The Chocolate Soldier
An Opera Bouffe in Three Acts

Music by
OSCAR STRAUS

Libretto by
RUDOLF BERNAUER & LEOPOLD JACOBSON

English Version by
STANISLAUS STANGE

PRICE: FIVE DOLLARS
(Except Canada)

WHEN PERFORMING THESE COMPOSITIONS KINDLY GIVE ALL
PROGRAM CREDITS TO

M. WITMARK & SONS
NEW YORK

MADE IN U. S. A.
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MADE IN U. S. A.
Mr. F. C. WHITNEY

Presents 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, (Daughter of Col. Popoff) ........................................ Miss VIVIEN CARTER
Aurelia, (Wife of Col. Popoff) ........................................ Miss AMY AUGARDE
Mascha, (Aurelia's Cousin) ............................................... Miss MABEL BURNEGE
Bumerli, (Lieut. in the Serbian Army) ................................ Mr. C. H. WORKMAN
Massakroff, (Capt. in the Bulgarian Army) ......................... Mr. LEMPRIERE PRINGLE
Stephan, (Servant to Col. Popoff) ..................................... Mr. MURRI MONCRIEFF
Mernosk, ................................................................. Miss ISOBEL LIDSTER
Jekko, ............................................................................ Mr. A. HARDING
Laska, ............................................................................. Miss MORRISON
Marinska, .......................................................................... Miss MAY CLARKE
Poski, .............................................................................. Mr. HAROLD DENNIE
Mernitz, ............................................................................ Mr. W. G. KETRAM
Katinka, (Housemaid to Col. Popoff) .................................. Miss LILIAN COOPER
Alexis Sparidoff, (Major in the Bulgarian Army) .............. Mr. ROLAND CUNNINGHAM
Casimir Popoff, (Col. in the Bulgarian Army) .................. 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, 1875. 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 exiled 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 heroes.

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 housecoat 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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The Chocolate Soldier

ACT I
Introduction, Chorus and Trio

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

Music by
OSCAR STRAUS

English Words by
STANISLAUS STANGE

Tempo di Marcia Moderato.

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We are marching through the night, Marching left, marching right.

For our sweethearts we are pining, Pretty maidens we would kiss, Oh! the moon and stars are shining,

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-o-mies are fly-ing,

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

Act I. - 18
N° 1: Trio We Too, Are Lonely.

Same tempo.

NADINA.  
Fighting for duty;

MARCHA.  
Fighting for duty;

AURELIA.  
Fighting for duty;

Sighing for beauty, Each soldier

Sighing for beauty, Each soldier

Sighing for beauty, Each soldier

lud. They sigh not only;

lud. They sigh not only;

lud. They sigh not only;

(Trumpets on stage.) They sigh not only;

Act I. - 18
we, too, are lonely, Ah! lonely and
sad.

Oh, how we miss them, long to kiss them, our

soldiers brave and strong.
We would be mating, don't keep us waiting too

Act I - 18
No. 14 We Are Searching For The Foe.

long, too long.
long, too long.
long, too long.
No. 14 We Are Searching For The Foe.

We are searching for the foe, High and

acting for the foe, in hiding,

low, high and low; Soon his

Act I. - 18
fate we'll be deciding, When we find him he shall die, He shall die, surely die.
Rubato.

NADINA. They have left.

MASCHA. Gone, Ev'ry one.

And we be-refit. AURELIA. Ev'ry one.

Yes, they have gone. Ev'ry one.

Act I. 18
Allegretto moderato.  

MASCHA.

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

AURELIA.

Hearts are
White teeth

NADINA.

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

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

A.

long I don't mind stat-ing,  
man can we dis-co-ver.

MASCHA.

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

AURELIA.

Oh, this
All our
Would there were some mischief brewing, but there's loneliness is most appalling, would I

waiting is most trying
men have gone to battle.

really nothing doing,
If we live, If we live too
heard my lover calling,
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

long alone, we shall be but skin and bone.

long alone, we shall be but skin and bone.

long alone, we shall be but skin and bone.

long alone, we shall be but skin and bone.

Act I. - 18
Pity then our sorry plight, Bad! Bad! Bad! All our men are
out of sight. Sad! Sad! Sad!

What can

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

We're unhappy, Life is

we do mis-us man? Cross and unhappy.

without man.
lonely,

if you haven't got a man.

sad and lonely,

Life is

Sad and lonely,

Then deny it if you can.

lonly, Then deny it if you can.

Life is lonely, sad and lonely, If you

Life is lonely, now deny it if you can!

Now deny if you can!

have it got a man.

Now deny if you can!
Same tempo.

AURELIA
Listen, they are fighting!

In this war I'm not dead.

lighting, Cannons roaring, shots are pouring, Bullets

Act I-18
The text appears to be a musical score with lyrics included. Here is a transcription of the text:

**Rattle, hear the battle, All the neighborhood a-fright-ing, Bum!**

**Bum! Bum! Yes, all war is on the bum!**

**Andantino.**

**Why don't you close the shutters? Pray, lock and bar them tight.**

**Aurelia.**

**(They close window and turn down lights.)**

**Shut up, and say 'Good-night!''**

**Heart with terror flits-ters.**

*Act I.*
Act I - 18
No. 15 Melodrama.
(Nadina, Mascha, Aurelia.)

Andantino.

Nadina: Oh!

Mascha: Oh!

Aurelia: Oh!

Act I - 48
Rubato.

NADINA.

quickly.

He is not here!

Gone! Gone! Yes! Gone!

MASCHA.

He is not here!

Gone! Yes! Gone!

AUKELIA.

He is not here!

Gone, Yes! Gone!

Rubato.

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

Life is

Act I. 18
lonely, sad and lonely, Then deny it if you can!

Life is lonely, sad and lonely, if you

Life is lonely, then deny it if you can!

Then deny it if you can!

havn't got a man; Then deny it if you can!

Act I. 18
No 2
The Chocolate Soldier

My Hero
Aria and Waltz Song
(Nadina)

Music by
OSCAR STRAUS

Adagio

Recit

How handsome is this

hero mine,

The tears within my eyes are

burning; How true and brave that face divine, my heart for him is ever yearning. That
Andante

forehead so high, the chin firm and strong, The eagle like eye, For him how I long, How

graceful his carriage, How noble and free; The

day of our marriage, happy be.

Andante con moto

I have a true and noble lover,

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

His heart is mine and mine alone. We pledged our troth, each to the other,

And for our happiness I pray, Our lives be long to one another,

Oh happy, happy wedding day, Oh, happy, happy wedding day!

My Hero. 7
Slow Waltz Tempo.

Come! come! I love you only, My heart is true,

Sostenuto

Come! come! my life is lonely, I long for you;

p cresc.

stringendo f pp a tempo

Come! come! naught can efface you, My arms are aching now to embrace you,

mf cresc. pp a tempo

Allargando

Thou art divine! — Come! come! I love you only,

cresc. allargando

My Hero. 7
Come, hero mine!

Andante con moto.

It is my duty to bow before thee, It is my duty to love, adore thee!

poco agitato

It is my duty to love thee ever, To love thee forever, forever. We

poco ritenuto

Tempo I.

pledged our troth each to the other, And for our happiness I pray; Our

My Hero. 7
lives belong to one another, Oh, happy, happy
wedding day, Oh, happy, happy wedding day!

Slow Waltz Tempo.

Come! come! I love you only, my heart is true,

Come! come! my life is lonely I long for you;

My Hero. 7
Come! come! naught can ef-face you, My arms are ach-ing

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

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

mine!

My Her. 7
Sympathy

Duet

(Nadina and Bumerli)

Music by OSCAR STRAUS

Andante

It is a burden hard to carry, The burden of a maiden's hate; The only girl I care to marry, She turns me out at night so late. She bids me
go where shots are flying,
Farewell to her I fondly love,—Farewell, for
her I'll soon be dying,
When next we meet 'twill be above—
shaking, with fear quaking,
In heaven you would not be
waking; Noble soldier tell me true,—Oh, do, please do—
BUMERLI  Andante

My life is sweet, I hold it dear; All death is gruesome,

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 cannot be! I am not free, It is my duty

To bid you go, Farewell! farewell! go now, I pray.

BUMERLI

Farewell! farewell! farewell for aye! I very soon shall die, This

NADINA

Farewell is indeed good-bye, Outside they wait; Chill death my fate.
well! fare-well! go now, I pray!— Fare—well! fare-well! fare-well for

SLOW

aye!— BUMERLI

Fare—well! fare-well! fare-well for aye!

For me!

What for?— For thee?

NADINA

For me! BUMERLI

Sympathy 8
Oh, no! please no!

Thanks, dear lady kind.

Was sure you had a noble mind. A gracious noble mind.

It is a
dolce

Remember

Burden sweet to carry, The burden of a maiden's heart.

Cresc.

I'm engaged to marry, I save your life but we must part.

My

Sympathy S
life is sweet, I hold it dear; All death is gruesome, dark and drear. I

love beyond all measure, My life therefore I treasure, I

love to live, and live to love, So do not come to go above, The

we must part and you leave me, For you I feel some sympathy. My

Sympathy 8
Life is sweet, I hold it dear; all death is guerysome, 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. Though we must part and you leave me, for you I feel some sympathy.

Sympathy 8
"Seek the Spy"

Ensemble

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

English Words by
STANISLAUS STANGE

Tempo di Marcia

Music by
OSCAR STRAUS

MALE CHORUS

Searching, searching, searching for the spy, ah! This
Tenor

Searching, searching, searching for the spy, ah! This
Bass

Mf.

Servian, he shall surely die! A spy in here is hidden, By

Servian, he shall surely die! A spy in here is hidden, By
law that is for bid-den! Seek him, seek him, ev-ry-where!

law that is for bid-den!

Yes, bar-ba-rians, yes, bar-ba-rians

Seek him, seek him ev-ry-where!

Yes, bar-ba-rians,

fight are all Bul-ga-rians,

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

Seek the Spy 18
Yes, for- ev- er, ev- er, ev- er, We will
cour- age ne- thing rat- tles, We will

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

think that we are clev- er.

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

Seek the Spy 18
No, we'll never, never, never Cease to think that we are clever.

Very sorry to disturb fair beauty,

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

Seek the Spy 18
For whom, pray, search you here?

mas-sa-cre the spy! Ha!

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

here, go search be-low!

Maestoso (d-r-d)

am your greatest her-o's bride. If you doubt me then woe be-tide.

Had any

Seek the Spr. 18.
Poco animato

foe sought refuge here, It would have cost him very dear! MASSAKROFF

Here hides the

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

foe!

Maestoso

am your greatest hero's bride! If you doubt me then woe be-

Tempo I

MASSAKROFF

tide! I cannot go, miss; until I

Seek the Spy, S.
Mr. 

know, miss, He is not here! If we find

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

Mr. 

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

CHORUS 

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

Mr. 

Proved in many, many bat - tles, and our cour - age no - thing rat - tles!

Seek the Spy, 18.
man-y, man-y battles, That our Courage nothing rattles!

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

One! Two!

Search! Search!

Three! Four! Fee! Six! Seven! Eight!

seek the Spy.18.
Search! search until you
Nine! Ten! 'even! Twelve!

MASCHA
find him.

AURELIA
I think

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

I un-derstand her game.

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

B
Seek the Spy's
MASCHA

If he's found they won't absolve her! A re-
here! the spy's revolver! If he's found they won't absolve her! A re-

vol- ver! His re- vol- ver!

vol- ver! His re- vol- ver! MASSAKROFF

Where is the spy? Has he been found? I'm sure he's

somewhere here around. One! two! three! four!

TENORS 4 SOLDIERS

Five! six! seven! eight! He's not hidden on this floor!

Seek the Spy
Nine! ten! ele-ven! twelve!
is not here, we came too late!

You're safe, my dear!

Ha! The bed, he's un-der that!

No one here!

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

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

Seek the Spy 18
He shall die, he shall die when detected. Ha!

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

Theres some thing very wrong, I fear, or

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

how came that revolver here? Nadi na she has hid the spy, But

how came that revolver here? Nadi na she has hid the spy, But

Seek the Spy 18
NADINA

Be careful, I will fool them yet.

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

BUMERLI

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

Your

MASCHA  \( \text{a tempo} \)

If they that weapon here should find,

AURELIA  \( \text{a tempo} \)

If they that weapon here should find,

kindness you shall not regret.

\( \text{rit.} \)  \( \text{a tempo} \)

The spy would leave this world behind.

The spy would leave this world behind.

Seek the Spy is
quick-ly leave this world be hind.

He must have van-ished in the air.

Thee wings I had bet-ter be buy-ing, And mas-sa-cre him fly-ing, th! MASSAKROFF.

Pray par don my in tra-sion, I hope you'll be so kind; Tho' cov ered with con fu-sion, The spy we'll sure-ly find.

Seek the Spy is
Yes, barbarians, Yes, barbarians. When they fight are all Bulgarians.

Proved in many battles, That our courage nothing rattles.

There's Aurelia.
something very wrong, I fear, or how came that revolver here?  

Diana, she has hid the spy, But they'll not find him, she's too sly!

The spy brought that revolver, that revolver here!  

Seek the Spy 13
The spy brought that revolver here! That revolver, that revolver, that revolver here!

Sesli: The Spy is
Finale Act I
Romance and Scene
(Nadina, Mascha, Aurelia)

Slow, dreamy

NADINA

Three

MASCHA

Three

AURELIA

Three

Women sighing alone, one night, were sadly waiting the morrow; When
came a man, to their delight, who banished all their sorrow. He was a soldier.

poco cres.

young and strong, alas! he slept the whole night long, and left them in the morning, He left them in the morning. Oh dear!

He left them in the morning. Oh dear! One

He left them in the morning. Oh dear!

Finale Act I. 12
MASCIAL

woman said "he's left us, How lonely now we'll be._ Of

happiness bereft us, He had my sympathy._ Ti-rala

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

blame._ Ti-rala, I really cannot blame him, Ti-rala-

cresc.

Finale Act I. 12
I'm very glad he came.

The second said, "I'm sorry that he has gone away."

If he should tell I'd worry, I hope he'll nothing say.

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

Finale Act I. 12
pi-cious are, Ti-ra-la, par-tic-u-lar-ly
cresc.

NADINA

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

Somerwhat quiet

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

cresc.

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

Finale Act I. 12
The youth beguiling, would come back at her

call. Ti-ra-la! Ti-ra-la! Would come back, Would answer

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

come back, Ti-ra-la, So did not care at all. Three

Finale Act I. 12
Tempo I.

Women sighing alone, one night, were sadly watching the

... row; When came a man to their delight, who

... row; When came a man to their delight, who

... row.

... shed all their sorrow. He was a soldier

Finale Act I. 12
Then left them in the young and strong, alas! he slept the whole night long, Then left them in the morning, Yes left them in the morning. Oh, dear.

He sleeps.
Gradually quieter

In peaceful, restful slumber, forgetting sleeps.

Gradually quieter

all his woe and pain, You, too, must rest, you both are weary, go sleep and

I will here remain.

Oh, dear!

Oh, dear!

Oh, dear!

Ti-rala-

Finale Act I. 12
Grazioso

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

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

MASCIA Ti-ra-la-la, Ti-ra-la-la! He'll pi-cious far.

Finale Act I. 12
leave us, But still he's not to blame, Ti-ra-la-

lal! I really cannot blame him, Ti-ra-la-la, I'm very glad he

came.

Finale Act I. 12
NADINA

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

The third one gesticulously smiling—Ti-ra-la-la-la! She did not care at all.

Curtain

Finale Act I, 12

END of ACT I
Listesso tempo. (brightly)
Our heroes come, s.
The Fatherland is Free

Our heroes come.
Our heroes come -
No. 7

Alexius The Heroic

Sextette and Chorus

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

English Words by
STANISLAUS STANGE

Music by
OSCAR STRAUS

Allegro moderato

ALEXIUS

No ene...my lives when Alexius is nigh, In

a tempo

battle I'm always victorious; No hero of old more cour.
age·ous than I. Not one ev·er lived half so
glor·i·ous. The deeds I have done I can scarce·ly be·
lieve; My foes how they grieve, you can·not con·ce·ive; I tell you the
truth for I nev·er de·ceive! I nev·er de·
Our enemies all you have put to the
cease. Never deceive!

MADINA

Never deceive!

MASSAKROFF

Never deceive!

FOOFF

Never deceive!

Basses

Never deceive!

TENORS

Never deceive!

FEMALE CHORUS

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

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

Of that there's no doubt! Your praise is great

Of that there's no doubt! Your praise is great

MASCHA

AURELIA

SOP.

ALT.

Alexius the heroic 18
Of that there's no doubt! Of that there's no doubt!

heroes, full loudly you shout.

Of that there's no doubt!

heroes, full loudly you shout.

Of that there's no doubt!

FEMALE CHORUS

A

hero must go without sleep, without rest. I always was first in the

AURELIA

ALEXIOUS

You thought of me

That's true! certainly! for I forced you to.

fighting.

Alexius the heroic vs
Only when you were away? Tell the truth, I pray.

I hope this is true, for I trusted in you.

By night and by day!

She hopes this is true, for she trusted in you.

She hopes this is true, for she trusted in you.

She hopes this is true, for she trusted in you.

She hopes this is true, for she trusted in you.
a tempo

they saw me charging they all of them hid, Sir, I

cut them to pieces, by Heaven! did, Sir! POPOFF

You did! assuredly, you

Allegretto marciale

did! Thank the Lord the war is over. Now we

heroes are in clover; all the fighting finish'd done, We're pre-

Alexins the heroic 18
pared for love and fun. So away with melancholy. Let us
kiss and all be jolly. We will sing and dance, and play both night and day.

Allegro

Thank the Lord the war is over. Now we heroes are in

AURELLA

Thank the Lord the war is over. Now these heroes are in

MASCHA

Thank the Lord the war is over. Now these heroes are in

MASSAKROFF

Thank the Lord the war is over. Now these heroes are in

SOPRANO

Thank the Lord the war is over. Now these heroes are in

ALT

Thank the Lord the war is over. Now these heroes are in

TENOR

Thank the Lord the war is over. Now these heroes are in

BASS

Thank the Lord the war is over. Now these heroes are in

Allegro

Alcide the heroic
clover; All the fighting finish'd done; We're prepared for love and

clover; All the fighting finish'd done, We're prepared for love and

clover; All the fighting finish'd done, We're prepared for love and

clover; All the fighting finish'd done, We're prepared for love and

Alexius the heroic 18
jolly: We will sing and dance and play both night and day.

jolly: We will sing and dance and play both night and day.

jolly: We will sing and dance and play both night and day.

jolly: We will sing and dance and play both night and day.

jolly: We will sing and dance and play both night and day.

jolly: We will sing and dance and play both night and day.

jolly: We will sing and dance and play both night and day.

jolly: We will sing and dance and play both night and day.

Alexius the heroic is
We both adore heroic deeds, Tis little

that the hero needs; If you for ever

sound his praise, Then he'll be happy all his days.
lucky maiden then is she. Whom fate permits my

NADINA
The outlook's not so very

bride to be.

cresc.

bright for me; it holds no great delight. Then who would

ALEXIUS
Then who would

Alexins the heroic is
not a hero be? Oh, yes, a very proud and happy
not a hero be? Oh, yes, a very proud and happy

rit.

he - ro be?
he - ro be? POPOFF

Thank the Lord the war is over, now we

P.

heroes are in clover; All the fighting finished, done. We're pre-
pared for love and fun. So away with melancholy, Let us

\textit{Exits the heroic \textit{ts}}
 kWh and all be jolly, we will sing and dance and play both night and day.

Allegro

NADINA

Thank the Lord the war is over, now these heroes are in

AURELIA

Thank the Lord the war is over, now we heroes are in

MASCHA

Thank the Lord the war is over, now these heroes are in

MASSAKROFF

Thank the Lord the war is over, now these heroes are in

SOP.

ALT. Thank the Lord the war is over, now these heroes are in

TEN. Thank the Lord the war is over, now these heroes are in

BASS Thank the Lord the war is over, now these heroes are in

Allegro

Alexi's the heroic 18
clo-ver: All the fight-ing fin-ished, done, We're pre-pared for love and
fun! So away with melancholy. Let us kiss and all be
fun! So away with melancholy. Let us kiss and all be
fun! So away with melancholy. Let us kiss and all be
fun! So away with melancholy. Let us kiss and all be
fun! So away with melancholy. Let us kiss and all be
fun! So away with melancholy. Let us kiss and all be
fun! So away with melancholy. Let us kiss and all be
fun! So away with melancholy. Let us kiss and all be
fun! So away with melancholy. Let us kiss and all be
fun! So away with melancholy. Let us kiss and all be
fun! So away with melancholy. Let us kiss and all be
fun! So away with melancholy. Let us kiss and all be
fun! So away with melancholy. Let us kiss and all be
fun! So away with melancholy. Let us kiss and all be
fun! So away with melancholy. Let us kiss and all be
fun! So away with melancholy. Let us kiss and all be
fun! So away with melancholy. Let us kiss and all be
fun! So away with melancholy. Let us kiss and all be

Alexius the heroic 38
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
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
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

Alexius the heroic 19
Allexus the heroic
Never Was There Such A Lover
Duet

(Alexius and Nadina)

English Words by
STANISLAUS STANGE

Music by
OSCAR STRAUS

No 8

Allegretto moderato

ALEXIUS

For ever I am unde-

NADINA

Perhaps that's why you're so conceited.

feat. ed.

I never make the least con-
That's why you leave a bad impression.

I never care what folks are thinking.

That's why I see them wriggling.
On every pleasure quickly seizing, I never do what is displeasing.

Piu moderato

Must I be delighted?

When I say "I'll marry you,"

Piu moderato

Never was there such a lover to
Should I say "you will not do!"

Then you are benighted.

Must I be enchanted?

When I say "your love is here!"

Should I say "I thank you, dear?"

That I take for granted. Never

Never was there such a lover.
Never was there such a lover.

Allegretto grazioso

maid'en's heart it jumps! It thumps! It bumps! My heart cries

Allegretto grazioso
My maiden's heart it out, Hooray! Oh happy, happy wedding day.

Jumps! It thumps! It thumps! It's beating fast, it's heros heart it jumps! It thumps! It's beating fast, it's

a tempo

beating slow! But why it does I'd like to know.

beating slow! But why it does I'd like to know.

Never was there such a lover.
Tempo I

I never myself am de-

Perhaps that's what makes you so try.ing.

I never cheat myself of

I think I'm getting now your meas.ure.

I never could you be oc-

Never was there such a lover so
Ex-cuse me, that's past all belie-v-ing.

I nev-er can fal-ter and

waver, I nev-er shall ask any favor!

Piu moderato

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

You could do no bet-ter;

Never was there such a lover.
If myself I better?

You'll be happy all your life.

Should I say to you "good day"?

You will not, I'm certain.

Then let's drop the curtain.

Bid your hero go a-way.

Never was there such a lover.
broadly

Am I under cover, never was there such a lover, never

broadly

was there such a lover.

Allegretto grazioso

maiden's heart it jumps! It thumps! It bumps!

Allegretto grazioso

Never was there such a lover to
My hero's heart cries out "Hooray!" Oh, happy, happy wedding day.

My hero's heart it jumps! It thumps! It bumps! It's beating fast, It's beating slow! But why it does, I'd like to know.
The Chocolate Soldier

Duet

(Nadina and Bomerli)

To tell the truth, I never knew there were heroes such as you.

But you act most impolitely. To tell the truth, you will not do.

Heroes never were like you.

Now I...
Such a soldier sets me laughing.

knowing only chatting.

NADINA

Marziale

soldier is brave sir!

BUMERLI

To ladies a slave sir!

That am I!

His foes all frightening, His sweetheart delighting.

I afright! I de-light!

The Chocolate Soldier, 9
soldier must fight sir! Be he wrong or right sir! His

When he must. I am just.

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

i am first! And i thirst!

quietly.

Eh! Eh! Oh,

in battle i am a soldier brave.

quietly.

yes. A chocolate soldier man.

Oh you
Little chocolate soldier man, you're far too sweet and pretty, Oh you

Funny chocolate soldier man, for you I feel great pity, Oh you

Silly chocolate soldier man, just made to please young misses, So

Poco rit.  a tempo
Sweet you'd melt, If you've felt, A full grown maid'en's kisses, Oh you

The Chocolate Soldier, 9
The Chocolate Soldier.

Little chocolate soldier man, you're far too sweet and pretty, oh you
I am her chocolate soldier man, she thinks me sweet and pretty.

Funny chocolate soldier man, for you I feel great pity, oh you
I am her chocolate soldier man, for me she feels great pity.

Silly chocolate soldier man, just made to please young misses. So sweet you'd melt, if you ever felt, a full grown maiden's kisses.
I'd like to try your kisses, I am a
warrior by trade, And not a soldier heaven made, I studied

shooting, practised riding, I studied fencing, fate deciding, I am a

Quietly NADINA Tempo I.

To tell the truth I never

warrior by chance And not a hero of romance.

Quietly Tempo I.

know There were heroes such as you, In flight a coward safely seeking, BUMERLI

I can't be-

The Chocolate Soldier, w
lieve what you are speaking

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

Marziale That am I! That am I.

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

I af-fright! I de-light!

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

When he must! I am just!

The Chocolate Soldier.
sword he draws first, sir! For blood he does thirst, sir!

I am first! And I thirst!

Eh! Eh!

In battle I'm a soldier brave!

yes,

A chocolate soldier man.

Oh you

little chocolate soldier man, you're far too sweet and pretty.

Oh you

I am her chocolate soldier man. She thinks so sweet and pretty.

The Chocolate Soldier
fun-ny cho-co-late sol-dier man, For you I feel great pi-ty. Oh you
I am her cho-cle sol-dier man, For me she feels great pi-ty.

sil-ly cho-co-late sol-dier man, just made to please young mis-ses. So-
sweet you'd melt, If you e'er felt A full grown maid-en's kiss-es.
I'd like to try your kiss-es.

The Chocolate Soldier, 9
No. 10

The Tale of a Coat
Sextett

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

English Words by
STANISLAUS STANGE

Music by
OSCAR STRAUS

Moderato

Oh, I

tell you, there's no greater pleasure Than when you're completely at your ease,

When all things you take at your leisure And do just whatever you

crem.
MASCHA Oh, I tell you, there's no greater pleasure than when

AURELIA Oh, I tell you, there's no greater pleasure than when

ALEXIUS Oh, I tell you, there's no greater pleasure than when

BUMERLI Oh, I tell you, there's no greater pleasure than when

Oh, I tell you, there's no greater pleasure than when

You're completely at your ease.

You're completely at your ease.

You're completely at your ease.

You're completely at your ease.

When all things you take at your

The tale of a Coat. 24
NADINA

If in his pocket he should

MASCHA

If in his pocket he should

AURELIA

If in his pocket he should

leisure And do just what ever you please.

Animato

bel My doom at once he'd quickly seal. My pictures there! In-

feel My doom at once he'd quickly seal. I'm in distress! In-

feel My doom at once he'd quickly seal.

Animato

The tale of a Coat. 24
N.

Deed this is a pretty mess! My picture's there, Oh, what a mess, Oh,

M.

Deed this is a pretty mess! My picture's there, Oh, what a mess, Oh,

A.

Deed this is a pretty mess!

B.

Deed this is a pretty mess!

P.

Deed this is a pretty mess!

X.

Poco rit.

Most unlucky coat!

most unlucky coat!

most unlucky coat!

most unlucky coat!

most unlucky coat!

most unlucky coat!

most unlucky coat!

most unlucky coat!

most unlucky coat!

most unlucky coat!

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most unlucky coat!

most unlucky coat!

most unlucky coat!

most unlucky coat!

most unlucky coat!

most unlucky coat!

most unlucky coat!

most unlucky coat!

most unlucky coat!
tell you, there's no greater pleasure than when you're completely at your ease, When

all things you take at your leisure and do just whatever you
cresc.
you're completely at your ease.

When all things you take at your leisure And

Meno mosso

do just whatever you please. Pipes of peace now we will be smoking, Let's for-

get all else in joking; Pipes of peace now we will be smoking, Let's for.

The tale of a Cont. 24
If in his pocket he should feel Our doom at
get all else in jok-ing.

once he'd quickly seal. My pictures there! I'm in distress! In-

Bumerli

Animato

The tale of a Cat. 44
deed this is a pretty mess! My pictures there, Oh, what a mess, Oh,
deed this is a pretty mess! My pictures there, Oh, what a mess, Oh,
deed this is a pretty mess!
Oh,
deed this is a pretty mess!
Oh,

ehmer.
most unlucky coat!
most unlucky coat!
most unlucky coat!
most unlucky coat!
most unlucky coat!
most unlucky coat!

Slower

t Brig.
The tale of a Coat. 24
N. [Music notation]

MASCHA

Many thanks! We did that very well.

AURELIA

We did that very well.

Bumerli

Yes, I did that very well.

The tale of a Coat, 24
Here's to your very good health.

Here's to your very good health.

Here's to your very good health.

Here's to your very good health.

Here's to your very good health.

POOFF (sneezing)

Here's to your very good health.

If I catch cold there's no relief. where is, where is my

cresc.

BUMERLY

Hold!

handkerchief?
You need a handkerchief? 'Tis here.

Again, what is it now you fear?

Pray you take mine, Oh do, oh do!

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

NADINA

Many thanks! MASCHA

Many thanks! AURELIA

Many thanks!

Many thanks!
Animato

He did that very well,

He did that very well,

He did that very well,

He did that very well.

He did that very well.

He did that very well.

well, I did that very well, I did that very well.

The tale of a Coa. 24
Andante, ad lib.

A.LEXIUS
NADINA

Oh, tim-id, mod-est maid!

A. NADINA-
al

Andante, ad lib.

A. MASCIA

AURELIA
I think they're both a-fraid.

POPOFF
Kas-i-nir!

Aurelia!

A. AURRA

ALEXIUS

Na-di-nal!
Allegretto
ALEXIOUS

It did not take me long, dear, To know that something's wrong, dear, Pray

NADINA

It's no concern of mine. POPOFF

tell me, don't decline. Nor did it take me

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

AURELIA

It's no concern of mine. ALEXIOUS

Tis something very wrong, I

cline. Yes, something very wrong,

The tale of a Coat. 24
will find out ere long.

I will find out ere long.

dire, This does me much upset,

Yes, may call for our vengeance dire,

Yes, make them all regret,

make them all regret,

Take care, Beware, don't play with fire.

Take care, Beware, don't play with fire.

The tale of a Cont. 24
Pray have no fear,
Come tell me, dear, what is wrong

MASCHA
I nothing know.
That is not so.

You lied, you lied, it did not take me long, dear, to know that something's wrong, dear, pray
MASCHA

It's no concern of mine.

tell me, don't decline.

There's

cresc.

dim.

P.

Yes, something very wrong,

POOFF

some-thing very wrong. Yes, very wrong, I will find out ere long. Find

MASCHA

Am I a

out ere long.

BUMERLI (to Mascha)

Mas-ch-a, don't tell tales out of school.

will find out ere long.

cresc.

The tale of a Cont. 44
Ms.

fool?

Al.

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

Be not their tool.

P.

Yes, some-thing very wrong,

Al.

will find out ere long, I will find out ere long, Be-

P.

I will find out ere long, Be-

AURELIA Allegretto

A.

Al.-
tly tell me what is the

ware, you play with fire.

B.

You play with fire, with fire.

P.

ware, you play with fire.

Al.

The tale of a Coat. 24
matter. Would you have our dear friends all chatter? Why should they chatter?

Why should they chatter? To the wedding they're invited.

To all our friends I shall be most de-

BUMERLI

What, is that coat? T'would never do!

lighted. There's something wrong that must be righted;

The tale of a coat. 24
NADINA

MASCEA

AURELIA

BUMERLI

What if my wife should prove un-true?

coat would never do!

coat would never do!

coat would never do!

coat would never do!

Yes, yes, yes, yes, yes, yes!

Oh, if my

The tale of a Coat. 24
It will not do, It

wife should prove un-true.

Piu animato

It will not do, It

will not do.

will not do.

will not do.

Oh if my wife should prove un-true.

poco a

poco accel.
well. Yes, did that very well. We did that well. We did that well.

Yes, did that very well. We did that well. We did that well.

Yes, did that very well. We did that well. We did that well.

rat, A rodent large at that. I think they smell. Yes, smell a rat, A rodent large at that. I think I smell. Yes, smell a rat, A rodent large at that. I think I smell. Yes, smell a

The tale of a Coat 94
"That would be lovely"

Duet

Nadina and Bumerli

Music by

OSCAR STRAUS

No 11

The Chocolate Soldier

English Words by
STANISLAS STANGE

Allegretto.

BUMERLI.

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

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-

alone,

col canto

f cresc.

cresc.
other. Leave you to grieve and moan.

But if you were my wife, you would most

Be happy all my life, it you were happy be, yes very happy be.

wed to me?

Of that there is no doubt, I know what I'm about. Each

That would be lovely.
morning you should have a kiss, at mid-day two, maybe. Then

at night, if you were polite, perhaps I'd give you three. Each

cresc.

morning you should have a kiss, at mid-day two, maybe. And

mf
cresc.

That would most

rit.

If at night, you were polite, perhaps I'd give you three.

rit.

a tempo

That would be lovely.
love-ly be!
That would most love-ly be!

Yes, love-ly be, That would most love-ly be.

The maiden said "I'm sor-ry, A her- o I must
wed!"

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

That would by lov-ly.
time is draw-ing near-er, The bells full soon will sing;—To me you're grow-ing
cresc.
dear-er, The bells will sor-row bring.

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

poco rit.
a tempo

poco rit.
a tempo

May-be and so would you.

be with me! He will leave you, that's true!

Be-tray you,

That would be lovely.
Ther's plenty ev'ry day, So listen now, I pray. Each
run a-way?

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

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

morn-ing I can win a man, or any time I try. And

That would by lovely.
so farewel, my dear est friend, Adieu, also good bye!

Adieu, al

Poco meno.

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

so good bye!

Poco meno.

so good bye! A-dieu, also good bye.

A-dieu, good bye! A-dieu, also good bye.

That would be lovely. 7
No 12
The Chocolate Soldier

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

English Words by STANISLAUS STANGE
Music by OSCAR STRAUS

Allegro moderato.

People! People! Enter in! Soon the feast-ing will be-gin;

SOPR.

ALTO.

ZENOR.

BASS.
Wedding bells will ring out gay, Our Nadin-a weds to-day!
Wedding bells will ring out gay, Our Nadin-a weds to-day!
Wedding bells will ring out gay, Our Nadin-a weds to-day!
Wedding bells will ring out gay, Our Nadin-a weds to-day!

Hooray! Hooray!
Hooray! Hooray!
Hooray! Hooray!

Finale Act II - 31
Poco Allegretto.

AURELIA

Sopr. Tasto.

My mother's heart it jumps! it thumps! it bumps! POPOFF

My father's heart is light and gay, My father's heart cries out Hoo-ray! My

mother's heart it jumps! it thumps! it bumps! It's

beating fast; It's beating slow! But why it does I'd like to know.

beating fast; It's beating slow! But why it does I'd like to know.

Finale Act II-31
Tempo I.

People! People! Enter in! Soon the feasting will begin, Wedding bells will

People! People! Enter in! Soon the feasting will begin, Wedding bells will

People! People! Enter in! Soon the feasting will begin, Wedding bells will

People! Enter in! Soon the feasting will begin, Wedding bells will

Tempo I.

f

ring out gay, Our Nadi na weds to day!

ring out gay, Our Nadi na weds to day!

ring out gay, Our Nadi na weds to day!

ring out gay, Our Nadi na weds to day!

Finale Act II - 31
Finale Act II - 31
The church bells are ringing, of

Molto moderato

(Church Bells)

love they are singing—Hail to the bride! The fond happy

love they are singing—Hail to the bride!—The fond happy

love singing, Oh, Hail, bride! The fond

They cry, fal—ter, Oh, Come al—tar, Come

They cry, never falt—er, Oh, Come al—tar, Come

Finale Act II–81
side by side, Oh, Come to your doom!

ALEXUS

POPOFF

For the church are you both prepared?

NADINA

I am prepared!

Finale Act II
BUERLI (to Nadina)

You will regret!

NADINA

I'll not regret!

POPOFF (to Alex.)

If you'd be

P

(to Nadina)

Happy, never deceive,

In one another always be.

Here.

Finale Act II
Chorus

SOPR.

ALTO.

TEN.

BASS.

The church bells are singing, Of love they are

The church bells are singing, Of love they are

The church bells Of love

Finale Act II
Bells

gradually quieter and slower

finale Act II
Tempo di Marcia

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

Proved in

gar-ians, Proved in ma-ny, ma-ny bat-tles, That our cor-age noth-ing rattles! Proved in

Finale Act II
many, many battles, That our courage nothing rattles.

honored Sirs; respected Misses, Massa-kroff wafts you kisses.

I must the bridegroom congratulate. I envy him his fate, Ha!

Congratulations! Congratulations!
Ms. & Msr.

**Congratulate! Congratulate!**

Ms.

**Ha!**

Ms.

**Allegretto**

Ell ell to me this is most queer, How comes it that this man is here? Your

Ms.

**Alexius**

What be? He

Msr.

Who be?

Ms.

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

**Finale Act II**
MASCHA (to Alex.)

This photograph she

Al. there! Ei! e! To me this is most queer!

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

accel e cresc.

Gave to him When all the lights were dim.

(Alex. reading)

Finale Act II
Allegro impetuoso

ALEXIS

Betrayed! Betrayed! And I loved her so!

SOPR.

ALTO

TEN.

BASS

ALLEGRO IMPETUOSO

trayed! Betrayed! Ev'ry-thing I know! What! What know you? Speak!

POPOFF

Your

Finale Act II
coat! The flying foe at night; He who was hiding far from sight!

His

Great

Finale Act II
gunst! who would have that believed? To think that we should be deceived. De-

gunst! who would have that believed? To think that we should be deceived.

accel.

Deceived! Deceived! Who would have that be-

Deceived! Deceived! Who would have that be-

Slow

Bu'Merli!

lieved?

lieved?

Slow

Fina: Act II
(gradually to slow Waltz tempo)

give, forgive, forgive. Why was I there? I

wished to see. For me were soldiers running, gunning;

Their kind attentions I was shunning, I climbed up

there to save my skin; That's why I

Finale Act II
Oh, what a

Your daughter saved my

She also wished to see me

Forgive, forgive, forgive.
Allegro

SOPRANO: Forgive, forgive, forgive, Why was he there? He wished to live.

ALTO: Forgive, forgive, forgive, For him were soldiers running,

TENOR: Forgive, forgive, forgive, He climbed up

BASS: Forgive, forgive, forgive, He climbed up

their kind attentions, he was shunning

Finale Act II
there to save his skin.
That's why he

there to save his skin.
That's why he

Bumerli
Oh, what a

refuge sought within.

refuge sought within.

pin cresc.

sorry, sorry plight!
Your daughter

Finale Act II
saved my life that night, She also

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

ALEXANDER

In dreams I once was your
give, for- give.

Hero, Long, long ago;

Finale Act II
But now I am at zero, Yes, that I know. You, you, you have dismayed me,
You have deceived me, You have betrayed me, I loved but a tempo

nadina (to alex.)

You! You! I thought you my hero,
you, You!

finale act ii
Long, long ago

But now

you are at zero! Yes, that is so.

BUMERLI (to Nad)

Come, come he would disgrace you, I love you only.

Let me embrace you, I love but you.

Finale Act II
Broadly.

NADINA.

Where, where, where is my hero? Where's

MASCHA.

Come, come, now be my hero, My

AURELIA.

Where, where, where is her hero, Where's

ALEXIUS.

He, he, now is her hero, Her

I, I, would be your hero, Your

POOFF.

He, he, now is her hero, Her

SUMERLI.

He, he, now is her hero, Her

MASSAKROFF

SOPR.

See, see, see her new hero, Her

ALTO.

See, see, see her new hero, Her

TEN.

See, see, see her new hero, Her

BASS.

Broadly.

Finale Act II
"my ideal?"
"true ideal."
"her ideal."
"new ideal."
"true ideal."
"new ideal."
"new ideal."

We came here to a wedding feast; This
We came here to a wedding feast; This
We came here to a wedding feast; This

Finaie Act II
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,

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

Finale Act II
Finale Act II
I dreamt that he was my hero, Yes, my i-

I'll dream that you are my hero, Yes, my i-

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

She dreamt that I am your hero, Yes, your i-

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

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

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

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

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

Finale Act II
END of ACT II.
No 13
The Chocolate Soldier

ACT III
Entr’ acte and Opening Chorus

Music by OSCAR STRAUSS

Maestoso

Tempo di Valse
Sweet-hearted! I love you only,
My heart is true.
Sweet-hearted! My life is lonely
true.
Sweet-hearted! My life is lonely
sweet-hearted!
When far from you.
stringendo

Entrie Acte & Op.Ch. - 5
Nought can ef - face you, My heart is hap - py, Now I em - brace you,

Thou art di - vine! Sweet - heart! I
love you on - ly, Sweet - heart mine!

a tempo

Entr'Acte & Op. Ch. - 8
 FALLING IN LOVE

DUET

(Alexius, Mascha)

ALBRECHT
when you smile and feel like crying, And when you cannot tell the reason when at night you should be sleeping, You restless lie and toss about the

whys. You're in love when you smile while you are bed. You're in love when you watch the shadows

cry-ing, Or when you laugh when you would rather sigh. I am no creep-ing, Or when at dawn you rise with aching head.

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

*Falling in Love.*
sense. But could I find a true and honest lover, Oh I would

love him with a love intense.

am he, Yes, I am he the lover you seek.

Oh when you smile and feel like dying, Or when you laugh while you are

Falling in Love. 5
sighing, And you can give no reason why, But still you

ALEXIUS

long to sing and cry, Oh, when the woods to you are
calling, It is a sign that you are falling, falling in

MASCHA

falling, falling deep in love, yes, deep in love, falling, falling deep in

Falling in Love. 5
Falling in Love. 5
The Letter Song
Solo
(Nadina)

Allegretto

NADINA

Poco Allegro.

(deleting)
dear Sir, Mis-ter Bu-mer-li, Most hate-ful you are now to... me. The

reasons why I'll plain-ly state, The first one is you came to late. And
secondly you're much too smart To please a simple maid-er's heart, And

thirdly you're an awful flirt, Your manner is too flip and pert.

(Humming)

No girl would care to
meet you twice, And this to you is my ad-vice, If you would cease to

make folks smile, A-do pt 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

The letter Sneg 4
a tempo

any more, with scorn Nadia Popoff,

there! Nadia Popoff!

there!

faster
No. 16

Scene And Melodrama

English Words by
STANISLAUS STANGE

(Bamerli)

Music by
OSCAR STRAUS

Allegretto

Bamerli Slowly
The Letter Song

DUET

(Nadina and Bumertii)

Music by
OSCAR STRAUS

The Chocolate Soldier

English Words by
STANISLAUS STANGE

No. 17

Allegretto

BUMERLI (singing) Poco Allegro

My dear sir, Mister Bumertii, Most hateful you are now to me. mh,

(2nd verse, Nadina) Read farther and you'll plainly see, That you are nothing, sir, to me. mh

mh! mh! mh! mh! mh! mh! mh! mh! mh! mh! mā! The No. 8

reason why I plainly state, The first one is you came too late, mh

girl would care to meet you twice, And this to you is my advice, mh
And secondly, you're much too smart to
If you would cease to make folks smile, a -

The Letter Song 4 (Duet)
please a simple maid-en's heart, mh, mh, mh, mh, mh, mh,
dopt a less conc-i-ted style, mh, mh, mh, mh, mh, mh,

And third-ly, you're an
And try to act, that's

aw-ful flirt, Your man-ner is too flip and pert.
if you can, Less like an ass, more like a man.

(1 & 2) Don't

The Letter Song 4 (Duet)
193

(1 & 2) No, not any more.

let me see you any more. With love, Nadina

No! with scorn, Nadina Pop-off!

Pop-off! with love, Nadina Pop-off!

'Tis right there!

'Tis right there! faster

The Letter Song 4 (Duet)
"Thank the Lord the war is over"

Finale III

Principals and Chorus in Unison.

Thank the Lord the war is over, Now we

heroes are in clover And the fighting, finished, done! We're prepared for love and fun. So away with melancholy, Let us

kiss and all be jolly! We will sing and dance and play Both night and
Thank the Lord the war is over, Now these heroes are in clover, All the fighting, finished, done! We're pre-
pared for love and fun. So away with melancholy Let us

kiss and all be jolly, We will sing and dance and play both night 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

day! We'll sing and play with care a-way, Sing, dance and

play, night and day.

play, night and day.

play, night and day.

Thank the Lord &c. - 4

End of Opera