A WALTZ DREAM

Music by Oscar Straus

CHAPPELL
A WALTZ DREAM.
(EIN WALZERTRAUM.)
New Operetta.

FROM THE GERMAN OF
FELIX DORMANN AND LEOPOLD JACOBSON.

NOW ADAPTED FOR THE ENGLISH STAGE BY
BASIL HOOD.

LYRICS BY
ADRIAN ROSS.

MUSIC BY
OSCAR STRAUS.

VOCAL SCORE ... ... ... ... PRICE 10/- NET.

London:

J. B. CRAMER & Co., Ltd.,
139, NEW BOND STREET,
W.I.

CHAPPELL & Co., Ltd.,
50, NEW BOND STREET, W.I.
New York and Sydney.

All rights of public performance reserved. The music publishing rights for Great Britain and Ireland, the British Colonies and Dependencies (including Canada) are solely vested in J. B. CRAMER & Co., Ltd., and CHAPPELL & Co., Ltd. Those for all other countries in LUDWIG DORLINGER (BERNHARD HERMANSKY) of Vienna. The right of public representation or performance upon or by means of any mechanical instrument is strictly reserved.

NEW EDITION.
ALL RIGHTS RESERVED
Tous droits réservés
PRINTED IN ENGLAND
A WALTZ DREAM.
(EIN WALZERTRAUM.)

Dramatis Personae.

**Lieutenant Niki** .... ... ... ... ... ... Mr. Robert Michaelis
**Count Lothar** (Cousin of the Prince) ... ... ... ... ... Mr. W. H. Berry.
**Lieutenant Montschi** ..... ... ... ... ... ... Mr. Alec Fraser.
**Max Bauer** (a Waiter) ... ... ... ... ... ... Mr. Willie Warde.
**Herr Krantz** (a Minister) ... ... ... ... ... ... Mr. W. J. Douglas.
**Wendolin** (Major-Domo) ... ... ... ... ... ... Mr. Charles Coleman.
**Sigismond** (Head Lackey) ... ... ... ... ... ... Mr. Garnet Wilson.

AND

**Joachim XIII.** (Prince of Flausenthurn) ... ... ... ... ... ... Mr. J. F. McCardle.

**Princess Helene** ...... ... ... ... ... ... Miss Amy Evans.
**Frederica** (Chief Lady-in-Waiting) ... ... ... ... ... Miss Norah Barry.
**Fifi** (Big Drum) ... ... ... ... ... ... Miss May Marton.
**Hana** (Little Drum) ... ... ... ... ... ... Miss B. von Brunner.
**Emmie** (a Kellnerin) ... ... ... ... ... ... Miss Kitty Hanson.

**Rezzi** (Dancers) ... ... ... ... ... ... Miss Barbara Dunbar.
**Pepzi** (Dancers) ... ... ... ... ... ... Miss Gladys Guy.
**Lizzi** ... ... ... ... ... ... Miss F. Le Gay.
**Fritzi** ... ... ... ... ... ... Miss M. Mitchell.
**Mitzi** ... ... ... ... ... ... Miss May Hobson.
**Nella** ... ... ... ... ... ... Miss Gertrude Glynn.

AND

**Fraszi** ... ... ... ... ... ... Miss Lily Elsie.

Synopsis of Scenery.

**ACT I.** Festival Hall in Prince Joachim's castle in Flausenthurn. (Joseph Harker).
**ACT II.** A Garden Restaurant near the Castle. (Joseph Harker).
**ACT III.** Throne Room in the Castle. (Joseph Harker).

PRODUCED UNDER THE DIRECTION OF MR. EDWARD ROYCE.
### CONTENTS

#### Art i.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Overture</td>
<td>1</td>
</tr>
<tr>
<td>1.</td>
<td>Chorus and Scene</td>
<td>74</td>
</tr>
<tr>
<td>2.</td>
<td>Song (Frederica), Wendolin, Sigismund, with Chorus</td>
<td>74</td>
</tr>
<tr>
<td>3.</td>
<td>Scene, March and Chorus</td>
<td>74</td>
</tr>
<tr>
<td>4.</td>
<td>Song (Niki)</td>
<td>74</td>
</tr>
<tr>
<td>5.</td>
<td>Exit</td>
<td>74</td>
</tr>
<tr>
<td>6.</td>
<td>Duet (Helena and Frederico)</td>
<td>74</td>
</tr>
<tr>
<td>7.</td>
<td>Trio (Frederica, Niki, and Lothar)</td>
<td>74</td>
</tr>
<tr>
<td>8.</td>
<td>Waltz Duet (Niki and Montichi)</td>
<td>74</td>
</tr>
<tr>
<td>9.</td>
<td>Finale</td>
<td>74</td>
</tr>
</tbody>
</table>

#### Art ii.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.</td>
<td>March Chorus</td>
<td>86</td>
</tr>
<tr>
<td>10.</td>
<td>Song (Freanti) and Chorus...</td>
<td>86</td>
</tr>
<tr>
<td>11.</td>
<td>Duet (Freanti and Niki)</td>
<td>86</td>
</tr>
<tr>
<td>12.</td>
<td>March Scene (Fel, Hana, Joachim, Lothar and Girls)</td>
<td>86</td>
</tr>
<tr>
<td>13.</td>
<td>Trio (Freanti, Helena, and Frederica)</td>
<td>86</td>
</tr>
<tr>
<td>14.</td>
<td>Duet (Freanti and Lothar)</td>
<td>86</td>
</tr>
<tr>
<td>15.</td>
<td>Finale</td>
<td>86</td>
</tr>
</tbody>
</table>

#### Art iii.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>16.</td>
<td>Chorus and Scene</td>
<td>131</td>
</tr>
<tr>
<td>17.</td>
<td>Trio (Niki, Lothar, and Joachim)</td>
<td>131</td>
</tr>
<tr>
<td>18.</td>
<td>Duet (Fraanti and Frederica)</td>
<td>131</td>
</tr>
<tr>
<td>19.</td>
<td>Finale</td>
<td>131</td>
</tr>
</tbody>
</table>

#### ADDENDA

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Cabinet Council</td>
<td>180</td>
</tr>
<tr>
<td>Her Highness is at hand</td>
<td>180</td>
</tr>
<tr>
<td>Princess Helena</td>
<td>201</td>
</tr>
<tr>
<td>Boss of the Snow</td>
<td>205</td>
</tr>
</tbody>
</table>

Vocal Score
A WALTZ DREAM.
(Ein Walzertraum.)

Words by
ADRIAN ROSS.

Music by
OSCAR STRAUS.

Vivace.

Piano.

All rights of public performance reserved.

The Music Publishing rights for Great Britain and Ireland, the British Colonies and Dependencies are solely vested in J. B. CRAMER & Co. Ltd. and CHAPPLE & C. Co. Ltd. Those for all other countries in LUDWIG DORLINGER (Bernhard Mezmannsky) Vienna.

The right of public representation or performance, upon or by means of any mechanical instrument is strictly reserved.

NEW EDITION.
Vivo.

Vive non troppo.
Act I.

No. 1.

CHORUS and SCENE.
(Frederica, Wendolin and Sigismund.)

Allegro.

Piano.

(Curtain rises.)

SOPRANO.

ALTO.

We're waiting for the bell The solemn news to tell, That

CHO.

TESSOR.

We're waiting for the bell The solemn news to tell, That

BASS.

We're waiting for the bell The solemn news to tell, That
in the church outside Her Highness is a bride! She weds a stranger, too—Oh

in the church outside Her Highness is a bride! She weds a stranger, too—Oh,

tell us, tell us, do, Who is the man, and what? Is he a Prince, or not? Re.

tell us, tell us, do, Who is the man, and what? Is he a Prince, or not? Re.

tell us, tell us, do, Who is the man, and what? Is he a Prince, or not? Re.
cho.

- ply, re- ply, re- ply! With ea- ger- ness we die To know the how and

- ply, re- ply, re- ply! With ea- ger- ness we die To know the how and

- ply, re- ply, re- ply! With ea- ger- ness we die To know the how and

più cresc.

WENDOLIN.

There's time e- nough, no fear! Be still.

why!

why!

why!
and you shall hear! The bridegroom owes his choice To our Prin-

A petty Count, who struck A cess's voice!

He's quite a son of Mars, Lieutenant.
splendid streak of luck!

23546
in the Green Hus.sars!

It's very true, we find. That luck is always blind, And

It's very true, we find. That luck is always blind, And

It's very true, we find. That luck is always blind, And

that's what fate will do. To give a lady fair To no-body knows who, From

that's what fate will do. To give a lady fair To no-body knows who, From

that's what fate will do. To give a lady fair To no-body knows who, From

23548
no body knows where! A silly sort of lad. Un. known for good or bad. He

SIGISMUND.
Oh, our

marries out of hand. The lady of our land!

marries out of hand. The lady of our land!

più cresc.
Prince attack a day! This will turn his poor head grey!

Troubles come in quite a batch From this ill-assorted

Don't you talk about it so, I'm the match!

one that ought to know How the marriage was arranged;

Poco lento.

Love alone has made the vow That the pair have just ex-

changed!

Tell us, tell us! listen now! Listen now!

Tell us, tell us! listen now! Listen now!
SONG. (Frederica.) Wendolin and Sigismund with Chorus.

"THE GAY HUSSAR."

Allegretto moderato.

Frederica.

Piano.

FRE. A girl was in Vienna town. When Cupid's arrow struck her down! Vienna's warm, so people tell. And there in love she

28546
Siegfried.

And the deal of sense she had, she fell!

Wendolin.

She fell:

Poco accel.

Poco accel.

Poco accel.

Poco accel.

Wendolin.

To

Ctscf.
To see her chosen Consort Prince!

Her chosen Consort Prince!

A Consort Prince!

was a gay Hussar, Who has a lucky
A gay Hussar! A gay Hussar!

A gay Hussar! A gay Hussar!

A gay Hussar! A gay Hussar!

A gay Hussar! A gay Hussar!

A gay Hussar! A gay Hussar!

A gay Hussar! A gay Hussar!

I know the sort of boy one sees Among the wicked
Viennese! They idle all their time away. At least, they do by express.

FREDERICA.

By day!

WENDOLIN.

By day! They sleep or smoke till

night, maybe. But then they go up on the spree, And
FREDERICA.

poco accel.

They have the hottest time they can!

SIG.

have the hottest time they can!

FREDERICA.

poco accel.

a tempo

The Prince is just that sort of man!

NIG.

The Prince-the Prince is just that sort of man! __________

for

WENDOLIN.

Prince-the Prince is just that sort of man!

23546
he's a gay Hussar, And he'll go fast and

FREDERICA.

The gay Hussar! The gay Hussar!

SIG.

far! The gay Hussar! The gay Hussar!

WENDOLIN.

The gay Hussar!

CHO.

The gay Hussar! The gay Hussar!

The gay Hussar! The gay Hussar!
FREDDERICA.

But when a pair are one in heart, no man can keep them.

FREDERICA.

Long apart! You never know your luck until a man has said, "I express.

FREDERICA.

Will! Will! Will!

SIGISMOND.

And when he's married, well and good, you'll

WENDOLIN.

I will!
FREDDIECA.

But then it's quite too

sec if he is all he should!

FREDDIECA.

late, of course.

And

SIO.

Yes, then it's quite too late, of course. And all, and

WENDOLIN.

And all and

CHO.

And

And

23546
all that's left you is divorce! And

So the gay Hussar is wed, and there you
The gay Hussar!

The gay Hussar!

The gay Hussar!

The gay Hussar!

The gay Hussar!

23546
NO. 3.

SCENE, MARCH AND CHORUS.
(Frederica, Wendolin, Sigismund) and CHORUS.
"OH, HAPPIESS STUPENDOUS."

Tempo di Marcia e Solennita. Cannon (off)

Piano.

(Bells behind the scenes) (In Orchestra)

SIGISMUND.

Cannon (off) WENDOLIN.

Stand back! Make ev'rything.

THE COURT'S AT HAND!

(On the Stage)

SIG.

ready!

FREDERICA.

They're coming.

WFN.

Cannon

Cannon

(In Orchestra)

598358
In line now, and be steady!

(On the Stage.)

(Trumpets on the Stage.)
Oh, happiness! The brave has won the
Oh, happiness! The brave has won the
The brave has won the
fair; We bless the fates that send
so wonderful a pair! We

bow in loyal duty To hail the happy truth. When

val. our weds with beauty. And both with love and youth!

Trumpets on the Stage.
NO. 4.

SONG. (Niki.)

"I DON'T CARE."

Allegro.

Piano.

Moderato.

1. Your speeches have been very long, Without the slightest...

2. I can not say quite what I should, I don't know how to...

question. But now they're done, and nothing's wrong. Excepting my di...

flatter; I only want to do you good. And if I can't, no...

guestion! You know I'm not an orator. And speeches don't much mat...

ter! I wonder why you stand so stiff, Because it must hurt...

23546
charm me; We think them all a beastly bore. We
you so. It makes you all look just as if Sup.

fellows in the army! I meant to say some
plied by Madame Tussaud! I'm sorry if I'm

silly stuff, But when I had arranged it, I
not polite, But since I have begun it, I

wrote it down up on my cuff And some one went and changed it!
thought I'd wake you up tonight, And now I guess I've done it!

22546
I like a bit of fun, I like fresh air and sun; I'm just that kind—

Hope you don't mind—Anything dull and slow Gets on my nerves, you know—'Tis that may suit your lot, Me it does not!

I am a regular
acclamboy, Net an old dump of du- en- na!

Give me a life that I can en- joy; Give me a whiff of Vi- en- na!

Tempo di Valse.

Waltzes and wine, and a laug- h, and song, That's what I've
caniabile

wished my whole life long; I'm born so, I'll stay so, and

23546
accel.

that's my bag, angus. And if you don't like it, I don't care a

hang! No, if you don't like it, I don't care a

Più allegro.
DUET. (Helene and Frederica.)

"A LOVE OF MY OWN."

Helene.

Piano.

HELEN.

HEIL.

HEL.

bride! My father gave his blessing. The
home! Oh, shall I tame the rover, And

CRES.
time for fear is done, And bliss be yond ex-
keep him near to me, Or when a day is

pressing For ev er has begun!

Once more will be free?

You are hap py now you mar ry,
If you're like a ser pent elev et,
Free from any
Gentle as a
dove;

But your true, blest will not tardy-
Then perhaps you'll keep for ev er
FRE.

Keep a sharp look-out!

SUCH a man in love!

For marriage is <br>hot and cold in

One learns from day to day!

Your frost will make him

REL.

play! <br>turn!

Your frost will make him

The traits of hus-bands of ten are

Ant act as Cu-plin stu-dent. Not

FRE.

For marriage is not play! <br>hot and cold in turn!

expres. 

2354;
very hard to soften! Your only way to keep them prudish, only prudent! Your only way to keep a

true—Is charming them each day anew.
man—Is not to love him all you can!

So now I've love, yes, a love of my own, The

husband that I adore; And I'll love him so well, and
HEL. love him a lone, For ever and ever more!
FREDERICA.

HEL. now I've a love, yes, a love of my own, The husband that
FREDERICA. now you've a love, yes, a love of your own, The husband that you

HEL. dore; And I'll love him so well, and love him alone.
FREDERICA. dore; And I hope he'll love you alone—For
TRIO. (Frederica, Niki, and Lothar.)

"OUR UNLUCKY DYNASTY."

Frederica. Allegro moderato.

Piano.

Oh, this is awfully.

Freud. Fearful for us. Can it be lawful marrying thus?

Niki. You were so clever.

Freud. Fatally so. Al is no go!

Niki. Finding, however. Al is no go!

Lothar. This be mf espress.
LISTENING TEMPO.

R. "Ha-voursir, is fright-ful, Too dis-grace-ful to be born! And my

noble heart is quite full Of a blend of rage and

scorn! Our un-luck-y dy-nas-ty will be sim- ply up a

Our un-luck-y-

Our un-

tree! Our un-luck-y- Our un-

23546
You ought to have asked me at first. And then I'd have told you the worst! Your methods were simply absurd. You never let me say a
word! You made me do just what you chose. And

now you blame me, I suppose. You now know perhaps, why I

FREDERICA.

Tempo I.

Oh, what a

say I thank you for no thing good day!

Tempo I.

scandal! What shall we do? That you must hand die. It's up to you!
FREDERICA.

We were so clever, fatally so, finding, however,

NI.

You were so clever, fatally so, finding, however,

LOTHAR.

We were so clever, fatally so, finding, however,

FRED.

All is no go— Oh, her Highness!

NI.

All is no go— Yes, it's

LOTHAR.

All is no go— Oh, my cousin!

NI.

Hard on her, but still, She'll have wooers by the dozen, Get a
Our unlucky dynasty will be nother when you will!

Our unlucky dynasty will be

simply up a tree, Our unlucky

simply up a tree, Our unlucky, Our un-

Poco più vivo.

luck-y dyn-as-ty! I thought that your love was so

luck-y dyn-as-ty! Poco più vivo.
Well, then, it appears you were wrong!

That's how the case will turn out.

You'll get into trouble, no doubt!

They'll pension me off on half-pay, for
I did it all, I may say!

I'm no one, of course, that is

right— I thank you extremely—good-night!

And my

- ha-viour, sir, is frightful, Too disgraceful to be borne!
modest heart is quite full Of a blend of rage and

Our unlucky dynasty Will be scorn!

Our unlucky dynasty Will be

simply up a tree! Our unlucky-

simply up a tree!

simply up a tree!
Our unlucky dynasty!

- lucky - Our us - lucky dynasty!

Our unlucky dynasty!

Poco più lento.

Weary and ready to drop.

So this conversation must stop!

I think that enough has been said.
I'll go to bed!

gratitude is frightful, Too disgraceful to be

And my modest heart is quite full Of a blend of rage and
scorn! Our an - luck - y dy - na - sty Will be sim - ply up a
tree, Will be sim - ply up a tree, Dear
me, dear me!
me, dear me!
WALTZ DUET. (Niki and Montschi.)

"THE WALTZ DREAM"

Vivo.

Piano.

Niki.

Mezzo mosso.

I walk'd in the blooming garden, And

suddenly paused with a start— I heard such a magical

music, The song of my home and my heart!
tune full of joy and of sadness, Like nightingale's music above,
The beat of the pulses of passion, The echo of youth and of love!
A laughter mingled with sobbing. A wail and a passion.
cry-

It set the heart of me throb.

express, poco rit.

bling With dreams of the days gone by!

Like an enthralling Magic it seems, Calling, and calling,

piu tranquillo

Waltz of my dreams! Joy that is sadness, Pain that is bliss,
NI.

Stormy as madness, soft as a kiss! Now sorrow laden,

MON.

Now sorrow laden,

NI.

Now full of joy, Calling to maiden, Calling to boy-

MON.

Now full of joy, Calling to maiden, Calling to boy-

NI.

Più mosso.

Love that entrance.

MON.

Join in the dances. Ours is today-

Più mosso.
Love, love in May! Join in the dance. Ours is today.

Love that entrances, Love, love in May!

Come out to the music and listen. There's
magic tonight in the moon; The stars in the
heaven will glisten, And dance to the time of the

bene! Forget all the pitiful present.

The past will come back as we sing; The
days that were care.some and pleasant, Of hap.piness, love, and
cresc.

*a tempo*

spring. Then come from the glitter and spleen.  

MONTSCHI.

Then come from the glitter and spleen.

espress.

...dear, And out in the night let us roam. Where

...dear, And out in the night let us roam. Where

espress.
Music is joyous and tender—The wonderful

piu tranquillo

waltzes of home! Like an enthralling

Mag-le it seems; Calling and calling, Waltz of our dreams!
Joy that is sadness, Pain that is bliss; Stormy as madness,

poco stringendo

Soft as a kiss! New sorrow laden, Now full of joy—

Calling to maiden, Calling to boy—

Calling to maiden, Calling to boy—Join in the dances

23546
Più mosso.

Love that entrances, Love, love in May!

Ours is today

Piu mosso.

Join in the dances Ours is today—Love that entrances,

Join in the dances Ours is today—Love that entrances,

p r i t. cresc.

Mosso.

Love, love in May!

Love, love in May!

Mosso.

a tempo
FINALE.-ACT I.
(Helene, Niki, Frederica, Lothar, Joachim.)

No. 8.

HELENE.

Andantino quasi allegretto.

You are a...

Piano.

I’m glad that it is so; for there is

Hel.

something that I want to know: I could not ask with all the people

Hel.

near—now, will you tell me, do you love me, dear?

NIKI.

Of course of
NIKI. course! I ought to say so gladly. You are my wife— I have to love you

HELENE. And yet not once you've told me all the day.

NIKI. madly! It would not

do for me to talk that way. I am not sure if place

NIKI. et... I quette Would let me ev... en think of love... as yet... A man like

23546
Niki. me must feel a certain shyness Before a bride who is a Royal

Grazioso. Helene.

But

Niki. Highness!

Grazioso

Hel. he is my love, and he is my own. The husband that I adore.

Hel. And I love him so well, and love him alone. For express.
Oh, soon I'll be free, yes, free and alone. As
husband that I adore, And I love him so well. And
I have been before, And I'll go a

love him alone. For ever and ever more!

way of my own—They'll see me here no more!
HELENE.

What do you mean? You do not love me, then?

NIKI.

You, I have chosen from all other men?

I was a man once that could love you dearly: I'm nothing now—I am a consort.

HELENE.

And are you merely a puppet Prince, to play a petty part!
HELENE.

Forgive? forget? but why should it be so?

NIKI.

mor. row!

You
NIKI.

shall be free——it's best that I should go!

HELNE.

And yet I dream'd that life would be de-light-

NIKL.

Ah, so did I; to both our dreams—good-night!

HELNE.

And yet I dream'd that life would be de-light—
To both our dreams—good night!

Ah, so old I; to both our dreams—good night!

Good night!

Good night!

Helene and Niki exult.
Moderato.

(Through the drawn curtain appear the heads of

FREDERICA, LOTHAIR and JOACHIM.)

(LOTHAIR and FREDERICA come out through the curtain, and slip down cat right for other bed. LOTHAR comes down between them.)

[Music notation]

Our unhappy dynasty will be simply up a tree! Our un
(They go off sorrowfully like a funeral march.)

(All bust at once.)

(They disappear behind the curtain.)

23546
(MONTSCHE enters stealthily, goes to NIKI's door, listens and knocks.)

Spoken. MONTSCHE. 'St! NIKI.

Allegretto.

NIKI. That you? I'm ready! MONTSCHE. So are the girls! NIKI. Come on then! (NIKI and MONTSCHE go arm in arm.)

Tempo di Valse.

(LOTHAR, unseen, puts his head through the curtains right.) (Both)

whistle and dance off along the terrace.)

(LOTHAR comes out from the curtains, looks after them, shaking his fist.)

PIU LENTO.

Quick curtain.

Risoluto.

END OF ACT I
Act II.

MARCH CHORUS.

Tempo di marcia.

Piano.
(Curtain rises.)

SOPRANO:
Silly girl, don't cry! Meet you by and by!

ALTO:
Silly girl, don't cry! Meet you by and by!

CHO.
I'll come to-night, my darling—You know why!
Silly girl, don't cry! Meet you by and by!

CHO.
I'll come to-night, my darling—You know why!
Silly girl, don't cry! Meet you by and by!

23546
Chorus:

(Whistling)

why!

(Whistling)

why!

(Orchestra and Stage Band)

Chorus:

I'll come to-night my darling—You know why!

I'll come to-night my darling—You know why!
NO 10.

SONG.—(Franzi.) and CHORUS.

"THAT'S THE LIFE FOR ME!"

Words by

BASIL HOOD.

Allegretto.

Piano.

FRANZI.

Marching maid'ens, on we go, and at all the huts Let the other

nations know, Some Vienna Waltz! When a man be.

SOPRANO.

Some Vienna Waltz!

Alto.

Some Vienna Waltz!
...gins to frown. Give a sulky glance. Then I take my fist, die down.

Un poco più mosso.

And I move him dance! Light of heart and light of

Yes, we make him dance!

Yes, we make him dance!

Un poco più mosso.

head. Light of purse may be -

Light of purse, may be!

Light of purse, may be!
Fra. Light of love, as some have said, that's the life for me!

Cho. That's the life for me!

Fra. Tempo di Valse (moderato)

Cho. That's the life for me!

Fra. piu rit. Tempo di Valse (moderato)

Cho. That's the life for me!

Fra. rit. a tempo

Cho. It's

It's

23546
God grant you as
up and down the middle The world and his wife; God grant you as
up and down the middle The world and his wife; God grant you as

Più lento.
partner The love of your life. There are no better things on
partner The love of your life.
partner The love of your life.

Più lento.
earth Than music, love and laughter! Of laughter I have tried too worth, And

23546
love may come after! If love should come to me, I pray  

Yet I have the chance to, I still may have the heart to play A  

Tune that you may dance to!  

There are no better things on earth than  

There are no better things on earth than
tune that you may dance to! I still may have the heart to play A

tune that you may dance to! A

tune that you may dance to!

Tempo I.

tune that you may dance to.

tune that you may dance to!

tune that you may dance to! Tempo I.

Mer. ry maid, wes. down the road Still we stray and play.

23546
Sup and find a night's abode, Give a waltz to say!

Now and then we win a smile, Now and then a sigh.

Love and kiss a little while, Then we say good-bye!

Then we say good -
Poco più mosso.

Light of heart and light of head. Light of purse, may be—

byet

Light of purse, may be—

Poco più mosso.

Light of love, as some have said. That's the life for me!

be—

be—

più rit.

Tempo di Valse (moderato.)

That's the life for me! One hand for the fiddle, and one for the bow. And

più rit.

Tempo di Valse (moderato.)

That's the life for me!
DUET. (Franzi and Niki.)
"MY DEAR LITTLE MAIDEN."

Allegretto molto moderato.

Piano.

NIKI.

Come hither, my dear little maiden, You

girl from the dear old town! You seem like a ray of

NIK.

sunshine Thro' a rift in the cloud came down! For
we are two poor little people, a drift on the world's high.

Why can't we be happy together, with

laughter and kisses say?

Why can't we be happy together with laughter and kisses say?
FRANZI.

a tempo

Oh, sir, if you please—oh, sir, if you please. Do not break my heart with

a tempo

p espress.

FRA.

words like these! They're so sweet, so—sweet to me—

FRA.

But it's better not, it—must not be! I'm a poor and humble

cresc.

FRA.

maids—es. And you are a gentleman—

23546
If you take my heart and break it, I must mend it how I can!

Oh, you're lovely! You're delightful! Oh, you darling of my heart!

No, I cannot, never, never!
FRA.

it is best for us to part!

SIKI.

Oh, you darling of my heart!

FRA.

Yes, it's best for us to part!

NIK.

Come to me and never part!

Tempo I.

NIKI.

Don't
leave me, my dear little maiden. For get all trouble and
care: I'm going to make you happy. As-

happy as you are fair! I loved you the moment I

saw you. There's nobody else but you, I'll
cresc.
Never kiss another.

So, won't you kiss me too?

I'll never kiss another.

So,

Wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?

Oh, sir, if you please—

FRANZI,

a tempo

wont you kiss me too?
You're so sweet, so sweet to me. It would be like heav'n if it could but be! I'm a little loving maiden.

And you are the dearest man! And I ought to go and leave you— But I don't know how.
Tempo di Valse lente.

Oh, you're lovely! you're delightful! Oh, you-

He kisses her, and draws her up stage.

Isn't that far

better! Oh, you darling of my heart!
Kiss me, kiss me, ever! Take me, never more to [FRA].

Kiss me, kiss me, ever! Take me, never more to [N1].

Tempo I.

part!

Tempo I.

subito

morendo

23546
MARCH SCENE.
(Fifi, Hana, Joachim, Lothar and Girls.)
"THE LADIES' BAND"

Tempo di Marcia.

Fifi & GIRLS.

name us, We are fam.ous, As the only Ladies' Band! Each an
I'm at the piano. Double bass!

I can strum. I'm harmonium.

I play second fiddle. I'm big drum!

Oh, if I were a maid, I should
think it a bliss When I cheerily play'd In a band like this! Will you

HAna.

take me as one, Give me something to play- I will show how it's done, You be.  

RAChIM.

gin this way! Tho' I can't play the drum, Or the fiddle or flute, You'll al.

low one to come As a raw recruit! Give one something to do That will
FIFI.

There are cymbals for you, So you can't go wrong! You will not take me long—

ALL.

We shall learn very soon How to clash and to chime; And a fig for the tune. If we keep our time!

Jo. And a

Jo. keep your time! When you jangle The triangle To the

ALL.

Keep your time!
ALL.

fiddle and the drum, Wait a minute, Don't begin it Till the

HAN.

proper time has come! With the nimble Little

HAN.

cymbal! Pray remember where you are; Play stac.

HAN.

ca-vo, Ob. bli-ga-to, At the thir-ty-seventh bar!

23546
Oh! how bold we are,
Fighting fast and far.

Like a dozen quavers
In one bar!

Oh! it will be grand
Marching through the land.

With the martial music
Of our band!
TRIO. (Franzi, Helene and Frederica.)

"TEMPERAMENT."

Andantino con molto.

Piano.

HELENE.

Will you tell me what I have wondered, but could

HEL.

never find out yet? For the answer to my

cresc.

HEL.

question I cannot get! FREDERICA.

Say, are the

I cannot get!
folks who live in Vienna. Very polite, as I have been told—Men without feeling, men without passion, careless and cold?

Careless and cold?

Tempo di Valse (moderato)

don't know, I don't know. If I'm dreaming the while—What say you? What say you?

poco accel.
You make me smile! Cold are we, dull are we, What you call slow?

There's not one word of it True, you must know, There's not one word of it True, you must know.

We can kiss when we're in love Till the sky goes round above, Till a fellow
Ah!

hard.ly feels if he's on his head or heels!

They een kiss when they're in—love

cresc.

Till a fellow hard.ly feels if he's on his

head or heels!

Temp.'ra-ment! Temp.'ra-ment! We're like fire and fu.ry blend!
HELENE.

Temp’ra,ment! Temp’ra,ment! They’re like fire and fury blent! Temp’ra,ment!

FRA.

FREDERICA.

Temp’ra,ment! Temp’ra,ment! They’re like fire and fury blent! Temp’ra,ment!

Vivace.

Hel.

Temp’ra,ment! Temp’ra,ment!

FRA.

Temp’ra,ment! Temp’ra,ment!

FRE.

Temp’ra,ment! Temp’ra,ment!

Vivace.

Marcato

accel.
Tempo I°

HELENE,

Then let me ask you one other question; Tell me what is it Viennese girls do? Surely the joys of love and its sorrows You have been through?

FRAZI.

How have you kindled a lover's af-

I have been through!
HEL. rec. tion? How did you keep his un- der the spell? What is your

HEL. secret for winning a lover? Will you not tell?

FREEDERICA. Will you not tell?

Tempo di Valse (moderato)
poco accel
don't know, I don't know if I'm dreaming the while— What say you? What say you?
You make me smile! Pray, do you ask me of love and its joy?

This very day I have met my own boy! This very
cresc.

Allegro.

day I have met my own boy! If you'd capture

an_y_ man, Look in this way— if you can, Kiss him then, and kiss your best,
Più allegro.

BELLENE.

Ab!

FREDERICA.

Never mind about the rest! If you'd capture any man, Look in this way.

Più allegro.

Cresc.

HEL.

Kiss him then, and kiss your best, Never mind a.

FRE.

if you can!

HEL.

about the rest! FRANZI.

Temp'ra'ment! Temp'ra'ment! Then you will be quite content!

23546
DUET. (Franzi and Lothar.)

"PICCOLO! PICCOLO!"

Allegretto moderato.

Piano.

1. A Vi - o - lin - who's lost her beau, She met a prince - ly
2. The Pic - co - lo said, "Come, my pet, And life will be - one
3. At last, he won her heart and hand, And they-in - vi - ted

LOTHAR.

FRANZI.

Pic - co - lo! His tone was so ex - treme - ly high, She
love du - ett! The Vi - o - lin, who knew his tricks, Made
all the Band, "I do," said he, in ac - cents shrill; She

23546
LOTHAR.

gave a sigh. Said he: "My darling,
an ever more, "Delight in" sticks!"
Said he: "Oh come my

gave a mused sigh: "I will!"
The Organ then. up

FRANZI.

The Said
And

LO.

share my throne, If I do
on my own Struck up a bit of Men.

LO.

Vi., said: 'No such thing! I'd only be your second string!'
in a year so you met And Vi.,

LO.

if another has my find it a supreme delight Ac-

23546
FINALE—ACT II.

(Helene, Frederica, Franz, Niki, Montschi, Lothar, Joachim and Chorus.)

Molto allegro.

JOACHIM.

This is

LOTHAR.

This is

Piano.

HELENE.

My husband too!

FREDERICA.

Your pa-pa!

What's to do?

NIKI.

What a nuisance!

What's to do?

MONTSCHI.

What a nuisance!

What's to do?

JOA.

fear, fell!

LO.

fear, fell!

23546
HEL.

awful!

FRE.

awful!

JOA.

Very wrong And most unlawful!

LO.

Very wrong And most unlawful!

HEL.

- lous! and quite unlawful!

FRE.

Scandalous! and quite unlawful!

NIKI.

Now I think I'm in for

JOA.

Scandalous! and quite unlawful!

LO.

Scandalous! and quite unlawful!
Hel. It is strange! What a change! For my husband was so tired!

Now he'll wait. Without half by a novel force—inspired! He's so

very Gay and weary. Since he left me there to weep. In our

dwelling. Fablely telling. He was tired and meded sleep.
It is strange! What a change! For my husband was so tired!

Frederika

It is strange! What a change! For her husband was so tired!

Isachim

It is strange! What a change! He said he was tired!

Lothar

It is strange! What a change! He said he was tired!

Now he'll waltz without haste. By a novel force inspired. He's so

Frederika

Now he'll waltz without haste. By a novel force inspired!

Isachim

Now he'll waltz without haste. With new force inspired!

Lothar

Now he'll waltz without haste. With new force inspired!
ve ry Gay and mer cy Since he left me there to weep... In our

Left his

Left his

Left his

Tempo di Valse lento.

 dwelling, False ly telling He was tired and need ed sleep.

 dwelling, False ly telling He was tired and need ed sleep!

 dwelling, False ly telling He was tired and need ed sleep!

 dwelling, False ly telling He was tired and need ed sleep!

Tempo di Valse lento.
I cannot tell what magical spell— Set all my heart a-stray.

cantabile

Out in the night My desire and delight A-woke to the

cresc.

waltz's away— The song of my kind I cannot with-

stand All other music is hollow! If it but call,

cresc.
TEMPERAMENT.

Giv'ing up all, On to the end I must fol - low!

It is strange! What a change! For my hus - band was so

FREDERICA.

It is strange! What a change! For her hus - band was so

JOA CHIN.

It is strange! What a change! He said he was

LOT HAN.

It is strange! What a change! He said he was

HEL.

tired! Now he'll waltz Without halts. By a

FRE.

tired! Now he'll waltz Without halts. By a

JOA.

tired! Now he'll waltz Without halts. By a

LO.

tired! Now he'll waltz Without halts.
nov el force in spired. _

By new force in spired! _

By new force in spired! Now, no scandal! Try to

Now we've

Now we've

Now we've

handle Matters so that none may know! Now we've

23516
found him, Gather round him; To the palace back we

found him, Gather round him; To the palace back we

found him, Gather round him; To the palace back we

found him, Gather round him; To the palace back we

go! Now we've found him, Gather round him; To the palace back we

go! Now we've found him, Gather round him; To the palace back we

go! Now we've found him, Gather round him; To the palace back we

go! Now we've found him, Gather round him; To the palace back we

23546
Tempo di Valse. (Niki offers to escort Helene. They turn to go.)

Tempo di Valse.

Tempo di Valse.
(Band on Stage.)

\[\text{NIKL stops short. The rest partly stop. partly} \]

begin to sway in time.

\[\text{NIKL, \text{Not again the charm has bound me! It's the waltz so}}\]

Violoncello in Orchestra.

\[\text{molto espress.}\]
wildly sweet—And the world is whirling round

Ah, amen, To the music of its beat.

Again the charm has bound us!

It's the waltz so strangely sweet;

23546
HELENE.
And the world is whirling round us To the music of its beat!

FREDERICA.
And the world is whirling round us To the music of its beat!

NIKI.
And the world is whirling round us To the music of its beat!

MONTSCI.
And the world is whirling round us To the music of its beat!

JOACHIM.
And the world is whirling round us To the music of its beat!

LO.
And the world is whirling round us To the music of its beat!

NIKI.
\textit{poco rit. a tempo}
Like an entralling Magic it seems, Calling and calling, Waltz of my

\textit{poco rit. a tempo}
dreams! Joy that is sadness, Pain that is bliss, Storm y as

Band on Stage
cresc.

Orchestra express cresc.

madness, Soft as a kiss! Now sorrow laden, Now full of joy,

MONTSCI.

Now sorrow laden, Now full of joy,

23546
Calling to maiden, calling to boy—

Band on Stage.

Orchestra.

Love that entrance, love, love in May!

But for a day!

Join in the dances
(They begin to waltz in couples. Montschi with Frederica, Joachim with Lothar. Then Niki, offers his hand to Helene and begins to dance with her.)
been disturbed and played carelessly. Throns down

her violin, rushes down from the platform

and pulls Nikl to Sec.}
FRANZI. (Spoken.) He’s my boy, and nobody else’s!

Stage Band and Orchestra.

with NIKI. The Court is shocked. The people during the

waltz have pressed in enthusiastically through the railings and

from both sides waving hats and handkerchiefs.

(Surrounding the Court.)

SOPRANO.

ALTO, Oh, happiness stupendous! Oh,

CHO.

TENOR. How happy! Oh,

BASS.
for...tune blest and fair! We thank the fates that
for...tune blest and fair! We thank the fates that
for...tune blest and fair! We thank the fates that

CHO.
send us So proud a princ...ly pair! The sweet Prin...ces's bea...uty Is

CHO.
send us So proud a princ...ly pair! The sweet Prin...ces's bea...uty Is

CHO.
dou...bly love...ly since She won in wed...ded du...ty The no...ble Con...sort
dou...bly love...ly since She won in wed...ded du...ty The no...ble Con...sort
dou...bly love...ly since She won in wed...ded du...ty The no...ble Con...sort

23546
Mosso stringendo. General applause.

FRANZI (screams) The Prince Consort! (She staggers and sinks down on the steps of Prince!)

CHO.

Prince!

Prince!

Mosso stringendo.

mf Orchestra.

cresc.

The dance is taken up by the people, while the Court, NIKI giving HELENE his arm, leave the stage with slow steps.)

Band on Stage.

ff

rit.

Orchestra.

rit.
Soft as a kiss! Now sorrow-laden, Now full of joy, Calling to

FRANZI. (mournfully)
join in the dances But for a day!

maiden, Calling to boy—

maiden, Calling to boy—

maiden, Calling to boy—

cresc.

mf rit.

rit.
MOSSO.

Love that entrances Love, love in May!
Join in the dances But for a

Love that entrances Love, love in May!
Join in the dances But for a

Love that entrances Love, love in May!
Join in the dances But for a

MOSSO.

FF

MOSSO.

FF

(PRANZI, recovers, goes up with the band and takes her violin)

General Dance

day! Love that entrances Love, love in May!

day! Love that entrances Love, love in May!

day! Love that entrances Love, love in May!

23546
Stage Band and Orchestra.

(QUICK CURTAIN.)

Più allegro.

Risoluto.

END OF ACT II.
Act III.

No 16. 

CHORUS and SCENE.

"HUSH IT UP!"

Allegro.

Piano.

SOPRANO & ALTO.

Have you heard about the scandal? That has recently occurred? No, I never heard a word! Is it

TENOR & BASS.

shocking or absurd? Though we do not understand all the details about the case—Yet it

SOPRANO.

seems upon the face to be simply a disgrace! For His
Highness the Prince Consort. So, at least, I understand, was de- tect, et hand in hand With a

SIGISMUND.

lady from the band! She's a rather coming-on sort, and it clearly isn't right to af-

1st LADY.

ford us such a sight. On his very wedding night! Will the general opinion now in-

WENDELIN.

sist on a divorce? That would be the only course if we put the law in force! For the

2nd LADY.

heir of this dominion it is really far too bad! Yes it's very sad and mad. But a
SOP. & ALTO.

lad will be a lad! And the Soc. will chatter And will ridicule the Court-Sowd

TEN. & BASS

better cut it short By sup-pressing all re-port! For it's not a hanging mat. Just to

SOP. & ALTO

take a girl to sup- So we'll drain the bit. ter cup. Sim ply

TEN.

hush the scan. dal up! Hush it up! hush it up! hush it up!

BASS

hush the scan. dal up! Hush it up! hush it up! hush it up!
TRIO—(Niki, Lothar and Joachim.)

"WILL SHE COME OR NOT?"

NIKI: Oh, I wish them at the devil! If the

JOACHIM: Oh, I wish them at the devil! If the

LOTHAR: Oh, I wish them at the devil! If the

NIKI: Two were only gone—From the window's higher level I could
see what's going on!

see what's going on!

see what's going on! Round the corner here I can see just what

If it is the one I fancy would it

goes:

catch her on the mat! Oh, I'm feeling very nervous

tempo

23545
Oh, it's just an idle rumour. And I know how it would be...

It is someone's stroke of humour. There is nobody to see!

And the time is quickly flying. And the hour is near, ly past...

Can it
be the man was lying. Or will she appear at last?

Tranquillo.

Oh, I'm feeling very nervous, and my face is burning hot!

What's the trick she means to serve us? Listen! will she come or not?

What's the trick she means to serve us? comes she not?

What's the trick she means to serve us? Listen! will she come or not?

23546
Is that silly Princess?

love? Is that your favourite man? Oh shall I perhaps kiss?

..or. She would see me if she can? The remembrance of our rev. el Sets my

cess ses in a whirl. Oh, the dev. ill! Oh, the dev. ill! Oh why
No. she's not! (Exit)

Tempo più vivo.

Will she come... or... will she not. Is she coming?
DUET— (Franzi and Frederica)

"BARONESS AND VAGARONE.

FRANZI (stately)

I am a dame at Court,

HERO,

I am from gay Vienna.

HERO.

I'm your blue-blooded sort!

FRANZI.

I'm not a stiff duenna.
Fred: at the way I'm stamping. In a Viennese dance!

Frau: This is extremely cramp-ing. How's that for elegance?

Fred: Perhaps you may doubt me, but what I say is true. The court will get on well without me. I wish that I were you!
FRED.

Try it. Then you'll see! Oh, to wander, playing, strumming. Over

FRED.

Yonder, take what's coming! It were better to forget. Gilded

From my lover I am parted. All is

FRED.

Better, etiquette!

Over, broken-hearted! Every lonely. Gladness gone, I can

23546
Fred: at the way I'm stamping, In a Vienna dance!

Fra: This is extremely cramping, How's that for elegance?

Fred: Cres.

Fred: Haps, perhaps you may doubt me, But what I say is true, The

Fred: Cres.

Fred: Court will get on well with me I wish that I were you!
FINALE—ACT III.
Helene, Franzi and Niki.

MELODRAMA.
Tempo di Valse. (Moderato.)

Piano.

Out in the night. My desire and delight Awoke to the waltz's sway ing! The song of my land I cannot withstand.
\textbf{NIKI.}

\textit{All o. ther mus. ic is ho l. low: If it but call, I give up}

\textbf{HEL.} (behind the porti
tes.)

\textit{all-. Like an en. thrall. ing Mag. ic it}

\textbf{HEL.}

\textit{seems. Call. ing and call. ing. Waltz of my dreams! Joy that is}

\textbf{HEL.}

\textit{sad nes. Pain that is bliss. Storm y as mad. ness. Soft as a kiss!}

23546
VIOLIN SOLO behind curtain. NIKI, surprised, draws curtain back. FRANK stands there playing.

HELENE.

Join in the dances. But for a day.

NIKI.

Join in the dances. But for a day.
Moderato.

NIKI (to HELENE)—What is it? Am I awake or asleep? You are an angel! HEL. Melodrama. (FRANZI comes down.) ENE—There is the real angel! (Points to FRANZI.) She was my teacher. She as shown me how to find the way to your heart! NIKI (to FRANZI)—I thank you. You have made me rich! FRANZI—And I go away poor.

Tempo di Valse Lente.

Oh, you!
lovely!  Very delight-ful!  Oh. you——

Più lento.
FRANZI goes off playing.

VIOLIN SOLO.
(Curtain falls slowly)

allargando

23546

END OF OPERA
Act III.

OPENING CHORUS & SOLO—(Wendolin) with Chorus.

Music by

HAMISH MACCUNN.

Allegretto con brio.

Curtain rises.

SOP.

ALTO.

Have—n't you heard? No, not a word! Some—thing's oc—cur'd,

TEN.

BASS.

Have—n't you heard? No, not a word! Some—thing's oc—cur'd,
Ve-ry ab-surd! Such a to-do! Who is it, who?

Ve-ry ab-surd! Such a to-do! Who is it, who?

Say, how do you Know it is true?

A few hours since The Consort Prince Went out in the gar-den

23546.
that we can pardon!

The Ladies' Band Was close at hand, And

His wife he deserted!

with them he flirted— A fearful shame It

fearful shame! A fearful shame!

is, of course! She ought to claim A quick divorce– Beef–
She ought to claim a quick divorce—
fore the sun brings back the day, The guilty one for

The guilty, one. The guilty one must
this must pay. The guilty one. For this must pay!

Say, how do you know it is true?
Say, how do you know it is true?
How do you know it is true? Something has got to be done—Such insults are not to be done—We must settle what's to be done; it's got to be, got to be, got to be done! For
Vengeance is hot to be done, We might have him shot, to be done! There

must be a lot to be done— It's got to be done! It's

got to be, got to be done!
Allegretto con brio.

Animato. WENDOLIN.

As Chamberlain of this domain, of
So bring the chairs for State affairs, And

of dim. leggero

WEN.

manners I'm a censor; And I admit such
set them round the table; Put pens in stacks, and

acts unfit Must make all moral men sore. Such
sealing-wax, As much as you are able! With
lack of tone we can't con-done. And stern-ly we de-nounce ill! So
tape of red the board you'll spread, And stamps for due rec-ipt-ing.- And

in this hall we mean to call A fa-mi-ly Ca-bi-net Coun-cil!
quarts of ink-and then I think Make room for the Ca-bi-net meet-ing!

1. So
2. With

1. So
2. With

in this hall we mean to call A fa-mi-ly Ca-bi-net Coun-cil!
quarts of ink-and then I think, Make room for the Ca-bi-net meet-ing!
His methods we pronounce ill; We take his bluff and bounce ill; We'll make him wince, this Consort Prince, In family Cabinet treating, We'll leave you free to disagree All day in a Cabinet Council! meeting!

His methods we pronounce ill, We take his bluff and bounce ill; We'll give our sovereign greeting, And then in haste retreat, We'll give our sovereign greeting, And then in haste retreat, We'll
WEN.

make him wince, this Consort Prince, In fa-mi-ly Ca-bi-net Coun-cil! A
leave you free to dis-a-gree All day in a Ca-bi-net meet-ing! In

CHO.

make him wince, this Consort Prince, In fa-mi-ly Ca-bi-net Coun-cil! A
leave you free to dis-a-gree All day in a Ca-bi-net meet-ing! In

WEN.

Ca-bi-net, Ca-bi-net, Ca-bi-net, Ca-bi-net, Ca-bi-net, Ca-bi-net,

CHO.

Ca-bi-net, Ca-bi-net, Ca-bi-net, Ca-bi-net, Ca-bi-net, Ca-bi-net,
Ca-bi-net, Ca-bi-net, Ca-bi-net, Ca-bi-net, Ca-bi-net, Ca-bi-net,
Ca-bi-net, Ca-bi-net, Ca-bi-net, Ca-bi-net, Ca-bi-net, Ca-bi-net,

23546.
SCENE, SOLO & ENSEMBLE.

(Helene, Wendolin, Lothar, Joachim, Ministers, Court Ladies etc.)

"HER HIGHNESS IS AT HAND!"

Music by

RAMISH MACCUNN.

Piano.

ALLEGRETTO BRIOSO.

WENDOLIN. (at door)

Her Highness is at hand! My
daughter is at hand! My cousin is at hand! Her

JOACHIM. (re-enter)

M.L.

LOTHAR. (cries)

23346

Copyright, Mapeler & Co ltd. & Cappell & Co ltd.
ALL.
High-ness is at hand! - What we De-cre, Ap-

ALL.
- pro- val will com-
mand!

ALL.
(Helene enters with Ladies etc. Wendolin and Ministers bowing here)

dim.
Venölin (bowing)

Joachim. (moved to meet Zelens)

Lothar. (bowing)

Her Highness!
Her Highness!
Your Highness!

Ministers (bowing)

Helene.

Joachim (softly)

Your Highness! Why have you called me, sir?

As

Jo.

All.

Joachim

dather-in-law—So we all of us saw: Very kindly the case I would

Jo.

ever.

All.

Joachim.

handle; But your husband the Prince (As we noticed long since) Has been

2356
causing too much of a scandal
As the heir to the throne—(That is

commonly known!) I agree with the public opinion;
We must

have a divorce—That's the polite course! And expel him from our do-

—minion! Hear, hear! hear, hear! We're all of us unanimous! He
leaves our vast dominion!

HELENE.

You'd banish him today? Hear what I have to

Say! Appassionato

I choose a man to wed, In my

Andante animato.
heart I adore him: I will never have it said That I

sorely or forswore him! Should he return to me, My

trust I restore him. And I know Till he would cleave me, He is

mine, and shall not go! What are we to do? It spoils our
plan! Can it be true She loves this man?

Can it be true You love this man?

Poco sostenuto.

Piu animando.

Yes! he has won my heart From the first day I met him! Fate may break our lives apart, But I will not for
-get him! He is my chosen king, Enthroned high above, More dear than anything, The only man I love!

Yes! he has won my heart! From the first day I

LADIES, MINISTERS, COURTiers etc.

Yes! he has won her heart! From the first day she

Grandioso

Grandioso
HEL.

Met him! Fate may break our lives apart, But I will not for-

CHO.

Met him! Fate may break their lives apart, But she will not for-

HEL.

Get him! He is my chosen king, En-throned high a-

CHO.

Get him! He is her chosen king, En-throned high a-

23548
-bove, More dear than anything He is mine, the

-bove, More dear than anything He is her's the

-bove, More dear than anything He is her's the

man I love, The only man I love!

man she loves, The only man She loves!

man she loves, The only man She loves!

200
SONG.—(Franzi.)

"PRINCESS HELENE"

Music by
HANISH MACCUNN.

Andante semplice.

Piano.

Fair Princess Helene, Still he loved you, but he only

though his love was vain. Do not wait to lose your lover,
Ask him once again, And his heart you will discover,

Poco meno mosso.

Fair Princess Helen! He is wayward now and then,

That's the way, the way of men; Win him back and keep him true—

That is what we women do!
He and I have laugh'd to-gether, Sweet Prin-cess He

-lene,

That was but the hap-py weath-er,

And the mu-sic's strain! For a sin-gle

dance he met me, For a waltz re-frain;
On the mor-row he'll for-get me, Sweet Prin-cess He-lene!

He will love you al-ways then, That's the way, the

way of men; I shall wish him joy with you-

That is what we wo men do!
SONG (Lothar) and CHORUS.

"ROSS OF THE SHOW."

Music by
HUGO FELIX.

Heir Apparent I have been remarked on everywhere, My
build an operatic house Complete from roof to vaults, And
weather has been very bad With such incessant rain; It

lofty rank the world has seen in my apparent air! But
give you all a piece by Strauss Salome, not a waltz! Sa-
drove Vienna nearly mad, And Paris quite in Seine! It

Copyright, MCMXI, by Metzler & Co. (1909) Ltd. & Chappell & Co. Ltd.
when I am a royal man, A private prince no more, I
Jo-mo's dress the world con-dones, Al-though it's rather slight; And
does not seem inclined to clear, So I and all my Court In.

shall be more appar-ent than I ever was before! The day when
then I'll call the hero Jones, So that will be all right! The day when
tend to go in o- ver here For Eng-lish forms of apart! The day when

a tempo.
I am boss of the show, You bet your
I am boss of the show Sa-lo-me
I am boss of the show A-bunt-ing

a tempo.
life I'll let you know, For ex-
will be such a go-
gai-ly we will go-

Well take

23546
-pense I am not sparing, I will get a throne from
off our shoes and socks. And we'd out to fish for

War ing, And the glid ing will sim ply Gil bow!
fox es Then come home for some wa ter po lo!

The day when he is boss of the show, when he's boss, when he's
The day when he is boss of the show, when he's boss, when he's
The day when he is boss of the show, when he's boss, when he's
The day when he is boss of the show, when he's boss, when he's

23516
When Im really the boss of the

When hes really the boss of the

When hes really the boss of the

1 & 2. Last.

show!

show!

show!

show!

show!

show!

show!
THE REBEL MAID

A Romantic Light Opera.

Book by
ALEX. M. THOMPSON and GERALD DODSON.

Lyrics by
GERALD DODSON.

Music by
MONTAGUE F. PHILLIPS.

Vocal Score (Complete.)
Vocal Score (Concert Version.)

Separate VOCAL NUMBERS may be had as follows:

THE FISHERMEN OF ENGLAND (In B♭ and G)
SAIL MY SHIPS
ARE MY LANTERNS SHINING?
WHEN A DREAM OF LOVE YOU CHERISH
THE OLD-FASHIONED CLOAK
HOME AGAIN
SHEPHERDESS AND BEAU BROCADE (Quartet) S.A.T.B.
HOW STRANGE THIS TUMULT (Madrigal) S.A.T.B.
WISDOM AND FOLLIE (Unaccompanied Madrigal) S.A.T.B.

PIANOFORTE ARRANGEMENTS.

THE REBEL MAID VALSE
THE REBEL MAID CAVOTTE
THE REBEL MAID SELECTION
FOUR DANCES from "The Rebel Maid." (Arranged by the Composer.)

CHAPPELL & CO., LTD.
50. NEW BOND STREET, LONDON, W.I.
NEW YORK — SYDNEY.

Sold by all Music Dealers.
MERRIE ENGLAND
A Comic Opera in Two Acts

WRITTEN BY
BASIL HOOD

COMPOSED BY
EDWARD GERMAN

VOCAL SCORE
VOCAL SCORE (Concert Version)

PIANOFORTE SOLO
LIBRETTO

THE YEOMEN OF ENGLAND. (In C and D.)

WALTZ SONG.

LOVE IS MEANT TO MAKE US GLAD.
(In D flat, E flat and F.)

SHE HAD A LETTER FROM HER LOVE.

O PEACEFUL ENGLAND.

COME TO ARCADIE. (Duet.)

IT IS THE MERRY MONTH OF MAY. (Duet.)

THE ENGLISH ROSE.

LOVE IS MEANT TO MAKE US GLAD. (Quintet, Quartet, or Trio, octavo.)

IN ENGLAND, MERRIE ENGLAND. (Quartet, octavo).

FIRST PIANOFORTE SELECTION.
Also for Full or Small Orchestra and Military Band.

SECOND PIANOFORTE SELECTION.

VALSE... ... Arrange by CARL KIEFERT.
LANCERS... ... Arrange by WARWICK WILLIAMS

Also for Full or Small Orchestra.

FOUR DANCES (Piano Solo or Duet) ... ... ... Arrange by the COMPOSER
FOUR DANCES (Violin and Piano) ... ... ... Arrange by the COMPOSER

TOLHURST'S VIOLIN AND PIANOFORTE SELECTION.

CHAPPELL & CO. Ltd.
50 NEW BOND STREET, LONDON, W.1
NEW YORK • TORONTO • SYDNEY • PARIS

No. 256
TANTIVY TOWERS

A Light Opera in Three Acts

LIBRETTO BY A.P. HERBERT

MUSIC BY THOMAS E. DUNHILL

PRODUCED BY NIGEL PLAYFAIR AT THE LyRIC THEATRE, HAMMERSMITH,
JANUARY 10TH, 1931, WITH THE FOLLOWING CAST:

HUGH HEATHER (a singer) . . . . . . . . . . . . . . . . . . . . . . . . . . . . TREPOR JONES
JENNY JAY (a would-be painter) . . . . . . . . . . . . . . . . . . . . OLIVE EVERS
THE EARL OF TANTIVY . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . ROY RUSSELL
THE COUNTESS OF TANTIVY . . . . . . . . . . . . . . . . . . . . . . . . . DORIS WOODALL
LADY ANN GALLOP (their daughter) . . . . . . . . . . . . . . . . . . BARBARA PETT FRASER
CHARLES VISCOUNT HARKAWAY (their son) . . . . . . . . . . . DENNIS ARUNDELL
CAPTAIN LORD BAREBACK, M. F. H . . . . . . . . . . . . . . . . . . HARVEY BRABAN

'CHELSEA GUESTS, ARTISTS, MUSICIANS, MODELS ETC. &
TANTIVY GUESTS, HUNTING MEN, COUNTY LADIES ETC.

Conductor: CLAUD POWELL

Act 1 — A Birthday Party at Hugh Heather's Studio, Chelsea.
Act 2 — The Hall of Tantivy Towers.
Act 3 — A Glade in Tantivy Wood.

TIME: ... The Present.

SOME OF THE VERSES IN THIS OPERA HAVE APPEARED IN 'PUNCH' AND
ARE USED BY KIND PERMISSION OF THE PROPRIETORS OF THAT PAPER.
THE VERSION OF JOHN PELL'S BASED ON A SETTING BY THOMAS E. DUNHILL
PUBLISHED BY MR. S. E. EDWARD ARNOLD AND IS INCLUDED BY THEIR KIND PERMISSION.

COPYRIGHT FOR ALL COUNTRIES

J. B. CRAMER & CO LTD
139, NEW BOND STREET,
LONDON, W. I.