

VICTOR HERBERT

OPERETTA PIANO/VOCAL

**PHOTOCOPY OF
1911
ORIGINAL DOCUMENT**

THE ENCHANTRESS

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JOSEPH M. GAITES

PRESENTS

KITTY GORDON
IN
THE ENCHANTRESS

AN OPERA COMIQUE



BOOK AND LYRICS BY

FRED DE GRESAC
AND
HARRY B. SMITH



MUSIC BY

VICTOR HERBERT

Price \$2.50⁰⁰ net

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Victor Herbert

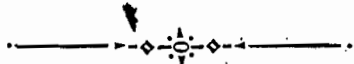
Jos. M. Gaites
 Presents
KITTY GORDON
 in
THE ENCHANTRESS

An Opera Comique in Two Acts.

Book and Lyrics by
FRED De GRESAC and HARRY B. SMITH.

Music by
VICTOR HERBERT.

Produced under the direction of Mr. **FREDERICK C. LATHAM.**



CHARACTERS.

✓ VIVIAN SAVORY, an opera singer	Miss Kitty Gordon	<i>Miss Gordon</i>
✓ MOUMOUTE, her Aunt	Miss Hattie Arnold	<i>Miss Arnold</i>
✓ MARION LOVE, an American Heiress	Miss Nellie McCoy	<i>Miss McCoy</i>
✓ PRINCESS DIANA, of Russia	Miss Ida Fitz Hugh	<i>Miss Fitz Hugh</i>
PRINCESS STEPHANEE.	Miss Venita Fitz Hugh	
✓ PRINCESS STELLINA	Miss Louise Bliss	
PRINCESS POPPY	Miss Nina Barbour	
PRINCESS FLORIA	Miss Mabel Berra	
PRINCESS BERENICE	Miss Dorothy Berry	
✓ PRINCESS HORTENSIA	Miss Clarice Gilbete	
✓ PRINCE IVAN OF ZERGOVIA	Mr. Harold Ford	<i>Mr. Ford</i>
✓ TROUTE, Head of the Secret Service	Mr. Ralph Riggs	<i>Mr. Riggs</i>
✓ POFF, The Prince Tautor	Martin Hayden	<i>Martin Hayden</i>
✓ MILOCK, Regent of Zergovia	Harrison Brockbank	<i>Harrison Brockbank</i>
✓ OZIR, Minister of War	Arthur Forrest	<i>Arthur Forrest</i>
PRINCE ZEPI.	Bertram Fox	
MINA	Katherine Witchie	

SYNOPSIS OF SCENES.

Act I.—The Royal Palace of Zergovia.
 Act II.—At Vivian's House on the Banks of the Danube.

Musical Director Mr. **GUSTAVE SALZER.**

Dances by Mr. **F W BISHOP.**

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Overture.

Tempo di Polacca.

The musical score is written for piano and bass. It consists of four systems of music. The first system begins with a treble clef and a 3/4 time signature. The piano part starts with a fortissimo (*ff*) dynamic and features a triplet of eighth notes in the bass line. The second system continues the piece, with the piano part marked mezzo-forte (*mf*). The third system includes the instruction *marcato il basso* (marked bass) and shows a more active bass line. The fourth system concludes the piece with a final triplet in the bass line. The score includes various musical notations such as slurs, accents, and dynamic markings.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes, with a '7' marking above the first measure. The system concludes with a series of chords marked with a 'V' (accents).

Second system of musical notation. The right hand continues the melodic line with a triplet of eighth notes. The left hand features a triplet of eighth notes and a dynamic marking of *ff* (fortissimo). The system ends with a fermata over a chord.

Third system of musical notation. The right hand has a melodic line with a fermata over a note. The left hand has a dynamic marking of *mf* (mezzo-forte) and includes a triplet of eighth notes. The system concludes with a fermata over a chord.

Fourth system of musical notation. The right hand features a complex chordal texture with many notes. The left hand includes a triplet of eighth notes and a dynamic marking of *ff* (fortissimo). The system ends with a fermata over a chord.

Fifth system of musical notation. The right hand has a melodic line with a fermata. The left hand includes a triplet of eighth notes and a dynamic marking of *ff* (fortissimo) with the instruction *tutta forza.* (with all force). The system concludes with a fermata over a chord.

First system of musical notation. The upper staff features complex chordal textures with triplets and accents, marked *sfz*. The lower staff provides a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation. The upper staff continues with dense chordal patterns and triplets, marked *sfz*. The lower staff features a more active accompaniment with eighth notes and slurs.

Allegretto molto moderato.

Third system of musical notation, beginning the *Allegretto molto moderato* section. The upper staff has a melodic line with slurs, and the lower staff has a steady accompaniment. A section is labeled "Harp Cadenza." with a horizontal line.

Fourth system of musical notation. The upper staff has a melodic line with slurs, marked *sfz*. The lower staff has a steady accompaniment. A section is labeled *p un poco meno.*

Fifth system of musical notation. The upper staff has a melodic line with slurs, and the lower staff has a steady accompaniment.

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

Second system of musical notation, including dynamic markings such as *rit.* and *rall.*, and a section labeled *Harp.*

Andante.

Third system of musical notation, marked *mf* and *molto rit.*

Valse lento. *Slow.*

Fourth system of musical notation, marked *p molto espressivo.*

Fifth system of musical notation, continuing the piece with various notes and rests.

pp *dolcissimo.*

This system contains the first two staves of music. The upper staff features a melodic line with a series of eighth notes and rests, marked with a piano (*pp*) and *dolcissimo* dynamic. The lower staff provides harmonic accompaniment with chords and single notes.

lunga rit.

This system continues the musical piece. It includes a section marked *lunga rit.* (lunga ritardando), indicated by a dashed line and a vertical line. The notation includes various rhythmic values and dynamic markings.

Tempo di Marcia.

Drum. *p* *sempre cresc.*

This system marks the beginning of the march section. It features a drum part in the lower staff with triplet rhythms. The piano accompaniment starts with a piano (*p*) dynamic and is marked *sempre cresc.* (sempre crescendo).

poco a poco.

This system continues the march section. It is marked *poco a poco.* (poco a poco), indicating a gradual change in dynamics or tempo. The notation includes various rhythmic patterns and dynamic markings.

sfz *cresc.* *mf*

This system concludes the march section. It features a forte (*sfz*) dynamic, followed by a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic. The notation includes various rhythmic patterns and dynamic markings.

First system of musical notation. The right hand features a melodic line with slurs and accents, including two triplet markings. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand continues the melodic development with slurs and accents. The left hand accompaniment includes a prominent eighth-note pattern.

Third system of musical notation. The right hand has a melodic line with slurs and accents, and a dynamic marking of *ff*. The left hand accompaniment features a steady eighth-note accompaniment.

Fourth system of musical notation. The right hand continues with a melodic line, including slurs and accents. The left hand accompaniment includes a dynamic marking of *ff*.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes a dynamic marking of *ff* and concludes with a double bar line.

8

sfz sfz sfz poco rit.

This system contains the first six measures of the piece. It features a treble and bass clef with a key signature of one flat. The music is characterized by dense chordal textures and some melodic lines. The first measure has an '8' above it with a dashed line. Dynamics include *sfz* (fortissimo) and *poco rit.* (ritardando).

Piu mosso.

ff sfz crescendo.

This system contains measures 7 through 12. The tempo is marked *Piu mosso.* (more motion). Dynamics include *ff* (fortissimo) and *sfz* (fortissimo), with a *crescendo.* marking. The music continues with complex textures and some melodic movement.

possibile.

8

This system contains measures 13 through 18. It features a treble and bass clef with a key signature of one flat. The music is characterized by dense chordal textures. The first measure has an '8' above it with a dashed line. The marking *possibile.* (possible) is present.

8 Allegro molto.

ff

This system contains measures 19 through 24. The tempo is marked *Allegro molto.* (very fast). Dynamics include *ff* (fortissimo). The music is characterized by dense chordal textures and some melodic movement. The first measure has an '8' above it with a dashed line.

sfz sfz sfz sfz sfz

This system contains measures 25 through 30. It features a treble and bass clef with a key signature of one flat. The music is characterized by dense chordal textures. Dynamics include *sfz* (fortissimo) repeated five times. The first measure has an '8' above it with a dashed line.

No 1.

Opening Number.

(Princesses.)

Allegretto moderato

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melodic line of eighth and sixteenth notes, and a bass clef staff with a harmonic accompaniment of chords and single notes. Dynamics include *f* and *sf*. The second system continues the melodic and harmonic development, with the bass clef staff showing more complex chordal textures and some ledger lines.

(THE SIX PRINCESSES)

The vocal entry begins with a treble clef staff containing the melody. The lyrics are: "In long, long trains and cor-sage dé-colle-té, With". The piano accompaniment is in the bass clef, featuring a steady eighth-note accompaniment. Dynamics include *dim.* and *p*.

The vocal line continues with the lyrics: "maid-en - ly smiles dis - arm - ing, At the gay court ball We a -". The piano accompaniment continues with the same eighth-note accompaniment pattern, providing harmonic support for the vocal line.

The ar - riv - al of Prince Charm - ing, Prince
 wait, one and all, the ar - riv - al of Prince

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with the lyrics 'The ar - riv - al of Prince Charm - ing, Prince' and continues with 'wait, one and all, the ar - riv - al of Prince'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and single notes.

Charm - ing.
 Charm - ing. With ev - 'ry art to

The second system continues the vocal line with 'Charm - ing.' and 'Charm - ing. With ev - 'ry art to'. The piano accompaniment provides harmonic support with sustained chords and moving lines in both hands.

win his roy - al heart, Each one of us is try - ing; For

The third system continues the vocal line with 'win his roy - al heart, Each one of us is try - ing; For'. The piano accompaniment maintains its rhythmic and harmonic structure.

one he'll choose, and the rest of us re - fuse, As riv - als we are

The fourth system concludes the vocal line with 'one he'll choose, and the rest of us re - fuse, As riv - als we are'. The piano accompaniment ends with a final chord and a few notes in the bass line.

FLORIA *fp*

vie - ing. Do you think that the Prince could be

p *p* *pp* *p cresc.* *fp*

STELLINA HORTENSIA

fond of a blonde? Ev-ry Prince I have met has pre - ferred a brunette. He likes

p

POPPY

girls who are state-ly and tall, Oh, you're wrong, He likes Princesses

cresc.

ADREA

small. Do you think he likes girls who are

f *p* *fp*

BERENICE

ALL

cold or too bold? Well, I think one like me With his taste will a-gree. In sus-

pense now are all we, _____ in sus - pense now are all

But right soon now we shall see, _____ Who the

we; But soon we'll see, right soon we'll see,

hap - py girl shall be. _____

who the girl shall be. _____ This sus - pense is real - ly

FLORIA

BERENICE

kill - ing, - Who's to be the Prin - ce's tride? 'Tis a

mo - ment tru - ly thrill - ing, God of love, O be my guide! -

meno

espress. *meno*

Andante

(All turn to the statue of Cupid.)

Harp.

ALL
a tempo

Fair God of Love! Ac - cept this rose from me,

a tempo

Look from a - bove, My guard - i - an to be.

I know so lit - tle of men, - You know it all;

Help me to win the Prince, What - eer be - fall.

ten. rit.

ten. rit.

espressivo

First system of piano accompaniment. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The tempo/mood is marked *espressivo*.

Second system of piano accompaniment. The right hand continues with complex chordal textures and includes a triplet of eighth notes. The left hand maintains the eighth-note accompaniment.

rit. 3 8 ten. rit. attacca

Third system of piano accompaniment. It includes dynamic markings *rit.*, *ten.*, and *attacca*. There are also performance instructions for a triplet of eighth notes and an eighth-note triplet. The system concludes with a double bar line and a key signature change to B-flat major.

SOPR. **Allegro**
(quarreling)

ALTO You are real-ly too ab - surd! He won't look at you!

Vocal lines for Soprano and Alto. The Soprano part is marked **Allegro** and *(quarreling)*. The lyrics are: "You are real-ly too ab - surd!" and "He won't look at you!".

Allegro

fp *sfz*

Fourth system of piano accompaniment. It begins with a forte piano (*fp*) dynamic and includes a *sfz* (sforzando) marking. The right hand has a busy eighth-note accompaniment, and the left hand has a simpler accompaniment.

Oh, you think so!

Up - on my word!

ff *p* *f*

How ri - dic - u - lous! How ab - surd!

Minx! jade! He won't look at you! Minx! jade! He won't look at you!

fp *f* *fz* *fp* *f* *fz*

Ha! you're not his style! Ha, ha, ha,

Cat! Such a joke I nev - er heard. Such a joke I never

sfz *sfz* *sfz*

ha! 'pon my word, Such a joke I nev-er heard. You
heard. You minx! You cat! You are real-ly too ab - surd!

jade! You minx! How ab - surd! Ha, ha, ha, ha, ha, ha, ha,
You cat! You cat! Ha, ha, ha, ha, ha, ha, ha,

ha! You are real-ly too ab - surd!
ha!

fp *fz*

He won't look at you! Oh, you think so!

How ab.surd!

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics "He won't look at you!" and "Oh, you think so!". The middle staff is a vocal line with the lyric "How ab.surd!". The bottom two staves are the piano accompaniment, with dynamic markings *sf* and *ff*.

Up-on my word! Minx! jade! he won't look at you!

How ri-dic-u-lous! how ab-surd!

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics "Up-on my word!" and "Minx! jade! he won't look at you!". The middle staff is a vocal line with the lyrics "How ri-dic-u-lous! how ab-surd!". The bottom two staves are the piano accompaniment, with dynamic markings *p*, *f*, *fp*, and *fz*.

How ri-dic-u-lous! How ab-surd! Ha, ha! ha, ha!

Minx! jade! He won't look at you! Ha, ha! ha, ha!

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics "How ri-dic-u-lous! How ab-surd!" and "Ha, ha! ha, ha!". The middle staff is a vocal line, with lyrics "Minx! jade! He won't look at you!" and "Ha, ha! ha, ha!". The bottom two staves are the piano accompaniment, with dynamic markings *fp*, *f*, *fz*, and *f molto cresc*.

guard-i-an to be, I know so lit-tle of men, You know it all,

Help me to win the Prince What - e'er he - fall.

ten Pesante

Grandioso

loco

ten Pesante

tutta sforza

ff

Help me to win! To

win! Help to win!

loco

Poco agitato

ffz

ffz

ffz

f

ff

No 2. When The Right Man Sings Tra La.
DUO.
(Prince Zepi and Stephani.)

Allegro commodo. STEPHANIE. *p*

I was a shy lit - tle,
I used to look through the

coy lit - tle maid;
lat - tice to see

He was a young cav a - lier. _____
Him in the moon - light so bright. _____

I at my win - dow would list, half a - fraid, _____
Though well I knew it im - prop - er would be _____

While he would war-ble a sweet ser-e-nade. Oh, those old
If I al-lowed just the least glimpse of me. I was in

times were so dear!
white garb of night.

PRINCE ZEPL. *p*
I did the same thing in
Fa-thers ap-peared in the

days long a-go,
win-dows a-bove.

Days that are back rath-er far;
Bid-ding me wan-der a-far.

Un-der a win-dow, a gay Ro-me-o,
No soul for mus-ic pos-sessed they and so.

Love songs I sang set - ting hearts all a - glow,
They would in - form me just where I might go,

poco rit.
Touch - ing my tink - ling gui - tar.
I and my tink - ling gui - tar.

rit.

poco riten.
p
Tra - la la la, tra la la la, tra la la
a tempo

poco riten.
p
a tempo

p espress.
Those words so sweet. My heart would greet.

p espress.
That ser - e -

poco rit. *a tempo*
Tra la la la, tra la la la, tra la la

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "That ser - e -". The piano accompaniment starts with a *poco rit.* tempo marking and includes the vocal line's lyrics "Tra la la la, tra la la la, tra la la". The tempo then changes to *a tempo*. The piano part consists of chords and a simple bass line.

nade His love con - veyed _____ His love con -

Tra la la la

The second system continues the vocal line with the lyrics "nade His love con - veyed _____ His love con -". The piano accompaniment continues with chords and a bass line. The lyrics "Tra la la la" are written below the piano part.

veyed _____ No need of words to tell, _____ A

la _____ No need of words to tell, _____ A

The third system features the vocal line with lyrics "veyed _____ No need of words to tell, _____ A". The piano accompaniment includes a *f* dynamic marking. The lyrics "la _____ No need of words to tell, _____ A" are written below the piano part.

maid you love her well She would

maid you love her well She would

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below. The piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "maid you love her well She would".

un - der - stand Do re mi fa

un - der - stand Do re mi fa sol re fa fa mi

ff rit.

ff poco rit.

The second system continues the vocal and piano parts. The vocal staves have lyrics: "un - der - stand Do re mi fa" and "un - der - stand Do re mi fa sol re fa fa mi". The piano accompaniment includes dynamic markings: *ff rit.* and *ff poco rit.*. The key signature and time signature remain the same.

mf a tempo (very rhythmically)

Prin - cess or dai - ry maid

Tra la la, tra la la, tra la la tra la la la

a tempo

The third system features a change in tempo and dynamics. The vocal staves are marked *mf a tempo* (very rhythmically) and have lyrics: "Prin - cess or dai - ry maid" and "Tra la la, tra la la, tra la la tra la la la". The piano accompaniment is marked *a tempo*. The key signature and time signature remain the same.

mf Yield to a *ff* ser - e - nade *p* When the
tra la la, tra la la, tra la la, tra la la la la *p* When the



right man sings Tra la la la la
right man sings Tra la la la la tra la la la tra la la



Prin - cess or dai - ry maid
tra la la tra la la tra la la tra la la la la

5



Yield to ser- - e - nade When the
tra la la, tra la la, tra la la, tra la la la la! When the



right man sings tra la la, tra la!
right man sings tra la la, tra la!



DANCE.

pp



No. 3. They All Look Good When They're Far Away.

DUET. - Troute and Poff.

TROUTE.

PAFF.

Animato.

Meno mosso.

f *sfz* *sfz* *sfz* *dim.*

1. On the
2. When the
3. Sup -
4. Your

av - en - ue walk - ing you see just a - head, - I mean not far a -
 sum - mer ar - rives you feel need of a change - Oh, just an - y small
 pose at the play, a man stares at your wife - Just a reg - u - lar
 pal has a wife who you think is sub - lime, - No! a peach, not a

1. What head?
2. What change?
3. What wife?
4. What lime?

p

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head. A fig-ure so dain-ty, with hair gol-den red-
change. So to go to the moun-tains you glad-ly ar-range-
wife. He looks small and weak, so you threat-en his life-
lime. She's per-fect-ly dressed, right in style all the time-

What
What
Whose
What

Well, say au-burn, not red. Go-ing East she's a fig-ure of
Al-most an-y old range. You hear of a place where the
Why, the lit-tle man's life. You say "Come out-side," but sur-
I said all of the time. So you say to your own wife: "Why

red?
range?
life?
time?

el-e-gant grace, So you quite im-per-cep-ti-bly quick-en your pace; When you
cool breez-es blow, Great ta-ble, golf, fish-ing; the rates ver-y low; Fine
pris-es a-wait; One punch puts your nose in a ter-ri-ble state. Some one
don't you be-gin To put on more style? Your plain gowns are a sin! And she'

Refrain.

pass her you take a sly look at her face—Your mis-take. Wrong a-gain! Oh, they
 beach, no mos-qui-tos, you pack up and go. Your mis-take. Wrong a-gain! Oh, they
 says: That is Mur-phy the well-known light weight. Your mis-take! Wrong a-gain! Oh, they
 mere-ly re-plies "All right, dear, I'll start in." Your mis-take! Wrong a-gain! Oh, they

Wrong a-gain!
 Wrong a-gain!
 Wrong a-gain!
 Wrong a-gain!

all look good when they're far a-way, But do not go too near, For
 all look good when they're far a-way, But I have nev-er met A
 all look good when they're far a-way, But do not get in scraps With
 all look good when they're far a-way, But when the bills you pay Then

Allegretto moderato.

if you do, I fear The charm will dis-ap-pear. The
 place where you could get A thing ex-cept in debt. You are
 harm-less look-ing chaps, You'll get in bad per-haps. You
 to your-self you say: "I talked too much that day." It's

girl who re - sem - bles a lit - tle blonde saint May be
 mere - ly fresh meat for mos - qui - tos to eat, And you
 can't judge a man by his looks as a rule, For he
 cheap - er to look at an - oth - er man's wife, And let

poco rit.
 large - ly per - ox - ide and pow - der and paint; But they
 live on canned goods, and you die with the heat; But they
 may have a punch like the kick of a mule; But they
 him walk the floor for the rest of his life. But they

gva.
poco rit.

rit.
 all look good; Yes, they all look great! When they're
 all look good; Oh, they all look great! When they're
 all look good, Oh, they all look great! When they're
 all look good, Yes, they all look great! When they're

a tempo.
rit.

Falsetto.

Musical staff with notes and dynamics. Dynamics include *f* and *p*. The staff shows a melodic line with a falsetto effect indicated by a slur and a fermata.

far a - way!
far a - way!
far a - way!
far a - way!

Musical staff with notes and dynamics. Dynamics include *f* and *p*. The staff shows a melodic line with a falsetto effect.

When they're far a - way!
When they're far a - way!
When they're far a - way!
When they're far a - way!

Piano accompaniment staff with chords and dynamics. Dynamics include *f* and *p*. The staff shows a complex chordal accompaniment with triplets and slurs. The word "DANCE." is written above the staff.

Piano accompaniment staff with chords and dynamics. The staff shows a complex chordal accompaniment with triplets and slurs.

Piano accompaniment staff with chords and dynamics. The staff shows a complex chordal accompaniment with triplets and slurs. Dynamics include *sfz*.

No 4. March-Chorus And Entrance Of Regent.

(Miloch and Chorus.)

Marcia.

fp

fp tr

trm

CHORUS.

Give a

sfz *f brillante*

greet - ing with loy - al - ty To the prox - y of

roy - al - ty, For our gen - tle - man - ly Re - gent is ap

proach - ing; Though in pol - i - tics quite

ff *sfz*

ha - zy, He's good - na - tured and ala - zy, No af -

fairs of state up - on his time en - croach - ing. Though his

unis

sfz

per - s'nal i - den - ti - ty. Is a - kin to non - en - ti - ty, And he

unis

rules with- out par- tic - u - lar. é - clat, He

may make a poor show - ing, But he's quite ea - sy go - ing, So we

ff tutta sforza

wel - come him with gen - i - al huz - za! huz.

(Shouting.)

za! huz - za! huz - za! huz

fff

za! huz - za Huz - za huz - za huz - za huz - za!

fff

sfz *sfz* *ff* *Lento.*

No. 5. If You Can't Be As Happy As You'd Like To Be, Be Just As Happy As You Can.

Miloch and Chorus.

Animato.

Some peo - ple seem to
The wine you drink next

Meno.

ff *ff* *sfz* *sfz* *sfz* *mf*

fan - cy that this life's a ser - ious thing, - They waste their time in
morn - ing may cause head - ache and re - morse, - The girls who love and

slav - ing, They waste their cash by sav - ing. The world is but a
kiss you, When you're a - way won't miss you. The wife who makes home

portato. *poco rit.*

rit.

accel.

vale of tears, the sil - ly po-ets sing, — And youth is like a
scrap - py may ap - ply a di - vorce, — But there's a sun - ny

ten.

bird up - on the wing. — But while I've wealth and
side to that of course. — Your friends who bor - row

ten.

accel. *mf*

lei - sure ev - 'ry care I shall de - ride, — To work I'm in no
from you till their last touch is de - nied — Then they de-part in

hur - ry, Let oth - er peo - ple wor - ry. And
dudg - eon And call you a cur mud - geon. They

if the joy of hon - est toil to me must be de - nied; I'll
say they'll nev - er speak to you a - gain what e'er be - tide Yet

try to look up - on the sun - ny side! For it
e - ven that cloud has a sun - ny side! For it

rit.

schierzando. poco sfz rit.

is - nt such a bad old world aft - er all, You must take things as you
is - nt such a bad old world aft - er all, You must take things as you

mf

find them; Things may go right, or they may go wrong, But how -
find them; Things may go right, or they may go wrong, But how -

giocoso. *fp* *rit.* *pp*

Slower. *Animato.*

ev - er they go, don't mind them.
 ev - er they go, don't mind them.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves (treble and bass clefs). The key signature has one sharp (F#). The tempo is marked 'p' (piano). The lyrics are: 'ev - er they go, don't mind them.' and 'ev - er they go, don't mind them.'.

p Slower.

Gos - sip may black - en you, Girls may go back on you, But
 Friends may be toast - ing you, Foes may be roast - ing you, But

p rit. doloroso.

The second system of music features a vocal line and piano accompaniment. The tempo is marked 'p Slower.' and 'p rit. doloroso.' (piano, ritardando, doloroso). The lyrics are: 'Gos - sip may black - en you, Girls may go back on you, But' and 'Friends may be toast - ing you, Foes may be roast - ing you, But'. The piano accompaniment includes a prominent melodic line in the right hand.

I have made this my plan, — If you can't be as hap - py as you'd
 I have made this my plan, — If you can't be as hap - py as you'd

p cresc. sf

The third system of music features a vocal line and piano accompaniment. The tempo is marked 'p cresc.' (piano, crescendo) and 'sf' (sforzando). The lyrics are: 'I have made this my plan, — If you can't be as hap - py as you'd' and 'I have made this my plan, — If you can't be as hap - py as you'd'. The piano accompaniment is more active and rhythmic.

like to be, Be just as near - ly hap - py as you
 like to be, Be just as near - ly hap - py as you

ten.

The fourth system of music features a vocal line and piano accompaniment. The tempo is marked 'ten.' (tenuto). The lyrics are: 'like to be, Be just as near - ly hap - py as you' and 'like to be, Be just as near - ly hap - py as you'. The piano accompaniment is simple and accompanimental.

CHORUS.

can. _____

SUPRANO. *ff* >

ALTO. *ff* >

TENOR. *ff* >

BASS. *ff* >

be as hap - py as you'd

be as hap - py as you'd

be as hap - py as you'd

If you can't be as hap - py as you'd

molto pesante.

ff >

Be just as near - ly hap - py as you can! —

like to be, Be just as hap - py as you can! —

like to be, Be just as hap - py as you can! —

like to be, Be just as hap - py as you can! —

ff molto pesante.

ffz

5
51

Entrance Of Prince Ivan.

(Intro: The Best Little Girl Is You.)

Allegro brillante.

PRINCE
I've

1
trav-elled a-round this gay old world, all kinds of girls I've

met; The ra-ven-tressed, the gold-en-curl'd, The blonde and the brun-

ette. Though told to mix in pol - i - ties, In reign - ing crafts and

Poco meno: *rit.*
 arts, - Now I've re - turned and all I've learned is play - ing the game of

L'istesso tempo. *rit.* *a tempo.*
 hearts. There's the fair lit - tle girl, And the

dark lit - tle girl, And the al - ways fond - of - a lark lit - tle girl. There's the

cold lit-tle girl, And the bold lit-tle girl, And the al-ways-do-just-as-she's-

told lit-tle girl. There's the shy lit-tle girl, and the sly lit-tle girl, But with

all I have found it true, That the last lit-tle girl Is the

best lit-tle girl And the last lit-tle girl is you.

CHORUS.

There's the
There's the

shy lit - tle girl and the sly lit - tle girl, But with

shy lit - tle girl and the sly lit - tle girl, But with

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The lyrics are: "shy lit - tle girl and the sly lit - tle girl, But with". The piano accompaniment features a steady bass line and chords in the right hand.

all I have found it true — That the last lit - tle girl Is the

all I have found it true — That the last lit - tle girl Is the

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The lyrics are: "all I have found it true — That the last lit - tle girl Is the". The piano accompaniment continues with a similar texture to the first system.

best lit - tle girl, And the last lit - tle girl is you. —

best lit - tle girl, And the last lit - tle girl is you. —

The third system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The lyrics are: "best lit - tle girl, And the last lit - tle girl is you. —". The piano accompaniment concludes with a final chord marked *sva* and *fz*.

PRINCE.

Tempo di Valse.

I must

have a waltz with you, Come, my lit-tle maid,

Close-ly en-fold-ing you, ten-der-ly hold-ing you,

Do not be a - fraid. I must have a Ma - zur-ka with

stacc.

Tempo di Mazurka.

you. Be my part - ner for a while,

How en - tran - cing Is your dan - cing, And how tempt - ing is your

smile!

(To another)
You and I must try a pol - ka,

Tempo di Polka.

That's the sort of dance for you, You're a lit-tle la-dy who a

p

dance can do! 'Tis the dance of youth and jol-li-ty, You are

young and jol-ly too. CHORUS.
(Whistling)

PRINCE. *ad lib.*

I could dance like this for-ev-er.

Allegro.

(To another)
Moderato (Gavotte.)

Real-ly I must have a min - u - et with you, For your queen-ly face

her queen-ly

p

her queen-ly

p

poco marcato.

p

Hints of state-ly grace; Let us tread a meas-ure old yet ev-er new, —

face, of state - ly Grace, yet ev-er new, —

face, of state - ly grace, yet ev-er new, —

sva.....

(To another)

ev-er se-date - ly. _____ I must have a two-step with

loco

poco rit. colla voce.

Tempo di Marcia.

you, For that march re-sound-ing Sets my heart a-bound-ing

soa

ffz *ffz* *ffz*

In the world are on-ly we two, In the world are on-ly we two, When I hold you

ffz p *ffz* *ffz*

clos - er, clos-er, clos-er; clos - er; I must have a two-step with you,

ffz *ffz*

(sees another girl)

with you.

accel.

sfz *sfz* *sfz* *sfz* *ffz*

Polonaise. (maestoso)

You're the girl' to dance a pol - on - aise with me,

f

Mar-tial dance that's like a bu - gle call - ing, Hand in hand this dance is quite a

p

(he sees Stephanie)

craze with me, I could dance all my life with a part - ner like

STEPHANIE.

You have not for-got-ten me?—

(with warmth)

Ste-phanie. For-get my lit-tle Ste-pha-nie, nev - er!

espressivo. *p*

Tempo di Valse.

I must have a waltz with you, come, my lit-tle

p

maid; Close-ly en-fold-ing you, ten-der-ly hold-ing you,

Come, my lit-tle maid; close - ly en-fold - ing you,

Come, my lit-tle maid; close - ly en-fold - ing you,

p

Do not be a - - fraid. Waltz - ing, aft - er

Do not be a - fraid.

Do not be a - fraid.

This system contains a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The key signature has two flats (B-flat and E-flat).

p

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef) with chords and melodic lines. A piano dynamic marking (*p*) is present.

all, is best, love's own dance, 'tis true; And the

love's own dance, 'tis true;

love's own dance, 'tis true;

This system contains a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. A piano dynamic marking (*p*) is present.

This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef) with chords and melodic lines.

last lit-tle girl is the best lit-tle girl, and the best lit-tle girl is
the best lit-tle girl, and the best lit-tle girl is
the best lit-tle girl, and the best lit-tle girl is

This system contains three vocal staves. The top staff begins with the lyrics 'last lit-tle girl is the best lit-tle girl, and the best lit-tle girl is'. The middle and bottom staves continue the lyrics: 'the best lit-tle girl, and the best lit-tle girl is' and 'the best lit-tle girl, and the best lit-tle girl is' respectively. The music is in a key with two flats and a common time signature.

molto crescendo. *f* *ff*

The piano accompaniment for the first system is shown in grand staff notation. It features a 'molto crescendo' instruction. The dynamics range from *f* (forte) to *ff* (fortissimo). The music consists of chords and moving lines in both hands.

Piu mosso.
you, _____ is you! _____
you, _____ is you! _____
you, _____ is you! _____

This system contains three vocal staves. The tempo is marked *Piu mosso.* The lyrics are 'you, _____ is you! _____'. The music is in a key with two flats and a common time signature.

ff Piu mosso. *gva.* *sfz* *ffz*

The piano accompaniment for the second system is shown in grand staff notation. It features a *ff Piu mosso.* instruction. The dynamics range from *ff* (fortissimo) to *ffz* (fortissimo con forza). The music includes a *gva.* (grace) marking. The system concludes with a double bar line.

No. 6

Entrance Of Vivien.

Intro: To The Land Of My Own Romance.

Tempo di Polacca.

First system of the piano introduction, featuring treble and bass staves with a forte (*f*) dynamic marking.

Second system of the piano introduction, including a trill in the bass staff.

Third system of the piano introduction, featuring triplets in both staves.

CHORUS

ff Here is she who rules us by her charm and grace! *mf* Queen of song, en-char-ress in her

Fourth system of the piano introduction, featuring triplets in both staves.

Fifth system of the piano introduction, featuring triplets in both staves.

glo - rious beau - ty! All the ti - tled la - dies to her must give place, Hom - age

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics: "glo - rious beau - ty! All the ti - tled la - dies to her must give place, Hom - age". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The key signature has one flat (B-flat), and the time signature is 4/4.

pay to her charm and her grace is a du - ty. (Tenors) No (Basses.) No ti - tle has she

The second system continues the musical score. The vocal line includes the lyrics: "pay to her charm and her grace is a du - ty." followed by a rest for "(Tenors)" and then "No (Basses.) No ti - tle has she". The piano accompaniment continues with two staves. The key signature remains one flat, and the time signature is 4/4. There are dynamic markings such as *f* and *marcato il basso*.

(Sopr. & Altos) fam - i - ly tree. — On - ly the gifts of na - ture's be - stow - ing. — (Basses) A

The third system of the musical score features a vocal line and piano accompaniment. The vocal line includes the lyrics: "(Sopr. & Altos) fam - i - ly tree. — On - ly the gifts of na - ture's be - stow - ing. — (Basses) A". The piano accompaniment consists of two staves. The key signature remains one flat, and the time signature is 4/4. There are dynamic markings such as *f* and *marcato il basso*.

Tenors
In form and face. And voice that's a spell, and ge - nius
god - dess of grace.

glow - ing. Here is she who rules us by her charm and grace!

Queen of song; en - chant - ress in her glo - rious beau - ty! All the ti - tled la - dies

to her must give place and hom-age pay her charm and grace, must hom-age pay,

grace, pay

grace, pay

This system contains the first two measures of the vocal line and the corresponding piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clef). The first measure of the piano part features a complex chordal texture with many accidentals. The second measure shows a triplet of eighth notes in the bass line. The third measure is a continuation of the piano part, ending with a forte (*ff*) dynamic marking.

hom-age to her charm and grace.

hom-age to her charm and grace. (All shout "Vive Vivien")

ff *tutta forza.*

sfz

This system contains the third and fourth measures of the vocal line and piano accompaniment. The vocal line has lyrics underneath. The piano accompaniment continues with complex textures. The third measure of the piano part features a triplet of eighth notes. The fourth measure is marked with *ff* *tutta forza.* and *sfz*. The system concludes with a double bar line.

This system contains the piano accompaniment for the third and fourth measures. It consists of two staves (treble and bass clef). The music is highly rhythmic and complex, featuring many accidentals and dynamic markings such as *sfz* and *sfz*. The system concludes with a double bar line.

VIVIEN

Animato.

f *grazioso poco accel.*

poco rit.

mf What can I say

meno mosso

p *delicato.*

sfz

to thank you all? Please all for - give my shy - ness.

rit. (portato)

pp

rit.

a tempo

Animato

f a tempo

p

pp

accel.

sfz

colla voce.

(turning to Prince)

This is too much! You are too kind. My thanks, your roy - al

High - ness. Piu mosso.

8va
sfz *f brillante.* *sfz*

Meno.

I real-ly feel that I'm de trop, In this ex - alt - ed

p *sfz*

PRINCE.

throng. The Queen of Kings and Prin-cessyouWho rule us by your song.

fp *fp* *fp* *sfz*

(with enthusiasm)

Yours is a realm _____ from us a - part, The em-pire

sfz in tempo *f* *sfz* *sfz*

VIVIEN.(thoughtfully)

of your art. Yes, 'tis true, mine is a world_

sfz *p* *fp*

fp

Allegro Pomposo con anima.

a - part.

f *rit.*

VIVIEN.

Framed in the glare of an arch bright and gold-en, A fig-ure of fan-cy am

I, Just like the slum-ber-ing Prin-cess in old-en Ro-

man-ces, my life pass-es by. Play-ing at pas-sion, in

p *cresc.*

po-et-ry feign-ing, Striv-ing and liv-ing for art.

8va- *loco* *8va-*
fp
molto marcato.

Men say "la di - va" is peer-less-ly reign-ing; But what has be - come of

me who knows? And what has be-come of my heart?

p *rit.* *piu rit.*
espress.
p *piu rit.* *molto rit.*

Valse lento.

I have a dream by night by day. 'Tis not of lau-rels fair, —

Dream of a song that's still un-sung, Wait-ing a po-et rare;

Fan-cy's ro-man-ces are my world, Ah, shall I meet per-chance

pp *dolcissimo.*

The hand and the heart that shall lead me there, To the land of my own ro-

rit.

lunga. rit.

arpeggiando.

VIVIEN.
mance.

PRINCE. *pp*
She has a dream by night by day; 'Tis not of

CHORUS. *pp*
She has a dream by night by day; 'Tis not of

rit. *pp*

p
Ahl

lau-rels fair Dream of a song that's still un-sung

lau-rels fair Dream of a song that's still un-sung

Detailed description of the musical score: The page contains a musical score for three vocal parts (Vivien, Prince, and Chorus) and piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into several systems. The first system shows Vivien's vocal line with the word 'mance.' and Prince's vocal line with the lyrics 'She has a dream by night by day; 'Tis not of'. The Chorus enters in the second system with the same lyrics. The piano accompaniment is shown in grand staff notation. The second system features a piano accompaniment with a 'rit.' (ritardando) marking and a 'pp' (pianissimo) dynamic. The third system shows a vocal line with the exclamation 'Ahl' and a piano accompaniment. The fourth system shows the vocal lines with the lyrics 'lau-rels fair Dream of a song that's still un-sung'. The piano accompaniment continues with complex chordal textures. The score concludes with a final piano accompaniment system.

Ah! Fan-cy's ro-man-ces

Wait-ing a po-et rare Fan-cy's ro-

Wait-ing a po-et rare

pp dolcissimo.

are my world. Ah, shall I meet per-chance The

man-ces are her world. Ah, shall per-chanceshe be meet-ing The

The

pp dolcissimo.

No 8. I've Been Looking For The Perfect Man.

MARCH SONG.

Marion and Princesses.

Tempo di Marcia. (*assai vivo*)

POPPY

When a girl is just be-
In the nov-els men are

gin-ning, Her ca- reer of hus- band win-ning, It's the per-fect man that
he- roes, But in réal life. they are ze- ros, In the qual- i- ties I've

she in- tends to snare; For the fel- low she will
al- ways had in view; When you meet a hand- some

The musical score is written in 2/4 time and consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, often with chords. Dynamics include *f*, *ffz*, *ffz*, *p*, and *pp*. The vocal line is in a simple, march-like style with lyrics printed below the notes.

fol - low, Must be hand - some as A - pol - lo, With the for - tune of a
 dev - il, He is nev - er on the lev - el; He's so pop - u - lar he

mul - ti - mil - lion - aire. He must be a fine mu -
 can't be true to you. Ti - tled men go rap - id

si - cian, Have a ti - tle and po - si - tion, With Ca - ru - so's voice and
 pa - ces, Men of brains have pain - ful fa - ces, And the mil - lion - aires are

Pa - der - ew - ski's hair; Rich, ro - man - tic and po -
 most - ly old and fat; Men of fine ar - tis - tic

et - ic, Brave, de - vo - ted and ath - let - ic, He must
tal - ents, At the bank have lost their bal - ance, And the

nev - er drink or gam - ble, smoke or swear.
po - ets can't af - ford a three - room flat.

rit. *a tempo*

poco rit. *a tempo* *sfz*

REFRAIN. GIRLS

I've been look - ing for a man like that, Have you
I've been look - ing for the per - fect man, Have you

p *sfz*

POPPY

found him? Well, not yet!
found him? No, have you? I. have
On ro -

f *f* *f* *p*

sfz *marcato.*

e - ven heard it said, That all per - fect men are dead, They were
man - tic fic - tion's page, And in dra - mas on the stage. Oth - er -

hus - bands of the wid - ows I have met. Since these
wise such men are too good to be true. I have

per - fect ones I've missed, And no more of them ex - ist, I have
sought for quite a while, For a fel - low just my style, But I'm

GIRLS *p* POPPY
changed my mind. So have we. If I
wait - ing yet. So are we. But once

can-not get a man, On the made-to-or-der plan, I will
 safe-ly mar-ried, then I may meet some per-fect men, So I'll

GIRLS

mar-ry an-y man who'll mar-ry me. If I
 mar-ry an-y man who'll mar-ry me. But once

can-not get a man, On the made-to-or-der plan; I will
 safe-ly mar-ried, then I may meet some per-fect men; So I'll

mar-ry an-y man who'll mar-ry me.
 mar-ry an-y man who'll mar-ry me.

ff *sfz* *sfz*

Rose, Lucky Rose.

No 9.

DUO.— Act I.

Vivien and Prince Ivan.

Moderato. PRINCE (singing to the rose.)

Rose, luck - y rose, tho' your
 life is but an hour, She has held you, hap - py flow'r, To her
 breast. Tho' you lost that throne di - vine, If such

The musical score consists of three systems. Each system has a vocal line for the Prince and a piano accompaniment. The piano part features a steady accompaniment with chords and moving lines in both hands. The vocal line is in a simple, melodic style. The lyrics are printed below the vocal line.

dolcissimo

mem - o - ry were mine, I could hope with love un - guessed, Un - con -

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a melodic phrase in a minor key, marked *dolcissimo*. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. A *pp* (pianissimo) dynamic marking is present in the piano part.

fessed. Rose, ri-val rose, tho' your joy is in e-clipse, You have

The second system continues the vocal line and piano accompaniment. The vocal line has a longer note value, and the piano accompaniment features a more complex chordal texture. A *p* (piano) dynamic marking is visible in the piano part.

touched her love-ly lips. Ah, could I _____ win the kiss she gave to you, Were it

The third system shows the vocal line with a melodic flourish and a long note. The piano accompaniment continues with a steady rhythm. The vocal line ends with a long note that spans into the next system.

wel-come or a-dieu, All my life 'twould glo - ri - fy Till I die. _____

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with a long note, and the piano accompaniment features a final chordal progression. The system ends with a long note in the vocal line.

Pocissimo Meno mosso.

VIVIEN (lightly.)

Prince, if a po-et you must be, I pray make no more fun of me. _____

One's

Pocissimo Meno mosso.

p

That's hardly

se-cret thoughts one may dis-close, When talk - ing mere-ly to a rose. _____

espressivo

f (smiling.)
fair, I scarcely dare To bid your highness' flow-ry talk to cease; Please tell your

f

rose — I don't pro- pose — To be the ob-ject of your last ca- price.

f (earnestly)
You think me

p Lento. Animato.
I think you a man!

fick-le then? *Sup-*

f Animato.
Lento. *p* *colla voce* *fp* *p*

Molto grazioso Tempo Moderato.

I should

pose I were to tell you that I nev- er loved be- fore?

Molto grazioso Tempo Moderato.

p e molto staccato

say I think that I have heard that speech some-where.

Sup -

sfz

I should

pose I said each time we meet I love you more and more?

laugh at you, so, Prince, take care. —

You think that I am friv-o-lous, my

fp

p

love a fan-cy strange; You think that I'm im-pul-sive and I

fp

p

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "love a fan-cy strange; You think that I'm im-pul-sive and I". The piano accompaniment is in grand staff (treble and bass clefs). The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamic markings include *fp* (fortissimo piano) in the right hand and *p* (piano) in the left hand.

show it. You think you can-not trust me, and you

p

fp

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics "show it. You think you can-not trust me, and you". The piano accompaniment continues with similar melodic and rhythmic patterns. Dynamic markings include *p* (piano) in the left hand and *fp* (fortissimo piano) in the right hand.

Oh, no, my Prince, I don't think that, I
think my mind I'll change.

accel.

sfz

accel. e cresc.

sfz

Detailed description: This system contains the final two lines of music. The vocal line concludes with the lyrics "Oh, no, my Prince, I don't think that, I think my mind I'll change." The piano accompaniment features a triplet in the right hand and a bass line. The system ends with a double bar line. Dynamic markings include *accel.* (accelerando) above the vocal line, *sfz* (sforzando) in the right hand, and *accel. e cresc.* (accelerando e crescendo) in the left hand.

Allegro.

Valse lento.

f (quickly.) *p* (very lightly.)

know it. You for- get that I hear - things like

f *brillante* *sfz* *p*

this now and then, I don't mind them at all, - It's the way with you

men. And yet, my Prince, I hoped, I guessed that you were

delicato *sempre pp*

dif - frent from the rest.

f

(imperiously.) *f ten.* (thoughtfully.) *p*

Ha ha ha ha ha ha — E-nough of jest-ing. It

am! Be - lieve me!

fp *fp colla voce* *a tempo* *sfz* *pp*

Come Sopra. *ma poco meno* *slower*

is my fate, and that of those like me, — To

poco rit. *ppp*

Piu lento. (lightly.) *Animato.* (sadly.) (faster & gaily.)

be thought quickly won. I'm not, you see! — I thought you no-bler, wis-er, Make a -

subito accel. *ppp*

(much slower.)

mends; — The in - ci - dent is closed, Come, let's be

f *sfz* *sfz*

Tempo di Valse moderato. (wistfully.)

friends. (ardently.) If I could!

Say — that you trust me.

Tempo di Valse moderato.

Piu lento.

molto rit. e dim.

p ma molto espressivo

I have a dream by night by day, 'Tis not of

laur - els — fair; — 'Tis of a song that's still un - sung,

Wait - ing a po - et — rare. — Fan - cy's ro - man - ces are my

p espress.

Fan - cy's ro - man - ces are —

pp dolcissimo

world, Ah! shall I meet, per - chance, The hand and the
— your world, And you have met heart and hand that can lead

heart that shall lead me there, To the land of my own — ro -
you, lead you there, To the land of your own — ro -

rit. *p*
rit. *p*
lunga rit. *p*
arpeggiante

Molto piu mosso.
mance?
mance.

Molto piu mosso. *accel.*
p dim. *pp*
ppp

No 10.

Finale Act I.

Allegro Marziale.

The first system of the musical score is in 3/4 time, marked *Allegro Marziale*. It features a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music begins with a forte (*ff*) dynamic. The right hand plays a series of chords, many of which are beamed together in groups of three. The left hand plays a rhythmic accompaniment of eighth notes, also in groups of three.

The second system continues the *Allegro Marziale* section. It maintains the same key signature and time signature. The right hand features more complex chordal textures, including some with grace notes. The left hand continues with eighth-note accompaniment. The *ff* dynamic is maintained throughout.

The third system marks the beginning of a new section, indicated by the tempo change to *Pomposo*. The key signature remains two flats. The music is characterized by a more stately and grand character. The right hand features wide intervals and chords, often with grace notes. The left hand has a more active role with eighth-note patterns. The *ff* dynamic is still present.

The fourth system continues the *Pomposo* section. It features similar grandiose textures with wide intervals and chords in the right hand, and rhythmic accompaniment in the left hand. The *ff* dynamic is maintained.

First system of musical notation. The treble clef staff features a sequence of chords and triplets, with a dashed line above the first measure containing the number '8'. The bass clef staff contains chords and triplets, with a 'V' marking above the first measure.

Second system of musical notation. The treble clef staff includes a triplet marked with '7' and a dynamic marking of *ff*. The bass clef staff features a melodic line with slurs and a dynamic marking of *ff*.

Third system of musical notation. The treble clef staff shows a series of chords, with a triplet marked '3' in the final measure. The bass clef staff contains a continuous melodic line with slurs.

Fourth system of musical notation. The treble clef staff has a dashed line above the first measure with the number '8' and contains several triplets marked '3'. The bass clef staff features a melodic line with slurs and triplets marked '3'.

Fifth system of musical notation. The treble clef staff includes triplets marked '3' and a dashed line above the final measure with the number '8'. The bass clef staff contains triplets marked '3' and a dynamic marking of *ff*.