THE CHOCOLATE SOLDIER
AN OPERA BOURRE IN THREE ACTS
MUSIC BY
OSCAR STRAUS
LIBRETTO BY
RUDOLF BERMAUER & LEOPOLD JACOBSON
ENGLISH VERSION BY
STANISLAUS STANGE

VOCAL SCORE
Price $2.00 Net

JEROME H. REMICK & CO - New York - Detroit
LYRIC THEATRE

Lessee and Manager Mr. WILLIAM GREET

EVERY EVENING AT 8.30

Mr. F. C. WHITNEY

Will present a Comic Opera in Three Acts, entitled

...THE...

CHOCOLATE SOLDIER

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

Music by OSCAR STRAUS

Written by BERNAUER & JACOBSON

English Version by STANISLAUS STANGE

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

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

Officers, Soldiers and Flag-bearers in the Bulgarian Army, Townspeople, Peasants, &c.

The Opera produced by Mr. STANISLAUS STANGE.
Argument.

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

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

The sentiment of "The Chocolate Soldier" is evolved by the love affairs of Bumerli and Nadina, Mascha and Alexius. The comedy situations are furnished by the episode of Col. Popoff’s house coat which is delivered to Bumerli in order to make his escape; its return, and the fact that the photographs of the three women are hidden in the coat, make unusually funny scenes when the participants are thrown together during the succeeding scenes and situations.
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No. 1

The Chocolate Soldier

ACT I

Introduction, Chorus and Trio

(Chorus, Maseha, Aurelia, and Chorus of Soldiers)

English Words by
STANISLAUS STANGE

Music by
OSCAR STRAUS

Tempo di Marcia Moderato.

(Trumpets in distance)

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

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

bliss; That we miss!
Soldiers we who love to fight, Day and night, day and night;
Then for wife and home we're sighing, or some
But when enemies are flying,

maiden young and sweet, young and sweet, what a treat!
No 1o Trio. We Too, Are Lonely.

Same tempo.

**NADINA.**

Fighting for duty;

**MARCHA.**

Fighting for duty;

**AURELIA.**

Fighting for duty;

Sighing for beauty, Each soldier

Sighing for beauty, Each soldier

Sighing for beauty, Each soldier

They sigh not only;

They sigh not only;

They sigh not only;

(Trumpets on stage.)

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

sad.

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

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

Act 1-18
No 1

We Are Searching For The Foe.

long, too long.

long, too long.

long, too long.

We are searching for the foe, High and

low, high and low;

Soon his

Searching for the foe in hiding,
fate we'll be deciding, When we find him he shall die, He shall
cresc.
die, surely die.

P dim. e morendo.

pp

ppp

Act I. - 18
Rubato
NADINA.

They have left.

MASCHA. Gone, Ev'ry one.

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

Yes, they have gone. Ev'ry one.

fake. 

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

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

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

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

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

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

Act 1.-18
Allegretto moderato.  

MASKA.

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

AURELIA.

Allegretto moderato.  

Hearts are
White teeth

NADINA.

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

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

A.

long I don't mind stay-ing,
man can we dis-cov-er

MASCHA.

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

AURELIA.

Oh, this
All our

Act I.  18
NADINA.

Would there were some mischief brewing. But there's loneliness is most appalling. Would I

waiting is most trying. men have gone to battle.

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

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

long alone, we shall be but skin and bone.

long alone, we shall be but skin and bone.

long alone, we shall be but skin and bone.

long alone, we shall be but skin and bone.

Act I. 18
Pity then our sorry plight,
Bad! Bad! Bad!
All our men are

Pity then our sorry plight,
Bad! Bad! Bad!
All our men are

Pity then our sorry plight,
Bad! Bad! Bad!
All our men are

out of sight.
Sad! Sad! Sad!

out of sight.
Sad! Sad! Sad!

out of sight.
Sad! Sad! Sad!

We must do the best we can.

We're unhappy,
Life is
we do minus man?

Cross and snappy,

without man.

Act I, 18
If you haven't got a man,

Sad and lonely,

Then deny it if you can.

Life is lonely, sad and lonely, If you have

Life is lonely, now deny it if you can!

Now deny if you can!

have'n't got a man. Now deny if you can!

Act I - 18
No. 1f Say Good Night.

Same tempo.

AURELIA

Listen, they are fighting!

In this war I'm not defending.

lighting. Cannons roaring, shots are pouring, Bullets

Act I. 18
piu mosso.

rat-tle; hear the battle, All the neighborhood appalling. Bum!

piu mosso.

quietly.

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

Andantino.

NADINA.

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

AURELIA.

(They close window and turn down lights.)

Shut up, and say "Good-night!"

heart with terror flutter.
Andantino.
(Nadina, Mascha, Aurelia.)

Nadina: Oh!

cresc.

Mascha: Oh!

Aurelia: Oh!

dim.
Rubato.

NADINA
He is not here!

quickly.

Gone! Gone! Yes! Gone!

MASCHA
He is not here!

Gone! Yes! Gone!

AURELIA
He is not here!

Gone, Yes! Gone!

Rubato.

N.
Life is lonely, sad and lonely, if you haven't got a man;

A.
Life is
lone-ly, sad and lone-ly, Then de-ny it if you can!

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

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

Then de-ny it if you can!

have-n't got a man; Then de-ny it if you can!
No 2

My Hero
Aria and Waltz Song.
(Nadina)

Adagio

Recit

How handsome is this hero mine,
The tears within my eyes are burning;
How true and brave that face divine, my heart for him is ever yearning. That
Andante

fore-head so high, the chin firm and strong. The eagle-like eye, for him how I long. How
graceful his carriage, how noble and free; The
day of our marriage, happy be.

Andante con moto

I have a true and noble lover,

My Hero. 7
He is my sweetheart, all my own! His like on earth who shall discover?

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

And for our happiness I pray; Our lives belong to one another,

Oh happy, happy wedding day, Oh, happy, happy wedding day!
Slow Waltz Tempo.

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

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

stringendo

Come! come! naught can ef-face you, My arms are aching now to em-brace you,
mp cresc.

allargando

Thou art di-vine!—— Come! come! I love you only,
cresc. allargando

My Hero.
Come, heroine!

Andante con moto.

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

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

Tempo I.

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

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

Slow Waltz Tempo.

Come! come! I love you only, my heart is true,
Come! come! my life is lonely I long for you;

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

now to embrace you, Thou art divine!

Come! come! I love you only come, hero

mine!

My Hero.
Sympathy

Duet
(Nadina and Bumerli)

Andante

It is a burden hard to carry, The burden of a maiden's hate; — The only girl I care to marry, She turns me out at night so late. — She bids me
go where shots are flying, Farewell to her I fondly love, Farewell

I see you

her I'll soon be dying, When next we meet'twill be above

shaking, with fear quaking, In heaven you would not be

waking; Noble soldier tell me true, Oh do, please do!

Sympathy 8
BUMERLI  Andante

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

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

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

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

NADINA

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

to bid you go, Fare-well! Fare-well! go now, I pray!

Bumerli

Fare-well! Fare-well! Fare-well for aye! I very soon shall die, This

Nadina

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

Slow

aye!... BUMERLI

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

For me!

What for?... For thee?

NADINA

For me!

My

Sympathy 8
NADINA

Oh, no! please no!

thanks, dear lady kind.

was sure you had a noble mind, A gracious noble mind. It is a

dolce

NADINA

Remember

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

cresc.

N

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

rit.
Life is sweet, I hold it dear; All death is gruesome, dark and drear. I

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

love to live, and live to love, So do not care to go above, Tho'

p rit. poco

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

My
life is sweet, I hold it dear; All death is gruesome, dark and drear. I love beyond all
measure. My life therefore I treasure. I love to live and live to love, So

do not care to go above. Though we must part and you leave me, For you I

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

feel some sympathy.

Sympathy 8
No. 4

"Seek the Spy"

Ensemble

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

Tempo di Marcia

MASSAKROFF.

Search-ing, search-ing, search-ing for the spy, ah! This

TENOR

Search-ing, search-ing, search-ing for the spy, ah! This

BASS

Search-ing, search-ing, search-ing for the spy, ah! This

Mr.

Search- ing, search- ing, search- ing for the spy, ah! This

Mr.

Search-ing, search-ing, search-ing for the spy, ah! This

Mr.

Search-ing, search-ing, search-ing for the spy, ah! This

Mr.

Search-ing, search-ing, search-ing for the spy, ah! This

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

law that is for bid - den!

Yes, bar - ba - rians, yes, bar - ba - rians When they seek him, seek him ev - ry - where! Yes, bar - ba - rians,

fight are all Bul - ga - rians,

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

Seek the Spy 18
Yes, forever, forever, forever, We will courage nothing rattles.

win without endeavor; And we'll never, never, never Cease to

think that we are clever.

Peek the Sgo 18
No, we'll never, never, never. Cease to think that we are clever.

Very sorry to disturb fair beauty,
think that we are clever.

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

For whom, pray, search you here?

mas-sa-cre the spy! Ha!

Who? He is not

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

here, go search below!

Maestoso (s.d.)

am your greatest hero’s bride. If you doubt me then woe be-tide. Had any

Seek the Spy. 18.
Poco animato

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

Here hides the

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

foe!

Maestoso

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

Tempo I

MASSAKROFF

tide! I cannot go, miss; until I

Seek the Spy.18.
know, miss, He is not here; If we find

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

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

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

man-y, man-y bat-tles, and our cour-age no-thing rat-tles!

Seek the Spy. 15.
man-y, man-y battles. That our Courage nothing rattles!

That our Courage nothing rattles!

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

One! Two!

Search! Search!

Three! Four! Five! Six! Seven! Right!

Seek the Spy. 18.
Search! search until you
Nine! Ten! 'heaven! Twelve!

find him.
AURELIA
What was that in heaven's name?
Slap his face! Slap his face!

I understand her game.
A REVOLVER! a REVOLVER! He is
Seek the Spy 18
MASCHA

If he's found they won't absolve her! A revolver! If he's found they won't absolve her! A revolver!

Where is the spy? Has he been found? I'm sure he's somewhere around! One! two! three! four!

TENORS & SOLDIERS

Five! six! seven! eight!

He's not hidden on this floor! He

Seek the spy is
Nine! ten! eleven! twelve!
is not here, we came too late!

N
You're safe, my dear!

Mf
Basses & Soldiers
Ha! The bed, he's under that!

No one here!

Marcato

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

Nadina
The balcony you have neglected, it should be at once in-

mf

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

There's some thing very wrong, I fear, or

how came that revolver here? Nadina she has hid the spy, But
NADINA
Be careful, I will fool them yet.

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

BUMERLI

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


MASCHA

If they that weaup-on here should find,
a tempo

AURELIA

If they that weaup-on here should find,

a tempo

kind-ness you shall not re-gret.

rit.

The spy would leave this world be-hind.

Yes,

A.

The spy would leave this world be-hind.

Yes,
quickly leave this world behind.

quickly leave this world behind. MASSAKROFF

He must have vanished in the air.

Then wings I had better be buying, And massacre him

fly-ing, Ha! MASSAKROFF.

Pray pardon my intrusion, I hope you'll be so kind; Tho'

covered with confusion, The spy we'll surely find.

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

Yes, barbarians. are all Bul-

Yes, barbarians. Proved in many, many battles, That our courage nothing rattles. Proved in

Many, many battles, That our courage nothing rattles.

There's Aurelia

Seek the Spies
something very wrong, I fear, or how came that revolver here? Nana, she has hid the spy, But they'll not find him, she's too sly!

The spy brought that revolver, that revolver here!
The spy brought that revolver here! That revolver, that revolver, that revolver here!

Seek the Spy 18
№ 5

Finale Act I

Romance and Scene

(Nadina, Mascha, Aurelia)

Slow, dreamy

p poco espress.

NADINA

Three

MASCHA

Three

AURELIA

Three

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

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

women sigh-ing a - lone, one night, were sad-ly wait-ing the mor-row; When
came a man, to their de-light, who ban-ished all their sor-row. He was a sol-dier

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

poco cresc.

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

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

Oh dear!

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

One

Finale Act I. 12
Mascha

Woman said "he's left us, How lonely now we'll be..."

Happiness bereft us, He had my sympathy, Ti-rala-

La, Ti-rala-la, he left us. But still he's not to blame, Ti-rala-la, I really cannot blame him, Ti-rala-

Finale Act I. 12
la! I'm very glad he came! AURELIA

The second said "I'm sorry that he has gone away, If he should tell I'd worry, I hope he'll nothing say..." Ti-ra-la-la! Tell no one, For men sus-
picious are, Ti-ra-la, partic-u-lar-ly

cresc.

NADINA

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

Somewhat quiet

third one gen-tly smil-ing,

She did not care at

all; She knew the youth be-guil-ing,
The youth beguiling, would come back at her
call. Ti-ra-la-la! Ti-ra-la-la! Would come back, Would answer
to her call. Ti-ra-la-la! She was sure he would come back, Ti-ra-la-la, So did not care at all. Three

Finale Act I. 12
Tempo I.

Women sighing alone, one night, were sadly watching the
women sighing alone, one night, were sadly watching the
women sighing alone, one night, were sadly watching the

morrow; When came a man to their delight, who
morrow; When came a man to their delight, who
morrow;

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

Finale Act I. 12
Then left them in the
young and strong, a la! he slept the whole night long, Then left them in the

morning, Yes left them in the morning. Oh, dear.
morning, Yes left them in the morning. Oh, dear!

He sleeps.
Gradually quieter

In peaceful, restful slumber, forgetting

sleeps.

Gradually quieter

pp

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

pp cresc.

I will here remain.

Oh, dear!

Oh, dear!

Oh, dear!

Ti-ra-la-

Finale Act I.
Grazioso

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

are, Part-ic-u-lar-ly hus-bands! Yes, too sus-

MASCHA pp

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

Fina:ë Act I. 12
leave us, But still he's not to blame, Ti-ra-la-la!
I really cannot blame him, Ti-ra-la-la, I'm very glad he came.
NADINA

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

rit.

The third one gently smiling... Ti-ra-la-
cresc. rrit.

Slower pp

la! She did not care at all.

Curtain pp

Finale Act I. 12

END of ACT I
ACT II
Our Heroes Come
March and Chorus

March tempo (Lively)
L'istesso tempo. (brightly)

Our heroes come 6
Our heroes come.
The Fatherland is Free

No 6b.

SOP.  Then shout hur-rah! then

ALTO.  Hur-rah! then

Ten.  Shout hur-rah! Our

Bass.  ene-mies are con- quered And the

shout hur-rah! For our heroes shout in glee; Our ene-mies are con- quered And the

Fatherland is free! Then shout hur-rah! Our heroes come.6.
loud! Our soldiers are victorious And of them we are proud! Hur-rah! hur-rah! Our land you save! Hur-rah! hur-rah! Our flag shall wave.

Our heroes come 6
Alexius The Heroic

Sextette and Chorus

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

Allegro moderato

No enemy lives when Alexius is nigh, In

battle I'm always victorious; No hero of old more cour-
Aguous than I, Not one ever lived half so glorious. The deeds I have done I can scarcely believe; My foes how they grieve, you cannot conceive; I tell you the truth for I never deceive! I never de...
Our enemies all you have put to the cease. Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

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Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!

Never deceive!
Of that there's no doubt! Of that there's no doubt!

Heroes, full loudly you shout.

Of that there's no doubt!

FEMALE CHORUS

Of that there's no doubt!

A

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

AURELIA

ALEXIUS

You thought of me

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

fight-ing.

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

I hope this is true, for I trusted in

By night and by day!

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

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

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

When

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

Alexius the heroic 18
they saw me charging they all of them hid, Sir, I

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

You did! assuredly, you

Allegretto marciale

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

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

Alexius the heroic 18
P. prepared for love and fun. So away with melancholy, Let us

kiss and all be jolly, We will sing and dance, and play Both night and day.

P. Allegro

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

AURELIA

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

MASCHA

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

MASSAKROFF

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

SOP

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

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

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

Allegro

Alexius the heroic 18
clover; All the fighting finish'd done, We're prepared for love and
clover; All the fighting finish'd done, We're prepared for love and
clover; All the fighting finish'd done, We're prepared for love and
clover; All the fighting finish'd done, We're prepared for love and
clover; All the fighting finish'd done, We're prepared for love and
Alec

Alec
So away with melancholy, Let us kiss and all be fun.
Jolly: We will sing and dance and play both night and day.
We both adore heroic deeds, 'Tis little

Brighter

That the hero needs; If you forever

sound his praise, Then he'll be happy all his days.

Oh

Alexius the hero; 18
NADINA

The outlook's not so very

ALEXIUS

Then who would

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

POPOFF

Thank the Lord the war is over, now we

heroes are in clover; All the fighting finish'd, done. We're prepared for love and fun. So away with melancholy. Let us

Alexius the Heroic 18
kiss and all be jolly; we will sing and dance and play both night and day.

Allegro

NADINA

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

AURELIA

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

MASCHA

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

MASSAKROFF

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

SOP.

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

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

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

Allegro

Alexius the heroic 18
fun! So away with melancholy, Let us kiss and all be

Alexias the heroic 18
jolly, We will sing and dance and play both night and day! We'll sing and
Play, with care away, Sing, dance and play, night and day.

ALEXIUS

Sing, dance and play, night and day.
No 7b

Exit

Orchestra & Trumpets on Stage

Exit 1
No. 8

Never Was There Such A Lover
Duet
(Alexius and Nadina)

Allegretto moderato

ALEXIUS

For ever I am unde-

NADINA

Perhaps that's why you're so conceited.

ALI-

feated.

I nev-er make the least con-
That's why you leave a bad impression.

I never care what folks are thinking.

That's why I see them winking.

On every pleasure quickly seizing, I never do what is displeasing.

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

Then you are be-nighted.

Must I be enchanted?

When I say "your love is here."

Should I say "I thank you, dear."

That I take for granted. Never

Never was there such a lover to
am I under cover, Ne-ver was there such a lov-er, nev-er

was there such a lov-er.

Allegretto grazioso

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

My he-ro's-heart cries

Never was there such a lover
My maiden's heart it out, Hooray! Oh happy, happy wedding day.

My jumps! It thumps! It bumps! It's beating fast, it's hero's heart it jumps! It thumps! It's beating fast, it's

cresc. L.H.

a tempo

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

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

Never was there such a lover
Tempo I

Perhaps that's what makes you so trying.

I never cheat myself of

I think I'm getting now your measure.

pleasure.

I never could you be de.

Never was there such a lover
Excuse me, that's past all believing.

I never can falter and waver, I never shall ask any favor!

Piu moderato

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

You could do no better;

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

You'll be happy all your life.

Should I say to you "good day"?

You will not, I'm certain,

cresc.

Then let's drop the curtain.

Bid your hero go away.

Never was there such a lover.
broadly

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

Allegretto grazioso

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

Never was there such a lover 10
Never was there such a lover.
The Chocolate Soldier

Duet

(Nadina and Bumerli)

Allegretto moderato

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

you.

But you act most impolitely. To tell the

Really I am not unsightly,

truth, you will not do. Heroes never were like you.

Now I
Such a soldier sets me laughing.

know you're only chaffing,

Marziale

soldier is brave sir! To ladies a slave sir! His

That am I! That am I!

foes all afraid, His sweetheart delighted.

I afraid! I delighted!

The Chocolate Soldier. 9
soldier must fight sir! Be he wrong or right sir! His
When he must. I am just.
sword he draws first sir! For blood he does thirst, sir!
I am first! And I thirst!

Ei! Ei! Oh.

in battle I'm a soldier brave.

yes. A chocolate soldier man.

Oh you

The Chocolate Soldier. 9
lit-tle choc-late sol-dier man, You're far too sweet and pret-ty, Oh you
fun-ny choc-late sol-dier man, For you I feel great pi-ty Oh you
sil-ly choc-late sol-dier man, Just made to please young mis-ses, So
sweet you'd melt, If you e'er felt, A full grown maid-en's kiss-es, Oh you

The Chocolate Soldier. 9
Little chocolate soldier man, You're far too sweet and pretty, Oh you

I am her chocolate soldier man, She thinks me sweet and pretty,

Funny chocolate soldier man, For you I feel great pity. Oh you

I am her chocolate soldier man, For me she feels great pity.

Silly chocolate soldier man, Just made to please young misses. So sweet you'd melt, If

A tempo

you ever felt, A full grown maiden's kisses.

I'd like to try your kisses. I am a

The Chocolate Soldier. 9
Poco moderato

war-rior by trade, And not a sol-dier hea-ven made, I studied

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

Quietly
NADINA
Tempo I.

To tell the truth I nev-er

war-rior by chance And not a he-ro of ro-mance.

Quietly
Tempo I.

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

I can't be-

The Chocolate Soldier. 9
lieve what you are speaking

Marziale
soldier is brave, sir. To ladies a slave, sir. His

Marziale
That am I! That am I.

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

soldier must fight sir! Be he wrong or right, sir! His

When he must! I am just!

The Chocolate Soldier. 9
sword he draws first, sir! For blood he does thirst, sir!

I am first! And I thirst!

Ei! Ei! Oh,

In battle I'm a soldier brave!

yes, A chocolate soldier man. Oh you

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

I am her chocolate soldier man. She thinks one sweet and pretty.
fun-ny chocolate sol-dier man, For you I feel great pi-ty. Oh you

I am her cho-colate sol-dier man, For me she feels great pi-ty.

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

cresc.

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

Quickly

The Chocolate Soldier. 9
No 10

The Tale of a Coat
Sextett
(Nadina, Mascha, Aurelia, Alexius, Bumerli, Popoff)

Moderato

Oh, I

tell you, there's no greater pleasure
Than when you're completely at your ease,
When all things you take at your leisure
And do just whatever you

P.
NADINA

MASCHA Oh, I tell you, there's no greater pleasure

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

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

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

P. please.

you're completely at your ease.

you're completely at your ease.

you're completely at your ease.

you're completely at your ease.

When all things you take at your

The tale of a Coat. 24
NADINA
If in his pocket he should

MASCHA
If in his pocket he should

AURELIA
If in his pocket he should

leisure And do just what ever you please.

Animato
feel My doom at once he'd quickly seal. My picture's there!

In-

feel My doom at once he'd quickly seal.

I'm in distress! In-

feel My doom at once he'd quickly seal.

BUMERLI

Animato
The tale of a Coat.
deed this is a pretty mess! My picture's there, Oh, what a mess, Oh,
deed this is a pretty mess! My picture's there, Oh, what a mess, Oh,
deed this is a pretty mess!
Oh,
deed this is a pretty mess!

poco rit.

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

all things you take at your leisure And do just whatever you
cresc.

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

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

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

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

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

please.

cresc.

The tale of a Coast. 34
you're completely at your ease.

When all things you take at your leisure
And

Meno mosso

do just whatever you please.

Pipes of peace now we will be smoking, Let's for-

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

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

Animato

once he'd quickly seal.___ My picture's there!

I'm in distress! In -

BUMERLI

Animato

cresc.
The tale of a Coat. 24
Allegretto

POPOFF

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

BUMERLI

Hold!
You need a

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

POPOFF

match, sir, it is here!
Ma - ny thanks, oh, ma - ny thanks, ma - ny thanks,

cresc.

NADINA

Ma - ny thanks!

AURELIA

ma - ny thanks!
Ma - ny thanks!

The tale of a Coat. 24
Animato

We did that very well.

Many thanks!

We did that very well.

Animato

well,

He did that very well.

well,

He did that very well.

well,

Bumerli

Yes, did that very well.

I did that very well.

I did that very well. Yes, did that very well.
well.
Here's to your very good health.

well.
Here's to your very good health.

well.
Here's to your very good health.

well.
Here's to your very good health.

POPOFF (sneezing)
Here's to your very good health.

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

BUMERLY

Hold!

handkerchief?
You need a handkerchief? 'tis here.

Again, what is it now you fear?

Pray you take mine, Oh do, oh do!

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

Many thanks!

Many thanks!

Many thanks!

Many thanks!

The tale of a Count. 24
He did that very well,
He did that very well,
He did that very well,
I did that very well,
He did that very well,
He did that very well,
well, I did that very well, I did that very well.

The tale of a Coat. 24
Andante, _ad lib._

**NADINA**

A-lex-ius!

**MASCHA**

ALEXIUS

Oh, tim-id, mod-est maid!

Nadi-na!

**ALEXIUS**

I think they're both a-fraid.

**AURELIA**

Kas-i-mir!

**POPOFF**

Aurelia!

**ALEXIUS**

Nadi-na!
Allegretto
ALEXIOUS

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

NADINA

It's no concern of mine. POPOFF

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

ALEXIOUS

Tis something very wrong, I

cline. Yes, something very wrong,

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

dire,
This does me much up-set,

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

Yes, make them all regret,
Take

make them all regret,
This does me much up-set,

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

(to Mascha)

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

P.

I nothing know.

Mascha

here?
That is not so.

Al.

You lie.
You lie.
It

Al.

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

It's no concern of mine.

tell me, don't decline. There's

something very wrong, yes, very wrong, I will find out ere long, find

POPOFF

Yes, something very wrong, I

MASCHA

Am I a

OUT ere long BUMERLI (to Mascha)

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

will find out ere long.

The tale of a Coat. 24
fool?

Tis something very wrong, Yes, something very wrong, I

Be not their tool.

Yes, something very wrong,

will find out ere long, I will find out ere long, Beware, Beware, Beware, Beware,

I will find out ere long, Beware, Beware, Beware, Beware,

AURELIA Allegretto

Kindly tell me what is the

ware, you play with fire.

You play with fire, with fire.

ware, you play with fire.

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

Why should they chatter?

chatter? To the wedding they're invited.

To all our friends I shall be most de-

BUMERLI

What, in that coat? 'Twould never do!

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

The tale of a Coat.
What if my wife should prove un-true?

coat would never do!

coat would never do!

coat would never do!

Yes, yes, yes, yes, yes, yes! Oh, if my
It will not do, It
wife should prove un-true.

Piu animato
It will not do, It

will not do.
will not do.

Oh if my wife should prove un-true.

poco a poco accel.

The tale of a Coat 24
NADINA

MASCHA
Once more care-free, Now we can hap-py,

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

Allegro

N.

happ-y be, My hon-or's saved, Once more care-free. Let us now laugh-ing,

Ma.

happ-y be, My hon-or's saved, Once more care-free. Let us now laugh-ing,

A.

happ-y be,

Let us now laugh-ing,

Vivace

N.

happ-y be. We did that ver-y well, We did that ver-

Ma.

happ-y be. We did that ver-y well, We did that ver-

B.

happ-y be. We did that ver-y well, We did that ver-

A.

happ-y be. We did that ver-y well, We did that ver-

BUMERLI

ALEXIUS
What do they think of that? I think they smell a

POPOFF
What do you think of that? I think I smell a

Vivace

The tale of a Coat 24
well. Yes, did that very well. We did that well. We did that well.

we'll, A rodent large at that. I think they smell. Yes, smell a

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

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

great big rat.

great big rat.

great big rat.

The tale of a Coat 24
"That would be lovely"

Duet

Nadina and Bumerli

Allegretto.

Bumerli.

I never loved before dear; That's why I am so

Allegretto.

p

Nadina.

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

sad.

But

Yes, I must wed an-

you must wed an-
other. And I must sigh alone,
Other. Leave you to grieve and moan. But if you were my wife, you would most

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

wed to me? Of that there is no doubt, I know what I'm about. Each

That would be lovely.
a tempo

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

accel.

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

cresc.

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

mf
cresc.

NADINA.

a tempo

That would most

rit.

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

That would be lovely.
That would most lovely be!

That would most lovely be!

That would most lovely be!

That would most lovely be!

The maiden said "I'm sorry, A hero I must wed."

The

Her lover said "Don't worry: Be glad you are not dead."

That would by lovely 7
time is draw-ing near-er, The bells full soon will sing; To me you're grow-ing
dear-er, The bells will sor-row bring.
Then let him go, take me, You'll hap-py

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

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

Morning I can win a man, at mid-day two, may be, Then

At night, If I feel all right. For ev'ry finger three. Each

Morning I can win a man, or any time I try. And

That would be lovely.
Bumberli.

Adieu, also good-bye!—Adieu, also good-bye!

That would be lovely.
No 12

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

Allegro moderato.

SOPR.

People! People! Enter in! Soon the feasting will begin;

ALTO.

People! People! Enter in! Soon the feasting will begin;

TENOR.

People! People! Enter in! Soon the feasting will begin;

BASS.

People! Enter in! Soon the feasting will begin;
Wedding bells will ring out gay, Our Nadina weds today!

Wedding bells will ring out gay, Our Nadina weds today!

Wedding bells will ring out gay, Our Nadina weds today!

Hooray! Hooray!

Hooray! Hooray!

Hooray! Hooray!

Hooray! Hooray!

Finale Act II - 31
Poco Allegretto.

AURELIA

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

My father's heart is light and gay. My father's heart cries out Hooray! My

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

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

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

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

Finale Act II - 31
Tempo I.

People! People! Enter in! Soon the feast- ing will be- gin, Wed- ding bells will ring out gay. Our Nadi- na wed- s to- day!

People! People! Enter in! Soon feast- ing will be- gin, Wed- ding bells will ring out gay. Our Nadi- na wed- s to- day!

People! People! Enter in! Soon feast- ing will be- gin, Wed- ding bells will ring out gay. Our Nadi- na wed- s to- day!

Tempo I.

ring out gay. Our Nadi- na wed- s to- day!
The church bells are ringing, of

Molto moderato

(Church Bells)

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

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

love sing, Oh, Hail, bride! The fond

groom! They cry never falter, Oh, Come to the altar, Come

groom! They cry never falter, Oh, Come to the altar, Come

groom! They cry, falter, Oh, Come alarm, Come

Finale Act II-31
side by side, Oh, Come to your doom!

side by side, Oh, Come to your doom!

side, Oh, Come doom!

ALEXIUS

POPOFF

For the church are you both prepared?

NADINA

I am prepared!

am prepared!

Finale Act II
BUMERLI (to Nadina)

You will re - gret!

NADINA

ill not re - gret!

POPOFF (to Alex.)

If you'd be

P

hap - py, nev - er de - ceive,

(to Nadina)

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

lieve.

Finale Act II
The church bells are ringing, Of love they are singing,

Hail to the bride! The fond happy groom!

Hail to the bride! The fond happy groom!

Finale Act II
Finale Act II
Tempo di Marcia

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

Proved in ga-rians, Proved in ma-ny, ma-ny
batt-les, That our cour-age noth-ing ratt-les! Proved in
many, many battles, That our courage nothing rattles. Most many, many battles, That our courage nothing rattles.

honored Sirs; respected Missé, Massakoff wafts you kisses.

I must the bride-groom congratulate. I envy him his fate, Ha!

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

Ha!

Allegretto

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

ALEXIUS

What he?  He

POPOFF

Who he?

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

Finale Act II
MASCHA (to Alex.)

This photograph she

there! Ei! Ei! To me this is most queer!

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

accel e cresc.

gave to him When all the lights were dim.

(Alex reading)

Finale Act II
Allegro impetuoso

AURELIA

ALEXUS

Oh, I'm growing weak!

Betrayed! Betrayed! And I loved her so!

BE-

SOPR

ALTO

BE-

TEN.

BE-

BASS

BE-

Allegro impetuoso

Betrayed! Betrayed! Everything I know!

POPOFF

Your

What! What know you? Speak!

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

His

His

Great

Great

coat! his coat! The flying foe at night; He who was hiding far from sight!

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

Deceived! Deceived! Who would have that believed?

Deceived! Deceived! Who would have that believed?

Slow

Finale Act II
(gradually to slow Waltz tempo.)

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

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

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

there to save my skin; That's why I

Finale Act II
Oh, what a refuge sought within.

pia cresc.

poco string.

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

rall

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

dim.

riff.

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

Finale Act II
Allegro

SOPR.

ALTO. For-give, for-give, for-give,

TENOR. For-give, for-give, for-give,

BASS. For-give, for-give, for-give,

Why was he there? He wished to live, For him were sol-di-ers run-ning,

Why was he there? He wished to live, For him were sol-di-ers run-ning,

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

BUMERLI

Oh, what a
refuge sought with in.
refuge sought with in.

piu cresc.

string.

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

string.

Finale Act II
saved my life that night, She also
wished to see me live. Forgive, forgive.

ALEXIUS
a tempo
In dreams I once was your give, forgive.

he-ro, Long, long a-go:

Finale Act II
But now I am at zero, Yes, that I know.

You, you, you have dismayed me,

You have deceived me, You have betrayed me, I loved but

NADINA (to Alex.)

You! You! I thought you my hero,

You!
Long, long ago

But now

you are at zero! Yes, that is so.

BUMERLI (to Nad.)

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

Let me embrace you, I love but you.

Finale Act II
Broadly.

NADINA.

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

MASCHA.

Come, come, now be my hero, My

AURELIA.

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

ALEXIUS.

He, he, now is her hero, Her

BÜMERLI.

I, would be your hero, Your

POPOFF.

He, he, now is her hero, Her

MASSAKROFF.

He, he, now is her hero, Her

SOPR.

See, see, see her new hero, Her

ALTO.

See, see, see her new hero, Her

TEN.

See, see, see her new hero, Her

BASS.

See, see, see her new hero, Her

Brodatae.

Finale Act II
Animato

N

my ideal?

M

true ideal.

Al.

her ideal.

Al.

new ideal.

B

true ideal.

P

new ideal.

Ms.

new ideal.

new, We came here to a wedding feast; This

new, We came here to a wedding feast; This

new, We came here to a wedding feast; This

Finale Act II
in·ter·ests us not the least, A mar·riage we would cel·e·brate,

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

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

Must we con·dole or grat·u·late?

Must we con·dole or grat·u·late?

Must we con·dole or grat·u·late?

accel. o molto crese.

NADINA

That quick·ly you shall

Finale Act II
see.

ALEX.

I set you free!

You

set me free?

End all that

Finale Act II
Largamente

I dreamt that he was my hero, Yes, my i-

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

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

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

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

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

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

Finale Act II
No 13

ACT III

Entr’acte and Opening Chorus

Maestoso

Tempo di Valse
Chorus

Solo

When far from you,

Sweetheart!

When far from you,

Sweetheart!

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

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

Thou art di-vine! Sweet-heart! I

Thou art di-vine! Sweet-heart! I

love you on-ly, Sweet-heart mine!

love you on-ly, Sweet-heart mine!

Entra' Aote & Op.Ch. - 5
Entra'Acte & Op. Ch. 5
№ 14

Falling in Love
Duet

(Alexius, Mascha)

Andante

ALEXIUS

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

why, 
You're in love when you smile while you are 
bed, 
You're in love when you watch the shadows

maschera

crying, Or when you laugh when you would rather sigh. 
creeping, Or when at dawn you rise with aching head.

I am no

schemer nor a foolish dreamer, 
I am a girl, a girl of common

Falling in Love, 5
sense:

But could I find a true and honest lover, Oh I would

love him with a love intense.

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

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

MASCHA

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

ALEXIOUS

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

MASCHA

falling, falling deep in

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

Falling in Love. 5
DANCE.

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

Allegretto

NADINA

Poco Allegro.
(writing)

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

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

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

(Humming)

Mh! Mh! Mh! Mh! Mh! Mh!

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

make folks smile, A-dopt a less con-cet-ed style, And

try to act, that's if you can, Less like an ass, more

like a man. Don't let me see you a-ny-more. No, not
a tempo

a
ny-
more, with scorn Na-
di-
na Pop-
off,

there!

Na-
di-
na Pop-
off!

there!

faster

The letter Song 4
No 16

Scene And Melodrama

(Bumerli)

Allegretto

Bumerli  Slowly
The Letter Song
DUET
(Nadina and Bumerli)

My dear sir, Mis-ter Bu-mer-li, Most hate-ful you are now to me. mh,
Read far-ther and you'll plainly see, That you are no-thing, sir, to me. mh,

mh! mh! mh! mh! mh! mh! mh! mh! mh! mh! mh!

The rea-son why I plain-ly state, The first one is you came too late, mh-
girl would care to meet you twice, And this to you is my ad-vice, mh-
And secondly, you're much too smart to
If you would cease to make folks smile, a-

The Letteer Song 4 (Duet)
please a simple maid-en's heart,
dopt a less conceited style, mh, mh, mh, mh, mh, mh, mh,

And thirdly, you're an
And try to act, that's

awful flirt, Your manner is too flip and pert.
if you can, Less like an ass, more like a man.

(1 & 2) Don't

The Letter Song 4 (Duet)
(1 & 2) No, not any more.

let me see you any more.

With love, Nadi-na

No! with scorn, Nadi-na Pop-off!

Pop-off! with love, Nadi-na Pop-off!

'Tis right there!

'Tis right there!

faster

faster
"Thank the Lord the war is over"

Finale III

Allegretto

PRINCIPALS AND CHORUS IN UNISON.

Thank the Lord the war is over, Now we

heroes are in clover And the fighting, finished, done! We're pre-

pared for love and fun. So away with melancholy, Let us

kiss and all be jolly! We will sing and dance and play Both night and
ALL PRINCIPALS

SOPR.

ALTO.

TEN.

BASS.

Allegro

Thank the Lord the war is over, Now these heroes are in clover, All the fighting, finished, done! We're pre-

Thank the Lord the war is over, Now these heroes are in clover, All the fighting, finished, done! We're pre-

thank the Lord &c. - 4
pared for love and fun. So away with melancholy Let us
pared for love and fun. So away with melancholy Let us
pared for love and fun. So away with melancholy Let us

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

Thank the Lord &c. - 4
day! We'll sing and play with care a-way, Sing, dance and play, night and day.
play, night and day.
play, night and day.

Thank the Lord &c. 4

End of Opera