to

make folks smile, A - dopt a less con - ceit - ed style, And

try to act, that's if — you — can, Less like an ass, more

like a — man. Don't let me see you a - ny - more. No, not

rit.

cresc. rit.

a tempo

a - ny - more, with *scorn* Na - di - na Pop - off,

f

there! Na - di - na Pop - off!

piu f *ff*

there!

8 *faster* *dim*

s

No 16

Scene And Melodrama

(Bumerli)

Allegretto

The first system of the piano accompaniment is in 6/8 time and B-flat major. It features a melodic line in the right hand with eighth and sixteenth notes, and a bass line in the left hand with a few notes. The dynamic marking is *p*.

The second system continues the piano accompaniment. The right hand has a more active melodic line with sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The dynamic marking is *mf*.

The third system introduces the vocal line. The vocal part is in 3/4 time and B-flat major, with the lyrics "Bumerli" above it. The piano accompaniment is in 3/4 time and marked *mp*. The piano part features a steady bass line with chords in the right hand.

The fourth system continues the vocal and piano accompaniment. The vocal line has a melodic phrase. The piano accompaniment includes an *8va* marking above the right hand, indicating an octave shift. The dynamic marking is *p*.

No 17

The Letter Song

DUET

(Nadina and Bumerli)

Allegretto

The piano introduction is in 2/4 time with a key signature of one flat (B-flat). It features a lively melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *f* (forte) and *mf* (mezzo-forte).

BUMERLI (reading) *Poco Allegro*

My dear sir, Mis-ter Bu - mer-li, Most hate-ful you are now to me. mh,
 (2nd verse, Nadina) Read far-ther and you'll plainly see, That you are noth-ing, sir, to me. mh,

The vocal line is in 2/4 time. The piano accompaniment is in 2/4 time. Dynamics include *dim.* (diminuendo), *p* (piano), and *mf* (mezzo-forte).

— mh! — mh! — mh! mh! mh! — mh! — mh! — mh! mh! The
 No

The vocal line continues with a series of 'mh!' exclamations. The piano accompaniment continues with a steady rhythm. Dynamics include *p* (piano) and *mf* (mezzo-forte).

rea - son why I plain-ly state, The first one is you came too late, mh -
 girl would care to meet you twice, And this to you is my ad - vice, mh -

The vocal line concludes with a final phrase. The piano accompaniment continues. Dynamics include *f* (forte).

— mh — mh — mh! mh, mh — mh — mh — mh, mh, mh, —

cresc.

B. — mh, — mh. — mh, — mh, — mh, — mh, —

Nadina Bumerli

p *dim.*

— mh, — mh! —

B. And sec - ond - ly, you're much too smart to
If you would cease to make folks smile, a -

please a sim - ple maid - en's heart,
 dopt a less con - cei - ted style, mh, — mh, — mh, — mh, mh, mh, —

N.
 And third - ly, you're an
 And try to act, that's

B.
 — mh, — mh, — mh, mh,

N.
 aw - ful flirt, Your man - ner is too flip and pert.
 if you can, Less like an ass, more like a man.

B.
 (1 & 2) Don't

N. (1 & 2) No, not an-y more.

B. let me see you an-y more. With love, Na-di-na

N. No! with scorn, Na-di-na Pop-off!

B. Pop-off! with love, Na-di-na Pop-off!

N. 'Tis right there! *faster*

B. 'Tis right there! *faster*

No 18

"Thank the Lord the war is over"

Finale III

Allegretto

PRINCIPALS AND CHORUS IN UNISON.

Thank the Lord the war is o - ver, Now we

he - roes are in clo - ver And the fight - ing, fin - ished, done! We're pre -

pared for love and fun. So a - way with mel - an - cho - ly, Let us

kiss and all be jol - ly! We will sing and dance and play Both night and

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The tempo is marked 'Allegretto'. The score includes dynamic markings such as *ff*, *p*, and *f*. The lyrics are: 'Thank the Lord the war is o - ver, Now we he - roes are in clo - ver And the fight - ing, fin - ished, done! We're pre - pared for love and fun. So a - way with mel - an - cho - ly, Let us kiss and all be jol - ly! We will sing and dance and play Both night and'.

P. day.

ALL PRINCIPALS *Allegro*

SOPR. Thank the Lord the war is o - ver, Now these

ALTO. Thank the Lord the war is o - ver, Now these

TEN. Thank the Lord the war is o - ver, Now these

BASS. Thank the Lord the war is o - ver, Now these

Allegro

ff

-A.P. he - roes are in clo - ver, All the fight - ing, fin - ished, done! We're pre -

he - roes are in clo - ver, All the fight - ing, fin - ished, done! We're pre -

he - roes are in clo - ver, All the fight - ing, fin - ished, done! We're pre -

sf

A.P.

pared for love and fun. So a - way with mel - an - chol - y Let us

pared for love and fun. So a - way with mel - an - chol - y Let us

pared for love and fun. So a - way with mel - an - chol - y Let us

sf

A.P.

kiss and all be jol - ly, We will sing and dance and play both night and

kiss and all be jol - ly, We will sing and dance and play both night and

kiss and all be jol - ly, We will sing and dance and play both night and

accel

*accel
piu f*

day! We'll sing and play with care a - - way, Sing, dance and
 day! We'll sing and play with care a - - way, Sing, dance and
 day! We'll sing and play with care a - - way, Sing, dance and

The first system of music consists of four staves. The top three staves are vocal lines, each with the lyrics "day! We'll sing and play with care a - - way, Sing, dance and". The bottom staff is the piano accompaniment, featuring a bass line and a treble line with chords and melodic fragments.

The piano accompaniment for the first system, showing the bass and treble clefs with chords and melodic lines.

play, night — and day.
 play, night — and day.
 play, night — and day.

The second system of music consists of four staves. The top three staves are vocal lines, each with the lyrics "play, night — and day.". The bottom staff is the piano accompaniment, featuring a bass line and a treble line with chords and melodic fragments.

The piano accompaniment for the second system, showing the bass and treble clefs with chords and melodic lines. A dynamic marking of *ff* (fortissimo) is present.

The piano accompaniment for the third system, showing the bass and treble clefs with chords and melodic lines.