THE MERRY WIDOW.
New Musical Play.

ADAPTED FROM THE GERMAN OF
VICTOR LEON AND LEO STEIN.

LYRICS BY
ADRIAN ROSS.

MUSIC BY
FRANZ LEHAR.

ARRANGED FOR THE PIANO
BY
H. M. HIGGS.

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THE MERRY WIDOW.

Dramatis Personae.

VICOMTE CAMILLE DE JOLIDON ... ... ... ... ... ... MR. ROBERT EVETT.
MARQUIS DE CASCADA ... ... ... ... ... ... MR. LENNOX PAVLE.
M. DE ST. BRIEHE ... ... ... ... ... ... MR. GORDON CLEATHER.
GENERAL NOVIKOVICH (Military Attaché) ... ... ... ... ... ... MR. FRED KATE.
M. KHADJA (Councillor of Legation) ... ... ... ... ... ... MR. V. O'CONNOR.
NISCH (Messager to the Legation) ... ... ... ... ... ... MR. W. H. BERN.
WAITER AT MAXIM'S ... ... ... ... ... ... MR. R. ROBERTS.
PRINCE DANILO (Secretary of Legation) ... ... ... ... ... ... MR. JOSEPH COYNE.
AND
BARON POPOFF (Marsovian Ambassador in Paris) ... ... ... ... ... ... MR. GEORGE GRAVES.
AND
NATALIE (Wife of Popoff) ... ... ... ... ... ... MISS ELIZABETH FERTIL.
OLGA (Wife of Novikovich) ... ... ... ... ... ... MISS NINA SEVENING.
SIVALAIN (Wife of Khadja) ... ... ... ... ... ... MISS IRENE DESMOND.
PRASKOVIA ... ... ... ... ... ... MISS KATE WELCH.
LOLO
DODO
JOU-JOU
FROU-FROU
(Children of Khadja)
AND
CLO-CLO
MARGOT
ZOZO
FIFI
SONIA (the Merry Widow) ... ... ... ... ... ... MISS LILY ELSIE.

Synopsis of Scenery.

ACT I. THE MARSOVIAN EMBASSY IN PARIS.
ACT II. GROUNDS OF SONIA'S HOUSE, NEAR PARIS.
ACT III. MAXIM'S RESTAURANT, PARIS.

Stage Director ... ... ... ... ... ... MR. J. A. E. MALONE.
Musical Director ... ... ... ... ... ... MR. BARTER JOHNS.
# THE MERRY WIDOW

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vocal score.
THE MERRY WIDOW.

Act I.

OPENING CHORUS.

Words by ADRIAN ROSS.

Prestissimo.

Music by FRANZ LEHAR.

Arranged for the Piano by H. M. HIGGS.

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Allegretto.

Ladies and gentlemen really I think that duty's mine. To

sustain

speak our thanks to our hostess. But speaking is not in my line. And so I'll

sustain

try but very briefly. To express what I want to chiefly, To the

Moderato.

charming Bar. on. ess. Pop off, join in a hearty toast with
NAT. Allegro.

thank you dou.bly for your kind. ness That you so heart. i.ly ex.

NAT. rit. allargando

pness. It makes me proud both as your host. ess And as a
true Ambassador. This party has a double

meaning. For when your pleasure you convince You honor our sovereign, His

Tempo di Mazurka.

Highness, Mar'sovia's greatest and noble Prince. Your

kind expressions will consent him, For when I bid you come to

dance unswervingly I represent him; In Mar'sovia, here in
NAT.
wor.thi. ly I rep.re.sent him, im war.so via here in France.
SYL.
FRAS.
sends you now to rep.re.sent him, as Mar.so via here in France.
OLGA.
sends you now to rep.re.sent him, as Mar.so via here in France.
CAM.
sends you now to rep.re.sent him, as Mar.so via here in France.
KHAN.
sends you now to rep.re.sent him, as Mar.so via here in France.
SIFU.
sends you now to rep.re.sent him, as Mar.so via here in France.
CAR.
sends you now to rep.re.sent him, as Mar.so via here in France.
NOV.
sends you now to rep.re.sent him, as Mar.so via here in France.
CHO.
sends you now to rep.re.sent him, as Mar.so via here in France.

Allegro moderato.

23260
No 19

BALL-MUSIC.

Piano.

Walzer.
NO. 2
Duet—(Natalie and Camille.)
"A DUTIFUL WIFE"

Allegro moderato.

Natalie.

We are alone.

Piano.

Nat.

there's no one here!

Camille.

I'd wish to be so always.

Nat.

I've some thing I must say to you.

Cam.

dear!

There's something

23260 M.W.
Natalie: that I must tell you too!

Camille: No, please!

Natalie: cannot listen to words like these! Yet you cannot hear them? I am still—I

Camille: That, dearest friend, is what I have said.

Natalie: long to say them and I will— I will!

Camille: It's time this was said— It's time you were wed— did!

Natalie: Was said? A wife for me?
Allegretto.

CAM.

That cannot be; For you are my love, the love—

NAT.

a tempo

I beg of you, dear. You will not tell me what I must not hear! For

CAM.

me!

pp a tempo

Allegretto moderato.

NAT.

I am a dutiful wife, Another is lord of my life. It

pp

brings but trouble and danger To listen to love from a stranger. My
vows I can never recall, so what is the end of it

all, But sor row and per it and stife, When I am a du ti ful

wife? I lose if I love you, and what are you win ning? Ah, break off this

fol ly while yet its be gin ning! Take care, take care! my
friend, be ware! And do not play With fire to day! Stamp

out the brand Ere it is fanned, Or from its sleep The flame may

leap! Tho' it may be but a childish game, Yet you may

set your house a flame! The blaze you start May sear your

23260 M.W.
NAT.

heart! Play not with fire thou friend Be ward!

Allegretto moderato.

CAM.

Yes, you are a du . ti ful

wife: It goes to my heart like a knife! But sp s of the bars that may

CAM.

s PET ev er. I love you, and love you ev er! And

CAM.

tho we are al ways a part. The love will live on in my heart Un

23260 M.W.
CAM.

til I grow old in the strife, While you are a dutiful

wife! I know there is peril, but yet I would dare it! To lose you for

NATALIE. Allegretto.

Take care, take care! My

friend, beware! And do not play with fire today!

CAM.

mean to dare— I mean to dare, Though duty bars the way;

23260 M.W.
NAT.  out the brand  Ere it is fanned,  Or from its sleep The flame may

CAM.  But sa. ty's call, that is not still—Love

NAT.  leap!  Though it may be but a child. ish game, Yet you may

CAM.  has a word to say.  You will love me yet.

NAT.  set your house a. flame! The blaze you start May scar your

CAM.  Take care, Be.ware. And in your heart The flame will start!

NAT.  heart! Play not with fire, then: friend, Take care!

CAM.  For love will bid you dare. And then you will not care!
No. 3. ENTRANCE. SONG—(Sonia) and Chorus.

"IN MARSOUA"
Tempo di Mazurka.

SONIA.

Gentle men, I pray! How polite you are!

CASCADA.

We cannot tear our selves a way! From our evening

SON.

What things you say! Stop it, pray! No more now, kindly.

SIRIOCHE.

We've dazzled by your beauty's ray. Grov'ing blind-ly!

CAS.

star!
SON.

Our heart-felt homage let us pay!
Before our ruling

CAS.

Our heart-felt homage let us pay!
Before our ruling

CHO.

Our heart-felt homage let us pay!
Before our ruling

You really are too good to me, you are! I haven't been in

star, Our fairest star!

star, Our fairest star!

star, Our fairest star!

23360 M.W.
Mazurka.

son.

Pa, ris long. And when I meet a man I'm always saying,

pp a tempo

something wrong. I'm so mar. so. vi. ant! For when a man would

son.

wed a girl In my own rae. tive hand. He doesn't call her

son.

star and pearl And want to kiss her hand. Says he, "let

23260 M.W.
Animato.

us get married now. We are both growing big. My father has a cow. And your

Animato.

son.

mother has a pig. That's how it's done, you know. For

Oh!

st BRIOCHE

Oh!

GASCADA

Oh!

Oh!

Oh!

Oh!

f rit.

f a tempo

rit.

p

23260 m.w.
Valse.

SON.

that is how we w-e-d. There's no-thing more that need be said,

SON.

But ask Pa-pa and dear Mam-ma. That's how we mar-ry in Mar-so-ri-

SON.

a!

Ah! at BRECKEN!

Court-ing such as that

is ex-tremely

Court-ing such as that

is ex-tremely

CHR.

hah! That's how they go!

hah! That's how they go!
SONIA.

With us a marriage

S'H.

married Tell us what then?

CAS.

married Tell us what then?

CHO.

women and men! When they are married, Well, what then?

women and men! When they are married, Well, what then?

Mazurka.

is for life. We don't admire divorce. If some one court-

S'H.

Real ly? Tru ly?

CAS.

Real ly? Tru ly?

CHO.

Real ly? Tru ly?

23280 M.W.
SON.

-others wife, He will be shot, of course. And if a wife to

S.B.

If a wife is unruly?

CAS.

If a wife is unruly?

CHO.

If a wife is unruly?

SON.

other men Should give a look or two, Her husband takes a

S.B.

Then her husband.

CAS.

Then her husband.

CHO.

Then her husband.

23260 M.V.
SON.

end, gel then. And beats her black and blue! Men are all the same, I

S.I. B.

Thrash' es her black and blue!

CAS.

Thrash' es her black and blue!

CHOR.

Thrash' es her black and blue! Oh

SON.

can see! You could beat your wives, I fancy!

S.I. B.

If you married me.

CAS.

If you married me.

CHOR.

no! Madame, oh no!

no! Madame, oh no!

23260 M.W.
SON.

Ha, ha, ha, ha, ha! Just as in Mar., so, yi.

ST. B.

see! Ah, I don't do so!

CAS.

see! Ah, I don't do so!

CHO.

Really, you know! That is not so!

Really, you know! That is no so!

SON.

a. As we do rif: in

ST. B. A woman I would never strike!

CAS.

CHO.

23260 M.W
No 3a

BALL-MUSIC.

Walzer.

Piano.

23260m.w.
SONG.—Danilo.

"MAXIM'S"

Allegretto moderato.

My Father, Lord, is near thee.
I ought to work from one to three:
Though as there is so much to do,
I only come at half past two!

But
DAN. Working so exhaunts a man. And I take all the rest I

DAN. Can, I need a sleep to put me right. But that's why

DAN. I sit up at night! I'm very busy at my club. We have a

DAN. Sunk deep in the club, I lose a thousand of the best. Then

23260 m. n.

1218296
get the girls to take the rest. I go off to Maxim's. Where

fun and frolic beams. With all the girls I chatter. I


...clo. Mar. got from from! For surnames do not matter. I take the first to

23250 M.W.
Animato.

And then the corks go pop. We dance and never stop. The ladies smile so sweetly. I catch and kiss them nextly! Lo, Do, Jo, jou, Co, clo, Mar, got, From... frown. Till I forget completely. My dear old Father.
Allegretto moderato.

Then I refresh my jaded brain

And look into the ladies' eyes

Till they and I are close allies!

So in a glass of golden wine.

An en lente
DAN.

cor·di·ate I sign: For I can do that sort of

DAN.

thing as well as any other king! Then

DAN.

I allow the lovely sex to wear my arms around their necks. And

DAN.

give the waiter at the door an order for a dozen more! Lin
Dan. *Happy at Maxim's, Where fun and frolic beams! With*

**Tempo**

Dan. *All the girls I chatter, I laugh and kiss and flirt. So.*

*In Do zo, jau zou, Choo choo, Margot, four four. For.*

Dan. *Surname do not matter, I take the first to hand. And then the corks go.*

Animato.

23250 M.W.
No. 5.

SONG. (Camille)

"Rome"

If I could go with you,
Beyond the distant blue.

To some fair land unknown,
Where we were all alone.

No more would I demand,
Than with you hand in hand.

23260 M.W.
To wonder through that magic land. That is the
magic that fills the happy home. The stormy
world may be with as ocean foam. We shall not
care what the weary world may do. You'll all the
world to me, and I to you.
Piu leuto.

Ah, that is all to live for truly. Can happiness be

found elsewhere? Only the sun and sky above

Smiling on me and her I love. Ah, when the world is

all unrest. One more face we can find from care.

It is the house. It is our home and happiness is there, yes there.

23260 M.W.
vis - ion of hap - pi - ness at home. But in the

search for it un - ly we may roam. The world is

cold that we have to wan - der through. Though you've the

world to me and I to you.

23260 M.W.
You're all my world. I'm the world to you.

Allegro.

mf animato

23260 M.W.
FINALE.—ACT I.

BALL-MUSIC.
Tempo di Valse.

Piano.

TEMPO DI MARCIA.

MALE CHORUS.

La-dies’ choice! That’s the universal voice! So, Madame, may I demand The

CHO.

high_est houn_our of your hand? One dance-just one a_lone To call my ve_ry own!

23260 M.W.
CHO.

Supremely happy I should be If you had chosen me!

Supremely happy I should be If you had chosen me!

SON.

Gentlemen, Tho' of course I like to dance with any, What am I to

say to ten? I cannot take so many. I had best sit

SON.

out the dance, Give the other girls a chance. There are partners here in

23260 M.W.
SON.

plenty!

PL. BRIOCHE.

(aside)

Not with millions, sweet and twenty!

They're getting very pressing now, I must

MALE CHORUS.

Just a dance! Only one! Just a single dance!

CHO.

Just a dance! Only one! Just a single dance!

St. B.

put them off somehow.

Yes, I'll put them off somehow.

Allegro.

St. B.

They're like flies around the honey.

Più lento.

23260 M.W.
They shall not get the widow's money.

say, don't you know this is wrong of you, It's conduct that grieves us and pains.

If you do not dance, what are we to do But go off and blow out our brains?

women go in for the vote, they say, And want to be equal with man; And
ST. B. now that to-night is e - lec-tion day, You won't give a vote when you can! CASCADA.

Then pray re.

ST. B. Then do not spurn me! E. lec-tor! May I ask your vote and turn me!

CAS. E. lec-tor! May I ask your vote and

ST. B. voice? Give your vote to Saint Bia-cho! I am the

CAS. voice? Mind and plump for Cas-ca-da! I am the

23260 M. W.
par-ty de-serv-ing your choice!

par-ty de-serv-ing your choice! Mind and plump for Cas.cad.

Don't you vote for

Don't you plump for Cas.cad!

SONIA.

I'm

Saint Brio.ch! I am the par-ty de-serv-ing your choice!

I am the par-ty de-serv-ing your choice!

I am the par-ty de-serv-ing your choice!

I am the par-ty de-serv-ing your choice!
not a political lady, I hate giving votes, and all

that! It makes a man do what is shady. And

ruins a woman's best hat! But now as you're all of you

standing, And say that you won't leave me still, I'll
do what you all are demanding: You ask me to vote—and I

will! I have to think before I give my

Then do not spurn me!

Then pray return me!

voice! Now in what direction Shall I make selection? Who is the
par. ty de. serv. ing my choice? Now, in what di. re. tion Shall I make se.

Son.

Cascada.

Look in my di.

Male Chorus.

I'm up for elec. tion!

Cho.

I'm up for elec. tion!

ST. B.

I am the par. ty de. serv. ing your choice!

Cas.

I am the par. ty de. serv. ing your choice!

Cho.

I am the par. ty de. serv. ing your choice!

23260 M. W.
Allegretto.

SONIA.

Well, then, gentlemen, you have been nominated for—

DANIOLO. (brings in LADIES)

Help has come to me at last!

LADIES. (off)

Ladies' choice! Ladies' choice!

TEMPO DI VALSE. rit. a tempo

Oh, come away, away! Music is calling. With its

23260 M.W.
DAN. magic charm enthral ing! To its ring ing and sing ing You

DAN. lift your feet, Follow the chime of the time Of the waltz's beat!

DAN. Oh, come a way, a way! Music is play ing,—Linger not, vain.

DAN. Silly delay ing. Take your part ners, choice is free!
I LADY (to a MAN)

(both dance off)

Will you please, Sir, dance with me?

SONIA.

For the

son.

night of the ball will go by,

And the dawn will be cold in the

son.

sky.

Let us capture our joys as they fly.

23260 M.W.
Soon will they fade and die! There's a charm in the

thrill of the strings, Like the beat of the Doves with their wings

Then a-way! No de-lay! Let us dance while we may, For our pleas-uure will

a tempo

end with al"LADIES,

Take your part-ners, don't de-lay!

23260 M.W.
SON.

lift your feet, Fol. low the chime of the time of the waltz's beat. Oh, come a-way, a-

DAN.

lift your feet, Fol. low the chime of the time of the waltz's beat. Oh, come a-way, a-

ST. B.

lift your feet, Fol. low the chime of the time of the waltz's beat. Oh, come a-way, a-

CAS.

lift your feet, Fol. low the chime of the time of the waltz's beat. Oh, come a-way, a-

CHO.

lift your feet, Fol. low the chime of the time of the waltz's beat. Oh, come a-way, a-

23260 M.W.
SON.

saying? To the dance, make no delay!

DAN.

saying? To the dance, make no delay!

ST. B.

saying? To the dance, make no delay!

CAS.

saying? To the dance, make no delay!

CHO.

saying? To the dance, make no delay!

SON.

Till the night shall be gone Our dance goes on...

DAN.

Till the night shall be gone Our dance goes on...

ST. B.

Till the night shall be gone Our dance goes on...

CAS.

Till the night shall be gone Our dance goes on...

CHO.

Till the night shall be gone Our dance goes on...

23260 M.W.
one of them must have her hand, For

that would grieve my Fatherland. I mean to

make the game too hot For flies a-round the honey-pot!

CASCADA, (to SONIA.)

Madame, you have not spoken!
SONIA.
me a word as tok-en! Yes, now the time has

DANIOLO, (aside)
come to choose. I’ll have to try some cle-ver
essc. Dear me! what shall I an-sw-er?

NATALIE, (with CAMILLE.)
May I pre-sent you a dan-cer? DANIOLO.
Oh, con-found! An-

23260 M.W.
You

Other ranging round!

Marcia moderato.

... well dance the polka, I've tried him and I know;

also knows the mazurka, I've tried him, and it's...

... He's even studied the cake walk I've
tried him long ago! And as a partner in a waltz, he's
simply without any faults. So return him, and do not
spurn him! But kindly let him have your vote and voice! Won't you plump for
Jo. li. don! Give your vote to Jo. li. don! He is the partner deserving your
SONIA

NAT.

choice!

ST. BRIOCHÉ

He is the

CASCADA.

Give your vote to Saint Brioche! I am the

Won't you plump for Cascada?

MEN.

Don't you vote for Jo. don! I am the

Don't you vote for Jo. don! I am the

SONIA

Allegro.

NAT.

candidate waiting my choice!

par - ty de - serv - ing your choice!

ST. B.

party de - serv - ing your choice!

CASCALA.

Pray say, Madame, your choice!

par - ty de - serv - ing your choice!

MEN.

par - ty de - serv - ing your choice!

party de - serv - ing your choice!

Allegro

23260 M.W.
SON.

I rather think—may be?

CAM.

am!

SON.

(aside) rii.

If I must give my answer, My chosen partner will be

SON.

a tempo

be Who doesn't seem to notice me!

SON.

(to DANIOLO)

DANIOLO. rii.

Will you be my dancer? It? No, Madame, I do not
Allegretto moderato.

DAN.

dance!

SONIA.

In fact, you don't care for the

DANIO.

chance?

Don't care? Oh, no! My dance, you told me

I did! What then?

DAN.

The dance is mine then, gentle-

men, I can do what I like with it, As I think
SOXIA.

Of course!

NATALIA.

What does he mean?

CAMILLE.

What does he mean?

DAN.

fit! That's so?

ST. BROCHE.

This dance, for which I

CANCADA.

What does he mean?

MEN.

What does he mean?

What does he mean?

DAN.

now express my thanks, is worth at least two thousand francs!

23260 M.W.
DAN.

Yours the dance may be, if you'll give two thousand francs to me for charity!

CAMILLE.

Two thousand francs?

DAN.

It's going, going no advance?

ST. BRIOCHE.

Two thousand francs?

CASCADA. (to ST. BRIOCHE)

Two thousand francs? But for a dance?

MEN.

Two thousand francs?

Two thousand francs?
DAN. (aside)
It only needs a little tact!

ST. B. (to CASCADA.)
Two thousand francs! He must be cracked!

CAS.
Two thousand francs!

MEN.
Two thousand francs!

DAN. (to SONIA.)
Now you see, gracious lady, what I say! Your adorers

ST. B.
It's simply silly!

CAS.
Two thousand francs!

MEN.
Two thousand francs!

23260 M.W.
DAN.

all grow chily, When you call on them to pay. They love you

DAN.

and adore. But love their money more. And that's the

SONIA. (turns away)

DAN.

sort of man they raise In noble modern days. I

CAMILLE. (to NATALIE)

Allegro.

CAM.

cannot let him put me off so. It's two thousand francs—that I will

23260 M.W.
NATALIE.  
(Seizes his arm.)

You’re in love with her?  
(Surprised)

CAM.

Pay.

You told me so your.

NAT.

(draws him away.)

You must come away!  
(Exeunt.)

CAM.

Valse.

DANILO.

The last is gone, And you are free, And now,

DAN.

madame, perhaps You’ll have the dance with me?  
Now

23260 M.W.
SON.
DANIL0.
I must decline! The dance is mine, As you will allow.

SONIA.
Thank you, I do not dance... At least not now!

DANIL0.
Hark to the music there at the ball! Will you not follow its

DAN.
call?

Valse moderato.
SONIA.

No, I will not

Tempo di Valse.

(He dances round her.)

mf con tenerezza poco a poco cresc.

SONIA.

You're a very bad man,

But
(She takes his arm.)

DASIO.

dance like an an - gell I do what I can!

(The curtain falls slowly.)

(Both dance off)

forte et molto animato

Presto.

END OF ACT I.
Act II.

No. 7.

OPENING CHORUS and SONG—(Sonia.)

"Vilia"
Allegretto moderato.

SON.

wait here for a min. u. And you will see Our o.m. Mar. so. viandance, when

SON.

they begin it, just as it would be. You un. der. stand. in our own na. tive land.
Vivace.

Chorus:
Down in dear Maryland, that's the way we go. In the good old

Vivace.

Chorus:
Fashion, dancing to and fro, gaily singing and

Chorus:
Lightly springing, maidens dancing and cymbals

23260 w.w.
Blest, gaily singing and lightly springing!
Blest! Down in
Maidens dancing and cymbals ringing! Down in
Dear Moscow, so we go! She!

23260 M.W.
Allegretto moderato. SONG.

SONG—(Sonia) "VILLA."

SON. 

SON.

SON.

SON. 

23260 m.w.
alone as she stood, the spell of her beauty up.
shade of the cave, He never had known such a

son.

on him was laid: He look'd and he long'd for the
rapture of bliss, So maidens of mortals so

son.
magical maid! For a sudden tremor ran. Right thro the love-wild er'd
sweetly can kiss! As before her feet he lay. She vanish'd in the wood a.

son.

man, And he sighted as a hapless lover can.
way. And the call'd vainly till his dying day!

23260 M.W.
SON.

"Vil-la, O Vil-la! the witch of the wood! Would I not

die for you, dear, if I could! Vil-la, O Vil-la, my

love and my bride! Softly and sadly he sighed.

CHO.

Vil-la, O Vil-la! the witch of the wood!

Vil-la, O Vil-la! the witch of the wood!

Vil-la, O Vil-la! witch of the wood!
SAD MOURNING

SAD M. Isla Vi

For love he died.

For love he died.

For love he died.

Vivace.

Down in our Mar. so. ria, that's the

Down in our Mar. so. ria, that's the

Vivace.

23260 M.W.
Hei, ho! way we go, In the good old fast, for dancing to and fro.

Hei, ho! way we go, In the good old fashion dancing to and fro.
No. 8.

Duet.—(Sonia and Danilo.)

"The Cavalier"

Sonia.

Allegrato.

Piano.

Sung.

Hallo, maiden! see him ride, see the horseman prancing!

Sung.

Has he come to choose a bride from the maidens dancing?

23260 M.W.
SON.

Look up, maiden, mark him well, Leave the dancers lonely.

He may like you, who can tell, If he sees you only!

DANilo.

So she glances shy and sly, And she meets the horseman's eye!

SONIA.

Not a word she says, but still, He can take her if he will!

23260 n.w.
Più lento.

Sì, sì, sì, cav. a. lior! He can neither see nor hear.

Sì, sì, sì, horse, man! Ride up on your course, man. Sì, sì, sì, cav. a.

He that will not when he may.

When he wills it shall have may. Sì, sì, sì, horse, man!

Ride up on your course, man. Sì, sì, sì, cav. a. lior!
SONIA

Hal! lo! Here he comes again! See his charg'er wheeling!

SON.

Now he seems a love-lorn swain, Begging and appealing!

23260 M.W.
SON.

But the maiden, calm and cool, sings and does not care now!

SON.

Carr. a.lier, if you're a fool I am not—so there now?

DANILIO.

So the horseman laughs! All right! If you won't then good night!

DAN.

Pretty maid en, now goodbye—take another, sir, so will I!

SONIA. Più lento.

Sil, ly, sil, ly cav, a. lier! You can neither see nor hear!

23360 M.W.
Allegro moderato.

(BANIO sits and exits.)

(SONIA moves after him.)

SONIA.

Sil. Ly. sil. Ly brace-man! Rise up, on your course, man! Sil. Ly. sil. Ly cav - icer!

Allegro.
No 9.

March-Septet.

"Women."

Tempo di Marcia.

Danilo.

Piano.

Dan.

Poppoff.

St. Briogee.

Cascada.

Nusch.

Kradja.

Novikovich.

Oh, the women!

How to win them-

That's an

Tell us, pray!

Tell us, pray!

Tell us, pray!

Tell us, pray!
DAN. art I'm rather dim in. For there is no particular way!

POPOPF. Winning

DAN. Winning women— How's it done? That's what nobody dis—

POP. women For their lovers— That's what nobody dis—

ST.B. Winning women— How's it done?

CAS. Winning women— How's it done?

NIS. Winning women— How's it done?

KHUD. Winning women— How's it done?

NOV. Winning women— How's it done?
TRIO.
Tempo I.

PAN.
study her ways as you can;
But a woman's too

POP.
study her ways as you can;
But a woman's too

ST. B.
Oh, the women! Bless the women!

CAS.
Oh, the women! Bless the women!

NIS.
Oh, the women! Bless the women!

KHAD.
Oh, the women! Bless the women!

NOV.
Oh, the women! Bless the women!

Tempo I.

PAN.
much for a man! It is deeper than diving for

POP.
much for a man! It is deeper than diving for

ST. B.
Oh, the women! Hang the women!

CAS.
Oh, the women! Hang the women!

NIS.
Oh, the women! Hang the women!

KHAD.
Oh, the women! Hang the women!

NOV.
Oh, the women! Hang the women!

23260 S. W.
104

DAN.  

you.  
She is dark, or she's fair, 
She may smile or may

POP.  

you.  
She is dark, or she's fair, 
She may smile or may

ST.B.  

Oh, the women! Blow the women!

CAS.  

Oh, the women! Blow the women!

NIS.  

Oh, the women! Blow the women!

KHAD.  

Oh, the women! Blow the women!

NOV.  

Ch, the women! Blow the women!

DAN.  

frown- Never mind, you will get done brown!

POZ.  

frown- Never mind, you will get done brown!

ST.B.  


CAS.  


NIS.  


KHAD.  


NOV.  


23260 M.W.
DAN.

Women, women, women, women, women, women, ah!

POP.

Women, women, women, women, women, women,

ST.B.

Women, women, women, women, women, women,

CAS.

Women, women, women, women, women,

NIS.

Women, women, women, women, women, women,

KHAD.

Women, women, women, women, women, women,

NOV.

Women, women, women,

riff.

DAN.

Ah!

You may

POP.

You may

ST.B.

You may

CAS.

You may

NIS.

You may

KHAD.

You may

NOV.

You may

mollo cres.
DAN.

study her ways as you can, But a woman's too

much for a man! It is deeper than diving for

23260 M.W.
DAN. pearls Court ing girls, girls, girls, girls, girls! With her
POP. pearls Court ing girls, girls, girls, girls, girls! With her
ST. B. pearls Court ing girls, girls, girls, girls, girls! With her
CAS. pearls Court ing girls, girls, girls, girls, girls! With her
NIS. pearls Court ing girls, girls, girls, girls, girls! With her
KHAD. pearls Court ing girls, girls, girls, girls, girls! With her
NOV. pearls Court ing girls, girls, girls, girls, girls! With her

DAN. fair flax en hair, eyes of blue. She's a long way too
POP. fair flax en hair, eyes of blue. She's a long way too
ST. B. fair flax en hair, eyes of blue. She's a long way too
CAS. fair flax en hair, eyes of blue. She's a long way too
NIS. fair flax en hair, eyes of blue. She's a long way too
KHAD. fair flax en hair, eyes of blue. She's a long way too
NOV. fair flax en hair, eyes of blue. She's a long way too

23260 n.w.
know ing for you!  She is dark, or she's fair, She may
know ing for you!  She is dark, or she's fair, She may
know ing for you!  She is dark, or she's fair, She may
know ing for you!  She is dark, or she's fair, She may
know ing for you!  She is dark, or she's fair, She may
know ing for you!  She is dark, or she's fair, She may
know ing for you!  She is dark, or she's fair, She may
know ing for you!  She is dark, or she's fair, She may

smile or may frown—Never mind, you will get done brown!  You may
smile or may frown—Never mind, you will get done brown!  You may
smile or may frown—Never mind, you will get done brown!
smile or may frown—Never mind, you will get done brown!
smile or may frown—Never mind, you will get done brown!
smile or may frown—Never mind, you will get done brown!
smile or may frown—Never mind, you will get done brown!

23260 M.W.
DAN.  study her ways as you can, But a woman’s too

POP.  study her ways as you can, but a woman’s too

ST. B.  Wo - men!

GAS.  Wo - men!

NIS.  Wo - men!

KHAD.  Wo - men!

NOV.  Wo - men!

23260 N. w
DAN: Fair flaxen hair, eyes of blue, She's a long way too

POP: Fair flaxen hair, eyes of blue, She's a long way too

ST.B: Fair flaxen hair, eyes of blue, She's a long way too

GAS: Fair flaxen hair, eyes of blue, She's a long way too

NIS: Fair flaxen hair, eyes of blue, She's a long way too

Khad: Fair flaxen hair, eyes of blue, She's a long way too

NOV: Fair flaxen hair, eyes of blue, She's a long way too

cresc.
know ing for you! She is dark, or she's fair, She may

smile or may frown—Never mind, You will get done brown!
DUET. (Sonia and Danilo.)

1. Allegretto.

Piano.

23260 m.w.
semper piu animato et crescendo
II. Allegretto moderato.

DAN. Allegretto.

He'll take you to Max.

im's where fun and frolic beams!

23260 M.W.
DUET. (Natalie and Camille.) and ROMANCE. (Camille.)

"LOVE IN MY HEART."

Natalie. Allegro.

Oh, say no more!

Camille. Allegro.

Will you not let me?

Piano. rit.

NAT.

It's time to marry and forget me. This very night your offer must be spoken!

CAM.

u tempo

It shall be done, altho' my heart is broken.

23260 M.N.
Oh, do not doubt I feel it too! Without your love life will be hollow; But

hon-our tells me what to do, And when it calls me I must follow.

Ah!

Then may I never hope to meet you?
NAT.  

do not torture me, I entreat you!

CAM.  

No more I say— I will o -

NAT.  

It is my heart, my love, that I fear!

CAM.  

Ah!

MF

NAT.  

You should not have asked me!

CAM.  

Let me kiss you!  

Forgive, forgive me, dear!
Romance. (Camille) "Love is my heart!"
Allegretto.

Love in my heart a -

-wak - ing, A rose - bud in - the May,

In to full beau - ty break - ing, Be - came a rose to -

day... I hard - ly mark'd it bud - ding To - wards the sun a.
love. Until it opened, flooding My

a tempo

heart with joy of love. And now I know my

Con Ped.

passion. It cannot be told! The

rose that love can fashion Shall bloom in spite of

M. W.
cold. My heart with song is ringing Like

birds that greet the sun, I know as I am

singing The day of love is won! Oh

answer to my singing, And say my love is
**Allegretto.**

**Natalie.**

Oh! Camille!

**Camille.**

won!

Natalie!

**Natalie.**

Ah! leave me. pray!

I

know not what I shall do or say!

**Camille.**

Goodbye, then, my darling—Give me one last
NATALIE.

CAM.

No, not here!

See, there's a little arbour

there—It can hear a kiss and will not tell!

Our tender secret it may share

When we bid a lover's

last fare—well! Tho' 'tis dark a.

23260 M.W.
round, There will love's light be found

Come to the little arbour here—There is something there to

Moderato.

fear, My dear!

ought not Yet I cannot resist you!

13260 M.N.
NATALIE.

CAMILLE.

No one will bear us?

Come to the little arbour here. Not a soul will know I

mf

NAT.

I must not hear! Though 'tis dark a.

CAM.

kissed you, dear! Though 'tis dark a.

NAT.

round, There will love's light be found

CAM.

round, There will love's light be found.
NAT.

Come to the little harbour here— There is no thing there to

Allegro.

My dear!

CAM.

fear, My dear! Allegro.
No. 12.  

FINALE.-ACT II.

Allegro.  

SONIA.  

Well, gentle.

DANilo.  

Ha! Ha!

POPOFF.  

Ha!

Allegro.  

Piano.

SON.

men, what is your will?  

Ha! Son. and Ca.nille.  

POPOFF.  

Then was I blind? I saw her here!

FAN.

Son. and Ca.nille! My very heart stands still!  

The case is
DAN.

very much too dear!

POPOFF.

Then where can be my wife?

NATALIE.

CAMILLE.

POPOFF.

What's going on? I'd like to know!

DANILLO.

Well, I'm simply blown!

Ha! Sonia and Camille!

CAMIL.

no thing wrong! Be still!

POPOFF.

I saw a lady in there just before.

Yes, through the

23260 M.W.
SONIA.

You are a sly Am-bas-sa-dor! DANIELO.

That is what he's for!

key-hole of the door. I hard-ly could be-lieve my

POPP.

ve-ry ears, When love un-end-ing that fel-low

SONIA.

The la-dy—that was I! DANIELO.

You, Son-ia! POPP.

swo-ned! I would have
SONIA.

My dearest Camille, con-

swore it was my wife, you know!

SONIA.

Well, it was so!

NATALIE.

Although it saves me, it fills me with woe!

CAMILLE.

Although it saves her, I speak it in woe!

DANIEL.

With rage and jealousy my heart is aglow!

KHADJA.

I can't believe it! Oh, no! Oh, no!

NISCH.

I managed everything and got up the show!
Più lento.

SON.

since the Ambas - sa - dor sees fit To lis - ten and spy at the ar -bour door.

mf

SON.

rit.

Pray tell them all the whole truth of it, Re - peat ing what you said in

p

CAMILLE.

there, just be - fore! Must I de - clare it?

DANIELO.

And I have to bear it?

CAMILLE.

Your Ex - cellency, as I have to s - bey, All that I told her a -gain I will

mf

23260 s.w.
Allegretto.

say?

(spoken.) What will he say? Love in my heart a-wak-ing.

rose-bed in the Mag. In to full be-ty

break-ing. Be came a rose to-day. I hard-ly marked it

bud-ding. To-wards the sun a-bove.

till it open-ed. float-ing. My heart with joy of love. And
SONA.

NATALIE.

CAM.

SINC.

KHADJA.

She doesn't seem to scorn his

a tempo

SONA.

NAT.

CAM.

SIN.

KHAD.

Now we are nicely sold! But he's a man of

passion,

She flirts with
meant for Ah,
me! That
bloom in My heart with joy is
fashion, He is after gold! In half a
him in reckless fashion! Our widow's
noble Prince, I think I have won:
song, whose echo hardly is done, He sings it now:
ringing Like birds that greet the sun I know as I am
minute He has words and words He is the man to
rather how I'm glad my wife is not!
SON.

You'll have to speak before you've done!

NAT.

as if be loved an-oth-er one!

CAM.

sing-ing The day of love is won.

NIS.

win it. And we are sim- ply don't!

KNEAD.

if I should catch him sing-ing I soon would spoil his fun.

SON.

Ah, noble Prince, I've fairly

NAT.

Has love an end so soon be-fore 'tis well be-

CAM.

an-swer back my sing-ing, And say my love is

NIS.

He is the man to win it all, And we are sim-ply

KNEAD.

By cat-ty wing-ing Him with sword or...
SONIA. (Spoken.) Now, ladies and gentlemen, you shall know what was arranged in the arbour.

(Aside.) It's neck or nothing! Now I play my trump card!
SON.

(looks at DANILO.)
tell you, if it won't bore you—

A pair en—

CHO.

Oh, no! Oh, no!

Oh, no! Oh, no!

Oh, no! Oh, no!

SON.

gaged you see—before you! This gentle—man—

NATALIE.

Oh,

CAMILLE.

What I?
SON. and my most humble self!

NAT. Heaven!

CAM. Un. true!

DAN. Un. true!

DAN. Not that!

POP. What now? Un. true!

CRO. Un.

CRO. Ah! what a piece of news!

CRO. Ah! what a piece of news!

CRO. Ah! what a piece of news!

POP. Allegro.

SONIA. I thought that bit of news would do!
He takes her for her cursed money!

He's got a way with all our money!

Congratulations!

Congratulations!

Congratulations!

SONIA (to Camille.)

Beware, or she is the

Camille (to Sonia.)

That goes too far! I really am surprised—
SON.

one compromised!

(to CAMILLE.)

Why should... ?

NAT.

Really, do you mean--

POP.

You really mean it?

SOM.

(to DANILLO.)

I?

You won't!

DAN.

DANILLO... rii... molto rii.

Oh no! why should I raise ob--

POP.

I won't allow it, nor the Prince!

colla voce molto rii.

DAN.

...jections... sol... I give you... my... pat-ter-nal... bless-ing... On--
SON.

What do you think?

DAN.

-ly I think-

Love when you may. Propose but

Andante.

Mazurka moderato.

CAMILLE.

sel.dem, Mar.ry not at all! The marriage in the old en way

Cam.

Is wholly out-of-date today. And as our friend has told us,

Cam.

Quite un-dip-lo-matic, Yet if the lady marries me,
modern wedding it will be, I promise, I promise

In a style emphatic! We make a little change of name,

Instead of two, we have the same, just like a sister and a

brother; But when the ceremony's done, wherever

23260 M.W.
you may meet with one, You won’t expect to find the other! In fact, you’ll find it safe to state, We are a pair entirely up-to-date!

My
Tempo di Marcia.

son.

marriage will be one arranged, Quite in the modern style; My same is all that will be changed—

son.

That's in the modern style! And as I shan't be

son.

on the shelf, Not for a little while, I'll

23260 m.w.
go ahead and please myself. Quite in the modern style! I am

free, so, tra-la-la-la-la! Still I'll be so,

tra-la-la-la-la! And men may come and men may go, They

will not break my heart, oh, no! Oh, no, no, no, no, no, no, no,
SON.

Go, They will not break my heart. No!

NAT.

Go, They will not break her heart. No! And

STL.

go, They will not break her heart, Oh no, oh, no!

OLOA.

go, They will not break her heart, Oh no, oh, no!

PRAS.

go, They will not break her heart. No!

CAM.

go, They will not break her heart, Oh no, oh, no!

POP.

go, They will not break her heart, Oh no, oh, no!

KHD.

go, They will not break her heart, Oh no, oh, no!

NOV.

go, They will not break her heart, Oh no, oh, no!

CHO.

go, They will not break her heart, Oh no, oh, no!

23260 M.W.
Tempo di Marcia.

Natalie.

Sonia.

Natalie.

When you marry you will live quite in the modern style; and

Natalie.

Freedom you will take and give—That is the modern style! And

Natalie.

If your husband goes astray, then I shall only smile! Re-

Sonia.

Rit.

Turn his head when you've to play—Quite in the modern style!
-sur ance Vex es me bey ond en dur ance! I will speak!

for it must out! But I can not speak the whole of the anger in my

soul—Let me keep my self con tro! To grace the

wed ding, fair ma dame. Pray can I tell a lit tle

Allegro moderato.
SENIA. (coldly)

Oh, do! I'll listen till the end! As you

DAN.

story?

SON.

see, I eagerly attend. Won't you tell us? I will

DANilo.

Tempo di Valse lento.

tell you. There once were two princess' children Who

DAN.

loved when the world was so young, But never were happy to.
DAN.

-gether; it's just as the poet has sung.

DAN.

The Prince never told of his passion. For very good

reason, no doubt; And so the Princess was un-

DAN.

happy. Because he would never speak out! And

23250 M.W.
then the Princess was so cruel. When he would not ask for her

hand, She promised to marry another— Twas

more than the Prince could stand: Most gracious and beautiful

lady, It was not a good thing to set

All

23260 M.W.
women are faithless and fickle, And only a woman are

Valse.

you! But do you suppose I am sorry? Ha,

But I don't mean to cry! I shall not go dreaming a.

...about you! That's what the Prince said, and not I!

And
DAN. thus said the Prince as he ended, "There, marry, I've

DAN. finish'd with you!" With that the Prince cool ly de.

DAN. parted, And so will I now— A.

Allegro. SOKIA. Andante.

DAN. dieu! Where are you going, then?

poco più animato

23269 M.W.
Allegretto.

DAN.

Where I won't see you again!

I'll go off to Maxims. I've done with lovers' dreams. The girls will laugh and
greet me. They will not trick and cheat me! Lo, lo, lo, lo, lou, lo, lou, "Clo-clo, Maa-get, Fou-

SONIA.

He loves me. I'm sure of it

DAN.

frou; I'm going off to Maxims. And you may go to ---

23260 M.W.
SON. now... He loves

SON. me, so tra-la-la-la-la!

SON. tra-la-la-la-la! Where ever he may try to go, He

SON. won't escape from me, oh, no! Oh, no, no, no, no, no, no, no, no,
SON.

NAT.

SYL.

OLGA.

PRAS.

CAME.

POP.

CAS.

KHAD.

NOV.

CHO.

23260 N.W.

END OF ACT II.
Act III.

OPENING SCENE.

Allegretto.

Piano.
SONG. (Zozo) Six Girls and CHORUS.

"THE GIRLS AT MAXIM'S"

Tempo di Marcia

Piano,

Zozo.
We are little Paris ladies, Every one a Maxim maid is. Lo.

Lolo.
We are little Paris ladies, Every one a Maxim maid is.

Bojo.
We are little Paris ladies, Every one a Maxim maid is.

Jou-Jou.
We are little Paris ladies, Every one a Maxim maid is.

Frou-Frou.
We are little Paris ladies, Every one a Maxim maid is.

Clo-Clo.
We are little Paris ladies, Every one a Maxim maid is.

Margot.
We are little Paris ladies, Every one a Maxim maid is.

23260 w.w.
(Spoken.) And I!

D-D-D-Dieu! Frou! Clo! Margot!

When a fit of blues takes him. What should any fellow do?

Come and look for us, Max. We are here to comfort you.

Tripping, tripping as we pass, Sipping, sipping in your glass, Tripping, sipping.

23360 M.W.
Simply rippin', come with us and take your lass. We can sing and tell you stories,

Simply rippin', come with us and take your lass.

Pretty, witty, often true; We are Maxim's greatest glories, And we're here to

Welcome you. We're the little Paris ladies, That's the way a Maxim maid is. Look.

We're the little Paris ladies, That's the way a Maxim maid is.
 zo.

- lo Do do! Jou Jou! Frou frou! Clo clo! Mar go!

6 GIRLS.

Ri tan tou, ri tan ti -
La, la, la, la, la, la, la, la, la, la, la, la!

zo.

Eh, c'est là que je suis belle?

Ri tan -

zo.

Ri tan ti - ri,
La plus belle de Pa -
Ri-tan-tou, ri-tan-ti-relle,

 Eh, voilà que je suis belle!
 Ri-tan-tou, ri-tan-ti-relle,

 La plus belle de Paris.
Marcia.

Dance with us, if you are able, Singing, springing to the tunes,

Or we'll dance upon the table, In and out among the spoons.

Singing, springing to the band! Swinging, clinging to your hand!

Singing, springing to the band! Swinging, clinging to your hand!

Springing, flinging glasses ringing, Just as long as we can stand!

Springing, flinging glasses ringing, Just as long as we can stand!

23260 M.W.
Here is music, here is dancing, playing, swaying, all right through!

We are Maxim's girls entrancing, And we're here to welcome you! We're the six girls, We're the little Paris ladies, Each of us a Maxim maid is! Lo-

(Spoken) And I! - lo! Do do! Jou jou! Fröfrou! Clo clo! Mar got!

23250 N.W.
Piu Allegro.

Piu Allegro.

Eh, voila que je suis belle!

La, la, la, la, la, la, la, la, la! Ritan-tou, ritan-ti-ti.
Ri-tan-tou, ri-tan-ti-relle. Eh, voici.

là que je suis belle. Ri-tan-tou, ri-tan-ti-

La plus belle de Paris.

23260 M.W.
CHORUS IN UNISON.

1. We are the dear little butterflies that hover
2. Plenty of men try to capture us and net us.

CHOR.

All around a lover. And for beauty none can match us!
No body can get us. We are very hard to capture!

CHOR.

We flutter by you upon a breeze of laughter
Pray try again and you will not always miss us.

CHOR.

Won't you come after us and catch us!
If you should kiss us, Oh, what capture!
accel: poco a poco al fine
NO 16.

SONG (Nisch.) and CHORUS.

"QUITE PARISIAN."

Moderato.

Piano.

NIS.

1. I was born, by cruel fate,
   In a little Balkan state,
   Where we native land out East
   Up on good black bread we feast;

   go a bout in the same old suits,
   Sheepskin jackets and big red boots;
   But from the wooden spoon from the pot we scoop
   Curds and onions and cabbage soup. But in

23260 M.W.
now a great success In the way of modern dress; From my
Paris I can eat À la mode petite marmite, And I

London hat to my shiny toe, Quite Rue de Pimlico,
drink Cognac with that lovely stuff Tarte à la pomme de truffe!

That is the cut for me-
Give me suîzère deveau,

Made in Piccadilly For I am
Bœuf à la Chicago For I am

23260 M.W.
quite Parisian, A most distinguished man, And try to look as English as I can. Yes, I'm a man, I dote on sausage à la black and tan! Yes, I'm a gay Parisian, And far above the gay Parisian, I get ten cour —

CHORUS. unison

For he is

common mob—Je suis très snob!
for one bob—Je suis très snob!

23260 M.W.
quite Parisián, A most distinguished man, He
quite Parisián, A most distinguished man, He

tries to look as English as he can. Yes, he's a gay Par
dotes on sausage à la black and tan! Yes, he's a gay Par

parisián, And far above the common mob, It
parisián, He gets ten courses for one bob— It

est très snob!, 2. in my
est très snob!, 3. In my

23260 M.W.
Fa\text{-}ther\text{-}land a\text{-}far Ve\text{-}ry nice the la\text{-}dies are, And the

na\text{-}tive dan\text{-}ces are no\text{-}ble sport— Done in skirts that are \textit{un peu} court, But the

lit\text{-}tle girls in France Are the ones I take to dance; They are

all so chic and the \textit{der nier cri} Kicking up \textit{ling\text{-}erie}!
NIS.

Quite é - pa - too; eh, what?

NIS.

C'est ja - ti - ment co - cotte! For I am

NIS.

quito Pa - ri - si - an, A most di - tin - guished

NIS.

man, And an - y one can see I can can - can! Yes I'm a

REFRAIN.

23260 M.W.
gay Parisian! They kick my topper

off my nob Je suis très snob! For he is

quite Parisian, a most distinguished man, And

anyone can see he can can-can! Yes, he's a gay Parisian.

23260 M.W.
- ri - si - an! They kick his to - per off his nob.

*est très snob!*

Allegro.
DANCE.

23260 M.W.
REMINISCENCE.

Lo-Lo, Do-Do, Jou-Jou, Clo-Clo,
Frou-Frou, Margot and Danilo.

Allegretto.

Piano.
NO. 17

VALSE DUET.--(Sonia and Danilo.)

"I LOVE YOU SO."

Valse moderato.

Piano.

DANIKO:

Though I say not What I
may not Let you hear, Yet the

sway - ing Dance is say - ing, Love me, dear!

Ev - ry touch of fin - gers Tells me

what I know, Says for you, It's true, it's

23260 M.W.
true. You love me so! And to the music's
ris.

Valse lento.

chime, My heart is beating time, as if to give a

sign, That it would say. Be mine, be mine! Though our

lips may say no word, Yet in the heart a voice is heard. You can...not choose but
SONIA.

I love you so.

Every touch of fingers.

Allargando

* simile

* allargando

23260 N.W.
FINALE—ACT III.

Sonia.

Tempo di Marcia.

You may study her ways as you can.

Popoff.

But a

Novikovich.

Oh the women! Blow the women!

Khadja.

Oh the women! Blow the women!

Chorus.

Oh the women! Blow the women!

Piano.

Tempo di marcia.

Oh the women! Blow the women!
SON.
NATALIE.

LOLO, D'BO, JOLI-JOLI.

FROU-FROU, CLO-CLO, MARGOT.

DANilo.
It is deeper than

POP.

woman's too much for a man!

NOV.
Oh the women! Blow the women!

KHA.

Oh the women! Blow the women!

CHO.

Oh the women! Blow the women!

Oh the women! Blow the women!

23260 M.W.
SON.

Mind, you will get done brown!

NAT.

Mind, you will get done brown!

LO. PIC.

Mind, you will get done brown!

GLOU. GLOU.

Mind, you will get done brown!

DAN.

Mind, you will get done brown!

POP.

Mind, you will get done brown!

NOV.

Mind, you will get done brown!

KKA.

Mind, you will get done brown!

CHO.

Mind, you will get done brown!

Mind, you will get done brown!

Mind, you will get done brown!

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