

NEW EDITION.

Adapted expressly for Mr. D'OYLY CARTE'S production at the Savoy Theatre.

THE GRAND DUCHESS

OF GEROLSTEIN,

Comic Opera in Three Acts.

ENGLISH LYRICS
BY
ADRIAN ROSS.

FROM THE FRENCH OF MESSRS. MEILHAC & HALÉVY.

MUSIC
BY
OFFENBACH.

PRICE SEVEN SHILLINGS & SIXPENCE.

BOOSEY & CO., LTD.,

LONDON & NEW YORK

Sole Selling Agents: BOOSEY & HAWKES, LTD.

295, REGENT STREET, LONDON, W.

PRINTED IN ENGLAND.

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THE GRAND DUCHESS OF GEROLSTEIN.

DRAMATIS PERSONÆ.

THE GRAND DUCHESS OF GEROLSTEIN.
WANDA (a Peasant, betrothed to Fritz).
FRITZ (a Soldier).
PRINCE PAUL (son and heir of the Elector of Steis-stein-steis, &c.)
BARON PUOK (Chamberlain).
NÉPOMUC (Aide-de-Camp).
GENERAL BOOM (Commander-in-Chief).
BARON GROG (Emissary of the Elector of Steis-stein-steis, &c.)
CAPTAIN HOCHHEIM }
LIEUTENANT NIERSTEIN } Officers in the Grand Duchess' Army.
IZA }
OLGA }
AMÉLIE } Maids of Honour.
CHARLOTTE }

CHORUS—*Ladies of the Court, Officers, Ushers, Soldiers, and Vivandières.*

ACT I. AN ENCAMPMENT. Morning.

(*Four days elaps.*)

ACT II. STATE APARTMENT IN THE PALACE. Afternoon.

ACT III. SCENE 1. THE CRIMSON SUITE. Evening.

SCENE 2. A MARKET PLACE. Night.

THE young Grand Duchess of Gerolstein was conspicuous for wanting—and getting—her own way in most things, and for her pleasing enthusiasm for soldiers. Fearing lest these traits should lead her to commit some imprudence, her elderly adviser, Baron Puck, sought to distract her mind from sentimental wanderings by finding for her a husband of suitable rank (Prince Paul), and also, with the assistance of her military adviser, General Boom, by organising military parades, and even by mild wars waged against neighbouring states. At the beginning of the opera the army is encamped, and news arrives that the Grand Duchess is on her way to inspect her troops. In the ranks is a young recruit called Fritz, who has earned the ill opinion of General Boom, by gaining the affections of a peasant girl, Wanda, on whom the latter had cast a roving eye. Fritz makes a further step in the disfavour of his commanding officer by attracting the notice of the Grand Duchess herself, who, to the disgust of the General, pleased with the bearing of Fritz, calls him from the ranks and converses with him. During their colloquy, Fritz finds himself promoted to the grade of Corporal, and finally, when it transpires that he has a sweetheart, to the rank of Lieutenant. The Grand Duchess next enhances her popularity with her soldiers by singing the Song of the Regiment, which Puck has taught her—and, in her high spirits, gives to Fritz the further step of Captain. Prince Paul, the effeminate and despised suitor of the Grand Duchess, now enters. He has been for some time at the Grand Ducal Court (together with his father's emissary, Baron Grog, whom Her Highness always refuses to receive), waiting for the Grand Duchess to make up her mind to marry him. General Boom, Puck, and Prince Paul seat themselves, at the request of the Grand Duchess, in order to consider Boom's plan of campaign. This the Commander-in-Chief proceeds to unfold, and the scheme so excites the contempt of Fritz—who is standing in attendance on his mistress—that he bursts

into the palaver and ridicules the General's proposed form of attack. In spite of Boom's protests, the Grand Duchess bids Fritz sit down and give his views; and, learning that, as he is neither a commanding officer nor a noble, he cannot be heard, she on the spot raises him to the rank of General, and creates him Baron. Fritz, thus qualified, takes a seat at the Council table and indicates a plan, the charming simplicity of which delights the Duchess, who, to the discomfiture of Boom and his confederate Puck, and to the indignation of little Prince Paul, invests the ex-private with entire command of the army, the badge of which is an immensely tall plume, and commits the conduct of the campaign solely to his skill and valour. As a crowning proof of her esteem and confidence, she entrusts to Fritz the sacred broadsword which her late father was wont to wield in battle. The Act concludes with the departure of Fritz at the head of the Grand Duchess' army.

In the interval between the first and second acts, the Grand Duchess's favourite has conquered her enemies. His triumphal return is welcomed by the people, and most of all by his august mistress, who listens with emotion to his own exciting recital of the victory which had crowned his Generalship. A private interview follows the public reception, in which, under the guise of intercession for a lady of her own court, the Grand Duchess makes an avowal of her passion for the victorious general; but Fritz is too unintelligent to appreciate the honour in the manner intended. The Grand Duchess, mortified at his indifference to her charms, and angered by the request he sends her shortly after to be allowed to marry Wanda that night, resolves to revenge herself. She overhears a conspiracy between Puck, Boom and Prince Paul against the life of the supposed favourite, bursts in upon the conspirators, and offers to join in their design; a proposal joyfully accepted, and the act finishes with an eccentric dance, confirming the *entente cordiale*.

In the third act Baron Grog, whom the Grand Duchess has persistently refused to see, appears upon the scene and joins in the conspiracy. His peculiar qualities so fascinate Her Highness, that her anger against Fritz is extinguished by her interest in the Baron. She accordingly countermands the proposed assassination. Upon this, Boom delivers himself of a blustering protest, maintaining that his honour is concerned, and claiming the right to slay Fritz. To his consternation, the Grand Duchess admits this claim, and says that, while she cannot permit the assassination of her late favourite, there is no reason why Boom should not meet him in single combat. Puck and Prince Paul, divining the emptiness of his boasting, and looking forward to some amusement, impress upon him the urgency of a duel with Fritz, and combine to facilitate its arrangement. All go off to arrange preliminaries. Fritz and Wanda enter on their way to the Cathedral, where they are to be married; and their friends come to escort them. But they are intercepted by Puck and Prince Paul, who explain to Fritz that he must fight with Boom, before he can wed. Fritz is reluctantly compelled to postpone his nuptials for an hour or two, and the disappointed wedding guests go to await in the Cathedral the arrival of Wanda and her groom.

The second scene of the third act represents a market place in Gerolstein—with the Cathedral at one end. The seconds, Prince Paul and Nepomuc, await in vain the arrival of General Boom. Fritz, who had been on an unsuccessful search for his adversary, arrives upon the scene; and an idea then occurs to Puck, by which not only may Fritz be degraded in the eyes of the Grand Duchess, but Prince Paul may probably win her hand at last. He suggests a bargain with the mercenary ex-private. Fritz shall—at a price—affect the appearance of one who has been ignominiously defeated in single combat. He shall appear before the Grand Duchess and represent that he has met with a mysteriously masked adversary. Puck, knowing the romantic temperament of Her Highness, foresees that she will at once feel sentimentally disposed towards the unknown hero who shall have defeated so doughty a warrior as Fritz. At the proper moment, the masked champion shall appear, and turn out to be none other than Prince Paul. After considerable demur and much bargaining, Fritz consents. He disappears to dishevel himself, and Prince Paul to assume his disguise. The wedding guests come out of the Cathedral, tired of waiting. The Grand Duchess enters, eager for news of the duel. Presently General Boom makes a somewhat shamefaced entrance, and is obliged to admit that he has failed to meet his antagonist. Next comes Fritz, disfigured and cut about, the sacred broadsword twisted out of recognition. He tells the tale of the masked warrior. The Grand Duchess, to the delight of Boom and Puck, deprives Fritz of all his recent titles and honours; but, to their disgust, bestows them on Baron Grog. Grog, in his gratitude, conveys to the Duchess his wife's thanks, and the Duchess thus discovers that he is married, and the devoted father of six children. Forthwith she strips him of his new honours and restores Boom to his position as Commander-in-Chief. Puck, who has arranged with the masked hero to be at hand ready to appear at the auspicious moment, now gives the signal. Shouts are heard without; and then, amidst the acclamations of the populace, there enters the victor in the supposed fight, masked and cloaked. In her excitement and enthusiasm, the Grand Duchess promises him her hand, as a reward for his chivalry. He throws off his disguise, and Prince Paul stands confessed. With a shrug of the shoulders, she agrees to comply with her bargain, and the Prince offers to lead her to the Cathedral. At the same time, she forgives Fritz, consents to his marriage with Wanda, and gives him a small appointment that he desires. As the curtain falls, the two couples are about to proceed to the Cathedral to be married.

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OVERTURE.

15
1
6
12
23
29
43
45
52
63
65
68
93
97
134
135
140
149
150
158
165
167
176
195
196
199
203
206
215
226
230
232
240
257
262
270
275
282

Allegro maestoso. *ff*

PIANO.

f

a tempo.

poco rall. *p*

ritenuto.

The Royal Edition.—The Grand Duchess.—(1)

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B

Andantino.

a little quicker.

rit.

al - lar - gan - do.

Allegro.

The first system of music features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The tempo is marked *Allegro.* The bass staff begins with the instruction *più ritenuto.* and a forte dynamic *f*. The key signature has one sharp (F#) and the time signature is 2/4. The system concludes with two triplet markings over the final notes.

The second system continues the piece with a treble staff featuring a more active melodic line and a bass staff with a steady accompaniment. A fortissimo dynamic *ff* is indicated. The system ends with two triplet markings.

The third system shows a change in dynamics, with the bass staff marked *pp* and the treble staff marked *p*. The treble staff features triplet markings over several notes. The accompaniment in the bass staff remains consistent.

The fourth system continues with a treble staff marked *mf*. The melodic line is more complex, with many beamed notes. The bass staff provides a solid accompaniment.

The fifth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The dynamics are not explicitly marked in this system.

The sixth system continues with a treble staff marked *mf*. The melodic line is active, and the bass staff provides a steady accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with triplets and a crescendo leading to a piano (*p*) dynamic. The bass clef staff provides a harmonic accompaniment, starting with a forte (*f*) dynamic.

Second system of musical notation. The treble clef staff continues the melodic line with accents. The bass clef staff features a mezzo-forte (*mf*) dynamic accompaniment.

Third system of musical notation. The treble clef staff includes the lyrics "cre - scen - do." under the notes. The bass clef staff features a forte (*f*) dynamic accompaniment.

Fourth system of musical notation. The treble clef staff continues the melodic line with slurs. The bass clef staff provides a steady accompaniment.

Fifth system of musical notation. The tempo is marked "Allegro moderato." The treble clef staff has accents. The bass clef staff features a fortissimo (*ff*) dynamic accompaniment with sixteenth-note patterns.

Sixth system of musical notation. The treble clef staff includes triplets and slurs. The bass clef staff features a complex accompaniment with fingering numbers 3 and 6, and dynamic markings.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with trills and triplets. The bass clef contains a bass line with sixteenth-note patterns and triplets. The tempo marking *poco rall.* is centered below the system.

Second system of musical notation. The treble clef has a melodic line with triplets and a fermata. The bass clef has a bass line with triplets. The tempo marking *animato.* is placed above the bass line.

Third system of musical notation. The treble clef has a melodic line with triplets. The bass clef has a bass line with triplets.

Fourth system of musical notation. The treble clef has a melodic line with triplets. The bass clef has a bass line with triplets. The tempo marking *accelerando sino al fine* is placed above the bass line.

Fifth system of musical notation. The treble clef has a melodic line with triplets. The bass clef has a bass line with triplets. The tempo marking *Allegro.* is placed above the treble line, and the word *segue.* is placed below the bass line.

No. 1.

(A) CHORUS.

Allegro.

PIANO.

CHORUS.
PEASANTS, VIVANDIERES and SOLDIERS.
Sopranos and Contraltos.

Be - fore their mar - tial ranks they ser - ry And

Tenors.
Be - fore our mar - tial ranks they ser - ry And

Basses.
Be - fore our mar - tial ranks they ser - ry And

march to face the foe - man's host.

march to face the foe - man's host. *f* We'll

march to face the foe - man's host. *f* We'll

We'll drink to a

drink to a life that is ve - ry short and mer-ry, *f* We'll drink to a

drink to a life that is ve - ry short and mer-ry,

life that is ve - ry short and mer - ry, For that's the pro - per

life that is ve - ry short and mer - ry, For that's the pro - per

For that's the pro - per

Sol - dier's toast. Sing on, quaff on,

Sol - dier's toast. Sing on, quaff on,

Sol - dier's toast. Sing on, quaff on,

leggiero.

dance on, laugh on, Wine or bran - dy, both are

dance on, laugh on, Wine or bran dy, both are

dance on, lugh on, Wine or bran - dy, both are

han - dy, Play - time pass - es, court your lass - es,

han - dy, Play - time pass - es, court your lass - es,

han - dy, Play - time pass - es, court your lass - es,

f
 Fill your glass - es, and sing, and quaff, and dance, and
 Fill your glass - es, and sing, and quaff, and dance, and
 Fill your glass - es, and sing, and quaff, and dance, and

laugh and drink, and drink it down.
 laugh and drink, and drink it down.
 laugh and drink, and drink it down.

Then here's to joy and down with sor - row, Let's
 Then here's to joy and down with sor - row, Let's
 Then here's to joy and down with sor - row, Let's

drink and drive dull care a - way; Who knows, who
 drink and drive dull care a - way; Who knows, who
 drink and drive dull care a - way; Who knows, who

knows, if we shall meet to - mor - row? So let us have our
 knows, if we shall meet to - mor - row? So let us have our
 knows, if we shall meet to - mor - row? So let us have our

ff fling to - day, So let us have our fling to - day, So let us have our fling to -
ff fling to - day, So let us have our fling to - day, So let us have our fling to -
ff fling to - day, So let us have our fling to - day, So let us have our fling to -

- day, to-day to-day.

- day, to-day to-day.

- day, to-day to-day.

WANDA.

Ab, my Fritz, I'm full of

Moderato.

FRITZ.

fears . . . If you go so far a - way Don't you now shed an - y

tears, No! don't you shed an - y tears, For I'll re - turn, yes, I'll re - turn with - out de -

rit.

(B) SONG AND VALE. (FRITZ AND CHORUS)

FRITZ.

Allegro moderato.

PLANO.

- lav. 1st VERSE. Maid-ens, nev - er mind us twirl-ing round and round; You'll be

left be-hind us, you'll be safe and sound; But your friends and neighbours Have to march a-way, Fac-ing

shot and sa - bres For a bob a day; If a bul-let's bit - let, you are doom'd to fall, Drain your

glass and fill it, Laugh and drink with all— Drink and sing a dit - - ty, Good -

- bye to the past, All the more's the pi - - ty If this cup is our

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a minor key, with lyrics: "- bye to the past, All the more's the pi - - ty If this cup is our". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

last. Come girls that are win - ning, Come lads that can hop, We'll

The second system continues the vocal line with lyrics: "last. Come girls that are win - ning, Come lads that can hop, We'll". The piano accompaniment is characterized by a rhythmic pattern of eighth-note chords, creating a dance-like feel. The vocal melody is simple and follows the rhythm of the accompaniment.

dance till we drop, We'll dance till we drop, Don't stop, Don't

The third system features the vocal line with lyrics: "dance till we drop, We'll dance till we drop, Don't stop, Don't". The piano accompaniment includes a dynamic marking of *f* (forte) and a trill (*tr*) in the treble staff. The accompaniment continues with eighth-note chords, and the vocal line has a more active melody.

stop, Ah! Waltz and ne - ver stop, Waltz un - til we drop,

The fourth system concludes the vocal line with lyrics: "stop, Ah! Waltz and ne - ver stop, Waltz un - til we drop,". The piano accompaniment features a dynamic marking of *p legg.* (piano, leggiero). The vocal line has a long, sustained note for "Ah!" followed by a melodic phrase. The piano accompaniment has a more active treble line with chords and a steady bass line.

Like tee - to - tum spinning, Like a humming top, Waltz and ne - ver stop, Waltz un - til we drop.

Like tee - to - tum spin - ning, Like a hum - ming top, Go round and

round Like tee - to - tum spin - ning, Let us go round and round, round and

round, Like tee - to - tum spin - ning, or a top.

f WANDA.

Dance till we drop, Like tee - to - tum spinning, Let us go round and

f FRITZ.

Dance till we drop, Like tee - to - tum spinning, Let us go round and

f CHORUS.

Dance till we drop, Like tee - to - tum spinning, Let us go round and

Dance till we drop, Like tee - to - tum spinning, Let us go round and

Dance till we drop, Like tee - to - tum spinning, Let us go round and

round, round and round, Like tee - to - tum spinning, or a top.

round, round and round, Like tee - to - tum spinning, or a top.

round, round and round, Like tee - to - tum spinning, or a top.

round, round and round, Like tee - to - tum spinning, or a top.

round, round and round, Like tee - to - tum spinning, or a top.

round, round and round, Like tee - to - tum spinning, or a top.

dim.

Fritz. *p*

2nd Verse. When the

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

mo-ment so-lemn Parts us ve - ry soon, While we form in co-lumn All the girls will swcon, Nev-er

The second system continues the vocal line with the lyrics "mo-ment so-lemn Parts us ve - ry soon, While we form in co-lumn All the girls will swcon, Nev-er". The piano accompaniment provides harmonic support with chords and moving lines.

fear my beau-ties, We will let you hear When our war-like du-ties Leave a mo-ment clear. Tho' a

The third system continues the vocal line with the lyrics "fear my beau-ties, We will let you hear When our war-like du-ties Leave a mo-ment clear. Tho' a". The piano accompaniment features a more active melody in the right hand.

week or two, dears, You may have to wait, Doubtless you'll be true, dears, But at an - y rate

The fourth system continues the vocal line with the lyrics "week or two, dears, You may have to wait, Doubtless you'll be true, dears, But at an - y rate". The piano accompaniment maintains a consistent rhythmic pattern.

Let me kiss you, pret - ty, While hold - ing you fast, All the more's the pi -

The fifth system concludes the vocal line with the lyrics "Let me kiss you, pret - ty, While hold - ing you fast, All the more's the pi -". The piano accompaniment ends with a final chord.

ty If this kiss is our last. Come girls that are win - ning, Comelads that can

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "ty If this kiss is our last. Come girls that are win - ning, Comelads that can". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

hop, We'll dance till we drop, We'll dance till we drop! Don't

The second system continues the musical score. The vocal line has the lyrics: "hop, We'll dance till we drop, We'll dance till we drop! Don't". The piano accompaniment includes a trill (tr) and a forte (f) dynamic marking. The right hand of the piano part features a melodic line with a trill at the end of the system.

stop! Don't stop! ah! . . . Waltz and nev - er stop, Waltz un - til we drop

The third system of the score includes the lyrics: "stop! Don't stop! ah! . . . Waltz and nev - er stop, Waltz un - til we drop". The piano accompaniment features a trill (tr) and a dynamic marking of *p* *leggerement*. The piano part has a more active, rhythmic accompaniment with a crescendo leading to the end of the system.

Like tee - to - tum spin - ning, Like a hum - ming top, Waltz and nev - er stop, Waltz un - til we drop,

The fourth system concludes the page with the lyrics: "Like tee - to - tum spin - ning, Like a hum - ming top, Waltz and nev - er stop, Waltz un - til we drop,". The piano accompaniment continues with a steady, rhythmic accompaniment of chords in the left hand and a melodic line in the right hand.

Like tee - to - tum spinning, Like a humming top, Go round and round Like tee - to - tum

spinning, Let us go round and round, round and round Like tee - to - tum

WANDA. *f*

Dance till we drop Like tee - to - tum
spinning or a top. Dance till we drop Like tee - to - tum

CHORUS. *f*

Dance till we drop Like tee - to - tum
Dance till we drop Like tee - to - tum
Dance till we drop Like tee - to - tum

spinning, Let us go round and round, round and round Like tee - to - tum

spinning, Let us go round and round, round and round Like tee - to - tum

spinning, Let us go round and round, round and round Like tee - to - tum

spinning, Let us go round and round, round and round Like tee - to - tum

spinning, Let us go round and round, round and round Like tee - to - tum

spinning, or a top.
(Fritz waltzes with Wanda.)

spinning, or a top.

spinning, or a top.
(all the chorus waltz.)

spinning, or a top.

spinning, or a top.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with several trills (tr) and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the melodic and harmonic development from the first system.

Third system of musical notation, showing further melodic and harmonic progression.

Fourth system of musical notation, ending with a key signature change to two flats (B-flat and E-flat) and a common time signature.

GENERAL BOOM (*entering*).

(*the women run away.*)

What! wo - men in our camp; How ex -

Allegro. tr tr tr

Fifth system of musical notation, featuring a vocal line with lyrics and piano accompaniment. The piano part includes a forte (*f*) dynamic marking and trills (tr).

tremo - ly im - pro - per!

Sixth system of musical notation, continuing the vocal and piano parts. The piano part features a forte (*f*) dynamic marking.

FRITZ. RECIT.

Bah! here's the good old bora.

a tempo.

Look here, you scamp. to

rit. *Moderato.*

A pri-vate sol-dier, too, Can

this I'll put a stop - per.

Moderato.

rit. *Allegro.*

have a heart like you, And love as o - thers do. *(coming towards Fritz.)*

You a - gain! you! is it

RECIT.

rit. *Allegro. f*

But if you please—

you? Don't an - swer! Don't an - swer! one sin - gle

f

word you will re - gret, You know that I'm a mar - ti - net!

p Tenors.
Re - mem - ber

CHORUS OF SOLDIERS.

Basses...


pp

that, lads, We know he is a mar - ti - net!


p

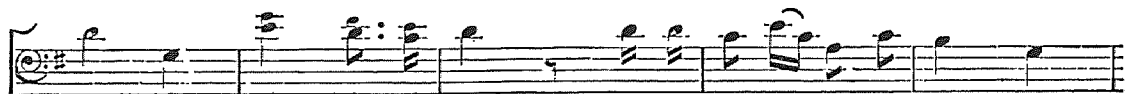
Don't for - get! a mar - ti - net!

(C) PIFF, PAFF, POUFF.

BOOM. 


1st VERSE. When I shout thro' the bat-tle's
2nd VERSE. And when vic-tory's wreath has

Allegro.
f 




thun - der, Can - nous may roar, But I strike with fear and won - der
crown'd me I re - ap - pear; I've a crowd of la - dies round me





Whole arm - y corps! As corn that bends in storm-y wea - ther All gro - vel
All fond and dear; They try to kiss me, all to - ge - ther, And I must



flat, When they be - hold the war - like fea - ther On my cock'd hat! The
say, At such a time my war - like fea - ther Is in the way! The

war - like fea - ther on my cock'd hat! ah! : : : So
war - like fea - ther is in the way! ah! : : : So

piff, paff, pouff, and ta ra pa pa poom, For I am the Ge - ne - ral

mf

(spoken.)
call'd Boom, Boom; So piff, paff, pouff, and ta ra pa pa poom, For

f *mf*

FRITZ.

So piff, paff, pouff, and ta ra pa pa poom, For

I am the Ge - ne - ral call'd Boom, Boom; So piff, paff, pouff, and ta ra pa pa poom, For

Tenors.

CHORUS OF SOLDIERS.

Basses.

So piff, paff, pouff, and ta ra pa pa poom, For

So piff, paff, pouff, and ta ra pa pa poom, For

(spoken.)

he is the Ge - ne - ral call'd Boom, Boom; So piff, paff, pouff, and ta ra pa pa poom, For

(spoken.)

I am the Ge - ne - ral call'd Boom, Boom; So piff, paff, pouff, and ta ra pa pa poom, For

(spoken.)

he is the Ge - ne - ral call'd Boom, Boom; So piff, paff, pouff, and ta ra pa pa poom, For

(spoken.)

he is the Ge - ne - ral call'd Boom, Boom; So piff, paff, pouff, and ta ra pa pa poom, For

1^{ma.} § 2^{da.}

he is the Ge - ne - ral call'd Boom, Boom! call'd Boom, Boom! ●

2nd verse. §

I am the Ge - ne - ral call'd Boom, Boom! And when call'd Boom, Boom!

he is the Ge - ne - ral call'd Boom, Boom! call'd Boom, Boom!

he is the Ge - ne - ral call'd Boom, Boom! call'd Boom, Boom!

p *ff*

No. 1 bis.

CHŒUR DE SORTIE.

CHORUS OF SOLDIERS.

Allegro. Tenors. *f*

So piff, paff, pouff, and ta ra pa pa poom, For

Basses. *f*

So piff, paff, pouff, and ta ra pa pa poom, For

Allegro.

PIANO. *f*

(spoken.)

he is the Ge - ne - ral call'd Boom, Boom; So piff, paff, pouff, and ta ra pa pa poom, For

(spoken.)

he is the Ge - ne - ral call'd Boom, Boom; So piff, paff, pouff, and ta ra pa pa poom, For

he is the Ge - ne - ral call'd Boom, Boom.

he is the Ge - ne - ral call'd Boom, Boom.

p

First system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one sharp (F#) and the time signature is 3/4. The treble staff contains a melodic line with eighth and sixteenth notes, and some chords. The bass staff contains a bass line with eighth notes and chords. There are two 'v' markings under the first two notes of the bass staff.

Second system of a musical score, continuing from the first system. It also consists of two staves: treble and bass clef. The treble staff continues the melodic line. The bass staff continues the bass line. There are dynamic markings: *pp* (pianissimo) in the middle of the system and *morendo.* (diminuendo) towards the end of the system.

No. 2.

DUET.

Allegro maestoso. WANDA.
Here I am! here I

PIANO.

am! Fritz, I'm hot, I'm blown, I'm out of breath, my pulse is dou - ble!

(a little quicker.)
But what a face! O! what a frown! It

seems I might have spar'd my trou-ble. Say why; pray why; Say

Andante.
WANDA.

Why? Where are all your

a tempo.

mf tr tr f p

for - mer gra - - ces? Re - ply, and don't stand mak - ing fa - - ces; Can

f > p f >

you be dumb my bold re - cruit With - out a word to greet your beau - - ty, With -

p p

rit. *Fritz (without moving.)*

- out a word to greet your beau - ty? I have to be for I'm on du - ty;

rit.

Yes, I'm on du-ty, bo-ther it, and so I must be mute, *rit.* must be mute,

WANDA.
must be mute I am not in vein for jok - - ing And if you will be

so provok - ing I'll try the vir-tue of a pinch: If you don't speak I'll spoil your

rit. beau - - ty, Yes, I will spoil your beau - ty. *Fritz (still motionless.)* I real-ly can't,

for I'm on du - ty, Yes, I'm on du-ty, bo-ther it, and mustn't stir an inch.

WANDA. (tenderly.)

But when my looks with long-ing la - - den Con
rit.
stir an inch, stir an inch. I'm on du - - ty,

- fess the pas-sion of a maid - - en, And call you hi-ther to my side, Ah! . . . am I de-
I'm on du - - ty, I'm on du - - ty,

- nied? . . . will you not flinch? But when my looks with long-ing
No, I'm on du - ty and must-n't stir an inch.

poco rit.
 la - - den Con - fess the pas - sion of a maid - - en, And call you hi - ther to my
 I'm on du - ty! I'm on du - ty!

side, . . . Am I de - nied? . . will you not flinch?
 I'm on du - ty and I can't stir one inch; Yes, I'm on du - ty and I must - n't stir an

How now, you an - swer no? How now, you an - swer
 inch, Yes, I'm on du - ty and I mustn't stir an inch!
p

no? How now, how now, how now you an-swer no?

Yes, I'm on du - ty! Yes, I'm on du - ty! and so I an-swer no,

Ahl woel

Ahl woel

Allegro.

WANDA. (coming close to Fritz.)

But if to you, tho' you're so chil - ly,

I were to say "you big old sil - ly, Come kiss me quick,

you know, like this, Come kiss me quick, just like this!" Would you re -

- fuse such in - vi - ta - tions?

Fritz. (*puts down his gun and goes eagerly to Wanda.*)

Ah no! our sen - try re - gu - la - tions Do

p animato.

I knew the sen - try re - gu -

not for - bid a man to kiss! Our re - gu -

Allegro moderato.

- la - tions Did not for - bid a lit - tle kiss! They do not for -

- la - tions Do not for - bid a lit - tle kiss! They do not for -

- bid just a kiss! They don't for - bid a lit - tle

- bid just a kiss! They don't for - bid a lit - tle

Allegro.

kiss! Yes, de - vil take your

(kisses her.)

kiss! ah! . . . Then, de - vil take my du - ty!

p *Allegro.* *p*

du - ty! Our password is love, The de - vil take your du - ty!

Our password is love! Yes, de - vil take my

Our password is love, The pass-word's love! For, when love's at war with
 du - ty! The pass - word's love, The pass - word's love! For, when love's at war with

mf

du - ty, Du - ty has to yield to love!
 du - ty, Du - ty has to yield to love! Then, de-vil take my

f

Yes, de-vil take your du - ty! The pass - word is
 du - ty! The pass - word is love, . . .

love! Then, de - vil take your du - ty! The pass-word is

Yes, de - vil take my du - ty! The pass-word is

mf

love, the word is love!

love, the word is love! Don't you

p *riten.*

think, now we have be - gun, That we might

WANDA.

No, I don't! I did - n't mind just one But not

have an - o - ther such?

two, That is one . . . too much! We must be
 A lit - tle kiss!
cres - - - cen - - do.

Andante. WANDA (taking the gun
 - pro - per, no, no! no! no!
 just one! just one! just o.
f *Andante.* *p*

and imitating Fritz.)
 For I'm on du - ty! No, I'm on du - ty! I'm on du - ty, and you can - not have a
 kiss! . . . a sin - gle kiss!

kiss!

pù animato.

Oh, don't re - fuse me just one kiss; Oh don't re - fuse me just one

pù animato.

(she throws away the gun.)

But I'm on du - ty! But I'm on du - ty! Ah!

kiss! Wan - da! on - ly one!

tempo primo.

. . . Then, devil take my du - ty! Our password is

Yes, devil take your du - ty! Our password is love! . . .

tempo primo.

p

love! Then, de-vil take my du - ty, The password is love, the word is

Yes, de-vil take your du-ty! The password is love, the word is

love! For when love's at war with du - ty, Du - ty has to yield to love! Yes, when our

love! For when love's at war with du - ty, Du - ty has to yield to love! Yes, when our

mf

love's at war with du - ty, Du - ty has to yield to love!

love's at war with du - ty, Du - ty has to yield to love! Then, devil take my

Vivo.

p

Yes, de - vil take your du - ty! Yes, de - vil take your
 du - ty! Then, de - vil take my du - ty!

du - ty! Our pass - word is love, our pass - word is love! The pass - word,
 Our pass - word is love, our pass - word is love! The pass - word,

yes, the pass - word is love! *(Fritz kisses Wanda again.)*
 yes, the pass - word is love!

NO. 3.

(A) CHORUS.

(B) RECIT. AND RONDO OF THE GRAND DUCHESS.

Allegro maestoso.

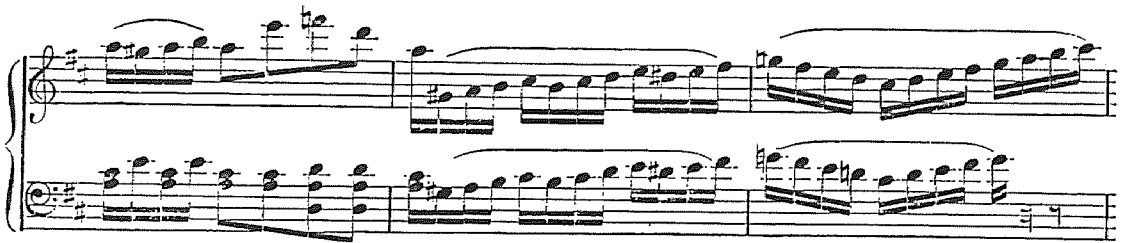
PIANO.



The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and moving lines. The key signature has one sharp (F#) and the time signature is 3/4.



The first system of the piano accompaniment continues the melodic and rhythmic themes established in the introduction, with the right hand playing a series of eighth and sixteenth notes.



The second system of the piano accompaniment continues the melodic and rhythmic themes, with the right hand playing a series of eighth and sixteenth notes.

CHORUS OF PEASANTS, VIVANDIERS AND SOLDIERS.
Sopranos and Contraltos.

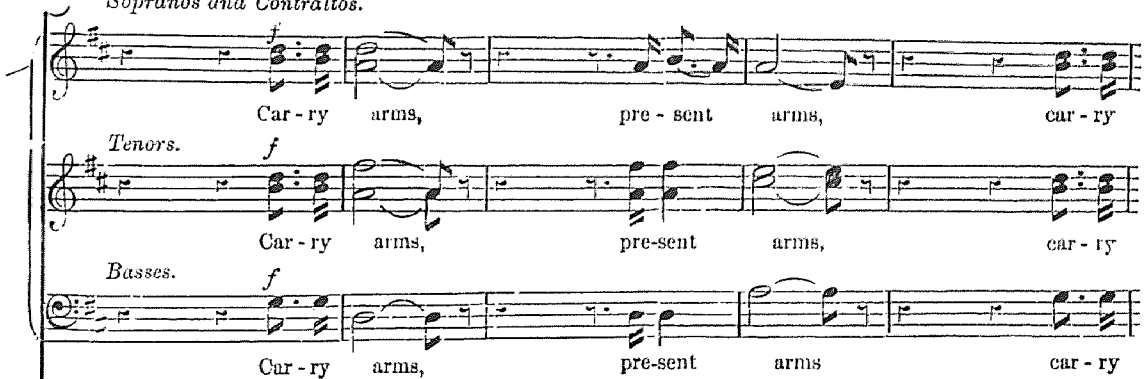
Car - ry arms, pre - sent arms, car - ry

Tenors. *f*

Car - ry arms, pre - sent arms, car - ry

Basses. *f*

Car - ry arms, pre - sent arms car - ry



The vocal staves are arranged in four parts: Sopranos and Contraltos, Tenors, and Basses. Each part has a vocal line and a piano accompaniment line. The lyrics are: "Car - ry arms, pre - sent arms, car - ry". The piano accompaniment is marked with a forte 'f' dynamic.



The piano accompaniment for the chorus consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and moving lines. The key signature has one sharp (F#) and the time signature is 3/4.

arms, . . eyes right, dress, at - ten - - tion!

arms, . . eyes right, dress, at - ten - - tion!

arms, . . eyes right, dress, at - ten - - tion!

di - mi - nu -

(Entrance of Grand Duchess and suite.)

en - do.

pp

p

p

pp

GRAND DUCHESS. RECIT.

You do not fear the foe, No fight can you dis - may,

Moderato.

I know you'll all do your de - voir! To-mor-row you must go, So now I've come to

say— no, not good - bye! no, not good - bye! no, not good -bye! . . . but au re -

- voir!

RONDO.

Allegro. *p*
Sol - diers! I'm simply mad about them, I'm simply mad about them, I'm simply mad about them!

Allegro. f *p*

With their glit - ter, glow and glance, Swords that flash and plumes that dance! Sol - diers!

I'm sim - ply mad a - bout them, I'm sim - ply mad a - bout them, I'm sim - ply mad a - bout them!

An - y coun - try, that's without them, Does - n't stand a chance! When I see my hand - some

troops, Ea - ger for the smell of pow - der, Drumn'd and drill'd, with "Haups!" and

Housps! I'm so proud, I can't be prouder! Whether, or no, they'll thrash the me, That, I can't
 tell, but this I know, I can-not tell, but this I know, I can-not
 tell, but this I know! Ah! . . . Sol - diers! I'm singly mad about them,
 Fritz. *p*
 What does she know? What does she know?
 Puck. *p*
 What does she know? What does she know?
 BOOM. *p*
 What does she know? What does she know?
 CHORUS. *Tenors.*
 What does she know? What does she know?
Basses. p
 What does she know? What does she know?
p f p

I'm sim-ply mad a-bout them, I'm sim-ply mad a-bout them, Oh, I love my gal-lant sol-diers,

gal-lant sol-dier boys! I

know what I'd like to do: I'd go as a vi-van-diè-re, I'd stay by my men all

through, And keep them mer-ry too! I'd fol-low with them ev-'rywhere, In the

fight, in the front, in the fight, I would face the foe, If war would seem such fun, when there, would re-al-ly seem such

ri - te - nu - to.
fun, when there, would seem such fun, when there! I can-not tell, but this I

know, I can-not tell, but this I know, Ah! . . . Sol - diers!

ff Tempo 1mo.

What does she know? What does she know?

What does she know? What does she know?

What does she know? What does she know?

What does she know? What does she know?

What does she know? What does she know?

I'm sim-ply mad about them, I'm sim-ply mad about them, I'm sim-ply mad about them, With their glit-ter,

glow and glance, swords that flash and plumes that dance! Sol - diers! I'm sim-ply mad a-bout them,

I'm sim-ply mad a-bout them, I'm sim-ply mad a-bout them, Oh, I love my gallant soldiers, gal-lant sol - - dier

animato.
boys! I'm in love with my gal-lant sol-diers, Their glit-ter, glow, and glance, their glit-ter, glow, and

gance! I'm in love with my gal-lant sol-diers, Their swords that flash, & plumes that dance, & plumes that

dance! Oh, I love my gal-lant soldiers, my gal-lant sol-dier boys!

cresc.

cre - scen do f

Ah! Yes, I love my gal-lant sol-dier

boys!

ff

Sea.....

No. 4a. SONG OF THE REGIMENT.—GRAND DUCHESS,
FRITZ AND CHORUS.

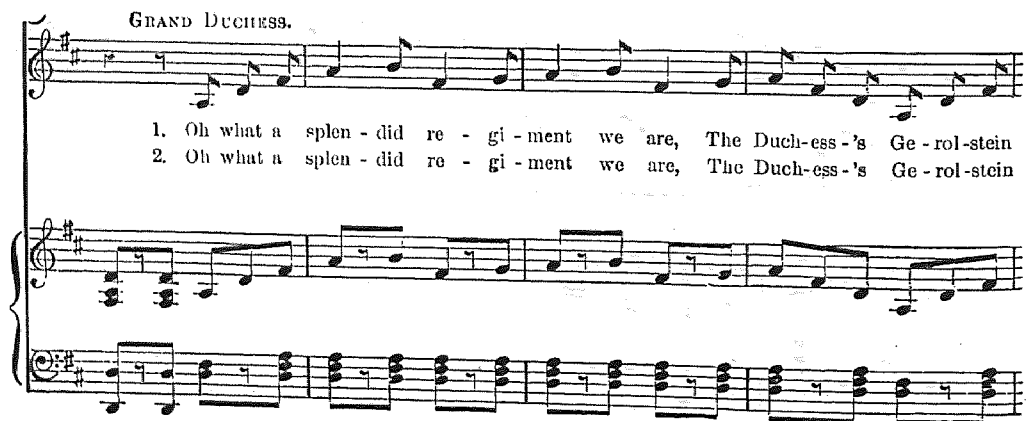
Allegro marziale.

PIANO. *ff*



GRAND DUCHESS.

1. Oh what a splen - did re - gi - ment we are, The Duch-ess -'s Ge - rol - stein
2. Oh what a splen - did re - gi - ment we are, The Duch-ess -'s Ge - rol - stein



Ran - gers.

Fritz.

WANDA, MAIDS OF HONOUR with Sopranos and Contraltos.

1. Quick as an
2. We are the

Ta ra, ta ta, ta ra, ta ta, ta ra ta ta ta ta tum!

PUCK, with 1st Tenors.

Ta ra, ta ta, ta ra ta ta, ta ra ta ta ta ta tum

BOOM, with Basses.

Ta ra, ta ta, ta ra, ta ta, ta ra ta ta ta ta tum!

Sopranos and Contraltos.

CHORUS. Ta ra, ta ta, ta ra, ta ta, ta ra ta ta ta ta tum!

Tenors.

Ta ra, ta ta, ta ra, ta ta, ta ra ta ta ta ta tum!

Basses.

Ta ra, ta ta ta ra, ta ta, ta ra ta ta ta ta tum!

ex - tra spe - cial shoot - ing star, We drop on im - per - ti - nent
boys for go - ing fast and far, Though near - ly im - pos - si - ble

GRAND DUCHESS.

They
When

stran - gers!
dan - gers!

WANDA, MAIDS OF HONOUR *with Sopranos and Contraltos.*

Ta ra, ta ta, ta ra, ta ta, ta ra ta ta ta ta tum.

PUCK. *p with 1st Tenors.*

Ta ra, ta ta, ta ra, ta ta, ta ra ta ta ta ta tum.

BOOM. *p with Basses.*

Ta ra, ta ta, ta ra, ta ta, ta ra ta ta ta ta tum.

CHORUS. *p*

Ta ra, ta ta, ta ra, ta ta, ta ra ta ta ta ta tum.

Ta ra, ta ta, ta ra, ta ta, ta ra ta ta ta ta tum.

Ta ra, ta ta, ta ra, ta ta, ta ra ta ta ta ta tum.

mf

GRAND DUCHESS. FRITZ.

1. say the dra-goons are a dash - ing set, Pret - ty fel-lows they are! And
 2. - ev - er the re - gi-ment takes its way. Through the streets of a place, The

GRAND DUCHESS.

la - dies de - clare that the smart - est yet It is the bold Hus - sar! The
 girls when they see it are pleas'd and gay, The men make such a face! When -

Gun - ners are rea - dy for an - y chance, So's the gay En - gi -
 - ev - er the re - gi - ment goes a - way That's a dif - fer - ent

FRITZ.

- neer! But none of the lot is a cir - cumstance, To what we show you
 case; The men it is now who are pleas'd and gay, The girls who make the

GRAND DUCHESS.



Ta ra ta ta ta ta ta, Ah, ven - tre bleu!

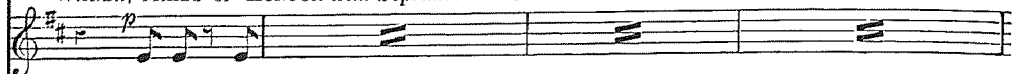
FRITZ.



here! Ah, sa - pre jeu!
face! Ah! sa - pre jeu!

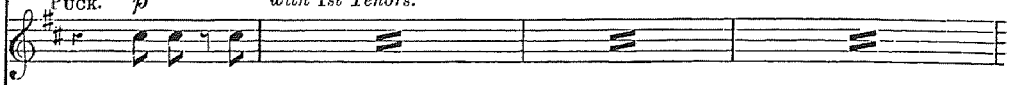
Ta ra ta ta ta ta

WANDA, MAIDS OF HONOUR with Sopranos and Contraltos.



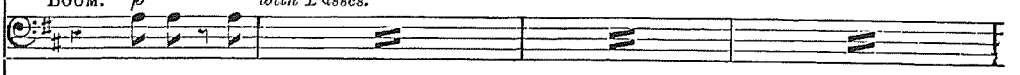
Ta ra, ta ta, ta ra, ta ta, ta ra, ta ta, ta ra ta

PUCK. *p* with 1st Tenors.



Ta ra, ta ta, ta ra, ta ta, ta ra, ta ta, ta ra ta

BOOM. *p* with Passes.



Ta ra, ta ta, ta ra, ta ta, ta ra, ta ta, ta ra ta

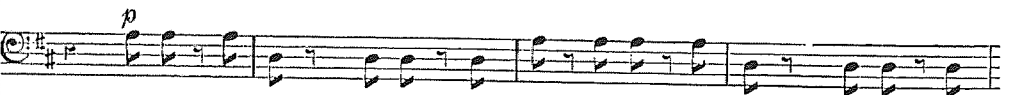
CHORUS. *p*



Ta ra, ta ta, ta ra, ta ta, ta ra, ta ta, ta ra ta



Tu ra, ta ta, ta ra, ta ta, ta ra, ta ta, ta ra ta



Tu ra, ta ta, ta ra, ta ta, ta ra, ta ta, ta ra ta



GRAND DUCHESS.

Ta ra ta ta ta ta, Ah, ven - tre bleu!

FRITZ.

ta, Ah, sa - pre jeu! Ta ra ta ta ta ta

WANDA AND MAIDS OF HONOUR, *with Sopranos and Contraltos.*

ta, ra ta, ta ta, ta ra, ta ta, ta ra, ta ta, ta ra ta

PUCK *with Tenors.*

ta, ra ta, ta ta, ta ra, ta ta, ta ra, ta ta, ta ra ta

BOOM *with Basses.*

ta, ra ta, ta ta, ta ra, ta ta, ta ra, ta ta, ta ra ta

p Ta ra ta ta ta ta ta, *p* Ta ta ra ta ta ta

ta, *p* Ta ra ta ta ta ta ta,

ta, ta ra, ta ta, ta ra, ta ta, ta ra, ta

ta, ta ra, ta ta, ta ra, ta ta, ta ra, ta

ta, ta ra, ta ta, ta ra, ta ta, ta ra, ta

pp

ta, Ta ra ta ta, ta ra ta ta, ta ra ta ta, ta ra ta
 Ta ra ta ta ta ta ta.

ta, ta ra, ta ta. ta, ta, ta,
 ta, ta ra, ta ta, ta, ta, ta,
 ta, ta ra. ta ta, ta, ta, ta, ta,

ta | So
 Ta ra ta ta, ta ra ta ta, ta ra ta ta, ta ra ta
 ta, ta, ta,
 ta, ta, ta, ta,
 ta, ta, ta, ta,
 ta, ta, ta, ta,

mf

GRAND DUCHESS.

bang the drum and blow the fife, And wave the flag a -
FRIZ
ta, ta ra ta ta, ta ra ta ta, ta ra ta ta, ta ra ta ta, ta ra ta ta, ta ra ta

The first system of the musical score for 'The Grand Duchess'. It consists of three staves: a vocal line, a piano accompaniment line with triplets, and a grand staff. The lyrics are 'bang the drum and blow the fife, And wave the flag a -' followed by a 'FRIZ' section with the rhythmic pattern 'ta, ta ra ta ta, ta ra ta ta, ta ra ta ta, ta ra ta ta, ta ra ta ta, ta ra ta'.

cresc.
- bove! . . . And let us live a sol - dier's life, And
ta, ta ra ta ta, ta ra ta ta, ta ra ta ta, ta ra ta ta, ta ra ta ta, ta ra ta

The second system of the musical score. It begins with a 'cresc.' (crescendo) marking. The lyrics are '- bove! . . . And let us live a sol - dier's life, And' followed by the rhythmic pattern 'ta, ta ra ta ta, ta ra ta ta, ta ra ta ta, ta ra ta ta, ta ra ta ta, ta ra ta'.

love a sol - dier's love! . . . So blow the jol - ly
ta, ta ra ta ta, ta ra ta ta, ta ra ta ta, So blow the jol - ly
cresc.

The third system of the musical score. The lyrics are 'love a sol - dier's love! . . . So blow the jol - ly' followed by the rhythmic pattern 'ta, ta ra ta ta, ta ra ta ta, ta ra ta ta, So blow the jol - ly'. The system ends with a 'cresc.' marking.

allargando.

fife! . . . and wave the flag a - bove! . . . And let us live a sol-dier's life And

fife! . . . and wave the flag a - bove! . . . And let us live a sol-dier's life And

allargando.

scen *do.*

love a sol-dier's love!

love a sol-dier's love!

WANDA AND MAIDS OF HONOUR, *with Contraltos and Sopranos.*

So

PUCK. *f* *with 1st Tenors.*

So

BOOM. *f* *with Bases.*

So

CHORUS. *f*

So bang the drum and blow the fife And wave the flag a -

So bang the drum and blow the fife And wave the flag a -

So bang the drum and blow the fife And wave the flag a -

f

GRAND DUCHESS.

Fritz. So

Wanda, with Sopranos and Contraltos. So

bove! . . . And let us live a sol-dier's life And love a sol-dier's love! . . . So

Puck, with 1st Tenors. So

bove, . . . And let us live a sol-dier's life And love a sol-dier's love! . . . So

Boom, with Basses. So

bove, . . . And let us live a sol-dier's life And love a sol-dier's love! . . . So

blow the jol - ly fife, And wave the flag a - bove; And

blow the jol - ly fife, And wave the flag a - bove, And

blow the jol - ly fife, the fife, And wave the flag a - bove; a - bove; And

blow the jol - ly fife, the fife, And wave the flag a - bove, a - bove; And

blow the jol - ly fife, the fife, And wave the flag a - bove, a - bove; And

allargando

Let us live a sol-dier's life, and love a sol-dier's love!

Let us live a sol-dier's life, and love a sol-dier's love!

Let us live a sol-dier's life and love a sol-dier's love!

Let us live a sol-dier's life and love a sol-dier's love!

Let us live a sol-dier's life, and love a sol-dier's love!

allargando. *ff*

NO. 4b.

CHORUS FOR EXIT.

Allegro. Sopranos and Contraltos. *f*

So bang the drum and blow the fife, and

Tenors. *f*

So bang the drum and blow the fife, and

GENERAL CHORUS (going out). Basses. *f*

So bang the drum and blow the fife, and

PIANO. *ff*
Allegro.

wave the flag a - bove, . . . And let us live a sol-dier's life And love a sol - dier's

wave the flag a - bove, . . . And let us live a sol-dier's life And love a sol - dier's

wave the flag a - bove, . . . And let us live a sol-dier's life And love a sol - dier's

love! . . . So blow the jol - ly fife! . . . And wave the flag a -

love! . . . So blow the jol - ly fife! . . . And wave the flag a -

love! . . . So blow the jol - ly fife! . . . And wave the flag a -

- bove! . . And let us live a sol-dier's life And love a sol-dier's love!

- bove! . . And let us live a sol-dier's life And love a sol-dier's love!

- bove! . . And let us live a sol-dier's life And love a sol-dier's love!

NO. 5. SONG (PRINCE PAUL) "THE SOCIETY COLUMN."

Moderato. PRINCE PAUL (reading).
 1st VERSE. They
 2nd VERSE. A

PIANO. *mf* *p*

say Prince Paul has gone a woo-ing A fair Princess at Ge-rol-stein, But it appears he is not
 ve - ry ar - dent woo - er made he When first he went to woo the maid; When first he saw his love-ly

do - ing Much in the ma-tri-mo - nial line: He gloves in white his fai - ry fin - gers At
 la - dy Paul stood at ninety in the shade. But, time is long and love is cru - el, And

dawn of ev - 'ry bles - sed day, She comes, my love, ah no, she lin - gers, And
 now that half a year is done, The Prin - ce's love is out of fu - el, And

so he throws his gloves a - way! The gloves must come a bit ex - pen - sive, The
 down to ze - ro in the sun! It will not wash, we're ap - pre - hen - sive, So

mf *p*

best French kid at four and three. . . . That's what they dare to say of me, That's
 drop it and go home to tea. . . . That's what they dare to say to me, That's

rall. *tempo.*

what they dare to say of me;
 what they dare to say to me; That's what they dare to say, Which I con - si - der most of -

GRAND DUCHESS.

They seem to know a bit, you see, They
- fen - - - sive, Yes! That's

seem to know a bit, you see, They seem to know a bit, Al - tho' their style is most of -
what they dare to say of me, That's what they dare to say, Which I con - si - der most of -

- fen - - sive.
- fen - - sive.

NO. 6. (A) CHORUS. (B) SONG OF THE BROADSWORD,
(C) FINAL MARCH.

(Commencing after the roll of the drum.)

Allegro marziate.

PIANO. *f*

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature is one sharp (F#) and the time signature is common time (C).

This section shows the piano accompaniment for the chorus, consisting of two staves. It continues the rhythmic and harmonic patterns established in the introduction, with the right hand playing a more active melodic line.

CHORUS.

Sopranos and Contraltos.

'Tis the bu - gle call to re - mind them, And beat of the

Tenors. f

'Tis the bu - glo call to re - mind us, And beat of the

Bassos. f

'Tis the bu - gle call to re - mind us, And beat of the

This section shows the piano accompaniment for the chorus, consisting of two staves. It continues the rhythmic and harmonic patterns established in the introduction, with the right hand playing a more active melodic line.

drum, the beat of drum, beat of the drum, beat of the drum; One look to all we leave be -

drum, the beat of drum, beat of the drum, beat of the drum; One look to all we leave be -

drum. the beat of drum, beat of the drum, beat of the drum; One look to all they leave be -

ff

- hind them, then on they come, then on they come, One look to all they leave be - hind them; 'Tis the

- hind us, then on we come, then on we come, One look to all we leave be - hind us;

- hind us, then on we come, then on we come, One look to all we leave be - hind us;

f *ff*

bu - gle . . call, the call . . to remind them They come, they come to beat of drum, To

'Tis the bu - gle call to re - mind us we come, we come to beat of drum, To

That's our bu - gle call to re - mind us we come, we come to beat of drum, To

GRAND DUCHESS.

beat, to beat of drum, of drum, the beat of drum. Lis - ten,

beat, to beat of drum, of drum, the beat of drum.

beat, to beat of drum, of drum, the beat of drum.

(a little less quick.)

all of you, to what I am now re - cit - - - ing— Your

(pointing to Fritz.)

Allegro.

Andante.

new Ge-ne - ral stands here!

CHORUS.

What! he our Ge - ne - ral? Our Ge-ne - ral stands here?

What! he our Ge - ne - ral? Our Ge-ne - ral stands here?

What! he our Ge - ne - ral? Our Ge-ne - ral stands here?

Yes, 'Tis Fritz! In the com-ing fight - ing He'll prove the vic - tor, ne-ver

Allegretto.

fear!

Puck (*in a low voice*).

We'll have vengeance on the pea - sant, Ere we have done, We're the strong - er at . .

PRINCE PAUL (*in a low voice*).

We'll have vengeance on the pea - sant, Ere we have done, We're the strong - er at . .

BOOM (*in a low voice*).

We'll have vengeance on the pea - sant, Ere we have done, We're the strong - er at . .

Allegretto.

pp

pre - sent, We're the strong - er at . . pre - sent, Three a - gainst one, Ah!

pre - sent, We're the strong - er at . . pre - sent, Three a - gainst one, Ah!

pre - sent, We're the strong - er at . . pre - sent, Three a - gainst one, Ah!

Ah! . three a - gainst one! . Ah! . strong - er, strong -

Ah! . three a - gainst one! . Ah! . strong - er, strong .

Ah! . three a - gainst one! . Ah! . strong - er, strong -

- er . . We're three a - gainst one.

- er . . We're three a - gainst one.

- er . . We're three a - gainst one.

WANDA (to Fritz.)
Oh! can it all be true? *Ab, you're too good for*

Fritz (to Wanda.)
Why of course can't you see?

me; Then will you love me still?

I'll be faith-ful to you! Why, of course, dear, I

Oh! tell me that once more!

will. Yes, I'll take that en - core!

Allegretto. GRAND. DUCHESS. cre - - - - - scen - - - - - do.

When your pri-vate af - fairs you've quite finish'd, my friend, You'll re-mem-ber I

cre - - - - - scen - - - - - do

wait Till you're pleas'd— to at - tend!

CHORUS.
MAIDS OF HONOUR *with Sopranos and Contraltos.*

How she eyes them as -

PUCK, PRINCE PAUL, and NEPOMUC, *with Tenors.*

How she eyes them as -

BOOM *with Basses.*

How she eyes them as -

- kance, With a ter - ri - ble glance, How she eyes them as - -

- kance, With a ter - ri - ble glance, How she eyes them as - -

- kance, With a ter - ri - ble glance, How she eyes them as - -

- kance, With a ter - ri - ble glance, How she eyes them as - -

- kance, With a ter - ri - ble glance, How she eyes them as - -

- kance, With a ter - ri - ble glance, as - kance, She looks as -

- kance, With a ter - ri - ble glance, as - kance, She looks as -

- kance, With a ter - ri - ble glance, as - kance, She looks as -

- kance, With a ter - ri - ble glance!

- kance, With a ter - ri - ble glance!

- kance, With a ter - ri - ble glance!

Lento. p

GRAND DUCHESS,
Andante.

Calm - ly my heart slept till the pre - sent,

p Andante. f p f

Why does it start— a - wake from its dream,

The crowd ob - serves that lit - tle pea - sant Gets on my

al - lar - gan - do.
nerves till I could scream! Ah, I could scream, could

rit

scream!
WANDA.
FURZ.
The Duch-ess finds the heat un - plea - sant, she's going to
She's going to scream, she's going to

a tempo

WANDA.
scream.

FRITZ.
scream.

PUCK and PRINCE PAUL.
We'll have ven - geance on the pea - sant, Ere we have

BOOM.
We'll have ven - geance on the pea - sant, Ere we have

GRAND DUCHESS.
Ah!

done, We're the strong - er at . . pre - sent, We're the strong - er at . .

done, We're the strong - er at . . pre - sent, We're the strong - er at . .

GRAND DUCHESS.
 Ah, I shall scream! Ah! . . . She's on my nerves and I shall

WANDA.
 Ah! She's going to scream! Ah! . . .

MAIDS OF HONOUR. *cre - scen - do. pp*
 She's going to scream! She's

FRITZ.
 She's going to scream! Ah! . . .

PUCK and PRINCE PAUL. *cre - - - scen - - - do.*
 present, three a - gainst one, three a - gainst one.

BOOM.
 present, three a - gainst one, three a - gainst one.

CHORUS. *cre - scen - do. pp*
 She's going to scream! She's

cre - scen - do.
 She's going to scream!

cre - - - scen - - - do. pp
 She's going to scream! she's going to scream! She's

cre - - - scen - - - do fp

scream! Ah, I shall scream! ah, I shall

going to scream! she's

p (in a low voice.)
We'll have vengeance on the pea-sant,

p (in a low voice.)
We'll have vengeance on the pea-sant,

going to scream! she's

pp
She's going to scream!

going to scream! she's

scream! . . . Ah, I shall scream!

Ah! . . .

going to scream! she'll scream! she's going to

f
She's going to scream! . . . Ah! . . .

(in a low voice.)
We're the stronger at pre-sent. We're three to

(in a low voice.)
We're the stronger at pre-sent. We're three to

going to scream! she'll scream! she's going to

She's going to scream! she'll scream! she's going to

going to scream! she'll scream! she's going to

Ah, I shall scream! Ah, I shall scream! Ah, I shall

Yes, she will scream! Yes, she will scream! Yes, she will

scream! Yes, she will

Yes, she will scream! Yes, she will scream! Yes, she will

one, Three a-against one, Three against one, We're three to

one, Three a-against one. Three against one, We're three to

scream! Yes, she will

scream! Yes, she will scream! Yes, she will scream! Yes, she will

scream! Yes, she will scream! Yes she will scream! Yes, she will

cre *scen* *do.*

rit. *f a tempo.*

scream! Calm-ly my heart slept till the pre - sent,

f

scream! Why is her heart troubled at pre - sent,

f

scream! Why is her heart troubled at pre - sent,

f

scream! Why is her heart troubled at pre - sent,

one, We will have vengeance up-on the pea-sant,

one, We will have vengeance up-on the pea-sant,

rit. *f a tempo.*

scream! Why is her heart troubled at pre - sent,

f

scream! Why is her heart troubled at pre - sent,

f

scream! Why is her heart troubled at pre - sent,

rit. *a tempo.* *f*

Why does it start awake from its dream ; My court observes

Why does she start with glances that gleam : Each eye observes

Why does she start with glances that gleam ; Each eye observes

Why does she start with glances that gleam : Each eye observes

We will have vengeance up-on the pea - sant, We will have vengeance

We will have vengeance up-on the pea - sant, We will have vengeance

Why does she start with glances that gleam : Each eye observes

Why does she start with glances that gleam ; Each eye observes

Why does she start with glances that gleam ; Each eye observes

ritenuto *p*

That lit - tle pea - sant, She gets on my nerves, on my nerves, on my nerves, Ah, . I shall

ritenuto. *p*

Her look's un - plea - sant, I fear that I get on her nerves, on her nerves, Ah, . she will

p

Her look's un - plea - sant, The girl seems to get on her nerves, on her nerves, Ah, . she will

p

Her look's un - plea - sant, The girl seems to get on her nerves, on her nerves, Ah, . she will

p

up - on the pea - sant, We're the stronger just now, Three a - gainst

p

up - on the pea - sant, We're the stronger just now, Three a - gainst

ritenuto. *p*

Her look's un - plea - sant, The girl seems to get on her nerves, on her nerves, Ah, . she will

p

Her look's un - plea - sant, The girl seems to get on her nerves, on her nerves, Ah, . she will

p

Her look's un - plea - sant, The girl seems to get on her nerves, on her nerves, Ah, . she will

ritenuto.

scream! *p* Ah, . . . I . . . shall

scream! *with Sopranos.*

scream! *with Sopranos.*

scream! *with 1st Tenors.*

p one, We'll have vengeance on the pea - sant Ere we have done.

p one, We'll have vengeance on the pea - sant Ere we have done.

scream! *p* Ah, she will

scream! *p* Ah, she will

scream! Ah, she will

p

GRAND DUCHESS.
scream!

PUCK and PRINCE PAUL.
Boom. We're the strong - er at pre - - sent, Three a - gainst
We're the strong - er at pre - - sent, Three a - gainst

scream!

scream!

scream!

GRAND DUCHESS.
Allegro.
Ah, I shall scream! Ah, I shall scream!

WANDA.
She's going to scream!

FRITZ.
She's going to

PUCK and PRINCE PAUL.
one.
BOOM.

one.
Allegro.
sf

Ah, I shall scream! Ah, I shall scream!

She's going to scream! She's going to scream!

scream! She's going to scream! She's going to scream!

We're three to one, we're three to

We're three to one, we're three to

Ah! Ah!

Ah! She's

She's

one,

one,

Same Movement.
GRAND DUCHESS (*aside, restraining herself with an effort.*)

I shall scream! But I have du-ties as a
go - - ing . . to scream!
go - - ing . . to scream!
we're three to one.
we're three to one.
Ah, she will scream!
Ah, she will scream!
Ah, she will scream!

p *f* *Same movement.*

Queen, And it would be un - seem - ly, ex - treme - ly un - seem - ly, Ex - treme - ly un -

(to Nepomuc.) (guily)
Allegro maestoso.

- seemly. extremely unseem-ly, to let aught be seen. So, Cap- tain, will you kindly

Allegro maestoso.

(Exit Nepomuc.)

- go, And bring here, at once, what you know!

WANDA. (almost spoken.)

FRITZ. What on earth can
(almost spoken.)

PUCK and PRINCE PAUL. What on earth can
(almost spoken.)

BOOM. What on earth can
(almost spoken.)

CHORUS. What on earth can
(almost spoken.)

What on earth can that be?
(almost spoken.)

What on earth can that be?
(almost spoken.)

What on earth can that be?

WANDA.

that be? What on earth can that be? What on earth can

MAIDS OF HONOUR.

What on earth can that be? What on earth can that be?

that be? What on earth can that be? What on earth can

that be? What on earth can that be? What on earth can

BOOM.

that be? What on earth can that be? What on earth can

What on earth can that be? What on earth can that be?

What on earth can that be? What on earth can that be?

What on earth can that be? What on earth can that be?

What on earth can that be? What on earth can that be?

Allegro. (Nepomuc re-enters with the sword.)

that be? What on earth can that be?

What on earth can that be?

that be? What on earth can that be? *f* The

that be? What on earth can that be? *f* The

that be? What on earth can that be? *f* The broad - sword, the

What on earth can that be?

What on earth can that be? *f* The

What on earth can that be? *f* *cre* - - - -

What on earth can that be? *f* *cre* - - - - *scen* - - - -

Allegro.

cre - - - - *scen* - - - -

The broad - sword, the broad - sword!

The broad - sword, the broad - sword!

broad - sword, the broad - sword, the broad - sword!

broad - sword, the broad - sword, the broad - sword!

broad - sword, the broad - sword, the broad - sword!

The broad - sword, the broad - sword!

broad - sword, the broad - sword, the broad - sword!

broad - sword, the broad - sword, the broad - sword!

do - - - ff V V V V V V

No. 6. (B) SONG OF THE BROADWORD, GRAND DUCHESS, WITH CHORUS.

Moderato. **S** GRAND DUCHESS.

1st VERSE. Here is my bles - sed fa - ther's
 2nd VERSE. Here is my bles - sed fa - ther's

PIANO. *p.*

sword. Take it and wear it at your side! Strong is your arm to strike or
 sword, Take it and wear it at your side! And when the vic - to - ry is

pp

ward, So in your va - lor I con - fide!
 scord', Safe and un - in - jur'd homeward ride!

pp

Once as our his - tor - ies re - cord, . . . My dear pa - pa to bat - tle
 Were you by bru - tal bul - lets bored, . . . Or, should a sword your life di -

hied; My dear mamma whom he a - dor'd, . . .
 - vide, My peace could ne - ver be re - stor'd, . . .

Handed him this weapon true and tried!
 Sorrow would be ev - er by my side!

Here is the
 Here is the

sf > *p* *sf* > *p* *sf* > *p*

broad - sword, the broadsword, the broadsword! Here is the broad - sword, my bles - sed fa - ther's
 broad - sword, the broadsword, the broadsword! Here is the broad - sword, my bles - sed fa - ther's

sword! Here is the broadsword, the broadsword, the broadsword! Take it and wear it

ri - te - nu - to. tempo. (She gives the sword to Fritz.)
 at your side, yes, wear it at your side!
 WANDA with 1st Sopranos.

MAIDS OF HONOUR with 1st Sopranos and with Contraltos.

Fritz.

Here is the broad-sword, the broadsword, the
 PUCK with 1st Tenors, PRINCE PAUL and NEPOMUC with 2nd.

BOOM with Basses. Here is the broad-sword, the broadsword, the

CHORUS. Here is the broad-sword, the broadsword, the

Here is the broad-sword, the broadsword, the

Here is the broad-sword, the broadsword, the

Here is the broad-sword, the broadsword, the

rit. *tempo.*

FRITZ. **G. DUCHESS and FRITZ.**

broad-sword, Here is the broadsword, her bles-sed fa-ther's sword! Here is the

broad-sword, Here is the broadsword, her bles-sed fa-ther's sword! Here is the

broad-sword, Here is the broadsword, her bles-sed fa-ther's sword! Here is the

broad-sword, Here is the broadsword, her bles-sed fa-ther's sword! Here is tue

GRAND DUCHESS.

broad - sword, the broad - sword, the broad - sword! Take it and wear it

FRITZ.

broad - sword, the broad - sword, the broad - sword! Take it and wear it

broad - sword, the broad - sword, the broad - sword! Take it and wear it

broad - sword, the broad - sword, the broad - sword! Take and

broad - sword, the broad - sword, the broad - sword! Take and

ritenuto.

at your side, yes, wear it at your side! side!

at my side, yes, wear it at my side! side!

at your side, yes, wear it at your side! side!

wear it, yes, wear it at your side! side!

wear it, yes, wear it at your side! side!

rit. *p* *tempo.*

FRTZ.

You need

(C) FINALE.

Allegretto.

not be a - fraid for the lot of the blade, The broadsword true and

p

trus - ty, And just a tri - fle rus - ty, With the bays I'll re - turn, Or

GRAND DUCHESS.
A vic - tor you'll re - turn!

FRITZ.
in a mar - ble urn!

PUCK and PRINCE PAUL. *(aside.)*

BOOM. *(aside.)* He

He

WANDA.
A vic - tor you'll re - turn!

ne - ver shall re - turn! He

ne - ver shall re - turn! He

FRITZ.

A vic - tor I'll re - turn!

ne - ver shall re - turn! He ne - ver shall re -

ne - ver shall re - turn! He ne - ver shall re -

GRAND DUCHESS.

With the bays he'll re - turn!

WANDA. *f* With the bays he'll re - turn!

FRITZ. *f* With the bays I'll re - turn!

PUCK and PRINCE PAUL. *p* He will ne - ver re -

turn! *p* He will ne - ver re -

BOOM. *p* He will ne - ver re -

turn!

Sopranos and Contraltos. **MAIDS OF HONOUR, with Sopranos and Contraltos.**

CHORUS. *f* With the bays he'll re - turn!

Tenors. With the bays he'll re - turn!

Basses. With the bays he'll re - turn!

With the bays he'll re - turn!

FRTZ. *f*

With the bays I'll re - turn! With the

- turn! *p* He shall ne - ver re - turn!

- turn! **WANDA, with Sopranos** He shall ne - ver re - turn!

f With the bays he'll re - turn! *f* With the

f With the bays he'll re - turn! *f* With the

With the bays he'll re - turn! With the

bays I'll re - turn! With the

p He will ne - ver re - turn!

p He will ne - ver re - turn!

bays he'll re - turn! *f* With the

bays he'll re - turn! *f* With the

bays he'll re - turn! *f* With the

Allegro.

bays I'll re - turn! Yes, I'll re -

He will ne - ver re - turn!

He will ne - ver re - turn!

bays he'll re - turn! Yes, he'll re -

bays he'll re - turn! Yes, he'll re -

bays he'll re - turn! Yes, he'll re -

Allegro.

- turn! Yes, I'll re - turn! I'll re - turn!

ne - ver re - turn! ne - ver re - turn! no re -

ne - ver re - turn! ne - ver re - turn! no re -

- turn! Yes, he'll re - turn! he'll re - turn!

- turn! Yes, he'll re - turn! he'll re - turn!

- turn! Yes, he'll re - turn! he'll re - turn!

I'll re-turn! I'll re-turn! I'll re-turn!

- turn! no re - turn! no re - turn! no re - turn! no

- turn! no re - turn! no re - turn! no re - turn! no

he'll re - turn! he'll re - turn! he'll re - turn!

he'll re - turn! he'll re - turn! he'll re - turn!

he'll re - turn! he'll re - turn! he'll re - turn!

(Fritz gives the sword to Wanda.)

a little more quickly.

Vic - to - ry

PUCK and PRINCE PAUL.

no, no, no, no, no, no, no!

Boom.

no, no, no, no, no, no, no! *a little more quickly.*

p

earn-ing I'll be re - turn - ing, Or - der ev - 'ry man on, Horse and foot and can - non, There will be

no men left of our foe - men, For we'll chop 'em all ve - ry ex - tra

GRAND DUCHESS and WANDA.

small! Vic - to - ry earn - ing, He'll be re - turn - ing, Lead - ing ev - 'ry

PUCK and PRINCE PAUL.

Soon he'll be learn - ing, there's no re - turn - ing, Fol - ly leads the

Boom. *p*

Soon he'll be learn - ing, there's no re turn - ing, Fol - ly leads the

FOUR MAIDS OF HONOUR with Sopranos.

He will come back sound!

He will come back sound!

He will come back sound!

mf

man on, Horse and foot and cannon, There will be no men left of our foe-men, For he'll chop'em

FRITZ. —

There will be no men left of our foe-men, For we'll chop'em

man on, Horse and foot and cannon, There will be no men left of our foe-men, For we'll chop'em

man on, Horse and foot and cannon, There will be no men left of our foe-men, For we'll chop'em

And with lau - rel crown'd a con - que - -

And with lau - rel crown'd a con - que - -

And with lau - rel crown'd a con - que - -

all ve - ry ex - tra small!

all ve - ry ex - tra small! With cheery band be - fore us march a - long, Tra la

all ve - ry ex - tra small!

all ve - ry ex - tra small!

- ror re - nown'd!

- ror re - nown'd!

- ror re - nown'd!

f *p*

la la la la la la la la! And join the mer-ry cho - rus of our song: La la

GRAND DUCHESS. *p*

With cheery band be - fore you march a - long, Tra la

WANDA. *p*

With cheery band be - fore you march a - long, Tra la

MAIDS OF HONOUR. *p*

With cheery band be - fore you march a - long, Tra la

FRITZ.

la la la la la la la!

PUCK and PRINCE PAUL. *p*

They're off with band be - fore them, go - ing strong, Tra la

BOOM. *p*

They're off with band be - fore them, go - ing strong, Tra la

CHORUS. *p*

With cheery band be - fore you march a - long, Tra la

p

We're off with band be - fore us, go - ing strong, Tra la

p

We're off with band be - fore us, go - ing strong, Tra la

mf

la la la la la la la la la! And gai - ly we'll en -
 la la la la la la la la la! And gai - ly we'll en -
 la la la la la la la la la! And gai - ly we'll en -
 And join the mer - ry
 la la la la la la la la la! And how the foe will
 la la la la la la la la la! And how the foe will
 la la la la la la la la la! And gai - ly we'll en -
 la la la la la la la la la! And join the mer - ry
 la la la la la la la la la! And join the mer - ry

- core you in your song, La la la la la la la la la!

- core you in your song, La la la la la la la la la!

- core you in your song, La la la la la la la la la!

cho - rus of our song, La la la la la la la la la! We will in -

floor them they're all wrong, La la la la la la la la la!

floor them they're all wrong, La la la la la la la la la!

- core you in your song, La la la la la la la la la!

cho - rus of our song, La la la la la la la la la!

cho - rus of our song, La la la la la la la la la!

WANDA.
 We will in - vade them like a shot!

MAIDS OF HONOUR.
 We will in - vade them like a shot!

FRTZ.
 - vade them, Con-quer and raid them like a shot!

If he in - vade them he'll be shot!

If he in - vade them he'll be shot!

We will in - vade them like a shot!

We will in - vade them like a shot!

We will in - vade them like a shot!

G. DUCHESS. FRITZ. G. DUCHESS. FRITZ.

Strike them like thun-der! Strike them like thun-der! Making them won - der! Making them won - der!

GRAND DUCHESS.

Break them in sun - der! Slay them and plun - der!

FRITZ.

Break them in sun - der! Slay them and plun - der!

FRITZ.

Fol-low on their track By the near - est route! Then we'll burn and sack And go

PRINCE PAUL and PUCK. *f*

They will burn and sack And go

BOOM. *f*

They will burn and sack And go

CHORUS.

By the near - est route! We'll go

By the near - est route! We'll go

in for loot! Fol-low on their track, By the near - est route!

in for loot! They will burn and sack

in for loot! They will burn and sack

in for loot! By the near - est route!

in for loot! By the near - est route!

Then we'll burn and sack And go in for loot! I will come back

And go in for loot!

And go in for loot!

And go in for loot!

And go in for loot!

GRAND DUCHESS.

He will come back sound, With the lau - rel crown'd!

WANDA.

He will come back sound, With the lau - rel crown'd!

MAIDS OF HONOUR.

He will come back sound, With the lau - rel crown'd!

FRITZ.

sound, With the lau - rel crown'd! We will burn and

PUCK and PRINCE PAUL.

He will not be found! We will all be bound! They will burn and

BOOM.

He will not be found! We will all be bound! They will burn and

CHORUS.

He will come back sound, With the lau - rel crown'd!

He will come back sound, With the lau - rel crown'd! We will burn and

He will come back sound, With the lau - rel crown'd! We will burn and

The musical score consists of several systems. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#). The tempo and dynamics are marked with *f* (forte). The lyrics are: "Vic-to-ry", "sack, With our loot come back! We will burn and sack, With our loot come back!", "sack, They will drive him back! They will burn and sack, They will drive him back! He will be", and "sack, They will drive him back! They will burn and sack, They will drive him back! He will be".

earn-ing, he'll be re - turn-ing, he'll be re - turn-ing, he'll be re - turning; How I am burn-ing, for his re -
 earn-ing, he'll be re - turn-ing, he'll be re - turn-ing, he'll be re - turn-ing, he'll be re - turn-ing!
 earn-ing, he'll be re - turn-ing, he'll be re - turn-ing, he'll be re - turn-ing, he'll be re - turn-ing!
 earn-ing, I'll be re - turn-ing, I'll be re - turn-ing, I'll be re - turn-ing, I'll be re - turn-ing!
 learning, There's no re - turning, there's no re - turn-ing, there's no re - turn-ing, there's no re - turn-ing!
 learning, There's no re - turning, there's no re - turn-ing, there's no re - turn-ing, there's no re - turn-ing!
 earn-ing, he'll be re - turn-ing, he'll be re - turn-ing, he'll be re - turn-ing, he'll be re - turn-ing!
 earn-ing, he'll be re - turn-ing, he'll be re - turn-ing, he'll be re - turn-ing, he'll be re - turn-ing!
 earn-ing, he'll be re - turn-ing, he'll be re - turn-ing, he'll be re - turn-ing, he'll be re - turn-ing!
 earn-ing, he'll be re - turn-ing, he'll be re - turn-ing, he'll be re - turn-ing, he'll be re - turn-ing!

GRAND DUCHESS.
 - turn-ing, for dis - cern-ing his re - turn-ing; Vic-to-ry earn-ing, he'll be re -
FRITZ. Vic-to-ry earn-ing, I'll be re -

GRAND DUCHESS.
 - turn - ing, he'll be re - turn - ing, he'll be re - turn - ing; Vic-to - ry earn - ing, he'll be re -

WANDA.
 Vic-to - ry earn - ing, he'll be re -

MAIDS OF HONOUR.
 Vic-to - ry earn - ing, he'll be re -

FRITZ.
 - turn - ing, Or - der ev - 'ry man on, horse and foot and can - non. Vic-to - ry earn - ing, I'll be re -

PUCK and PRINCE PAUL.
 He will be learn - ing there's no re -

BOOM.
 He will be learn - ing there's no re -

Vic-to - ry earn - ing, he'll be re -

CHORUS.
 Vic-to - ry earn - ing, he'll be re -

Vic-to - ry earn - ing, he'll be re -

- turn - ing, Lead - ing ev - 'ry man on, cen - tre, rear and van on, horse and foot and

- turn - ing, Lead - ing ev - 'ry man on, cen - tre, rear and van on, horse and foot and

- turn - ing, Lead - ing ev - 'ry man on, cen - tre, rear and van on, horse and foot and

- turn - ing, Lead - ing ev - 'ry man on, cen - tre, rear and van on, horse and foot and

- turn - ing, Fol - ly leads the man on, rid - ing in the van on, horse and foot and

- turn - ing, Fol - ly leads the man on, rid - ing in the van on, horse and foot and

- turn - ing, Or - der ev - 'ry man on, cen - tre, rear and van on, horse and foot and

- turn - ing, Or - der ev - 'ry man on, cen - tre, rear and van on, horse and foot and

- turn - ing, Or - der ev - 'ry man on, cen - tre, rear and van on, horse and foot and

can - non, horse and foot and can - non; How the foe will fall, cut ex - treme - ly

can - non, horse and foot and can - non; How the foe will fall, cut ex - treme - ly

can - non, horse and foot and can - non; How the foe will fall, cut ex - treme - ly

can - non, horse and foot and can - non; How the foe will fall, cut ex - treme - ly

can - non, horse and foot and can - non; All are sure to fall, cut ex - treme - ly

can - non, horse and foot and can - non; All are sure to fall, cut ex - treme - ly

can - non, horse and foot and can - non; How the foe will fall, cut ex - treme - ly

can - non, horse and foot and can - non; How the foe will fall, cut ex - treme - ly

can - non, horse and foot and can - non; How the foe will fall, cut ex - treme - ly

can - non, horse and foot and can - non; How the foe will fall, cut ex - treme - ly

Allegro vivace.

small! So now, get to horse, and move ev - 'ry

small! So now, get to horse, and move ev - 'ry

small! So now, get to horse, and move ev - 'ry

small! Get to horse, get to horse, my troop-ers, to horse, and move ev - 'ry man on, the rear and the

small! So now, get to horse, he'll move ev - 'ry

small! So now, get to horse, he'll move ev - 'ry

small! So now, get to horse, and move ev - 'ry

small! So now, get to horse, and move ev - 'ry

small! So now, get to horse, and move ev - 'ry

small! So now, get to horse, and move ev - 'ry

Allegro vivace.

man on, horse, foot and can - non, in tri - um - phant

man on, horse, foot and can - non, In tri - um - phant

man on, horse, foot and can - non, They are sure to win, of

van on, with horse, foot and cannon, We'll con-quer, of course, . . . Yes, we'll con - quer, of

man on, horse, foot and can - non, Yes, he'll lose his force, of

man on, horse, foot and can - non, Yes, he'll lose his force, of

man on, horse, foot and can - non, They are sure to win, of

man on, horse, foot and can - non, We are sure to win, of

man on, horse, foot and can - non, We are sure to win, of

course; so now, get to horse, and move ev - 'ry

course; so now, get to horse, and move ev - 'ry

course; so now, get to horse, and move ev - 'ry

course; get to horse, get to horse, my troop-ers, to horse, and move ev - 'ry man on, the rear and the

course; so now, get to horse, he'll move ev - 'ry

course; so now, get to horse, he'll move ev - 'ry

course; so now, get to horse, and move ev - 'ry

course; so now, get to horse, and move ev - 'ry

course; so now, get to horse, and move ev - 'ry

course; so now, get to horse, and move ev - 'ry

p

man on, horse, foot and can - non, In tri - um - phant

man on, horse, foot and can - non, In tri - um - phant

man on, horse, foot and can - non, They are sure to win, of

van on, with horse, foot and can - non, We'll conquer, of course, Yes, we'll con - quer, of

man on, horse, foot and can - non, Yes, he'll lose his force, of

man on, horse, foot and can - non, Yes, he'll lose his force, of

man on, horse, foot and can - non, They are sure to win, of

man on, horse, foot and can - non, We are sure to win, of

man on, horse, foot and can - non, We are sure to win, of

f

still more briskly.

course! A-way, a-way, a-way, a-

course! A-way, a-way, a-way, a-

course! A-way, a-way, a-way, a-

course! A-way, a-way, a-way, a-

course! He'll fall, of course, with all his

course! He'll fall, of course, with all his

course! Get to horse, get to horse, get to horse, get to horse! A-way, a-way, a-way, a-

course! Get to horse, get to horse, get to horse, get to horse! A-way, a-way, a-way, a-

course! Get to horse, get to horse, get to horse, get to horse! A-way, a-way, a-way, a-

f
still more briskly.

- way! Away, a-way, a-way, a -

- way! Away, a-way, a-way, a -

- way! Get to horse, get to horse, get to horse, get to horse! Away, a-way, a-way, a -

- way! Away, a-way, a-way, a -

force! He'll fall, of course, with all his

force! He'll fall, of course, with all his

- way! Get to horse, get to horse, get to horse, get to horse! Away, a-way, a-way, a -

- way! Get to horse, get to horse, get to horse, get to horse! Away, a-way, a-way, a -

- way! Get to horse, get to horse, get to horse, get to horse! Away, a-way, a-way, a -

- way! March a-long, march a-long, march a-long, march a-long, to your song!

- way! March a-long, march a-long, march a-long, march a-long, to your song!

- way! a - way, march a - long, a - - way, march a - long!

- way! March a-long, march a-long, march a-long, march a-long, to your song!

force, of course, he'll lose his force, go a-long!

force, of course, he'll lose his force, go a-long!

- way! a - way, march a - long, a - - way, march a - long!

- way! a - way, march a - long, a - - way, march a - long!

- way! a - way, march a - long, a - - way, march a - long!

ff

MARCEL.
Allegro marziale.

(Music on the stage.)

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a series of chords in the right hand and a rhythmic pattern in the left hand. A dynamic marking of *f* (forte) is placed above the second measure of the lower staff. The system concludes with a double bar line.The second system continues the musical piece with two staves. The notation is consistent with the first system, featuring chords and rhythmic patterns. A dynamic marking of *ff* (fortissimo) is placed above the middle of the system. The system ends with a double bar line.

The third system of the score shows two staves of music. The right hand part features more complex chordal textures, while the left hand maintains a steady rhythmic accompaniment. The system concludes with a double bar line.

The fourth system consists of two staves. The music continues with similar harmonic and rhythmic elements. A dynamic marking of *v* (crescendo) is placed above the right hand part in the middle of the system. The system ends with a double bar line.

The fifth system of the score is composed of two staves. The notation remains consistent with the previous systems, showing a continuation of the musical themes. The system concludes with a double bar line.

The sixth and final system on this page consists of two staves. The music concludes with a final cadence in the right hand and a sustained bass line in the left hand. The system ends with a double bar line.

f WANDA.
 March! to the band that plays be - fore you, Go - ing be - fore you all a -

f MAIDS OF HONOUR.
 March! to the band that plays be - fore you, Go - ing be - fore you all a -

f FRITZ.
 March! to the band that plays be - fore us, Go - ing be - fore us all a -

f PUCK and PRINCE PAUL.
 March! to the band that plays be - fore you, Go - ing be - fore you all a -

f BOOM.
 March! to the band that plays be - fore you, Go - ing be - fore you all a -

f Sopranos and Contraltos.
 March! to the band that plays be - fore you, Go - ing be - fore you all a -

f CHORUS.
f Tenors.
 March! to the band that plays be - fore us, Go - ing be - fore us all a -

f Basses.
 March! to the band that plays be - fore us, Go - ing be - fore us all a -

f Music on the stage and orchestra.

- long, all a-long; Yes, march for the ho-nor of the land that bore you, With a

- long, all a-long; Yes, march for the ho-nor of the land that bore you, With a

- long, all a-long; Yes, march for the ho-nor of the land that bore us, With a

- long, all a-long; Yes march for the ho-nor of the land that bore you, With a

- long, all a-long; Yes, march for the ho-nor of the land that bore you, With a

- long, all a-long; Yes, march for the ho-nor of the land that bore us, With a

- long, all a-long; Yes, march for the ho-nor of the land that bore us, With a

- long, all a-long; Yes, march for the ho-nor of the land that bore us, With a

- long, all a-long; Yes, march for the ho-nor of the land that bore us, With a

- long, all a-long; Yes, march for the ho-nor of the land that bore us, With a

GRAND DUCHESS. (seeing the sword in Wanda's hand.)

But you for-get my bles - sed father's broad - -

song, march on, march on, with a song!

song, march on, march on, with a song!

song, march on, march on, with a song!

song, march on, march on, with a song!

song, march on, march on, with a song!

song, march on, march on, with a song!

song, march on, march on, with a song!

song, march on, march on, with a song!



sword!



you quite forget her bles-sed father's broad-sword, the broadsword, the broadsword, the broadsword, the



you quite forget her bles-sed father's broad-sword, the broadsword, the broadsword, the broadsword, the



you quite forget her bles-sed father's broad-sword, the broadsword, the broadsword, the broadsword, the



you quite forget her bles-sed father's broad-sword, the broadsword, the broadsword, the broadsword, the



you quite forget her bles-sed father's broad-sword, the broadsword, the broadsword, the broadsword, the



you quite forget her bles-sed father's broad-sword, the broadsword, the broadsword, the broadsword, the



you quite forget her bles-sed father's broad-sword, the broadsword, the broadsword, the broadsword, the



mf



Here is the broadsword, the broadsword, the broadsword! Here is the
 broad - - sword! Here is the broadsword, the broadsword, the broadsword! Here is the
 broad - - sword! Here is the broadsword, the broadsword, the broadsword! Here is the
 Here is the broadsword, the broadsword, the broadsword! Here is the
 broad - - sword! Here is the broadsword, the broadsword, the broadsword! Here is the
 broad - - sword! Here is the broadsword, the broadsword, the broadsword! Here is the
 broad - - sword! Here is the broadsword, the broadsword, the broadsword! Here is the
 broad - - sword! Here is the broadsword, the broadsword, the broadsword! Here is the
 broad - - sword! Here is the broadsword, the broadsword, the broadsword! Here is the
 broad - - sword! Here is the broadsword, the broadsword, the broadsword! Here is the

ff 6 6 6 6 6 6

broad-sword, my bles - sed fa-ther's sword! Here is the broadsword, the broadsword, the
 broad-sword, her bles - sed fa-ther's sword! Here is the broadsword, the broadsword, the
 broad-sword, her bles - sed fa-ther's sword! Here is the broadsword, the broadsword, the
 broad-sword, her bles - sed fa-ther's sword! Here is the broadsword, the broadsword, the
 broad-sword, her bles - sed fa-ther's sword! Here is the broadsword, the broadsword, the
 broad-sword, her bles - sed fa-ther's sword! Here is the broadsword, the broadsword, the
 broad-sword, her bles - sed fa-ther's sword! Here is the broadsword, the broadsword, the
 broad-sword, her bles - sed fa-ther's sword! Here is the broadsword, the broadsword, the
 broad-sword, her bles - sed fa-ther's sword! Here is the broadsword, the broadsword, the
 broad-sword, her bles - sed fa-ther's sword! Here is the broadsword, the broadsword, the

allargando . . . poco.

broad-sword! Take it and wear it, wear it at your side! Go,

broad-sword! Take it and wear it, wear it at your side! Go,

broad-sword! Take it and wear it, wear it at your side! Go,

broad-sword! Take it and wear it, wear it at your side! We'll

broad-sword! Take it and wear it, wear it at your side! Go,

broad-sword! Take it and wear it, wear it at your side! Go,

broad-sword! Take it and wear it, wear it at your side! We'll

broad-sword! Take it and wear it, wear it at your side! We'll

crush our foemen hand to hand, For Ge-rol-stein our Fa-therland! Go crush our

crush her foemen hand to hand, For Ge-rol-stein our Fa-ther-land! Go crush our

crush her foemen hand to hand, For Ge-rol-stein our Fa-ther-land! Go crush our

crush her foemen hand to hand, For Ge-rol-stein our Fa-therland! We'll crush our

crush her foemen hand to hand, For Ge-rol-stein our Fa-ther-land! Go crush our

crush her foemen hand to hand, For Ge-rol-stein our Fa-ther-land! Go crush our

crush her foemen hand to hand, For Ge-rol-stein our Fa-ther-land! Go crush our

crush her foemen hand to hand, For Ge-rol-stein our Fa-ther-land! We'll crush our

crush her foemen hand to hand, For Ge-rol-stein our Fa-therland! We'll crush our

3 3 3 3 3 3 3 3

men hand to hand, For Ge - rol - stein, our Fa - ther - land!

foe - men hand to hand, For Ge - rol - stein, our Fa - ther - land!

foe - men hand to hand, For Ge - rol - stein, our Fa - ther - land!

foe - men hand to hand, For Ge - rol - stein, our Fa - ther - land!

foe - men hand to hand, For Ge - rol - stein, our Fa - ther - land!

foe - men hand to hand, For Ge - rol - stein, our Fa - ther - land!

foe - men hand to hand, For Ge - rol - stein, our Fa - ther - land!

foe - men hand to hand, For Ge - rol - stein, our Fa - ther - land!

foe - men hand to hand, For Ge - rol - stein, our Fa - ther - land!

foe - men hand to hand, For Ge - rol - stein, our Fa - ther - land!

END OF FIRST ACT.

ENTR'ACTE.

PIANO.

Allegro.

f

p

f

Allegro.

f

p

cre

scen do.

f

(Curtain.)

NO. 8. (A) CHORUS OF MAIDS OF HONOUR AND
(B) COUPLETS OF "THE LETTERS."

(A) CHORUS OF MAIDS OF HONOUR.

Allegro. IZA and OLGA.

At last the

AMELIE and CHARLOTTE.

At last the

Chorus of Maids of Honour. Sopranos.

At last the

Contraltos.

At last the

Allegro.

PIANO. *f*

ALL.

war is re-al-ly over, At last is end-ed the cam-paign; At last is

end - ed the cam - paign; And each of us will see her lov-er, Be - fore the

night comes round a - gain! Be - fore the night comes round a -

CHORUS.

Sopranos.
- gain! Yes, ev - 'ry girl

Contraltos.
- gain! Yes, ev - 'ry girl

Will see her love At

Will see her love

last the war is o - ver, At last is end - ed the cam -

At last the war is o - ver, At

- paign; And each of us will see her lo - ver.
 last is end-ed the cam - paign, And each of us will see her love' . . .

IZA.

It's the mail!

(Enter Nepomac.)

Be-fore the night comes round a - gain!

Be-fore the night comes round a - gain!

p *leggiero.*

It's the mail! Then af - ter him in cho - rus!

It's the mail!

It's the mail!

NEPOMUC. (*distributing letters.*)

He's sure to have some let - ters for us! Who wants a let - ter? Here's a

lot! Here's a lot! Here's a

Chorus. Sopranos.

Give me mine! Give me mine! Please, sir, will you not?

Contraltos.

Please, sir, give me mine, will you not?

lot! Here's a lot!

Here's a lot! Here's a lot!

Here's a lot! Here's a lot!

Moderato. (to the Usher.)

Now, let me pass: my busi-ness touch-es No less a per-son -

Andantino. (exit, L.)

- age than the Grand Duch-ess!

Sopranos.

Be-fore we trem - bling, break the seal Our tim - id hearts are quick - ly

Contraltos.

Be-fore we trembling break the seal Our tim - id

beat - ing But what de-light we soon shall feel In read-ing o - ver and re -

hearts are quick-ly beat - ing; But what de-light, In reading o - ver and re -

- peat - ing! Oh what de - light! oh what de -
 - peat - ing! Oh what de - light! oh what de -

Musical notation includes treble and bass staves with notes, rests, and dynamic markings such as *div.* and *pp*.

OLGA. (reading her letter.)
 - light! "I
 - light!

Musical notation includes treble and bass staves with notes, rests, and dynamic markings such as *poco più animato.* and *pp*.

(B) COUPLETS OF "THE LETTERS."

Allegretto moderato.
 ear - ried your por - trait here in my pock - et, Right a - bove my
Allegretto moderato.

Musical notation includes treble and bass staves with notes, rests, and dynamic markings such as *Allegretto moderato.*

- heart; It work'd like a charm, that ma - gi - cal lock - et,

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the right hand.

Well it play'd its part; For ev - e - ry limb is

The second system continues the musical score. The vocal line has the lyrics "Well it play'd its part; For ev - e - ry limb is". The piano accompaniment continues with similar rhythmic patterns, including a triplet of eighth notes in the right hand.

safe in its sock - et Just as at the start!" Ah! . . . Ah!

The third system features the lyrics "safe in its sock - et Just as at the start!" Ah! . . . Ah!". The piano accompaniment includes a triplet of eighth notes in the right hand and a more active bass line.

words of my lo - ver, I'll read you all o - ver; And ev - er, like

The fourth system concludes the page with the lyrics "words of my lo - ver, I'll read you all o - ver; And ev - er, like". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line of chords.

Iza with Sopranos.

Ah!

OLGA with Sopranos.

this! The writ - ing I'll kiss! Ah!

AMELIE with Contraltos.

Ah!

CHARLOTTE with Contraltos.

Ah!

Sopranos.

Ah! words of my lo - ver, I'll

Contraltos.

Ah! words of my lo - ver, I'll

mf

read you all o - ver; And ev - er, like this, the writ - ing I'll

read you all o - ver; And ev - er, like this, the writ - ing I'll

f

IZA (reading her letter.)

"It seems that we don't want to fight each o - ther
kiss!
kiss!

pp

This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piano part features a triplet in the right hand and a steady accompaniment in the left hand.

An - y more this year; I think if we take one

This system contains the second vocal line and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with the same texture as the first system.

thing with an - o - ther Now the coast is clear. As

This system contains the third vocal line and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with the same texture.

soon as I'm back I'll call on your mo - ther And ask for your

This system contains the final vocal line and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with the same texture.

hand, my dear!" Ah! . . . Ah, words of my lo - ver, I'll read you all

o - ver; And ev - er, like this, The writ - ing I'll kiss! Ah! words of my

with Sopranos.

OLGA. with Sopranos.

CHORUS.

Ah! words of my

AMELIE and CHARLOTTE with Contraltos.

Ah! words of my

mf

lo - ver, I'll read you all o - ver; And ev - er, like this, The writ - ing I'll

lo - ver, I'll read you all o - ver; And ev - er, like this, The writ - ing I'll

f

AMELIE (*reading her letter.*)

kiss! "My cour - age had

kiss!

sunk to ab - so - lute ze - ro, I want - ed to run, when can - non balls

flew; But, ne - ver - the - less, I fought like a he - ro, And all on ac -

CHARLOTTE. (*reading her letter.*)

- count of think - ing of you!" "To - day the en - e - my we

fought, And won, it seem'd to me; But glor - y and

fame I've ne - ver sought; What are they to me?

For all of these things I vai - ue as naught, Com - par'd with a

kiss from thee!" Ah! . . . Ah, words of my lov - er, I'll read you all

(with Contraltos.)

o - ver; And ev - er, like this, The writ - ing I kiss! Ah!

IZA and OLGA (with Sopranos.)

CHORUS. Ah! words of my

AMELIE and CHARLOTTE (with Contraltos.)

Ah! words of my

mf

lo - ver, I'll read you all o - ver; And ev - er, like this, will

lo - ver, I'll read you all o - ver; And ev - er, like this, will

f

kiss! my let - ter I will kiss! My let - ter I will kiss like this! like

kiss! My let - ter I will kiss! My let - ter I will kiss like this! like

p *f*

this! my let - ter I will kiss! My let - ter I will kiss, each time, like
 this! My let - ter I will kiss! My let - ter I will kiss, each time, like

p *f*

this! Yes ev - er, like this, my let - ter I'll kiss!
 this! Yes ev - er, like this, my let - ter I'll kiss!

f

Allegro moderato.

Ah, words of my lo - ver, I'll read you all o - ver; And

Allegro moderato Ah, words of my lo - ver, I'll read you all o - ver; And

PIANO. *f*

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. The bottom two staves are piano accompaniment in treble and bass clefs. The tempo is marked 'Allegro moderato'. The first system includes the lyrics 'Ah, words of my lo - ver, I'll read you all o - ver; And'. The second system repeats the same lyrics. The piano part features a dynamic marking of 'f'.

ev - er, like this, The writ - ing I'll kiss! Ah, words of my lo - ver I'll read you all

ev - er, like this, The writ - ing I'll kiss! Ah, words of my lo - ver I'll read you all

f

Detailed description: This system contains the third and fourth systems of music. The vocal lines continue with the lyrics 'ev - er, like this, The writ - ing I'll kiss! Ah, words of my lo - ver I'll read you all'. The piano accompaniment continues with a dynamic marking of 'f'.

o - ver; And ev - er, like this, The writ - ing I'll kiss!

o - ver; And ev - er, like this, The writ - ing I'll kiss!

f *fp* *(dialogue.)*

Detailed description: This system contains the fifth and sixth systems of music. The vocal lines conclude with 'o - ver; And ev - er, like this, The writ - ing I'll kiss!'. The piano accompaniment includes dynamic markings of 'f' and 'fp', and a section marked '(dialogue.)' with a triplet of eighth notes.

pp

Detailed description: This system contains the seventh system of music, which is purely instrumental piano accompaniment. It features a dynamic marking of 'pp' and a triplet of eighth notes.

NO. 9. (A) GENERAL CHORUS. (B) RONDO (FRITZ).

PIANO. *ff Allegro.*

Sopranos and Contraltos.

GENERAL CHORUS. *f*

Tenors. *f*

Basses. *f*

Our sol - diers vic - to - ri - ous Now are

Our sol - diers vic - to - ri - ous Now are

com - ing back in state, Af - ter ex - ploits glo - ri - ous, That we glad - ly ce - le -

com - ing back in state, Af - ter ex - ploits glo - ri - ous, That we glad - ly ce - le -

com - ing back in state, Af - ter ex - ploits glo - ri - ous, That we glad - ly ce - le -

brate! Our sol-diers vic-to-ri-ous Now are com-ing back in state; Our

brate! Our sol-diers vic-to-ri-ous Now are com-ing back in state; Our

brate! Our sol-diers vic-to-ri-ous Now are com-ing back in state; Our

sol-diers vic-to-ri-ous, Now are com-ing back in state; Their com-ing in

sol-diers vic-to-ri-ous, Now are com-ing back in state; Their com-ing in

sol-diers vic-to-ri-ous, Now are com-ing back in state; Their com-ing back in

state, We all ce-le-brate, We all ce-le-brate, We

state, We all ce-le-brate, We all ce-le-brate, We all We

state, we ce-le-brate, in state, We ce-le-brate, in state, We ce-le-

all ce - le - brate Their com - ing in state, We all ce - le -
 all ce - le - brate Their com - ing in state, We all ce - le -
 - brate, ce - le - brate Their com - ing in state, We all ce - le -

GRAND DUCHESS. *Moderato.* (*aside.*)

I shall see him a -
 - brate, ce - le - brate, Their com - ing back in state!
 - brate, ce - le - brate, Their com - ing back in state!
 - brate, ce - le - brate, Their com - ing back in state!

Moderato.

- gain, 'Tis the hour of my fate! Can I bide from him then, That my love is so great, So

rit.

Tempo primo *f*

great! Our sol - diers vic - to - rious, Now are com - ing back in state; Af - ter

Our sol - diers vic - to - rious, Now are com - ing back in state; Af - ter

Our sol - diers vic - to - rious, Now are com - ing back in state; Af - ter

Tempo primo. Sva..... *Sra.....*

ex - ploits glo - rious, That we glad - ly ce - le - brate! Our sol - diers vic -

ex - ploits glo - rious, That we glad - ly ce - le - brate! Our sol - diers vic -

ex - ploits glo - rious, That we glad - ly ce - le - brate! Our sol - diers vic -

Sva.....

to - rious, Now are com - ing back in state; Our sol - diers vic - to - rious, Now are

to - rious, Now are com - ing back in state; Our sol - diers vic - to - rious, Now are

to - rious, Now are com - ing back in state; Our sol - diers vic - to - rious, Now are

com-ing back in state; Their com-ing in state . . We all ce-le-

com-ing back in state; Their com-ing in state . . We all ce-le-

com-ing back in state, are com-ing back in state, We ce-le-brate, in

(Entrance of Fritz, followed by his staff.)

-brate; . . We all ce-le-brate, We all ce-le-brate Their com-ing in

-brate; . . We all ce-le-brate, we all, we all ce-le-brate Their com-ing in

state, we ce-le-brate in state, we all, we all ce-le-brate Their com-ing in

state, We all ce-le-brate, ce-le-brate, Their coming back in state!

state, We all ce-le-brate, ce-le-brate, Their coming back in state!

state, We all ce-le-brate, ce-le-brate, Their coming back in state!

FRITZ (to the Grand Duchess).

Your High-ness, all is done, and peace is

p

now re - stor'd; Your gallant troops have won, Your en - e - mies are

toiled. Herewith I re - turn you, Yes, I re - turn you, un -

rit.

(He takes the sword from the hands of an Officer and presents it to the Grand Duchess.)

(with emotion.) *Moderato.*

soiled, . . . The broad-sword, the broadsword, the broadsword, the broadsword true and

Moderato.

pp

GRAND DUCHESS. (with emotion.)

tried, your bles - sed fath - er's sword! Here is the broadsword, the broadsword, the

GRAND DUCHESS.

allargando.

(She gives the sword to Nepomuc.)

broadsword! Here is my bles-sed fa-ther's broad - sword!

Here is her bles-sed fa-ther's broad - sword!

Here is her bles-sed fa-ther's broad - sword!

Here is her bles-sed fa-ther's broad - sword!

GRAND DUCHESS.

allargando.

(to Fritz.)

So put it back in-to the ar-mour-y mu-se - - - um! And, now,

Ge-ne-ral, with vic-to-ry crown'd Be-fore my court, Who long to hear you, Re-

- late your tri-umph great, And let the glo-ry of your deeds re - -

- late your tri-umph great, And let the glo-ry of your deeds re - -

Allegro.

- sound!

Re - late your tri - umph great, And let the glo - ry of your deeds re -

Re - late your tri - umph great, And let the glo - ry of your deeds re -

Re - late your tri - umph great, And let the glo - ry of your deeds re

Allegro.

f

FRITZ.

Then I the sto - ry will re - late, A true re - port, con - cise and

- sound!

- sound!

- sound!

piu lento.

p

short, Of how, by skill and tac - tics great, without a blow, I floor'd the

(B) RONDO.

foe! All in good or - der,

Allegro.

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with the word "foe!" followed by a rest, then "All in good or - der,". The piano accompaniment starts with a piano (*p*) dynamic and includes a triplet of eighth notes. The tempo is marked *Allegro.* The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

ban - ners high, We march'd a - way some days a - go, When in a camp one day I spy Full

The second system continues the vocal line with "ban - ners high, We march'd a - way some days a - go, When in a camp one day I spy Full". The piano accompaniment continues with a steady eighth-note accompaniment.

twen - ty thou - sand men or so! Quick - ly I pass'd the word to halt Δ

The third system continues the vocal line with "twen - ty thou - sand men or so! Quick - ly I pass'd the word to halt Δ ". The piano accompaniment continues with a steady eighth-note accompaniment.

plan I had that was - n't bad; I did - n't go in for as - sult, I

The fourth system continues the vocal line with "plan I had that was - n't bad; I did - n't go in for as - sult, I". The piano accompaniment continues with a steady eighth-note accompaniment.

tried on them a stra - ta - gem. I had two hundred thousand bot - tles, Full of wine, spi - rits

p leggiero.

The fifth system concludes the vocal line with "tried on them a stra - ta - gem. I had two hundred thousand bot - tles, Full of wine, spi - rits". The piano accompaniment ends with a *p leggiero.* marking. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

and what not; You meant them for your ar - my's throt-tles, I let their troop-ers

raid the lot! Oh, soon they were a mer - ry rout, The wine this way! Hip,

hip, hooray! The wine was in, the wit was out, And I lay low, and made no show.

Well, on the mor - row we were rea-dy, We chal-leng'd them to join in fight;

Out of the camp they reel'd un - steady, And, bless my soul! they were a sight!

o - ver the field they came to par - ley, show - ing, wheel - ing, roll - ing, reel - ing;

marcato il basso.

Just like a great big field of bar - ley, That wild - ly sways on win - dy days!

Then the comman - der in the middle, Their mer - ry chief with war - like wink,

Fro - lick'd as tight as an - y fid - dle, And call'd to me, 'I'll stand a drink!

I an - swer'd back— "No, I am pay - ing!" It did an -

- noy the poor old boy; He wav'd his bot - tle, came on swaying, And led a

- charge both fine and large! Lord! how I laugh'd to hear the rows, and See this

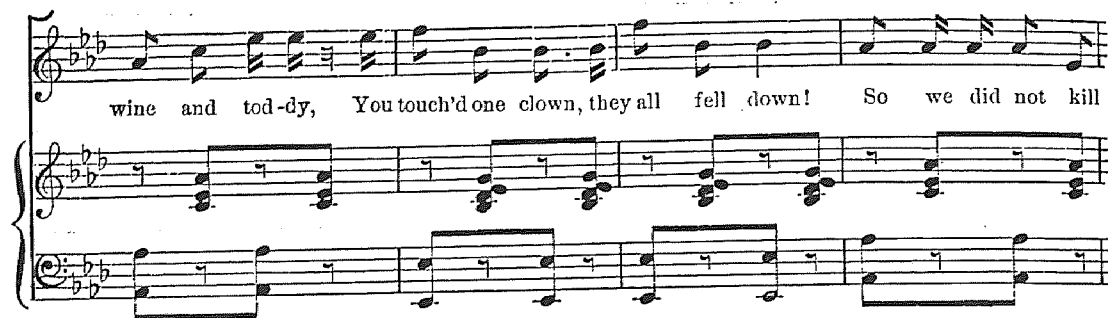
- he - ro, half in - sane, Lead - ing his drunk - en twen - ty thou - sand, And all a

sing - ing this re - frain: La la la la la la la la la la la la la la la la la
Sua.....

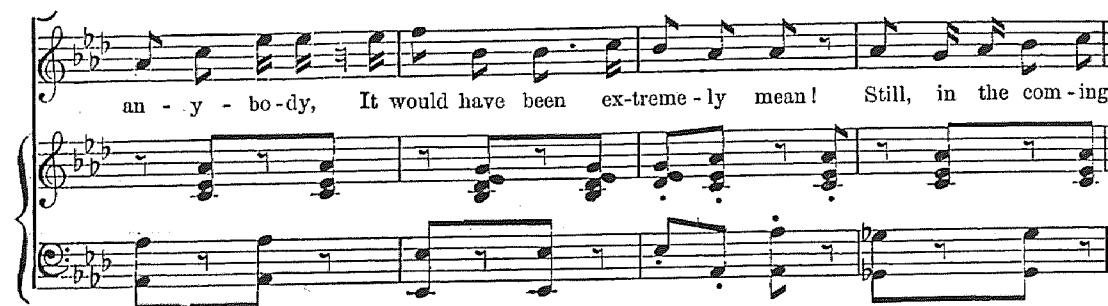
la. Ah! p
All were so full of



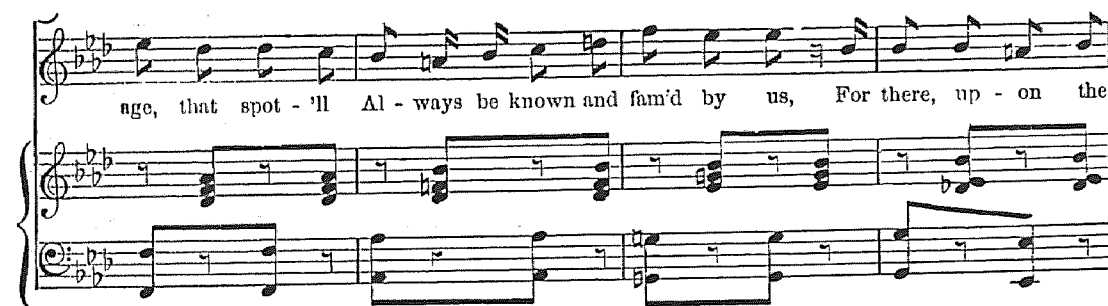
wine and tod-dy, You touch'd one clown, they all fell down! So we did not kill



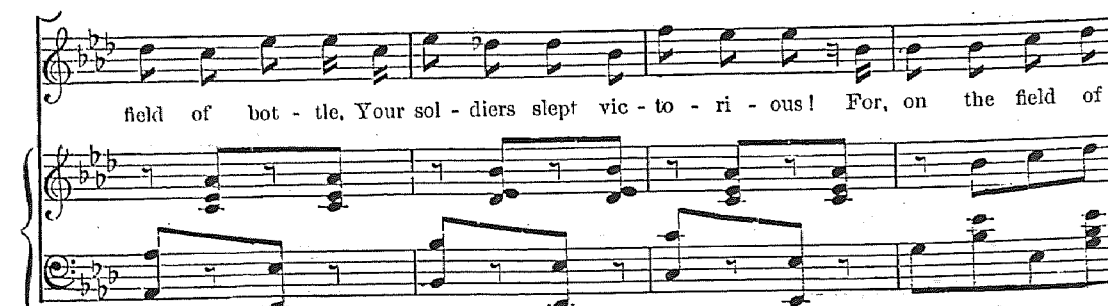
an - y - bo-dy, It would have been ex-treme - ly mean! Still, in the com - ing



age, that spot - 'll Al - ways be known and fam'd by us, For there, up - on the



field of bot - tle, Your sol - diers slept vic - to - ri - ous! For, on the field of



f più mosso.

- bot-tle, your sol-diers slept vic-to-ri-ous! Yes, on the field of 'bot-tle! Yes,

presto.

mf

on the field of bot-tle, your sol-diers slept vic-to-ri-

f.

- ous!

ff

No. 9b.

CHORUS FOR EXIT.

Allegro. *p*

La la la la la la la la la la la la la la

La la la la la la la la la la la la la la

La la la la la la la la la la la la la la

Allegro.

PIANO *f* *p* *mf*

Detailed description: This system contains the first three vocal staves and the first two staves of the piano accompaniment. The vocal parts are in soprano, alto, and tenor clefs, respectively. The piano part is in bass clef. The tempo is marked 'Allegro' and the dynamics range from piano (p) to mezzo-forte (mf). The key signature has two flats and the time signature is 2/4.

la la la la la la la la la la la la la la la la.

la la la la la la la la la la la la la la la la.

la la la la la la la la la la la la la la la la.

Detailed description: This system continues the vocal and piano parts from the first system. It features three vocal staves and two piano staves. The vocal lines consist of 'la' notes, and the piano accompaniment provides harmonic support. The tempo remains 'Allegro'.

pp

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves in bass clef. The dynamics are marked 'pp' (pianissimo). The tempo is 'Allegro'.

mo - - ren - - do.

Detailed description: This system contains the final vocal and piano parts. The vocal part has two staves with the lyrics 'mo - - ren - - do.' The piano part has two staves. The tempo is 'Allegro'.

No. 10. DUET (GRAND DUCHESS AND FRITZ.)

GRAND DUCHESS.

A la-dy's love is yours un - bid-den,

One in po - si - tion high a - bove; She dar'd not speak her feel - ings

hid-den, So she en-treat-ed me, Yes, she en-treat-ed me, To tell you, to tell you

rall. poco.

Allegro. FRITZ.

all her love! Did she now? This is un-ex - pect-ed Then the

la - dy, so I must sur - mise, With your High - ness is con - nect - ed, For no - bo - dy can

GRAND DUCHESS.
well explain it oth - er - wise! I take great in - - - - terest in her

FRITZ.
fate! It's ve - ry good of you, Your kind - ness is too great!

GRAND DUCHESS.
Yes, She's my dear - est friend!

FRITZ.
Is she re - al - ly? Well, your friend. . . What did she

say to you of me? I want to know who she can be!

GRAND DUCHESS. *Moderato.*

She said, "when you will next behold him, Then tell him all I would have

told him, Say to him what I say to you!"

What?

riten.

DECLARATION.

Andantino.

Say to him, his soldierly mien I have seen, Say to

pp

him I think him dis - tract - ing! Say to him, if he answer'd so, I don't know With what

fol - ly I might not be act - ing! Ah! if he would care to wage a war, Whose

bat - tles are lo - vers' quar - rels, How soon could the hand - some con - quer - or, Win

ro - ses to mix with his lau - rels! Ah! . . . Say to him, my fan - cy he

took, at a look, Say to him, I'm sil - ly with sigh - ing; Say to him, for hours at a

un poco animato.

stretch, (oh! the wretch!) I keep thinking of him till I'm cry - - ing! A - las! it seem'd a

sud - den chance, No lightning could ev - er be fast - - er; My pas - sion wak'd to

meet his glance, I knew that my life had a mas - - ter! Ah! . . . Say to

a tempo.

him, un - less he would doom to the tomb, Say to him, (For her, mind, I'm

plead - - ing), Say to him, he can - not say nay; On - ly say that I'm

fair. . and my love's ex - ceed - - - ing! Well

f *riten.*

Allegro. FRITZ (*aside.*)
 now! well now! what an - swer will you send? My

p

fu - ture may de - pend on what I tell her friend, on

GRAND DUCHESS. *Andante.*
 what I tell her friend! Re - ply, re - ply, in just two words you can, sir, You

ff *p*

riten.
 know, to my friend, I must send an an - - swer! Re - ply, re - ply, re -

riten. *cre* *scen*

Allegro vivo.

ply, re - ply! I will tell her so;

FRITZ.
Tell your friend I am ten-der hearted, And I'm

do.

I will tell her so;

pleas'd by what you've im - part - ed, And I beg, with sin -

I will tell her so!

- cere pro - fes - sions, To re - turn her po - lite ex - pres - sions,

GRAND DUCHESS. **FRITZ. (aside.)**

I will tell her so! I say all that; but, tru - ly I con - fess, I'm

just as much at sea, as a man can be; The De - vil

take me, friz - zle me, or bake me, If I her name at all can

GRAND DUCHESS.

Well then— Ah! Ah! Ah! . . .

guess! Well then— well then—

. I will tell her so!

Tell your friend I am ten - der heart - ed, And I'm

GRAND DUCHESS. FRITZ.

pleas'd by what you've im - par - ted, I will tell her so! And I beg with sin -

GRAND DUCHESS. FRITZ. GRAND DUCHESS.

- cere pro - fes - sions, I will tell her so! To re - turn her po - lite ex - pressions, I will tell her

Presto. (aside.)

so! He's made it out, with - out a doubt; For the

FRITZ. *(aside.)*

I can't make out what she's a - bout! For my

Presto.

heart, for the heart, It can feel and it can know! He's made it out,

part, for my part, Where I am, I do not know! I can't make

with-out a doubt, For the heart, for the heart, It can feel and it can
 out, what she's a - bout! For my part, for my part, Where I am, I do not

know! The heart, the heart, can feel and it can know! The
 know! I'm blest, I'm blest, if an - y - thing I know! I'm

heart, the heart, can feel and so can know!
 blest, I'm blest, If an - y - thing I know!

No. 10 bis.

MELODRAME

(Enter Puck, Prince Paul and Boom.)

Allegretto.

PIANO.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a piano accompaniment of chords and eighth notes. A dynamic marking of *pp* is placed above the first few notes of the bass staff.

The second system continues the piano accompaniment. The melodic line in the upper staff features some grace notes and slurs. The bass staff continues with a steady accompaniment of chords and eighth notes.

The third system concludes the piano accompaniment. The upper staff ends with a key signature change to B-flat major, indicated by two flats. The lower staff continues with the accompaniment until the final chord.

No. 11.

TRIO AND BALLAD.

Andante maestoso. Boom. 3 3

It will whi-ten your cheek, a le-gend grim and

Andante maestoso.

PIANO. *f.* *p.*

go - ry!

PUCK. And if these walls could speak, They

f. *p.*

PRINCE PAUL.

might re - peat the sto - - - ry! And if these walls could

f.

Boom.

speak, They might re - peat the sto - - - ry!

p. *f.*

Allegretto moderato.

BALLAD.

Boom.

1st VERSE. Coun - ty Max in the world had to go forth, With

but his sword; But his eyes and mous -

- tach - es and so forth, Wo - - - men a - - -

- dor'dl And the Duch-ess in - tend-ing to give him Her love com -

- plete, As - sign'd to the gal-lant, to live in, The Crim - son Suite! And

ev - - ry night, so say the his - tries, Max heard, from his

door, The fai - ry foot - steps of his mis-tress, In that cor - ri -

PRINCE PAUL. PUCK.

dor. . . That cor - ri - dor! . . . That cor - ri -

do! That cor - ri -

PRINCE PAUL. That cor - ri -

BOOM. That cor - ri -

do - - - - - sempre

- dor! Hear, all ye new ge - ne -

- dor! Hear, all ye now ge - ne -

- dor! Hear, all ye now ge - ne -

- ra - tion, the aw - ful re - la - tion, and ter - ri - ble fate of the last of his

- ra - tion, the aw - ful re - la - tion, and ter - ri - ble fate of the last of his

- ra - tion, the aw - ful re - la - tion, and ter - ri - ble fate of the last of his

line;

line;

line; Of Coun - ty Max, of Coun - ty Max Seid - litz, of County Max Seid -

Of Coun - ty Max, of County Max Seid -
 Of Coun - ty Max, of County Max Seid -
 - litz von der Pow - der - ge - stein! Of Coun - ty Max, of County Max Seid -
 - litz, of County Max Seid - litz von der Pow - der - ge - stein!
 - litz, of County Max Seid - litz von der Pow - der - ge - stein! Seid - litz
 - litz, of County Max Seid - litz von der Pow - der - ge - stein! Seid - litz
 Seid - litz Pow - der - ge - stein! Seid - litz Pow - der - ge - stein!
 Pow - der - ge - stein! Seid - litz Pow - der - ge - stein!
 Pow - der - ge - stein! Seid - litz Pow - der - ge - stein!

di - mi - nu - en - do.
ri - te - nu - to.

Tempo 1o. 2nd VERSE.

PUCK.

Coun - ty Max as he hope - ful - ly sat there, Heard one

Tempo 1o. *p*

dark night, That the foot-steps that went pit - a -

f *p*

- pat there, Were far from light |

f

In his fright, for a way of es - cap - ing, Vain - ly he sought; For he

p

saw, thro' the wain-scot-ing gap-ing, Those feet had brought, A do - zen men in

sa - ble viz - ard, With sword and axe, Who let the

(shouted.)

moon - light through the giz-zard Of Coun - - ty Max!

PAUL. Boom.

A do - zen men thirst - ing for gore,

cre - - - - - scen - - - - - do.

> PUCK. > >

Through that dark door!

> PRINCE PAUL. > >

Through that dark door!

> BOOM. > >

Through that dark door!

f

Hear, all ye new ge - ne - ra - tion, the

f

Hear, all ye new ge - ne - ra - tion, the

f

Hear, all ye new ge - ne - ra - tion, the

aw - ful re - la - tion and ter - ri - ble fate of the last of his line, Of

aw - ful re - la - tion and ter - ri - ble fate of the last of his line,

aw - ful re - la - tion and ter - ri - ble fate of the last of his line,

PUCK.

Coun - ty Max, of Coun-ty Max Seid - litz, of Coun-ty Max Seid - litz von der

Pow - der - ge - stein! Of Coun - ty Max, of County Max Seid - litz, of
PRINCE PAUL.
Of Coun - ty Max, of County Max Seid - litz, of
BOOM.
Of Coun - ty Max, of County Max Seid - litz, of

Coun-ty Max Seid - litz von der Pow - der - ge - stein! Seid-litz,
Coun-ty Max Seid - litz von der Pow - der - ge - stein! Seid-litz.
Coun-ty Max Seid - litz von der Pow - der - ge - stein! Seid - litz,

f Lento.

Pow-der - ge - stein! Seid-litz Pow-der - ge - stein!

Pow-der - ge - stein! Seid-litz, Pow-der - ge - stein!

Pow-der - ge - stein! Seid-litz, Pow-der - ge - stein!

Allegro. BOOM.

Now you see what we're driv-ing

Allegro.

PRINCE PAUL. PUCK. BOOM.

at! Oh yes, I see; but it is aw - ful! We mean to kill him, We'll

PRINCE PAUL (*simply*).

kill . . him like a rat! You think we should? You think we should? Per-haps it's

Puck.

- law - ful! We mean to kill him like a rat!

Boom. Puck. Boom.

We mean to kill him like a rat! Yes, like a rat! Yes, like a

Puck. Boom. Puck. riten.

rat! Yes, like a rat! Yes, like a rat! We mean to kill him like a

Allegro moderato.

rat!

Boom. *più rit.* *allegramente.*

We meant to kill him like a rat! We'll see him lodg'd this ve-ry day, There, by the

Allegro moderato.

più rit. *p*

marcato il basso.

gloom-y pas-sage way; We'll put him where we said be - fore, There, at the end of the cor-ri -

PUCK.
Allegramente.

We'll see him lodg'd this ve - ry day, There, by the gloom - y pas - sage

PRINCE PAUL.

We'll see him lodg'd this ve - ry day, There, by the gloom - y pas - sage

BOOM.

- dor! We'll see him lodg'd this ve - ry day, There, by the gloom - y pas - sage

Allegramente.

mf

way; We'll put him where we said be - fore, There, at the end of the cor-ri - dor!

way; We'll put him where we said be - fore, There, at the end of the cor-ri - dor! Yes, to -

way; We'll put him where we said be - fore, There, at the end of the cor-ri - dor!

f p *staccato.*

night, Our pret-ty Mas-ter Fritz, List - en - ing thro' the mid - night sha - dy, Thinks to

hear, as he wait-ing sits, Steps of a trip - ping lit - tle la - dy!

Boom. *p*

The step, the

step, the pret-ty lit - tle step! The step, the step, the pret-ty lit - tle step! Not if I

Puck (very gaily.)

know it, there's no fear! That is a step he'll ne - ver hear! Not if we know it, do not

PRINCE PAUL. *f*

Not if we know it, do not

Boom. *f*

Not if we know it, do not

fear! That is a step he'll ne - ver hear! That lit - tle step, he'll ne - ver
 fear! That is a step he'll ne - ver hear! That lit - tle step, he'll ne - ver
 fear! That is a step he'll ne - ver hear! That lit - tle step, he'll ne - ver

hear! That lit - tle step, he'll ne - ver hear!
 hear! That lit - tle step, he'll ne - ver hear! That step, that step, that pretty lit - tle step, That step, that
 hear! That lit - tle step, he'll ne - ver hear!

p Puck.

pp

step, that pret - ty lit - tle step!
 PAUL ————— *p* Pret - ty, pret - ty, pret - ty, pret - ty,
 BOOM... *p* That pret - ty, pret - ty, pret - ty, pret - ty, pret - ty, pret - ty,
 Pret - ty, pret - ty, pret - ty, pret - ty, pret - ty, pret - ty,

Tempo lmo.

p
pret - ty, pret - ty, pret - ty, pret - ty, pret - ty, pret - ty, pret - ty lit - tle step! We'll see him
pret - ty, pret - ty, pret - ty, pret - ty, pret - ty, pret - ty, pret - ty lit - tle step! We'll see him
pret - ty, pret - ty, pret - ty, pret - ty, pret - ty, pret - ty, pret - ty lit - tle step! We'll see him
Tempo lmo.

lodg'd this ve - ry day, There, by the gloom - y pas - sage way; We'll put him
lodg'd this ve - ry day, There, by the gloom - y pas - sage way; We'll put him
lodg'd this ve - ry day, There, by the gloom - y pas - sage way; We'll put him

where we said be - fore, there at the end of the cor - ri - dor!
where we said be - fore, there at the end of the cor - ri - dor!
where we said be - fore, There at the end of the cor - ri - dor! When he dreams of
p leggiero.

love and of glory, And he says to him -

self "you'll be Grand Duke, my buck!" With faces mask'd for murder

a little slower.
go - - - - - ry. In come the three, Paul, Boom, and
a little slower.

PUCK *p*
In come the three, Paul, Boom and Puck!

PRINCE PAUL. *p*
In come the three, Paul, Boom and Puck! Comes the gal-lant Paul!

Puck! In come the three, Paul, Boom and Puck! Comes the fearless

f
Comes the dar-ing Puck! Yes, Paul, Boom, Puck! Yes, Paul, Boom,
comes the gal-lant Paul! Yes, Paul, Boom, Puck! Yes, Paul, Boom,
Boom! Yes, Paul, Boom, Puck! Yes, Paul, Boom,

sf Puck! Puck! Puck!
sf Puck! Paul! Paul!
Puck! Boom, Boom, Boom, Boom, Boom, Boom, Boom, Boom,
p

f Boom, Boom, Boom, Boom, Boom, Boom, Boom, Boom, Boom! We'll see him
f Boom, Boom, Boom, Boom, Boom, Boom, Boom, Boom, Boom! We'll see him
Boom, Boom, Boom, Boom, Boom, Boom, Boom, Boom, Boom! We'll see him
f *mf*

presto.

lodg'd this ve - ry day, There by the gloom - y pas - sage way; We'll put him

lodg'd this ve - ry day, There by the gloom - y pas - sage way; We'll put him

lodg'd this ve - ry day, There by the gloom - y pas - sage way; We'll put him *presto.*

where we said be - fore, Be - yond that se - cret cor - ri - dor! We'll put him

where we said be - fore, Be - yond that se - cret cor - ri - dor! We'll put him

where we said be - fore, Be - yond that se - cret cor - ri - dor! We'll put him

where we said be - fore, Be - yond that se - cret cor - ri - dor! Be -

where we said be - fore, Be - yond that se - cret cor - ri - dor! Be -

where we said be - fore, Be - yond that se - cret cor - ri - dor! Be -

f

- yond the se-cret cor-ri - dor! Be- yond the se-cret cor-ri - dor! We'll see him

- yond the se-cret cor-ri - dor! Be- yond the se-cret cor-ri - dor! We'll see him

- yond the se-cret cor-ri - dor! Be- yond the se-cret cor-ri - dor! We'll see him

riten.

lodg'd to - night be - yond that cor - ri - dor!

lodg'd to - night be - yond that cor - ri - dor!

lodg'd to - night be - yond that cor - ri - dor!

riten. *ff*

tr

(segue.)

No. 12.

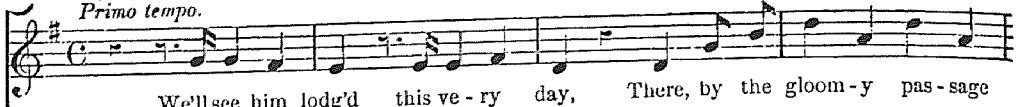
(A) MELODRAME.

Moderato. (The music to be repeated so that it continues until the last words of the dialogue,
"As he enters the Crimson Suite!")

PIANO *ppp* (dialogue.)

(B) FINALE.


GRAND DUCHESS.
Primo tempo.



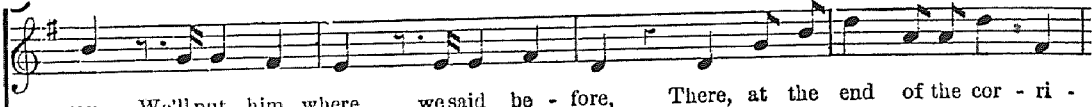
We'll see him lodg'd this ve - ry day, There, by the gloom - y pas - sage

PIANO


Primo tempo.
p



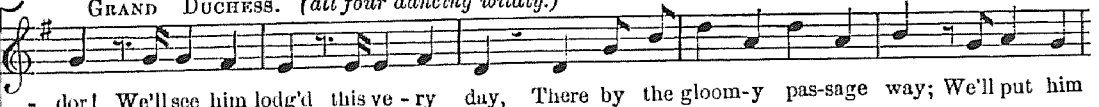
marcato il b'isso.



way; We'll put him where we said be - fore, There, at the end of the cor - ri -

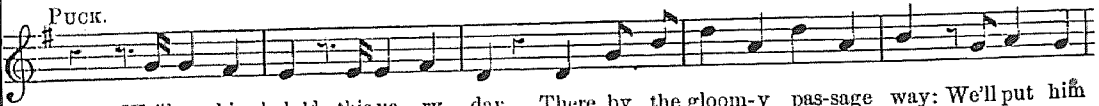


GRAND DUCHESS. (*all four dancing wildly.*)




- dor! We'll see him lodg'd this ve - ry day, There by the gloom - y pas - sage way; We'll put him

PUCK.




We'll see him lodg'd this ve - ry day, There by the gloom - y pas - sage way; We'll put him

PRINCE PAUL.

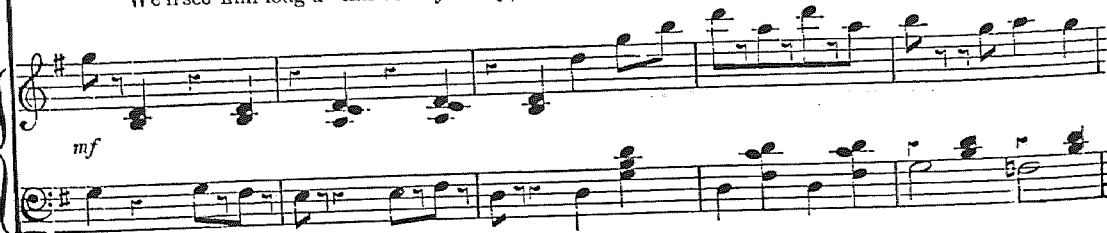


We'll see him lodg'd this ve - ry day, There by the gloom - y pas - sage way; We'll put him

BOOM.



We'll see him lodg'd this ve - ry day, There by the gloom - y pas - sage way; We'll put him



mf

where we said be-fore, There, at the end of the cor-ri - dor! We'll put him where we said be -

where we said be-fore, There, at the end of the cor-ri - dor! We'll put him where we said be -

where we said be-fore, There, at the end of the cor-ri - dor! We'll put him where we said be -

where we said be-fore, There, at the end of the cor-ri - dor! We'll put him where we said be -

- fore, Beyond that se-cret cor-ri - dor! Be-yond that se-cret cor-ri - dor, Be -

- fore, Beyond that se-cret cor-ri - dor! Be-yond that se-cret cor-ri - dor, Be -

- fore, Beyond that se-cret cor-ri - dor! Be-yond that se-cret cor-ri - dor, Be -

- fore, Beyond that se-cret cor-ri - dor! Be-yond that se-cret cor-ri - dor, Be -

rit.
- yond that secret cor-ri-dor! We'll see him lodg'd to-night be - yond that cor - ri-dor!
- yond that secret cor-ri-dor! We'll see him lodg'd to-night be - yond that cor - ri-dor!
- yond that secret cor-ri-dor! We'll see him lodg'd to-night be - yond that cor - ri-dor!
- yond that secret cor-ri-dor! We'll see him lodg'd to-night be - yond that cor - ri-dor!

The first system of the musical score consists of five staves. The top four staves are vocal lines, each with the lyrics: "- yond that secret cor-ri-dor! We'll see him lodg'd to-night be - yond that cor - ri-dor!". The fifth staff is the piano accompaniment, featuring a melody in the right hand and chords in the left hand. The tempo marking *rit.* is placed above the first vocal staff. The piano part includes dynamic markings *f* and *rit.* near the end of the system.

The second system of the musical score consists of two staves, both for piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and moving bass lines.

Sua.....

The third system of the musical score consists of two staves, both for piano accompaniment. The right hand features a melodic line with a fermata over a long note, with the word *Sua.....* written above it. The left hand continues with harmonic accompaniment. The system concludes with a double bar line.

END OF SECOND ACT.

No. 13.

ENTR'ACTE.

Allegro.
Sua.....: Sua

PIANO.

ff *p* *ff*

p *pp*

f *mf*

p *p*

Same movement.

Hand-bells.

Hand-bells. *f*

The first system of the musical score for Hand-bells. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in G major (one sharp) and 2/4 time. The top staff contains a melodic line of eighth notes. The grand staff contains a complex accompaniment with many beamed eighth notes and chords. A dynamic marking of *f* (forte) is placed at the beginning of the grand staff.

The second system of the musical score. It continues the three-staff format. The top staff has a melodic line. The grand staff has a complex accompaniment. A dynamic marking of *p* (piano) is placed in the middle of the grand staff.

The third system of the musical score. It continues the three-staff format. The top staff has a melodic line with trills. The grand staff has a complex accompaniment. Trill markings (*tr*) are placed above notes in the top staff.

The fourth system of the musical score. It continues the three-staff format. The top staff has a melodic line with trills. The grand staff has a complex accompaniment. Trill markings (*tr*) are placed above notes in the top staff.

The fifth system of the musical score. It continues the three-staff format. The top staff has a melodic line. The grand staff has a complex accompaniment. A dynamic marking of *f* (forte) is placed at the end of the grand staff.

Same movement.

The sixth system of the musical score. It continues the three-staff format. The top staff has a melodic line. The grand staff has a complex accompaniment. The system ends with a double bar line and a repeat sign.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a flowing melody in the treble and a supporting accompaniment in the bass.

Second system of musical notation. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff provides a steady accompaniment. The dynamic marking *pp ritenuto.* is placed between the staves.

Third system of musical notation. The treble staff has a melodic line with a triplet. The bass staff has a more active accompaniment. The dynamic marking *p* is placed between the staves. The tempo marking *Allegro poco moderato.* is positioned above the treble staff.

Fourth system of musical notation. The treble staff features a melodic line with a triplet. The bass staff continues the accompaniment. The dynamic marking *p* is placed between the staves.

Fifth system of musical notation. The treble staff has a melodic line with a triplet. The bass staff provides a consistent accompaniment. The dynamic marking *p* is placed between the staves.

Sixth system of musical notation. The treble staff features a melodic line with a triplet. The bass staff has a more active accompaniment. The dynamic marking *mf* is placed between the staves.

Seventh system of musical notation. The treble staff has a melodic line with a triplet. The bass staff provides a consistent accompaniment. The dynamic marking *mf* is placed between the staves.

cre - scen - do.

f

ff

Same movement.

mf

(Curtain rises.) The Grand Duchess enters and utters a little cry, which is answered from the wings, and General Boom enters.

(The music of the fête continues in the distance.)

1ma 2da.

f

Entry of the Grand Duchess. Entry of General Boom.

No. 14. DUET (THE GRAND DUCHESS AND BOOM.)

Andante maestoso. § GRAND DUCHESS.

1st VERSE. What les - sons the past can re -

2nd VERSE. All that is done, re - peats in

Andante maestoso. §

PIANO.

pp

p

- late! 'Twas

time, The

BOOM.

1st VERSE. His - to - ry has much to in - form me!

2nd VERSE. We find that mat - ters of - ten fall so!

here, the murder grim and great, All
 grand - sire once commits a crime— Ali

Like light-ning in midnight storm-y!
 The child commits a murder al - so!

Allegro.
 this, that at some fu - ture date, By tel - ling the sto - ry dai - ly, The
 this, that when our age is done, By tel - ling the sto - ries dai - ly, The

p leggiero.

por - ter, at the Pa - lace gate, May make a lit - tle in - come gai - ly!
 chil - dren of the por - ter's son May al - so make their in - comes gai - ly!

Boom.

All
 All

By tel - ling the sto - ry dai - - ly, The
 By tel - ling the sto - ries dai - - ly, The

this, that at some fu - ture date, By tel - ling the sto - ry dai - - ly, The
 this, that when our age is done, By tel - ling the sto - ries dai - - ly, The

1ma.
Andante.

por - ter, at the Pa - lace gate, May make a lit - tle in - come gai - ly!
 chil - dren of the por - ter's son May al - so make their in - comes gai - ly!

por - ter, at the Pa - lace gate, May make a lit - tle in - come gai - ly!
 chil - dren of the por - ter's son May al - so make their in - comes gai - ly!

mf *Andante.* *p*

2da.

gai - ly, May al - so make their in - comes gai - - - ly!

gai - ly, May al - so make their in - comes gai - - - ly!

f *ff*

No. 15. (A) CONSPIRATORS' SCENE AND CHORUS.
 (B) SONG OF THE GRINDING WHEEL.

(A) CONSPIRATORS' SCENE AND CHORUS.

Allegro moderato.

PIANO. *p*

PUCK, PAUL, and NEPOMUC.

Come, with daggers drawn, from the cor - ri - dor, We need each stal - wart back - er!

BOOM and GROG

Come, with daggers drawn, from the cor - ri - dor, We need each stal - wart back - er!

Black as Plu-to's shore that cor - ri - dor, But our de-signs are black - er! Come on!

Black as Plu-to's shore that cor - ri - dor, But our de-signs are black - er! Come on!

Tenors

Basses.

(The conspirators enter.) Com-ing!

Com-ing!

Puck.

Come on! Come and leave the cor - ri - dor! Come on! Come on! We

PAUL and NEPOMUC.

Come on! Come and leave the cor - ri - dor! Come on! Come on! We

BOOM and GROG.

Come on! Come and leave the cor - ri - dor! Come on! Come on! We,

Com-ing! Let us leave the cor - ri - dor! Com-ing! Com-ing! You

Com-ing! Let us leave the cor - ri - dor! Com-ing! Com-ing! You

PUCK, PAUL and NEPOMUC.

need each stal - wart back - - er! We need each stal - wart

BOOM and GROG.

need each stal - wart back - - er! We need each stal - wart

need each stal - wart back - - er! You need each stal - wart

need each stal - wart back - - er! You need each stal - wart

Animato. PAUL.

back - - er! Not a sound be

back - - er!

back - - er!

back - - er!

Animato. p leggiero.

heard, . . . not a sight . . . be seen! . . .

CHORUS.

Tenors.

Not a sound, Not a

Basses.

Not a sound,

PAUL.

Now, take your stand!

sight be seen!

Not a sight be seen!

Boom. be.

How ma - - - -

Now, take our stand!

Now, take our stand!

- ny are we?

We are just eigh -

We are just eigh -

Allegro.

PUCK.
eigh - teen, eigh - teen, eigh - teen!

PAUL.
eigh - teen, eigh - teen, eigh - teen!

NEPOMUC.
eigh - teen, eigh - teen, eigh - teen!

BOOM.
eigh - teen, eigh - teen, eigh - teen!

GROG.
eigh - teen, eigh - teen, eigh - teen!

- teen! eigh - teen, eigh - teen!

- teen! eigh - teen, eigh - teen!

Allegro.
ros - - cen - - do. *f* *ff*

PAUL.
With-out far-ther ad - vi - ces!

BOOM.
You're a - ware of our plan,

Puck.
You're to murder a man,

PAUL.
As you pro-ba-bly know!
Boom.

With

that which stabs, or that which sli - ces!
Tenors.

Basses. With that which

With that which

Allegro poco moderato. Boom.
Do you swear you will

stabs, or that which sli - ces!

stabs, or that which sli - ces!
Allegro poco moderato.

BOOM. PUCK, PAUL, NEPOMUC and GROG.

lay him low? Do you swear you will lay him low? *(nervously.)*

Is he a -

Is he a -

a - lone! un-de -

BOOM.

a-lone! un-de-fen-ded!

- lone? a-lone and un-de - fen-ded!

- lone? a-lone and un-de - fen-ded!

- fen - ded!

f (with enthusiasm.)

Why then, we'll strike the blow! Yes, yes, we'll strike the

Why then, we'll strike the blow! Yes, yes, we'll strike the

Allegro. PUCK. *p*

But, tell me, ere the
blow!

Allegro.

f *p*

PAUL.
(feeling it.)

man ap-pears up - on the scene, Are the points of your poig-nards keen? By

PUCK. *f* *(each feeling his dagger.)*

By Jove, it's like a hoe!

PAUL. *f*

Jove, it's like a hoe! By Jove, it's like a hoe! We'd bet-ter whet our

NEPOMUC. *f*

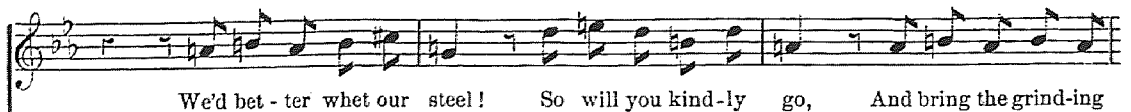
By Jove, it's like a hoe!

BOOM and GROG. *f*

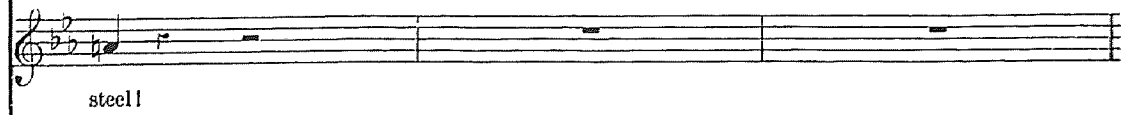
By Jove, it's like a hoe!

By Jove, it's like a hoe!

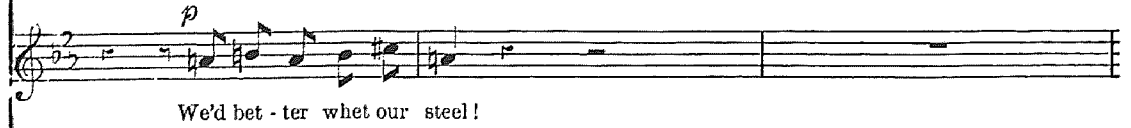
By Jove, it's like a hoe!




We'd bet - ter whet our steel! So will you kind - ly go, And bring the grind - ing



steel!



p
We'd bet - ter whet our steel!



p
We'd bet - ter whet our steel!



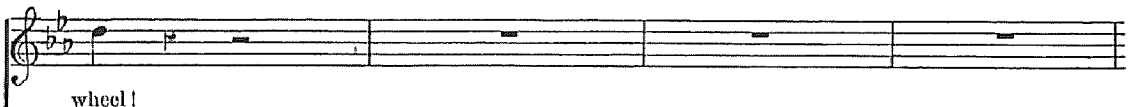
p
We'd bet - ter whet our steel!



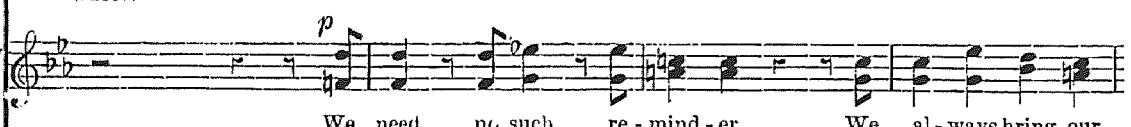
p
We'd bet - ter whet our steel!



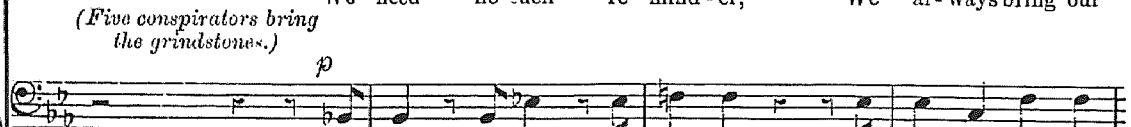
We'd bet - ter whet our steel!



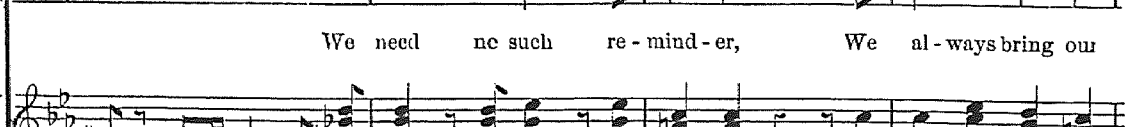
wheel!



p
We need no such re - mind - er, We al - ways bring our



(Five conspirators bring the grindstones.)
p
We need no such re - mind - er, We al - ways bring our



We need no such re - mind - er, We al - ways bring our



stone! So if you need a grind-er, We'll do it on our

stone! So if you need a grind-er, We'll do it on our

(The five stones are placed before Boom, Puck, Grog, Nepomus and Prince Paul.)

Allegro.

hone!

hone!

(B) SONG OF THE GRINDSTONE.

BOOM. Allegretto.

Turn the han-dle, gai-ly grinding, Turn the grinder's

grid-ing wheel, Sparks are fly-ing, bright and blinding, As we whet the dead-ly steel!

PUCK, PAUL and NEPOMUC.

Turn the han-dle, gai-ly grind-ing, Turn the grinder's grid-ing wheel, Sparks are fly-ing,
 Boom and Grog.

Turn the han-dle, gai-ly grind-ing, Turn the grinder's grid-ing wheel, Sparks are fly-ing,

Turn the han-dle, gai-ly grind-ing, Turn the grinder's grid-ing wheel, Sparks are fly-ing,

Turn the han-dle, gai-ly grind-ing, Turn the grinder's grid-ing wheel, Sparks are fly-ing,

(imitating the noise of grinding.)

bright and blinding, As we whet the dead-ly steel! pchi, . . . pchi, . . .

bright and blind-ing, As we whet the dead-ly steel! pchi, . . . pchi, . . .

bright and blinding, As we whet the dead-ly steel! pchi, . . . pchi, . . .

bright and blind-ing, As we whet the dead-ly steel! pchi, . . . pchi, . . .

Ne-ver stop, ne-ver stop! pchi, . . . pchi, . . . Grind and

Ne-ver stop, ne-ver stop! pchi, . . . pchi, . . . Grind and

Ne-ver stop, ne-ver stop! pchi, . . . pchi, . . . Grind and

Ne-ver stop, ne-ver stop! pchi, . . . pchi, . . . Grind and

strop, grind and strop! pchi, . . . pchi, . . . pchi, pchi, pchi,

strop, grind and strop! pchi, . . . pchi, . . . pchi, pchi, pchi,

strop, grind and strop! pchi, . . . pchi, . . . pchi, pchi, pchi,

strop, grind and strop! pchi, . . . pchi, . . . pchi, pchi, pchi,

PUCK, PAUL and NEPOMUC.

pehi, pehi, pehi, pehi, pehi, pehi, pehi, pehi, pehi, pehi,
Boom and Grog.

pehi, pehi, pehi, pehi, pehi, pehi, pehi, pehi, pehi, pehi,

pehi, pehi, pehi, pehi, pehi, pehi, pehi, pehi, pehi, pehi,

Turn the han-dle, gai - ly grind-ing, Turn the grind-er's grid-ing wheel, Sparks are fly - ing,

p

pehi, pehi, pehi, pehi, pehi, pehi! Turn the han-dle, gai - ly grind-ing,
Boom and Grog.

bright and blind-ing, As we whet the dead - ly steel! Turn the han-dle, gai - ly grind-ing,

pehi, pehi, pehi, pehi, pehi, pehi! Turn the han-dle, gai - ly grind-ing,

pehi, pehi, pehi, pehi, pehi, pehi! Turn the han-dle, gai - ly grind-ing,

p

mf

Turn the grin-der's grid-ing wheel, Sparks are fly-ing, bright and blinding, As we whet the

Turn the grin-der's grid-ing wheel, Sparks are fly-ing, bright and blinding, As we whet the

Turn the grin-der's grid-ing wheel, Sparks are fly-ing, bright and blinding, As we whet the

Turn the grin-der's grid-ing wheel, Sparks are fly-ing, bright and blinding, As we whet the

dead - ly steel! Sharp-en'd!

Boom.

dead - ly steel! Oh, my dag - ger, yet un - sharp-en'd! You are go - ing to be

dead - ly steel! Sharp-en'd!

Grog, with Basses.

dead - ly steel! Sharp-en'd!

PUCK, PAUL and NEPOMUC.

Sharp-en'd, Sharp-en'd,
sharp-en'd, There was ne - ver such a sharp end, As you'll get when you are

Sharp-en'd! Sharp-en'd!
GROG, with Basses.

Sharp-en'd! Sharp-en'd!

sf

This system contains the first two systems of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Sharp-en'd, Sharp-en'd, sharp-en'd, There was ne - ver such a sharp end, As you'll get when you are". The piano part includes a section marked "GROG, with Basses." and dynamic markings like "sf".

Sharp-en'd! Sharp-en'd!
sharp-en'd! Oh, my dag - ger yet un - sharp-en'd! You are go - ing to be

Sharp-en'd! Sharp-en'd!

Sharp-en'd! Sharp-en'd!

sf

This system contains the second two systems of music. It continues the vocal line with lyrics: "Sharp-en'd! Sharp-en'd! sharp-en'd! Oh, my dag - ger yet un - sharp-en'd! You are go - ing to be". The piano accompaniment continues with dynamic markings like "sf".

pchi, pchi, pchi, pchi, pchi, pchi, pchi, pchi,
 grid - ing wheel; Sparks are fly - ing, bright and blind - ing, As we whet the
 pchi, pchi, pchi, pchi, pchi, pchi, pchi, pchi,
 pchi, pchi, pchi, pchi, pchi, pchi, pchi, pchi,

PUCK, PAUL and NEPOMUC, *with Tenors.*

pchi, pchi. Turn the han - dle, gai - ly grind - ing, Turn the grind - er's
 dead - ly steel! Turn the han - dle, gai - ly grind - ing, Turn the grind - er's
 pchi, pchi. Turn the han - dle, gai - ly grind - ing, Turn the grind - er's
 pchi, pchi. Turn the han - dle, gai - ly grind - ing, Turn the grind - er's

p Grog, *with Basses.*

BOOM.

grid - ing wheel; Sparks are fly - ing, bright and blinding, As we whet the dead - ly
 ALL.
 grid - ing wheel; Sparks are fly - ing, bright and blinding, As we whet the dead - ly
 grid - ing wheel; Sparks are fly - ing, bright and blinding, As we whet the dead - ly

With Basses.

steel!
 steel! Pchi, pchi, grind - ing, grind - ing, grind - ing,
 steel! Pchi, pchi, grind - ing, grind - ing, grind - ing,
sf sf

cres cen
 grind - ing, Pchi, pchi, grind - ing, grind - ing, grind - ing, grind - ing, grind - ing,
 grind - ing, Pchi, pchi, grind - ing, grind - ing, grind - ing, grind - ing, grind - ing,
sf sf cresc cen

do.

grind-ing, grind-ing, grind-ing, all the rage and hate we feel! the

grind-ing, grind-ing, grind-ing, all the rage and hate we feel! the

do f

rage we feel!

rage we feel!

rage we feel!

NO. 15 bis.

MELODRAME.

(Boom, Puck, and Prince Paul exeunt by the secret door, R. C., the Grand Duchess

Allegretto.

PIANO.

The first system of music is a piano accompaniment in 4/4 time, marked *Allegretto* and *p*. The right hand features a melody of eighth notes with slurs, while the left hand plays a steady eighth-note accompaniment.

follows after them a few steps, Grog crosses L. during this melodramatic music).

The second system continues the piano accompaniment with the same melodic and accompanimental patterns as the first system.

The third system continues the piano accompaniment, marked *pp* in the left hand.

The fourth system concludes the piano accompaniment with a final melodic phrase in the right hand and a concluding accompanimental pattern in the left hand.

No. 16a.

DUET (WANDA AND FRITZ.)

Allegro. WANDA.

It seems so strange to be to -

Allegro.

PIANO

f *p*

- geth - er, In such a grand and splendid place; With Fritz's coat all gold - en

poco rit.

lace, And then that mon - ster of a fea - ther! It seems so

poco rit.

a tempo.

strange to be to - geth - - er! But why on earth should that an - noy?

But why on earth should that an-oy? For he's my boy, Yes, he's my boy! Why

rit. *a tempo.*
 yes, why yes, he is my boy! My dear-est boy;
 FRITZ
 Yes, it's your boy, I'm your darling

mf
a tempo

Oh, my darling boy, Ah! . . . my dar-ling boy!
 boy, Ah! . . . your dar-ling boy!

f

FRITZ.

With fea-thers wav - ing proud a - bove you, I am a he - ro, I con -

p

- fess; But, un - der - neath this aw - ful - ness, You'll find a hus - band fond to

poco rit.

poco rit.

love you! Yes, a hus - band fond to love . . . you!

a tempo.

Then, why should fear your peace des-troy? Then, why should fear your peace des-troy? For

I'm your boy, Yes, I'm your boy! Why yes, why yes. I am your boy! your dar-ling

rit. tempo.

mf

WANDA.

My dar-ling boy; It's my lit-tle hubby

boy, It's your lit-tle hubby boy,

boy, Ah! my dar-ling boy!

Ah! your dar-ling boy!

f

Tempo di marcia.

f

Segue.

No. 16b.

WEDDING CHORUS.

(Entrance of Hochheim, Nierstein, and Chorus.)

PIANO. *f*

CHORUS OF OFFICERS, SOLDIERS, PEASANTS, VIVANDIERES, &c.

Sopranos and Contraltos. p

We come to our courtly du - ty, In the train of the hap - py

Tenors. p

We come to our courtly du - ty, In the train of the hap - py

Basses. p

We come to our courtly du - ty, In the train of the hap - py

mf

pair; For, when val - our u - nites with beau - ty, It is an ho - nour to be
pair; For, when val - our u - nites with beau - ty, It is an ho - nour to be
pair; For, when val - our u - nites with beau - ty, It is an ho - nour to be

there!
there! (Dialogue.)
there!

(Dialogue continues during this music.)

(Segue.)
pp

No. 17. SOLOS (NIERSTEIN AND HOCHHEIM), AND CHORUS, "COME TO CHURCH."

Andante moderato. WANDA.

FRITZ.

NIERSTEIN (to Fritz.)
Come to church, no-ble lord, come to church! And when the ce - ro - mo - ny's

CONRAD. *molto marcato.*
Come to church!

HOCHHEIM. *molto marcato.*
Come to church!

KARL. *molto marcato.*
Come to church!

CHORUS. SOLDIERS AND PEASANTS. *molto marcato.*
Sopranos and Contraltos. Come to church!

Tenors. *molto marcato.*
Come to church!

Basses. *molto marcato.*
Come to church!

PIANO. *p*

sf

o'er, You will not care to rove a - ny more, Or leave your la - dy in the

At the church; Come to church!

At the church; Come to church!

At the church; Come to church!

At the church; Come to church!

At the church; Come to church!

At the church; Come to church!

f (to Fritz.)
Come to church!

f (to Wanda.)
Come to church!

lurch, at the church, *f* Come to church!

f
Come to church! Come to church!

(to Wanda.)
Come to church! Come to church! And you, my la - dy, We bid you to

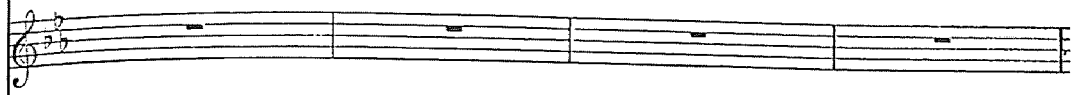
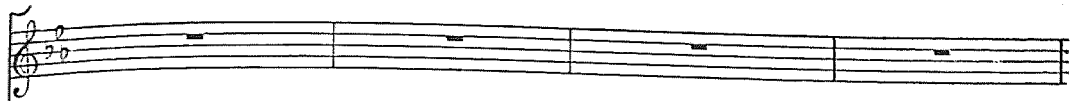
f
Come to church!

f
Come to church!

f
Come to church!

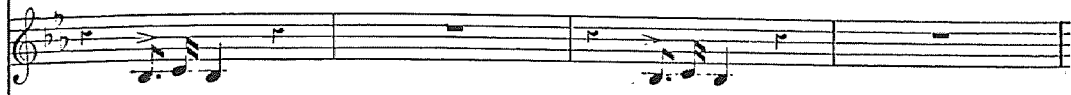
f
Come to church!

f *p*



Come to church!

At the church,



Come to church!

At the church,



church!

And when the ce - re - mo - ny's o'er,

You will hap - py live e - ver



Come to church!

At the church,



Come to church!

At the church,



Come to church!

At the church,



Come to church!

At the church,

