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HIGH JINKS

A MUSICAL FARCE

BY OTTO
HAUERBACH
AND RUDOLF
FRIML

Page 23



NEW YORK

G. SCHIRMER
BOSTON: The Boston Music Co.

LONDON

HIGH JINKS

A MUSICAL FARCE IN THREE ACTS

The Book and Lyrics by
LEO DIETRICHSTEIN and OTTO HAUERBACH

The Music by
RUDOLF FRIML



VOCAL SCORE

\$2.00 net

FIRST EDITION

NEW YORK : G. SCHIRMER

BOSTON : THE BOSTON MUSIC CO.

LONDON : G. SCHIRMER, LTD.

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Nueva York y Mexico

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71445

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CAST OF CHARACTERS

(IN THE ORDER OF THEIR APPEARANCE)

AS PLAYED AT THE CASINO THEATRE, NEW YORK

DR. GASTON THORNE..... Robt. Pitkin
FLORENCE..... Elaine Hammerstein
M. JACQUES RABELAIS..... Ignacio Martinetti
MME. RABELAIS..... Edith Gardner
MAID..... Marjorie Melville
DICK WAYNE..... Burrell Barbaretto
MRS. MARION THORNE..... Ada Meade
FRITZ DENKMAHL..... Snitz Edwards
MR. J. J. JEFFREYS..... Tom Lewis
ADELAIDE FONTAINE..... Stella Mayhew
SYLVIA DALE..... Audrey Maple
MLE. CHI-CHI..... Emlië Lea
GARÇON..... Alfred Schultz
PAGE..... Elsie Gergley
MRS. THORNE'S COMPANION..... Gladys Feldman

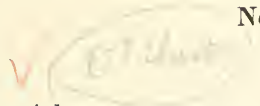
High Jinks

A Musical Farce

Book by
Otto Hauerbach

Music by
Rudolf Friml

No. 1. Overture



Marziale

Piano

ff

cresc.

fff

rit.

(The voice of Nature)

ff *a tempo*

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First system of musical notation, featuring a treble and bass clef. The treble staff contains a triplet of eighth notes and a quarter note. The bass staff contains a triplet of eighth notes and a quarter note. The key signature is one sharp (F#).

Second system of musical notation. The treble staff continues with a triplet of eighth notes. The bass staff features a *ff* dynamic marking and a triplet of eighth notes. The key signature is one sharp (F#).

Third system of musical notation. The treble staff contains a triplet of eighth notes. The bass staff features a triplet of eighth notes. The key signature is one sharp (F#).

Fourth system of musical notation. The treble staff contains a triplet of eighth notes. The bass staff features a *ff* dynamic marking and a triplet of eighth notes. The key signature is one sharp (F#).

Tempo di Valse

Fifth system of musical notation, marked *legato*. The treble staff contains a triplet of eighth notes. The bass staff features a triplet of eighth notes. The key signature is one sharp (F#).

Sixth system of musical notation. The treble staff contains a triplet of eighth notes. The bass staff features a *cresc.* dynamic marking and a triplet of eighth notes. The key signature is one sharp (F#).

7

Musical score system 1, featuring piano accompaniment with a treble and bass clef. A fermata is placed over the first measure, and a '7' is written above the treble staff. The music consists of chords and moving lines in both hands.

Musical score system 2, continuing the piano accompaniment. A 'rit.' (ritardando) marking is present above the treble staff in the fourth measure. The system concludes with a double bar line and repeat signs.

1. El
 Tempo di Valse (Is this love at last)

Musical score system 3, beginning the 'Tempo di Valse' section. The tempo is marked 'Tempo di Valse (Is this love at last)'. The piano part is marked 'p legato'. A '(SAX. Solo)' marking is written in the treble staff. The system includes piano accompaniment and a saxophone solo line.

Musical score system 4, continuing the piano accompaniment. A 'p' (piano) dynamic marking is present in the treble staff. The system features chords and moving lines in both hands.

Musical score system 5, continuing the piano accompaniment. A 'legato' marking is present in the treble staff. The system includes piano accompaniment and a saxophone solo line with a triplet of eighth notes.

Musical score system 6, continuing the piano accompaniment. A 'cres.' (crescendo) marking is present in the treble staff. The system includes piano accompaniment and a saxophone solo line.

Handwritten musical score system 1. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features chords and moving lines in both hands. A dynamic marking *p* is present in the lower staff.

Handwritten musical score system 2. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The music features chords and moving lines. A dynamic marking *rit.* is in the upper staff, and *p* is in the lower staff. Handwritten annotations include "(Sax quartet)" in red above the system and "Corn Molt" in blue above the lower staff.

Handwritten musical score system 3. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The music features chords and moving lines.

Handwritten musical score system 4. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The music features chords and moving lines. A dynamic marking *cresc.* is in the lower staff.

Handwritten musical score system 5. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The music features chords and moving lines. Handwritten annotations include "(add Brass)" in blue above the upper staff, *ff broadly* in the lower staff, and *rall.* in the lower staff. A red vertical line is drawn at the end of the system.

Handwritten musical score system 6. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The music features chords and moving lines. A dynamic marking *f* is in the upper staff, and *pp rit.* is in the lower staff. The tempo marking "Tempo di Gavotta" is written above the system.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The key signature has one sharp (F#).

Second system of the piano score. It continues the melodic and harmonic development. A *cresc.* (crescendo) marking is present in the right hand. The texture is dense with many chords.

Third system of the piano score. It includes dynamic markings: *cresc.* in the left hand, *rit.* (ritardando) in the right hand, and *a tempo* in the left hand. The system concludes with a double bar line.

Fourth system of the piano score, labeled "Valse" (Waltz). The time signature changes to 3/4. The right hand has a more active, dance-like melody, and the left hand has a steady bass line.

Fifth system of the piano score. The right hand features long, sustained chords and melodic fragments, while the left hand continues with a rhythmic accompaniment.

Sixth system of the piano score. The right hand has a melodic line with some grace notes, and the left hand provides harmonic support with chords and moving lines.

First system of musical notation, featuring piano accompaniment with chords and melodic lines in both hands.

Second system of musical notation, continuing the piano accompaniment with various dynamics and articulation.

Third system of musical notation, including the section title "(High Jinks)" and tempo markings "rit.", "molto rit.", and "a tempo".

Fourth system of musical notation, featuring triplets and dynamic markings "ff" and "pp".

Fifth system of musical notation, including a "cresc." marking and further triplet patterns.

Musical score system 1, featuring piano and bass staves. The piano part includes triplets and dynamic markings *sfz*, *pp*, and *sfz stacc.*. The bass part includes triplets and dynamic markings *sfz*.

Musical score system 2, featuring piano and bass staves. The piano part includes triplets and dynamic markings *p animato* and *cresc.*. The bass part includes triplets and dynamic markings *cresc.*.

Musical score system 3, featuring piano and bass staves. The piano part includes a glissando and dynamic markings *gliss.* and *ff*. The bass part includes dynamic markings *ff*.

Musical score system 4, featuring piano and bass staves. The piano part includes first and second endings, dynamic markings *ff*, and performance directions *broadly* and *cresc.*. The bass part includes dynamic markings *ff*.

Musical score system 5, featuring piano and bass staves. The piano part includes dynamic markings *marcato* and *rit.*. The bass part includes dynamic markings *marcato* and *rit.*.

Poco lento (Fair bubble of rainbow hue)

pp
marcato

The first system of the score is written for piano. It features a treble and bass clef with a key signature of one sharp (F#). The tempo is marked 'Poco lento'. The music begins with a series of chords in the right hand and a melodic line in the left hand. The dynamics are marked 'pp' (pianissimo) and 'marcato'.

The second system continues the piece. It includes a treble and bass clef with a key signature of one sharp. The music features a mix of chords and melodic lines. A dynamic marking of 'pp' is present. The system concludes with a double bar line and a small asterisk symbol.

The third system continues the piece. It includes a treble and bass clef with a key signature of one sharp. The music features a mix of chords and melodic lines. A dynamic marking of 'cresc.' (crescendo) is present. The system concludes with a double bar line and a small asterisk symbol.

The fourth system continues the piece. It includes a treble and bass clef with a key signature of one sharp. The music features a mix of chords and melodic lines. A dynamic marking of 'cresc.' is present in the beginning, and 'rit.' (ritardando) is present towards the end. The system concludes with a double bar line.

(Refrain) *con molto*
a tempo

The fifth system marks the beginning of the refrain. It includes a treble and bass clef with a key signature of one sharp. The tempo is marked 'con molto' and 'a tempo'. The music features a mix of chords and melodic lines.

The sixth system continues the refrain. It includes a treble and bass clef with a key signature of one sharp. The music features a mix of chords and melodic lines.

8

cresc.

This system shows the first two staves of a piano piece. The right hand features a melodic line with eighth notes and some grace notes. The left hand provides a harmonic accompaniment with chords and moving bass lines. A 'cresc.' (crescendo) marking is present in the right hand.

8

broadly

rit.

Marcia

f

This system continues the piece. It includes a 'broadly' marking in the right hand and a 'rit.' (ritardando) marking in the left hand. A section titled 'Marcia' begins, marked with a forte 'f' dynamic. The key signature changes to two flats, and the time signature changes to 2/4.

(Reech Americaine!)

This system is the start of a section titled '(Reech Americaine!)'. The right hand has a more rhythmic, syncopated melody. The left hand continues with a steady accompaniment. The key signature remains two flats.

This system continues the '(Reech Americaine!)' section. The right hand features a series of eighth-note patterns with accents. The left hand maintains a consistent accompaniment.

This system continues the '(Reech Americaine!)' section. The right hand has a melodic line with some grace notes and accents. The left hand provides a steady accompaniment.

This system continues the '(Reech Americaine!)' section. The right hand features a melodic line with grace notes and accents. The left hand provides a steady accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two flats (B-flat and E-flat). The music consists of chords and melodic lines in both hands, with accents (v) and slurs.

(Voilà, Madame!)

Second system of musical notation. It includes the instruction *ff* (fortissimo) and *a tempo*. The music continues with complex chordal textures and melodic passages.

Third system of musical notation, showing further development of the musical themes with various articulations and dynamics.

Fourth system of musical notation, featuring more intricate harmonic structures and melodic lines.

Fifth system of musical notation, continuing the piece with dynamic contrasts and rhythmic patterns.

Sixth system of musical notation, the final system on the page, concluding with sustained chords and melodic fragments.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a rhythmic accompaniment. Dynamic markings include *ff* and *molto rit.*

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a rhythmic accompaniment. A dynamic marking of *p* is present.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a rhythmic accompaniment.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a rhythmic accompaniment. A dynamic marking of *cresc.* is present.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a rhythmic accompaniment. Dynamic markings include *ff broadly* and *rall.*

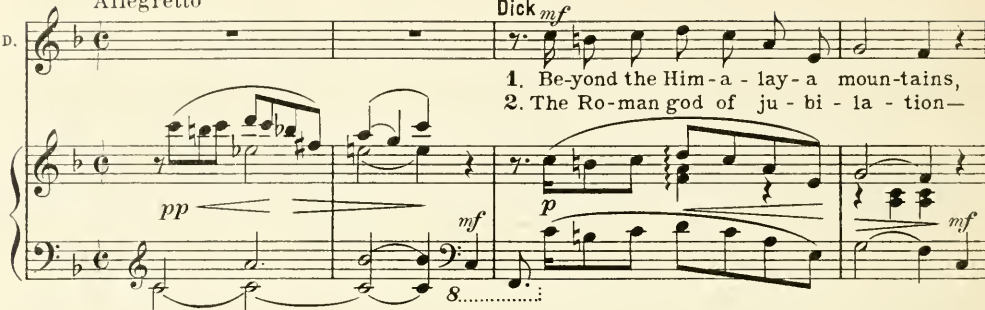
Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a rhythmic accompaniment. A dynamic marking of *allarg.* is present.

ACT I

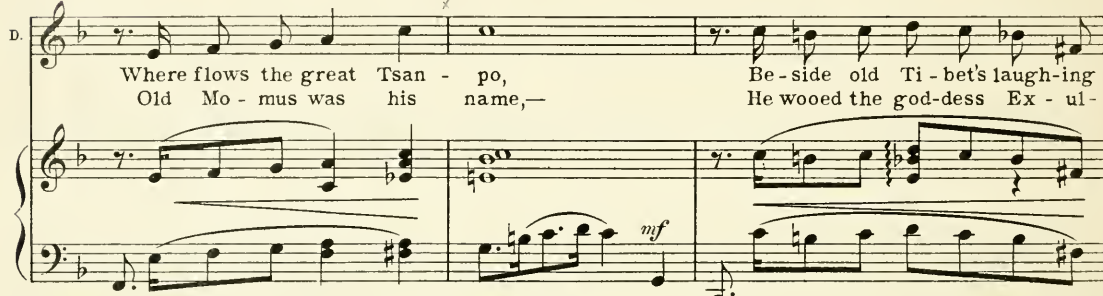
No. 2. Song with Chorus
Something Seems Tingle-ingleing

Dick

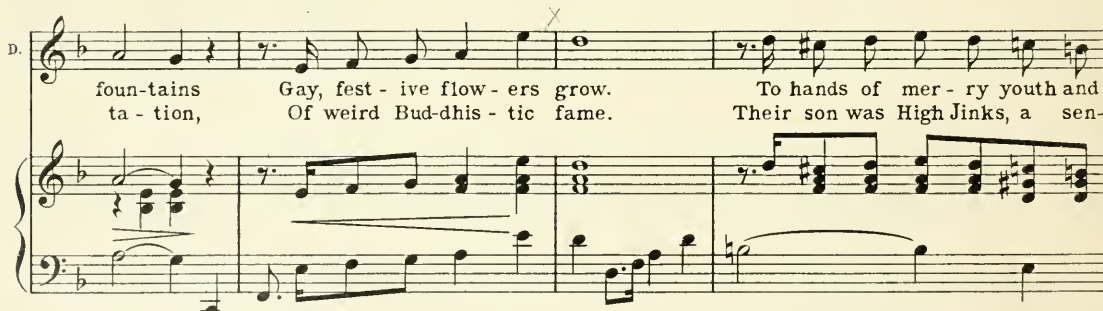
Allegretto Dick *mf*

D.  *pp* *mf* *p* *mf*

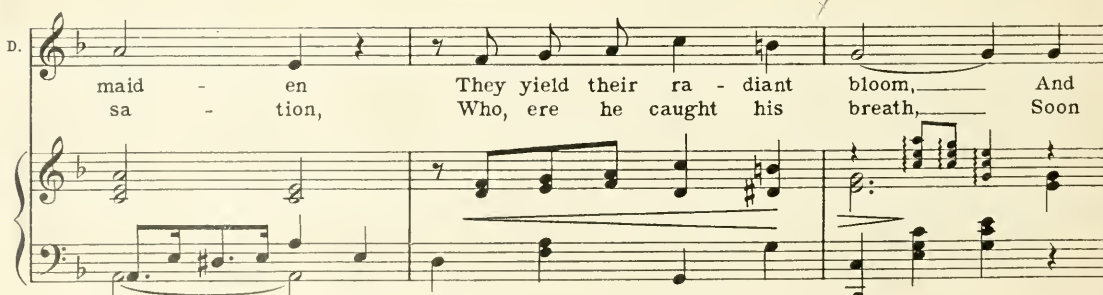
1. Be-yond the Him-a - lay - a moun-tains,
2. The Ro-man god of ju - bi - la - tion—

D.  *mf*

Where flows the great Tsan - po, Be-side old Ti - bet's laugh-ing
Old Mo - mus was his name,— He wooed the god-dess Ex - ul-

D.  *mf*

foun-tains Gay, fest - ive flow - ers grow. To hands of mer - ry youth and
ta - tion, Of weird Bud-dhis - tic fame. Their son was High Jinks, a sen-

D.  *mf*

maid - en They yield their ra - diant bloom, And
sa - tion, Who, ere he caught his breath, Soon

D. all the balm-y air is la - den With rich and rare per - fume. — One ver-y
died of chron-ic each-in - na - tion, Just laughed him-self to death. — His soul be-

D. lit - tle_ drop, placed so, One ti - ny lit - tle whiff, and lol —
came this - won - drous flow'r, Who breathes it, feels its mys - tic pow'r: —

Refrain

D. 1-2. Some - thing seems tin - gle - in - gle - in - gle - in - gle - ing so

D. queer, Here in your ear, Near - er and

D. near, Like some strange min - gling Of jin - gle - in - gle - in - gle - in - gle - in - gles And

D. tan - gle - an - gle - an - gle - an - gle - an - gles; Why, _____ you want to

poco animato *cresc.*

D. cry, _____ You want to die, _____ But all you do is

D. laugh, Hi! Hi! You've got the High Jinks! That's why! why! _____

ff *ff* *ff*

D.

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer, tin - gle-ing so queer,

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer, tin - gle-ing so queer,

a tempo

fz *stacc.* 3 3 3 3 3

Chorus

D.

Here in your ear, Near - er and near, Like some strange

Here in your ear, Near - er and near, Like some strange

Here in your ear, Near - er and near, Like some strange

Here in your ear, Hear it in your ear, Near - er and near, Like some strange

Here in your ear, Hear it in your ear, Near - er and near, Like some strange

3 3 3 3 3

D. min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

D. tan - gle-an - gle-an - gle-an - gle - an - - gles; Why! ——— You want to

tan - gle-an - gle-an - gle-an - gle - an - - gle; Why! ——— You want to

tan - gle-an - gle-an - gle-an - gle - an - - gle; Why! ——— You want to

tan - gle-an - gle-an - gle-an - gle - an - - gle; Why! you want to cry, ———

tan - gle-an - gle-an - gle-an - gle - an - - gle; Why! you want to cry, ———

sfz stacc. *p animato* *cresc.*

D.

cry, You want to die, But all you do is

cry, You want to die, But all you do is

cry, You want to die, But all you do is

You want to die, You want to die, But all you do is

You want to die, You want to die, But all you do is

gliss.

D.

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

tenor laugh, Hi! Hi! You've got the High Jinks! That's why!

alto laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

ff

No. 3. Song

Jim

Adelaide

Piano introduction in G major, 2/4 time. The piece begins with a treble clef staff containing a whole rest. The piano accompaniment starts in the second measure with a forte (*f*) dynamic. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with chords and single notes.

Vocal line and piano accompaniment for the first two lines of the song. The vocal line is in G major, 2/4 time. The piano accompaniment continues with a piano (*p*) dynamic. The right hand has a complex rhythmic pattern with many sixteenth notes, and the left hand has a steady bass line.

1. When I get think - in' of Jim,
2. When I get start - ed on Jim

Vocal line and piano accompaniment for the final two lines of the song. The vocal line continues in G major, 2/4 time. The piano accompaniment continues with a piano (*p*) dynamic. The right hand has a complex rhythmic pattern with many sixteenth notes, and the left hand has a steady bass line.

Hand - some and strong and so trim, Sure just the thought of him Thrills me,
My heart swells full - to the brim, I could go on - for days, Dwell in,

Sure just the thought of him Fills me Full of dreams of those hap - py old
On his dear lov - in' ways, Tell - in' All the dear lit - tle tricks that he

days,
knew, When in my eyes he would gaze:
All the dear things he would do.

True love I vowed to him, I was so proud of him, My old Jim.
Timesure were gay wit' him, Had such a way wit' him, My old Jim.

Refrain

Like a sol - dier Tall and cap - ti - va - tin', Broad of shoul - der,

Fine and fas-ci-na-tin': That was Jim, my old Jim, Gay and clev-er,

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 7/8. The vocal line begins with a quarter rest followed by eighth notes. The piano accompaniment includes dynamic markings such as *sfz* and *ff*, and features a 7/8 time signature in the right hand.

Glo-ry be! And he was ev-er Full of blar-ney From Kil-lar-ney. Sure my head would

The second system continues the musical score. The vocal line and piano accompaniment maintain the same key signature and time signature. The piano accompaniment includes dynamic markings such as *sfz* and features a 7/8 time signature in the right hand.

swim — When down the block he'd proud-ly stride, His hat cocked on one side! Oh,

The third system continues the musical score. The vocal line and piano accompaniment maintain the same key signature and time signature. The piano accompaniment includes dynamic markings such as *sfz* and features a 7/8 time signature in the right hand.

cresc. Jim! Jim! 'Tis no i-dle whim: You were some man, my Jim! Jim!

The fourth system concludes the musical score. The vocal line and piano accompaniment maintain the same key signature and time signature. The piano accompaniment includes dynamic markings such as *cresc.* and features a 7/8 time signature in the right hand. The system ends with a first ending (1.) and a second ending (2.) for the piano part.

Love's Own Kiss

~~Dick and Chorus~~

Tempo di Valse

The piano introduction is in 3/4 time with a key signature of two sharps (F# and C#). It begins with a forte (*ff*) dynamic and features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. The piece concludes with a series of chords and a final cadence.

Sylvia

S.
 1. Feel-ings all un-known, what can they
 2. Pret-ty lit-tle fan-cies come and

The first system of the vocal entry features a piano accompaniment starting with a piano (*p*) dynamic and a *rit.* (ritardando) marking. The piano part includes a *p legato* section. The vocal line begins with a rest, followed by the lyrics.

S.
 be? Sudden-ly to start My poor heart, Like a
 smile, Like a but-ter-fly Flut-ter by; And they

The second system continues the vocal and piano accompaniment. The piano part provides harmonic support for the vocal line, which includes the lyrics: "be? smile, Sudden-ly to start Like a but-ter-fly My poor heart, Flut-ter by; Like a And they".

S.
 bird at last set free? How it calls to
 beck - on me the while: Bring they good or

The third system concludes the vocal and piano accompaniment. The piano part includes a piano (*p*) dynamic marking. The vocal line includes the lyrics: "bird at last set free? How it calls to beck - on me the while: Bring they good or".

S. me. Can it be the fra - grant breath of Spring? Or the wooing
guile? Shall I fol-low on o'er mead and field, Pluck-ing blos-soms

legato

S. pow'r Of some flow'r That has taught my soul to sing,
gay On my way, And to love's al - lure - ments yield,

cresc.

S. Ah, has taught my soul to sing? Some-thing of
Ah, to love's al - lure - ments yield? Some-thing of

p

S. joy or pain, Like a sun that smiles through rain?
mad - ness vain, Born of thoughts I must re - strain!

rit.

rit.

While your voice seems call - ing me, Call - ing, en - thrall - ing

p

me, Your dear eyes be - hold - ing me, Your dear arms en - fold - ing

me, Your lips ca - ress - ing mine, Press - ing, pos - sess - ing

cresc.

mine, Burn - - ing with bliss: This must be Love's Own

ff broadly

rall.

change harmony for rall.

1. Kiss. While Kiss.

allarg.

No. 5. Finale

It's Time to Start

Soloists and Chorus

Allegro Florence

F. It's time to

start, We must de-part, Or we shall sure-ly miss the

train!

Thorne

Th. Poor lit-tle wife! I'd give my

The musical score is written in D major and 2/4 time. It features three systems of music. The first system shows Florence's vocal line and piano accompaniment. The second system continues Florence's vocal line and piano accompaniment. The third system shows Thorne's vocal line and piano accompaniment. The piano accompaniment includes various textures such as chords, arpeggios, and sixteenth-note patterns. Dynamics like *p* (piano) and *f* (forte) are indicated. Performance markings include accents and slurs.

Tn. life Ra-ther than cost you pain.

Tn. By Jove! He's gone! Come, love, come on!

Tn. Con - found it, he is back a-gain!

SOPRANO
The Ladies
ALTO
Naughty man! to so neglect us!

Naugh-ty man! to so re-ject us! Not one lit-tle word we've had to - day from you.

Naugh-ty man! to so re-ject us! Not one lit-tle word we've had to - day from you.

S. Sylvia
There you are! There you are!

A. Adelaide
There you are! There you are!

Th. Thorne
Real - ly, you must not a - buse me, Real - ly, you must please ex - cuse me!

S. We must say good - bye to you!

A. We must say good - bye to you!

Th. I had so much to do, I had so much to do!

cresc.

S. good - - - - - bye!

Th. Real - ly, you must not a - buse me, Real - ly, you must please ex - cuse me!

Ver - y well! we won't a - buse him! Ver - y well! we will ex - cuse him!

Ver - y well! we won't a - buse him! Ver - y well! we will ex - cuse him!

S. Time has come to say a - dieu! _____

Th. I had so much to do! _____

He had so much to do! _____ Doctor's problems mysti - fy - ing,

He had so much to do! _____ Doctor's problems mysti - fy - ing,

Prob-lems ev-er mul-ti-ply-ing! Soon your try-ing Trou-bles will be o-ver;—

Prob-lems ev-er mul-ti-ply-ing! Soon your try-ing Trou-bles will be o-ver;—

S. Sylvia

All your trou - - -

rall.
Now your bus-y day is end-ed, Soon your work shall be sus -

rall.
Now your bus-y day is end-ed, Soon your work shall be sus -

very slow

S. bles will be o-ver.

pend-ed, You shall be at rest in clo-ver.

pend-ed, You shall be at rest in clo-ver.

Timp.

cresc.

Moderato

S. Sylvia

A. Adelaide They speak of Hon-or - what does it mean?

Rabelais (with men) They speak of Hon-or - what does it mean?

The sacred Code of Hon-or Each step outlines, Each step defines: First

Moderato

sfz

pp stacc.

S. Sylvia

It is

this: My card! Then this: On guard! If

S. some one to pay you hon-or.

not, A shot Must sat-is-fy the Code of Hon-or!

sfz

Allegro vivo

Sylvia

S. Sylvia
Your de - part - ure they are wait - ing.

Th. Thorne
It is the neighbors cel - e - brat - ing.

S. Our wraps are there.

A. Adelaide
We'd bet - ter

Th. Where are your wraps?

S. Good - bye! good - bye!

A. go, per - haps. Good - bye! good - bye!

Th. Good - bye! good - bye! Take care of your - Galop

S. See you lat-er! Bon voy - age!

A. See you lat-er! Bon voy - age!

Th. self! I'll see you lat-er! Bon voy - age! Good -

Girls SOPRANO, ALTO

Good -

S. Good-bye! good-bye!

A. Good-bye! good-bye!

Th. bye! good - bye! Take care of your - self, And have a pleas-ant

bye! good - bye! Take care of your - self, And have a pleas-ant

TENOR

BASS Good-bye! good-bye! Take care of your-self, have a pleas-ant

Good-bye! good-bye! Take care of your-self, have a pleas-ant

Th. jour - ney, and have a pleas - ant jour - ney! So bon voy - age! A pleas - ant jour - ney!

jour - ney, and have a pleas - ant jour - ney! So bon voy - age! A pleas - ant jour - ney!

jour - ney, have a pleas - ant jour - ney! So bon voy - age! A pleas - ant jour - ney!

jour - ney, and have a pleas - ant jour - ney! So bon voy - age! A pleas - ant jour - ney!

The first system of music consists of five staves. The top staff is a vocal line for the Tenor (Th.) with lyrics. The second and third staves are vocal lines for other voices. The fourth staff is a bass line. The fifth staff is a grand staff (treble and bass clef) for piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

Th. Au re - voir! So bon voyage! A pleas - ant jour - ney! Au re -

Au re - voir! So bon voyage! A pleas - ant jour - ney! Au re -

Au re - voir! So bon voyage! A pleas - ant jour - ney! Au re -

Au re - voir! So bon voyage! A pleas - ant jour - ney! Au re -

The second system of music consists of five staves. The top staff is a vocal line for the Tenor (Th.) with lyrics. The second and third staves are vocal lines for other voices. The fourth staff is a bass line. The fifth staff is a grand staff (treble and bass clef) for piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The system concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

Th. Mrs. Th. Mrs. Thorne

voir! voir! voir! voir! What

Maids All

voir! Please tell our mis-tress all is read-y. There she is!

There she is!

Horns

molto rit.

There she is!

Mrs. Th.

joy and bliss Can e - qual this, When May - time bids you

legato

Mrs. Th.

play? Hap - py hours, Lov - ers' bow'rs, Beck - on

Mrs. Th.

us a - - way! So why be sad! The world is

So why be sad! The world is

So why be sad! The world is

So why be sad! The world is

Mrs. Th.

glad, And wants her chil - dren gay, We should not miss One

glad, And wants her chil - dren gay, We should not miss One

glad, And wants her chil - dren gay, We should not miss One

glad, And wants her chil - dren gay, We should not miss One

Mrs. Th.

sin - gle kiss, Oh! We should not
 sin - gle kiss That Spring - time bids us pay, We should not
 sin - gle kiss That Spring - time bids us pay, Spring-time bids us pay, We
 sin - gle kiss That Spring - time bids us pay, Spring-time bids us pay, We

Mrs. Th.

miss One sin - gle kiss That Spring-time bids us pay!
 miss One sin - gle kiss That Spring-time bids us pay!
 should not miss One sin - gle kiss Spring-time bids us pay!
 should not miss One sin - gle kiss Spring-time bids us pay!

Mrs. Th. *What do you mean?*

Th. *Thorne*
I have to dis-ap- point you. *A chance of a life-time:*

Th. Mrs. Th. *Moderato Thorne and Mrs. Thorne*
mil- lion,

Th. D. *Dick*
lis- ten! A pa- tient worth a mil- lion, At Beauville, wires to

Moderato

sfz *staccato*

Th. Mrs. Th. *pavil- lion,*

D. say: "I'm here at the pa- vil- lion, A- bout to pass a -

Allegro animato

Th.
Mrs.
Th.

pass a-way!

D.

way - To an-y man who saves me, One hundred thousand francs I'll

Allegro animato

D.

pay! To an-y man who saves me, One hundred thousand francs I'll pay!"

Chorus

To an-y man who saves him, One hundred thousand francs he'll pay!

To an-y man who saves him, One hundred thousand francs he'll pay!

To an-y man who saves him, One hundred thousand francs he'll pay!

rit.

molto rit.

Mrs. Thorne

Mrs.
Th.

Then I must go a-lone! _____

rit.

Tempo di Valse

All a-lone! _____ All a-

rit.

Mrs. Th. lone. All a - lone! Oh my own! Is it

The first system of the score features a vocal line for Mrs. Thorne and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of two sharps (F# and C#). The lyrics are "lone. All a - lone! Oh my own! Is it". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

Mrs. Th. so? I must go, dear! Tell me no, dear! Ah, say no, dear!

The second system continues the vocal line for Mrs. Thorne. The lyrics are "so? I must go, dear! Tell me no, dear! Ah, say no, dear!". The piano accompaniment continues with similar harmonic support. A "rit." (ritardando) marking is present above the final note of the vocal line.

Mrs. Th. Ah! Dr. Thorne Ah!

Th. All a - lone! All a - lone!

The third system shows the entrance of Dr. Thorne with the exclamation "Ah!" and the start of the chorus. The lyrics for Dr. Thorne are "Ah! Dr. Thorne Ah!". The lyrics for the chorus are "All a - lone! All a - lone!".

Chorus

SOPRANO. ALTO All a - lone! All a - lone! All a -

TENOR All a - lone! All a - lone!

BASS All a - lone! All a - lone!

The chorus section includes four vocal parts: Soprano/Alto, Tenor, and Bass. Each part has the lyrics "All a - lone!". The Soprano/Alto part is written in a soprano clef, the Tenor in a tenor clef, and the Bass in a bass clef. The piano accompaniment is also present.

This block shows the piano accompaniment for the chorus section, including the right-hand and left-hand parts. It features chords and a bass line that supports the vocalists.

Mrs. Th. Ah! I must go, dear! Sad the hour, sad the hour

Th. All a - lone you must go, dear! Sad the hour, sad the hour

lone you must go, dear! Sad the hour, sad the hour

All a - lone you must go, dear! Sad the hour, sad the hour

All a - lone you must go, dear! Sad the hour, sad the hour

cresc.

Mrs. Th. *molto rit.* Till I meet you, my love, my own! **Allegro**

Th. *molto rit.* Till I meet you, my love, my own!

molto rit. Till they meet with their love, a - lone.

molto rit. Till they meet with their love, a - lone.

molto rit. Till they meet with their love, a - lone.

molto rit. **Allegro**

First system of piano introduction. Treble and bass staves. Key signature: one sharp (F#). The music consists of chords and eighth-note patterns.

Second system of piano introduction. Treble and bass staves. Includes dynamic markings: *cresc.*, *animato*, and *ff*. There are accents and eighth-note runs in the treble staff.

S. Sylvia
Good-bye! good-bye! Take

A. Adelaide
Good-bye! good-bye! Take

Th. Thorne
Good-bye! good-bye!

Chorus SOPRANO. ALTO
Good - bye! good - bye! Take

TENOR
Good-bye! good-bye!

BASS
Good-bye! good-bye!

Third system of piano introduction. Treble and bass staves. Includes dynamic markings: *cresc.*, *molto rit.*, and *ff*. The music features chords and eighth-note patterns.

S. care of your - self! I'll see you lat - er!

A. care of your - self! I'll see you lat - er!

Th. Take care of your - self! I'll see you lat - er!

care of your - self! I'll see you lat - er, see you lat - er!

Take care of your - self! I'll see you lat - er!

Take care of your - self! I'll see you lat - er!

S. Ah! Good-bye! good-bye! Take care of your -

A. Good-bye! good-bye! Take care of your -

Th. Bon voy - age! Good-bye! good-bye! Take

Bon voy - - age! Good - bye! good - bye! Take care of your -

Bon voy - - age! Good-bye! good-bye! Take

Bon voy - - age! Good-bye! good-bye! Take

S. self! Ah! Ah!

A. self! Ah! Ah!

Th. care of your self! Have a pleas-ant jour-ney, and have a pleas-ant

self And have a pleas-ant jour-ney, and have a pleas-ant

care of your self! Have a pleas-ant jour-ney, and have a pleas-ant

care of your self! Have a pleas-ant jour-ney, and have a pleas-ant

S. Bon voy-age! A pleas-ant jour-ney! Au re -

A. Bon voy-age! A pleas-ant jour-ney! Au re -

Th. jour-ney! So bon voy-age! A pleas-ant jour-ney! Au re -

jour-ney! So bon voy-age! A pleas-ant jour-ney! Au re -

jour-ney! So bon voy-age! A pleas-ant jour-ney! Au re -

jour-ney! So bon voy-age! A pleas-ant jour-ney! Au re -

S. voir! So bon voy - age! A pleas - ant jour - ney! Au re -

A. voir! So bon voy - age! A pleas - ant jour - ney! Au re -

Th. voir! So bon voy - age! A pleas - ant jour - ney! Au re -

voir! So bon voy - age! A pleas - ant jour - ney! Au re -

voir! So bon voy - age! A pleas - ant jour - ney! Au re -

voir! So bon voy - age! A pleas - ant jour - ney! Au re -

S. voir!

A. voir!

Th. voir!

voir!

voir!

voir!

voir!

voir!

ff

Sylvia

S. *p*
Your dear voice call - ing me, Call - - ing, en - thrall - ing

D. *p*
Your dear voice call - ing me, Call - - ing, en - thrall - ing

S. me, Your dear eyes be - hold - ing me, Your dear arms en - fold - ing

D. me, Your dear eyes be - hold - ing me, Your dear arms en - fold - ing

S. me, Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

D. me, Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

S. *ff* broadly *rall.*
Burn - ing with bliss: This must be Love's Own Kiss.

D. *ff* broadly *rall.*
Burn - ing with bliss: This must be Love's Own Kiss.

Sylvia (and all principals)

S. *p*
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

D. *p*
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

SOPRANO *p*
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

ALTO *p*
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Chorus
TENOR *p*
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

BASS *p*
Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

S. eyes be - hold - ing me, Your dear arms en - fold - ing me, Ah!

D. eyes be - hold - ing me, Your dear arms en - fold - ing me, Ah!

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

S. Ah! Burn - ing with bliss:
 D. Ah! Burn - ing with bliss:

ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:
 res - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:
 res - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:
 res - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

S. *ff broadly* This must be Love's *rall.* Own Kiss!
 D. *ff broadly* This must be Love's *rall.* Own Kiss!
 This must be Love's Own Kiss!
 This must be Love's Own Kiss!
 This must be Love's Own Kiss!
 This must be Love's Own Kiss!

ff broadly *rall.* *accel.*

ACT II

No. 6. Opening Chorus

Guests and Waiters

Tempo di Marcia

Piano introduction, measures 1-4. The music is in 2/4 time with a key signature of two flats. The right hand features a rhythmic melody with eighth notes and a trill in the final measure. The left hand provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *ff* is present in the first measure.

Piano introduction, measures 5-8. The right hand continues with a rhythmic pattern, including a trill in measure 7. The left hand features a bass line with chords and eighth notes. A dynamic marking of *cresc.* is present in measure 7.

Guests

SOPRANO

I want to give my or - der!

ALTO

I want to give my or - der!

TENOR

I want to give my

BASS

I want to give my

Piano accompaniment for the vocal entries, measures 9-12. The right hand features a rhythmic pattern with chords and eighth notes. The left hand provides a bass line with chords and eighth notes. A dynamic marking of *p stacc.* is present in measure 10.

Hur - ry! Hur - ry, wait - er! Al-lez vite, gar-çon! I
 Hur - ry! Hur - ry, wait - er! Al-lez vite, gar-çon! I
 or - der! Hur - ry, wait - er! Al-lez vite, gar-çon!
 or - der! Hur - ry, wait - er! Al-lez vite, gar-çon!

want to give my or - der! I've been wait - ing
 want to give my or - der! I've been wait - ing
 I want to give my or - der! I've been wait - ing
 I want to give my or - der! I've been wait - ing

p

half a year! Gar - çon! come here! come here!
 half a year! Gar - çon! come here! come here!
 half a year! Gar - çon! come here! Did you ev - er see such
 half a year! Gar - çon! come here! Did you ev - er see such

There are wait-ers here ga - lore, But
 There are wait-ers here ga - lore, But
 service? Did you ev - er see such service? There are wait-ers here ga - lore, But
 service? Did you ev - er see such service? There are wait-ers here ga - lore, But

Bells

no one knows what for. Come here!
 no one knows what for. Come here!
 no one knows what for. Did you ev - er see such ser-vice? Did you ev - er see such
 no one knows what for. Did you ev - er see such ser-vice? Did you ev - er see such

Bells

I've been wait-ing half a year! I've been wait-ing half a year!
 I've been wait-ing half a year! I've been wait-ing half a year!
 ser-vice? I've been wait-ing half a year! I've been wait-ing half a year!
 ser-vice? I've been wait-ing half a year! I've been wait-ing half a year!

I want to give my or - der! Gar - gon! Gar - gon! come here!

I want to give my or - der! Gar - gon! Gar - gon! come here!

I want to give my or - der! Gar - gon! come here!

I want to give my or - der! Gar - gon! come here!

Waiters

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vee!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vee!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vee!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vee!

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

o - ver there! At this one you cannot stay! See, he's ré - ser - vée For zee

o - ver there! At this one you cannot stay! See, he's ré - ser - vée For zee

o - ver there! At this one you cannot stay! See, he's ré - ser - vée For zee

o - ver there! At this one you cannot stay! See, he's ré - ser - vée For zee

rit. *a tempo*

rit. *a tempo*

rit. *a tempo*

rit. *a tempo*

rit. *a tempo*

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

Horns

Ev-ry ser-vant, maid or man, Can re-cog-nize

Ev-ry ser-vant, maid or man, Can re-cog-nize

Ev-ry ser-vant, maid or man, Can re-cog-nize

Ev-ry ser-vant, maid or man, Can re-cog-nize

This wondrous prize! She has an eas-y-go-ing way

This wondrous prize! She has an eas-y-go-ing way

This wondrous prize! She has an eas-y-go-ing way

This wondrous prize! She has an eas-y-go-ing way

That's quite au fait; And when she pay, She give zee tip to ev-ry

That's quite au fait; And when she pay, She give zee tip to ev-ry

That's quite au fait; And when she pay, She give zee tip to ev-ry

That's quite au fait; And when she pay, She give zee tip to ev-ry

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

All

Voilà ma - dame! Voi - là ma - dame! Eet ees

Voilà ma - dame! Voi - là ma - dame! Eet ees

Voilà ma - dame! Voi - là ma - dame! Voi - là ma - dame!

Voilà ma - dame! Voi - là ma - dame! Voi - là ma - dame!

time to make our na-tion-al sa - laam; We must scrape and

time to make our na-tion-al sa - laam; We must scrape and

Eet ees time to make our na-tion-al sa - laam; We must scrape and

Eet ees time to make our na-tion-al sa - laam; We must scrape and

bow, And po - lite - ly vow Our com - pli - ments, and ask for gold - en
 bow, And po - lite - ly vow Our com - pli - ments, and ask for gold - en
 bow, And po - lite - ly vow Our com - pli - ments, and
 bow, And po - lite - ly vow Our com - pli - ments, and

balm. Voi - là ma - dame! Voi - là ma - dame! Eet ees
 balm. Voi - là ma - dame! Voi - là ma - dame! Eet ees
 ask for golden balm. Voi - là ma - dame! Voi - là ma - dame!
 ask for golden balm. Voi - là ma - dame! Voi - là ma - dame!

time to rub our mer - ce - na - ry palm, And light and gai - ly
 time to rub our mer - ce - na - ry palm, And light and gai - ly
 Eet ees time to rub our mer - ce - na - ry palm, And light and gai - ly
 Eet ees time to rub our mer - ce - na - ry palm, And light and gai - ly

sing our dai - ly Psalm. Voi - là, voi - là ma - dame!
 sing our dai - ly Psalm. Voi - là, voi - là ma - dame!
 sing our dai - ly Psalm. Voi - là, voi - là ma - dame!
 sing our dai - ly Psalm. Voi - là, voi - là ma - dame!

Guests

I want to give my or - der! Hur - ry! Hur - ry,
 I want to give my or - der! Hur - ry! Hur - ry,
 I want to give my or - der! Hur - ry,
 I want to give my or - der! Hur - ry,

wait - er! Al - lez vite, gar - çon! I want to give my or - der!
 wait - er! Al - lez vite, gar - çon! I want to give my or - der!
 wait - er! Al - lez vite, gar - çon! I
 wait - er! Al - lez vite, gar - çon! I

I've been wait - ing half a year!
 I've been wait - ing half a year!
 want to give my or - der! I've been wait - ing half a year!
 want to give my or - der! I've been wait - ing half a year!

Gar - gon! come here! come here!
 Gar - gon! come here! come here!
 Gar - gon! come here! Did you ev - er see such ser - vice? Did you
 Gar - gon! come here! Did you ev - er see such ser - vice? Did you

There are wait - ers here ga - lore, But no one knows what
 There are wait - ers here ga - lore, But no one knows what
 ev - er see such ser - vice? There are wait - ers here ga - lore, But no one knows what
 ev - er see such ser - vice? There are wait - ers here ga - lore, But no one knows what

Bells
ff
p

for. Come here!

for. Come here!

for. Did you ev - er see such ser-vice? Did you ev - er see such ser-vice?

for. Did you ev - er see such ser-vice? Did you ev - er see such ser-vice?

Bells

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

give my or - der! Gar - çon! Gar - çon! come here!

give my or - der! Gar - çon! Gar - çon! come here!

give my or - der! Gar - çon! come here!

give my or - der! Gar - çon! come here!

tr.

I'm Through with Roaming Romeos

Adelaide

Alla Marcia

Piano introduction in 2/4 time, marked *f* and *Alla Marcia*. The right hand features a melody of eighth notes with accents, while the left hand provides a steady bass line of eighth notes.

Adelaide

A.

1. I've played life's gam - bol
 2. I've learned e - nough of
 3. I've learned e - nough of

The first system shows the vocal line (A.) and piano accompaniment. The piano part is marked *mp* and features a steady eighth-note bass line.

A.

o'er and o'er, With lots of hits and miss - es,
 life to trade, A dead one for a live one,
 life to know All is not gold that glit - ters;

The second system continues the vocal line and piano accompaniment. The piano part includes some chords with vibrato markings.

A.

But nev - er struck a snap be - fore, Home nev - er was like
 It's hard to see a dead one fade, But hard - er to re -
 And like - wise I have found this so: - All is not gay that

The third system concludes the vocal line and piano accompaniment. The piano part features a final melodic flourish in the right hand.

A.

this is!
vive one!
tit - ters!

To hopes of joy and
Be - ware the man who
And al - so this is

heav - ly bliss
buys - you clothes
true, - my boys,

A.

I'm mak - ing no pre - tens - es; -
With hope and good in - ten - tions,
(You think this o - ver

My dream of heav - en's mere - ly
'Tis he who paves the way that
The man's not al - ways due for

A.

this:
goes
joys

An an - gel
To the place which
Who

for ex - pens - es!
no one men - tions.
girl - ish laugh - ter. 1-3. I'm

A.

through with roam - ing Ro - me - os,
I'm through with bob - bing, bow - ing

A.

beaux, So de-bon - aire and gay, So charming for a day; They pay re -

A.

spects_ but that is all they pay! I'm through with sen - ti-ment-al

A.

fires, I'm through with tem - p'rament - al squires; But if you

A.

find a fel-low, Whose green-backs run to yel-low, Who'll give a wife A meal-tick-et for

A.

1. Be he weak and halt, With ev - ry kind of fault, But strong e-nough to
 life. 2. Be his back a crook, His face an all-gone look, But a swell-ing on his
 3. Be he blind and lame, His members most-ly game, But thumbs e-nough to

A.

wend his way un-to the safe-ty vault,
 chest that hides a fat de-pos-it book, 1-3. Why, sim-ply nab him!
 hold a pen and sign his bank-ing name,

A.

Grab him! And when you've chained him, kind-ly let me know. The number

A.

of his lit-tle bun - ga - low! low!

No. 8. Duet

Not Now, But Later

Sylvia and Rabelais

Quasi Gavotta

Rabelais

1. If you on - ly were Pa - ri - sienne, my
 2. Now you would - n't think a man a hard-en'd

l.h.

stacc.

Red. *

Sylvia

Rab.

R.
S.
R.

la - dy! If it were true, _____ What would you do? _____ There would
 sin - ner - That all de - pends _____ What he in - tends! _____ If he's

Sylvia

R.
S.

be so man - y lit - tle things to aid me. Oh, is that
 bold e - nough to ask you out to din - ner! Well, not to -

S.
R.

Rab.

so? _____ Pray let me know! _____ Some pret - ty lit - tle flowers, or a
day, _____ I'm going a - way. _____ And would you mind to tell me where you're

R.
S.
R.

Sylvia

Rab.

po-em- Pret-ty flow-ers- I a - dore. _____ But
go-ing? We go to Par-is!- That is true! _____ Then

R.

gen - tle - men, A - mé - ri - cains, don't grow 'em, Their faith is in the jew - el - ry
know, my heart is sim - ply o - ver - flow - ing With hope I may ac - com - pan - y

R.
S.
R.

(Shows pearls)

Sylvia

Rab.

store. Ah! have you an - y more? And if more there be,
you! I take my moth - er, too! That is prop - er, quite.

R. S. Sylvia

Have you not a lit - tle love that you could prom - ise me?
But to tell the doc - tor - would be hard - ly right! 1. 2. I

S. can-not an - swer now, but lat - er, lat - er, may-be lat - er. Your

stacc. Bells

S. plead - ing is not all in vain! — But won't you call a - gain? — I

S. would not say that I re - fuse you: 'Twould lose you; My

S. *plan — is bet-ter, not now, may-be lat er: That's courtship à l'a-mé-ri-*

cresc.

S. *Refrain*
caine! I can-not an-swer now, but lat-er,

R. *Rabelais*
She can-not an-swer now, but lat-er,

S. lat-er, may-be lat-er. Your plead-ing is not all in

R. lat-er, may-be lat-er. My plead-ing is not all in

S. vain! But won't you call a - gain? I would not say that I re -

R. vain! So I will call a - gain. She would not say that she'd re -

S. fuse you: 'Twould lose you; My plan is bet - ter, not now, may - be

R. fuse me: 'Twould lose me; Her plan is bet - ter, not now, may - be

cresc.

S. *rit.* *a tempo* lat - er: That's court-ship à la-mé - ri - caine!

R. *rit.* *a tempo* lat - er: That's court-ship à la-mé - ri - caine!

rit. *a tempo*

3

Tempo di Valse

p

Your dear voice call - ing me call - ing, en - thrall - ing me Your dear

The first system of the score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 3/4. The piano part begins with a *p* dynamic marking. The vocal line starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

eyes be - hold - ing me your dear arms en - fold - ing me Your lips ca -

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G3, followed by a quarter note A3, and then a series of eighth notes: B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The piano accompaniment continues with chords and a bass line.

ress - ing mine press - ing pos - sess - ing mine Burn - ing with bliss

cresc.

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G2, followed by a quarter note A2, and then a series of eighth notes: B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1. The piano accompaniment includes a *cresc.* marking. The piano part features chords in the right hand and a bass line in the left hand.

rall.

this must be Love's Own Kiss.

ff *brodly* *rall.* *allarg.*

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note G1, followed by a quarter note A1, and then a series of eighth notes: B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0. The piano accompaniment includes *ff*, *brodly*, *rall.*, and *allarg.* markings. The piano part features chords in the right hand and a bass line in the left hand.

No. 9. Duet

Chi-Chi

Chi-Chi and Dick

Allegretto (quasi Schottische)

Dick

So my lit - tle romance has been

rit. *a tempo*

Chi-chi

Dick

end-ed: One more vol - ume's done! 'Tis - n't just the fin - ish I in -

Chi-chi

Dick

tended, Or 'twere ne'er be - - gun. Put it on the shelf, dear! I'll

Chi-chi

put it on the shelf, dear! There are oth-er sto-ries one might want. I'm

Dick

some-thing of an au-thor-ess my- self, dear. With a grace and style pi-

Chi-chi Dick Chi-chi

quant! So if you're real-ly through- I think I'm real-ly through! With

legato

Refrain
Both

read-ing fool-ish books that make you blue: Re - mem - ber

rit. *rit.*

Refrain

Allegro animato

Chi - chi, Re - mem - ber charm - ing Chi - chi, With fas - ci - nat - ing ways and

cresc.

wiles That teach you to for - get, With danc - es And sweet se - duc - tive

ff *p*

glanc - es! She's quite the dear - est witch, — a gay co - - quette!

cresc.

— For she is Chi - chi, She's charming lit - tle Chi - chi, With cap - ti - vat - ing

gaze and smiles That rob you of re-gret! A-way

cresc. *sfz*

with fool-ish sighs! A way with thoughts that ag-o-nize!

Just call on Chi-chi, Chi-chi, Chi-chi, And read your sol-ace

sfz *sfz*

1. in her eyes! Re-mem-ber eyes! 2.

8

No. 10. Duet and Chorus

That Alters the Matter

HIGH JINKS TANGO

Fritz, Mrs. Thorne and Chorus

Moderato

Piano introduction in G major, 2/4 time, Moderato. The music features a rhythmic pattern of eighth and sixteenth notes in both hands, with a melodic line in the right hand.

Mrs. Thorne

Mrs. T. We're a-bout to
Pleased, I'm ver - y

Fritz

F. 1. Here are charm-ing gen-tle-men, Whom real - ly you should know.
2. Gen - tle - men, al - low me, meet My 'lit - tle friend de - mure.

Vocal lines for Mrs. Thorne and Fritz, with piano accompaniment. Mrs. Thorne's line is a simple melody, while Fritz's line is more rhythmic. The piano accompaniment continues with the same rhythmic pattern as the introduction.

Mrs. T. go!
sure!

Hard - ly prop - er!
I'm ex - cit - ed!

Fritz

Men

Hand - some, sen - ti - men - tal men Who
Al - so this is how we meet Her

Hur - ry! Stop her!
I'm de - light - ed!

Vocal lines for Mrs. Thorne, Fritz, and the Men, with piano accompaniment. The piano accompaniment continues with the same rhythmic pattern as the introduction.

F. have so much to tell.
friends so chic and swell.

Ladies

Yes, we must be go - ing!
Real - ly, they are charm - ing! Men

Go - ing!
Charm - ing!

F. Ladies

None can say, 'Tis not au fait, I know her hus - band well!
None can say, 'Tis not au fait, I know your hus - band well!

Go - ing!
Charm - ing!

F. Refrain

Ladies Men

That al - ters the mat - ter, al - ters the mat - ter! Don't you see?

Ladies Men All

Cer - tain - ly! Your hus - band's like a broth - er to me. That alters the mat - ter,

Ladies All

alters the mat - ter! We a - gree! And I contend, You should -n't offend Your

hus - band's trust - ed friend. If an - y should mind Your be - ing kind, Doubts dis - pel By

say - ing, I know your hus - band, oh! ver - y well! That well! ———

You know my

She Says it with Her Eyes

Adelaide and Jeffries

Allegretto

Piano introduction in G major, 2/4 time. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The piece begins with a *stacc.* marking.

Tempo di Gavotte

Adelaide

Jeffries

Adelaide

A. J. *pp legato* *rit.* *stacc.*

Looks like read-y mon-ey. By Jove, a Beaut. He's

Musical notation for the first vocal line, showing Adelaide's part. The piano accompaniment includes markings for *pp legato*, *rit.*, and *stacc.*

Jeffries

Adelaide

A. J. got physique and style to boot. Cer-tain-ly the hon-ey. He

Musical notation for the second vocal line, showing Jeffries' part. The piano accompaniment continues with chords and bass lines.

Jeffries

Adelaide

A. J. looks this way. She's got a man-ner ver-y gay! I

Musical notation for the third vocal line, showing Adelaide's part. The piano accompaniment concludes the piece.

A. J. Jeffries Adelaide

(coughs) think I'll try a lit - tle cough. By Jove, is that for me? Or

The first system of music shows Adelaide singing the first line of lyrics. The piano accompaniment consists of a treble and bass clef with chords and moving lines. The key signature has one sharp (F#).

A. J. Jeffries Adelaide

(laughs) bet - ter still, — live and laugh. She acts in - vit - ing - ly. I

The second system continues the musical piece. Adelaide sings the second line of lyrics. The piano accompaniment continues with similar harmonic support. The key signature remains one sharp.

A. J. Jeffries Adelaide

think it's time he got a look! She's sure some wid - ow wise! I

The third system shows Adelaide singing the third line of lyrics. The piano accompaniment continues. The key signature remains one sharp.

A. J. Jeffries Refrain

think I've got him on the hook! Ah! In - vi - ta - tion eyes. "Come
"Come

rit.

The fourth system is the refrain. Adelaide sings the final line of lyrics. The piano accompaniment includes a *rit.* (ritardando) marking. The key signature changes to two sharps (F# and C#) and the time signature changes to 2/4.

Allegro animato

A. J.

hith - er! — come hith - er! She says it with her eyes, She
 hith - er! — come hith - er! She said it with her eyes, She

stacc.

A. J.

does not vo - cal - ize, But you can re - cog - nize, Just as plain: "Come
 did not vo - cal - ize, But you could re - cog - nize, Just as plain: "Come

rit.

rit.

A. J.

hith - er! — come hith - er! She seems to spe - cial - ize In
 hith - er! — come hith - er! What live one could de - spise Those

a tempo

a tempo

A. J.

send - ing tire - less Jolts by wire - less, All with her eyes! "Come
 I am gone on You, old Don Juan, Come-hith - er eyes? "Come

rit.

a tempo

rit.

a tempo

A.
J.

hith - er! come hith - er!" She says it with her eyes, She
hith - er! come hith - er!" She said it with her eyes, She

stacc.

A.
J.

does not vo - cal - ize, But you can re - cog - nize Just as plain: "Come
did not vo - cal - ize, But you could re - cog - nize Just as plain: "Come

rit.

rit.

A.
J.

hith - er! come hith - er!" Heav'n help the man who spies Those
hith - er! come hith - er!" Sure an - y man might prize Those

a tempo

a tempo

A.
J.

en - ter - pris - ing, tan - ta - liz - ing, "Come-hith - er eyes!" eyes!"
a - gi - tat - ing, I'll - be - wait - ing, "Come-hith - er eyes!" eyes!"

rit.

rit.

1. 2.

No. 12. Finale

We're Very, Very Sorry to Detain You

Soloists and Chorus

Tempo di Marcia

SOPRANO

ALTO

TENOR

BASS

We're

We're

We're

We're

Tempo di Marcia

ver-y, ver - y sor - ry to de - tain you, But since you have to go, _____ and are

ver-y, ver - y sor - ry to de - tain you, But since you have to go, _____ and are

ver-y, ver - y sor - ry to de - tain you, But since you have to go, _____

ver-y, ver - y sor - ry to de - tain you, But since you have to go, _____

off for your trip, We are out for a ver - y lit - tle
 off for your trip, We are out for a ver - y lit - tle
 We are out for our tip, We are out for a ver - y lit - tle
 We are out for our tip, We are out for a ver - y lit - tle

tip, tip-py tip! A tip or two you'll nev - er, nev - er miss, Be - sides, you know, it is the
 tip, tip-py tip! A tip or two you'll nev - er, nev - er miss, Be - sides, you know, it is the
 tip! A tip or two you'll nev - er, nev - er miss, Be - sides, you know, it is the
 tip! A tip or two you'll nev - er, nev - er miss, Be - sides, you know, it is the

cus - tom; The best of peo - ple all must come to this, They tip, tho' they know it's going to
 cus - tom; The best of peo - ple all must come to this, They tip, tho' they know it's going to
 cus - tom; The best of peo - ple all must come to this, They tip, tho' they know it's going to
 cus - tom; The best of peo - ple all must come to this, They tip, tho' they know it's going to

Thorne

T. *They're stran-gers all to me!*

bust 'em. We've served you well, Tho';
 bust 'em. We've served you well, Tho';
 bust 'em. We've served you well, Tho';
 bust 'em. We've served you well, Tho';

legato

truth to tell, The most of us have nev-er heard your bell.
 truth to tell, The most of us have nev-er heard your bell.
 truth to tell, The most of us have nev-er heard your bell.
 truth to tell, The most of us have nev-er heard your bell.

rit. Bells

I brought your hat! I swept the mat! I
 shined your shoes! I brought you news! I made your bed!

All

darned your sock! I wound the clock! We're ver-y, ver-y sor-ry to de-
 We're ver-y, ver-y sor-ry to de-
 I browned your bread! We're ver-y, ver-y sor-ry to de-
 We're ver-y, ver-y sor-ry to de-

tain you, But since you have to go, and are off for your trip,
 tain you, But since you have to go, and are off for your trip,
 tain you, But since you have to go, We are
 tain you, But since you have to go, We are

We are ver-y, ver-y sor-ry to de-tain you! We are
 We are ver-y, ver-y sor-ry to de-tain you! We are
 out for our tip! We're ver-y, ver-y sor-ry to de-tain you!
 out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

out for our tip! We're ver-y, ver-y sor-ry to de -

out for our tip! We're ver-y, ver-y sor-ry to de -

We are out for our tip! We're ver-y, ver-y sor-ry to de -

We are out for our tip! We're ver-y, ver-y sor-ry to de -

Thorne

Come, leave this wor - ry!

tain you!

tain you!

tain you!

tain you!

Fritz (Mrs. Thorne faints)

What's your hur-ry?

cresc.

animando

Allegro

Wa - ter! Some one's faint - ed! Wa - ter! Who's acquaint - ed With the cause of
 Wa - ter! Some one's faint - ed! Wa - ter! Who's acquaint - ed With the cause of
 Wa - ter! Some one's faint - ed! Wa - ter! Who's acquaint - ed With the cause of

Allegro Wa - ter! Some one's faint - ed! Wa - ter! Who's acquaint - ed With the cause of

this dis - as - ter, as - ter, as - ter? Wa - ter! Call a doc - tor!
 this dis - as - ter, as - ter, as - ter? Wa - ter! Call a doc - tor!
 this dis - as - ter, as - ter, as - ter, as - ter? Wa - ter! Call a doc - tor!
 this dis - as - ter, as - ter, as - ter, as - ter? Wa - ter! Call a doc - tor!

Wa - ter! Some one's shocked her! Run for wa - ter! Run for wa - ter!
 Wa - ter! Some one's shocked her! Run for wa - ter! Run for wa - ter!
 Wa - ter! Some one's shocked her! Fast - er! fast - er!
 Wa - ter! Some one's shocked her! Fast - er! fast - er!

stacc.

Run for wa-ter! Fast-er! fast-er! Run for wa-ter! wa-ter!

Run for wa-ter! Fast-er! fast-er! Run for wa-ter! wa-ter!

Fast-er! fast-er! Run for wa-ter! Fast-er! fast-er! Run for wa-ter! wa-ter!

Fast-er! fast-er! Run for wa-ter! Fast-er! fast-er! Run for wa-ter! wa-ter!

Tempo di Marcia
Jeffries

The voice of na-ture! The voice of

molto rit.

ff

na-ture! I hear it whis-per-ing and call-ing to me now. In her

face I read my no-men-cla-ture, And my im-age is stamped up-on her

3

3

8.....

brow. — The voice of na - ture! The voice of na - ture! I glad - ly
 He hears it now! He hears it now!
 He hears it now! He hears it now!
 He hears it now! He hears it now!
 He hears it now! He hears it now!

has - ten and o - bey its call; — Long I've fought for her, Long I've
 Has - ten and o - bey its call! He fought for her,
 Has - ten and o - bey its call! He fought for her,
 Has - ten and o - bey its call, o - bey its call! He fought for her,
 Has - ten and o - bey its call, o - bey its call! He fought for her,

J.

sought for her, And now I've got her, and now I've
He sought for her. He's got her now!
He sought for her. He's got her now!
He sought for her. He's got her now!
He sought for her. He's got her now!

J.

got her! I have found at last my daugh - ter!
He's got her now! He has found at last his daugh - ter!
He's got her now! He has found at last his daugh - ter!
He's got her now! He has found at last his daugh - ter!
He's got her now! He has found at last his daugh - ter!

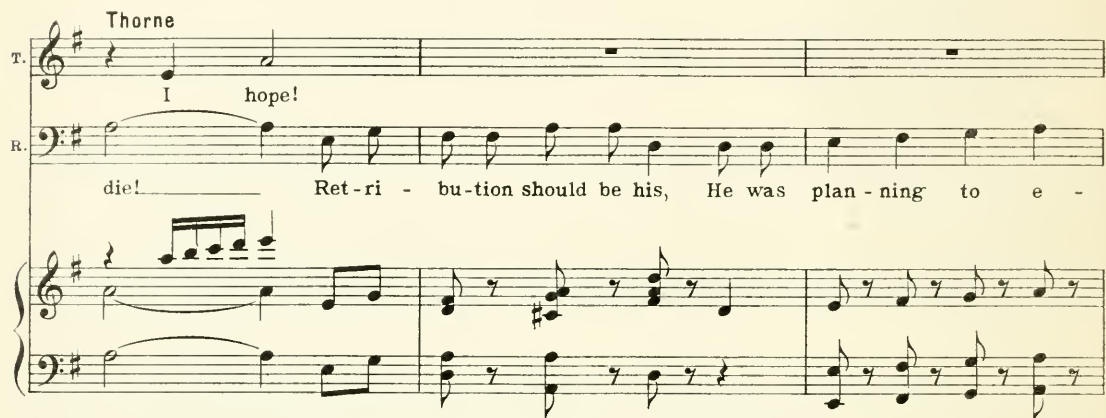
Rabelais Animato

R. 

No, his sweet - heart! That is what she is; If not, I'll

T. **Thorne**
I hope!

R. die! Ret - ri - bu - tion should be his, He was plan - ning to e -



R. **Thorne**
lope!

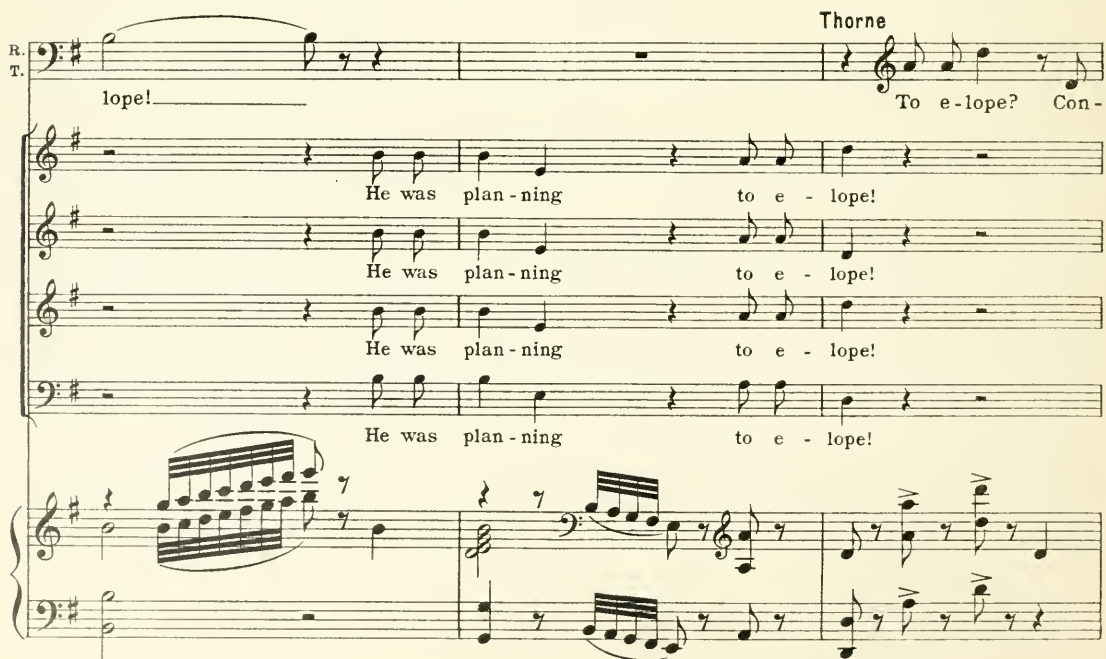
T. To e - lope? Con -

He was plan - ning to e - lope!

He was plan - ning to e - lope!

He was plan - ning to e - lope!

He was plan - ning to e - lope!



T. found your eyes! For this I'll have your life! I want you all to

T. re-alize This la - dy is my love, my love, my -

S. (Sylvia enters) Sylvia
What's the

Dick
Sh! Don't give your-self a-way!

His wife! she comes! ah, lack - a-day!

His wife! she comes! ah, lack - a-day!

His wife! she comes! ah, lack - a-day!

His wife! she comes! ah, lack - a-day!

pp

S. trouble, pray?

J. **Jeffries**
At last I look in - to your

Red.

F. **Fritz**
Wa-ter! wa-ter!

J. eyes, my daughter! *cantabile*
My lit-tle

His daughter!_

His daughter!_

His daughter!_

His daughter!_

l.h. *cantabile*
rit. *marcato*

Red.

Sylvia

S. His lit-tle girl! He might have known I had this curl,

A. His lit-tle girl! He might have known She had this curl,

T. His lit-tle girl! He might have known She had this curl,

J. girl! I might have known You had this curl, Your mother's

D. His lit-tle girl! He might have known She had this curl,

R. Rabelais His lit-tle girl! He might have known She had this curl,

S. My mother's ver - y own; So ver - y fair,

A. Her mother's own; Her peach-bloom cheek so ver - y fair,

T. Her mother's own; Her peach-bloom cheek so ver - y fair,

J. own; Her peach - bloom cheek so fair, Her winsome

D. Her mother's own, Her peach-bloom cheek so fair,

R. Her mother's own, Her peach-bloom cheek so fair,

S. My winsome smile, My smile so rare, My angel's face,

A. Her winsome smile, Her smile so rare, Her angel's face,

T. Her winsome smile, Her smile so rare, Her angel's face,

J. smile so rare, Her angel's face, Her Grecian

D. so rare, Her angel's face,

R. so rare, Her angel's face,

Her an-gel's face,

Her an-gel's face,

Her an-gel's face,

Her an-gel's face,

Her an-gel's face,

S. Such grace and

A. Her Gre-cian nose and charming grace,

T. Her Gre-cian nose and charming grace,

J. nose, Her charm and grace, That fine re -

D. Her Gre-cian nose and charming grace,

R. Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

S. pose, My poce di -

A. Her fine re - pose, Her eyes di -

T. Her fine re - pose, all di - - -

J. pose, _____ Those laugh - ing eyes di -

D. Her fine re - pose, Her eyes di -

R. Her fine re - pose, all di - - -

Her fine re - pose, Her laugh - ing, her laugh - ing,

Her fine re - pose, Her laugh - ing, her laugh - ing,

Her fine re - pose, Her laugh - ing, her laugh - ing,

Her fine re - pose, Her laugh - ing, her laugh - ing,

Her fine re - pose, Her laugh - ing, her laugh - ing,

S. vine, All tell you I am thine!

A. vine, All tell you she is thine!

T. vine, All tell you she is thine!

J. vine, All tell me you are mine!

D. vine, All tell you she is thine!

R. vine, All tell you she is thine!

her eyes di-vine, All tell you she is thine!

her eyes di-vine, All tell you she is thine!

her eyes di-vine, All tell you she is thine!

her eyes di-vine, All tell you she is thine!

Allegro Sylvia

S. What does it mean? Ex - plain to me!

A. Adele

What - e'er he says, you just a-gree!

Allegro

Jeffries

J. *And to think that e-ven now, When all my joy should be serene, This miscreant, false to*

The musical score for Jeffries consists of a vocal line in bass clef and a piano accompaniment in bass clef. The vocal line has lyrics: "And to think that e-ven now, When all my joy should be serene, This miscreant, false to". The piano accompaniment features a steady bass line with chords and some melodic movement in the right hand.

Sylvia

S. *You mean?*

J. *ev-'ry vow, Should bring dis-grace! Your*

The musical score for Sylvia features a vocal line in treble clef with the lyrics "You mean?" and a piano accompaniment in bass clef with the lyrics "ev-'ry vow, Should bring dis-grace! Your". The piano accompaniment includes triplets and a complex rhythmic pattern.

Marcia

Thorne

T. *I give up hope!*

J. *hus - band with that wo - man there, With vil - lain - y be -*

Marcia

The musical score for Marcia and Thorne features a vocal line in treble clef with the lyrics "I give up hope!" and a piano accompaniment in bass clef with the lyrics "hus - band with that wo - man there, With vil - lain - y be -". The piano accompaniment is characterized by a rhythmic pattern of eighth notes and chords.

yond compare,
Dick

Plan - ning base - ly to de - ceive you, They would e -

I've got the dope!

Dont give up hope!

I've got the dope!

J. *yond compare, Dick Plan - ning base - ly to de - ceive you, They would e -*

D. *I've got the dope! Dont give up hope! I've got the dope!*

The musical score for Dick and D. features a vocal line in bass clef with the lyrics "yond compare, Dick Plan - ning base - ly to de - ceive you, They would e -" and a piano accompaniment in bass clef with the lyrics "I've got the dope! Dont give up hope! I've got the dope!". The piano accompaniment includes a complex rhythmic pattern with triplets.

S. My _____

A. Your hus - band with that

T. I give up hope!

F. Fl. Fritz and Florence
Don't give up hope!

J. I give up hope! they would e - lope! Her hus - band with that

D. Don't give up hope! I've got this dope! Her hus - band with that

R. Her hus - band with that

Her hus - band with that

Her hus - band with that

Her hus - band with that

Her hus - band with that

Musical accompaniment for piano, including treble and bass clefs.

S. husband with that wo-man, With vil-lain-y beyond com-

A. wo-man there, With vil-lain-y be-yond compare, with

T. She's not my wife, she's not, I swear!

Fl.

J. wo-man there, With vil-lain-y be-yond compare, with

D. wo-man there, With vil-lain-y be-yond com-para, with

R. wo-man there, With vil-lain-y be-yond com-para, with

wo-man there, With vil-lain-y be-yond com-para, with

wo-man there, With vil-lain-y be-yond com-para, with

wo-man there, With vil-lain-y be-yond com-para, with

wo-man there, With vil-lain-y be-yond com-para, with

S. pare, be - - yond compare! I'm his wife, and I'm his

A. vil - lain - y be-yond com - pare, For-sook his le - gal wife, Who is his

T. She's not, I swear! she's not my wife, your

F. Fl.

J. vil - lain - y beyond com - pare, For-sook his le - gal wife, Who is my

D. vil - lain - y beyond com - pare, For-sook his le - gal wife, Who is his

R. vil - lain - y beyond com - pare, For-sook his le - gal wife, Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, Who is his

S. long-lost daugh-ter! What shall I do?

A. long-lost daugh-ter! Pre-tend to

T. long-lost daugh-ter!

F. Fl. - - - - -

J. long-lost daugh-ter! My world's a - wry!

D. long-lost daugh-ter!

R. long-lost daugh-ter!

long-lost daugh-ter!

long-lost daugh-ter!

long-lost daugh-ter!

long-lost daugh-ter!

Moderato

legato

A. *cry.*

T. *If she comes to, I think I'll die.*

J. *My world's a - wry!*

D. *Dick*
But why not

Fl. *Florence*
She's com-ing to! Fritz

F. *I hear her sigh.*

D. *try?* *Try to for-give him, try to for -*

D. *give him! See, he is plead-ing, What shall your an - swer be?*

Sylvia

Your dear voice call - ing me, Call - ing, en - thrall - ing me,

Your dear eyes be - hold - ing me, Your dear arms en - fold - ing me,

cresc.
Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,

ff broadly *rall.*
Burn - ing with bliss: This must be Love's Own Kiss.

Sylvia

p
Your dear voice call - ing me Call - ing en - thrall - ing me Your dear

Mr. Thorne

p
Your dear voice call - ing me Call - ing en - thrall - ing me Your dear

Jeffries

p
Your dear voice call - ing me Call - ing en - thrall - ing me Your dear

Dick

p
Your dear voice call - ing me Call - ing en - thrall - ing me Your dear

Rabelais

p
Your dear voice call - ing me Call - ing en - thrall - ing me Your dear

SOPRANO

p
Your dear voice call - ing me Call - ing en - thrall - ing me Your dear

ALTO

p
Your dear voice call - ing me Call - ing en - thrall - ing me Your dear

TENOR

p
Your dear voice call - ing me Call - ing en - thrall - ing me Your dear

BASS

p
Your dear voice call - ing me Call - ing en - thrall - ing me Your dear

p

S.
eyes be-hold - ing me Your dear arms en - fold - ing me Ah

T.
eyes be-hold - ing me Your dear arms en - fold - ing me Your lips ca -

J.
eyes be-hold - ing me Your dear arms en - fold - ing me Your lips ca -

D.
eyes be-hold - ing me Your dear arms en - fold - ing me Ah

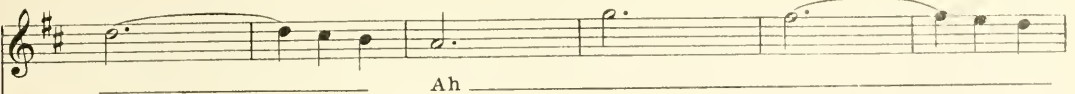
R.
eyes be-hold - ing me Your dear arms en - fold - ing me Your lips ca -


eyes be - hold - ing me Your dear arms en - fold - ing me Your lips ca -

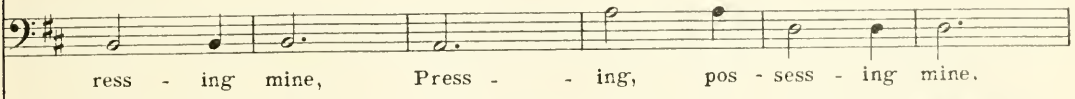
eyes be - hold - ing me Your dear arms en - fold - ing me Your lips ca -


eyes be - hold - ing me Your dear arms en - fold - ing me Your lips ca -


eyes be - hold - ing me Your dear arms en - fold - ing me Your lips ca -


S.  Ah

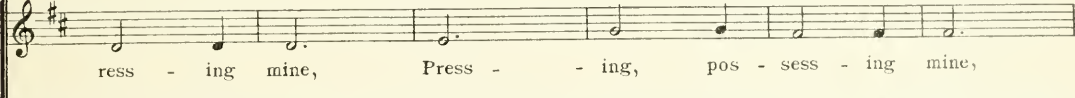
T.  ress - ing mine, Press - - ing, pos - sess - ing mine,

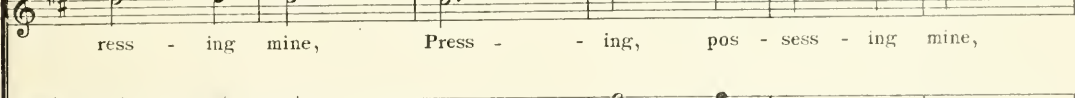
J.  ress - ing mine, Press - - ing, pos - sess - ing mine.


D.  Ah


R.  ress - ing mine, Press - - ing, pos - sess - ing mine,

 ress - ing mine, Press - - ing, pos - sess - ing mine,

 ress - ing mine, Press - - ing, pos - sess - ing mine,

 ress - ing mine, Press - - ing, pos - sess - ing mine,

 ress - ing mine, Press - - ing, pos - sess - ing mine,



S.
Burn - - ing with bliss: This must be Love's Own

T.
Burn - - ing with bliss: This must be Love's Own

J.
Burn - - ing with bliss: This must be Love's Own

D.
Burn - - ing with bliss: This must be Love's Own

B.
Burn - - ing wit bliss: This must be Love's Own

Burn - - ing with bliss: This must be Love's Own

Burn - - ing with bliss: This must be Love's Own

Burn - - ing with bliss: This must be Love's Own

Burn - - ing with bliss: This must be Love's Own

Piano part with dynamic markings: *ff broadly*, *rall.*

Some - thing seems tin - gle - in - gle - in - gle - in - gle - ing so queer,

a tempo

p *stacc.*

Here in your ear, Near - er and near, Like some strange

cresc.

min - gling Of jin - gle - in - gle - in - gle - in - gle - in - gles And tan - gle - an - gle - an - gle - an - gle -

an - gles; Why, _____ you want to cry, _____ You want to die, _____ But all you

poco animato *cresc.*

do is laugh, Hi! Hi! You've got the High Jinks! That's why! _____

ff *ff*

D. *Some-thing seems tin-gle-in-gle-in-gle-in-gle-in-gle-ing so queer,*

Some-thing seems tin-gle-in-gle-in-gle-in-gle-in-gle-ing so queer,

Chorus

Some-thing seems tin-gle-in-gle-in-gle-in-gle-in-gle-ing so queer,

Some-thing seems tin-gle-in-gle-in-gle-in-gle-in-gle-ing so queer, tin-gle-ing so queer,

Some-thing seems tin-gle-in-gle-in-gle-in-gle-in-gle-ing so queer, tin-gle-ing so queer,

a tempo

fz *3 stacc.* *3* *3* *3* *3*

D. *Here in your ear, Near-er and near, Like some strange*

Here in your ear, Near-er and near, Like some strange

Here in your ear, Near-er and near, Like some strange

Here in your ear, Hear it in your ear, Near-er and near, Like some strange

Here in your ear, Hear it in your ear, Near-er and near, Like some strange

g *3* *3* *3* *3*

D.

min - gling of jin - gle - in - gle - in - gle - in - gle - in - gles And

min - gling of jin - gle - in - gle - in - gle - in - gle - in - gles And

min - gling of jin - gle - in - gle - in - gle - in - gle - in - gles And

min - gling of jin - gle - in - gle - in - gle - in - gle - in - gles And

min - gling of jin - gle - in - gle - in - gle - in - gle - in - gles And

D.

cresc.

tan - gle - an - gle - an - gle - an - gle - an - gles; Why! you want to

tan - gle - an - gle - an - gle - an - gle - an - gles; Why! you want to

tan - gle - an - gle - an - gle - an - gle - an - gles; Why! you want to

tan - gle - an - gle - an - gle - an - gle - an - gles; Why! you want to cry,

tan - gle - an - gle - an - gle - an - gle - an - gles; Why! you want to cry,

sfz stacc. *p* *animato* *cresc.*

D.

cry, You want to die, But all you do is
 cry, You want to die, But all you do is
 cry, You want to die, But all you do is
 — You want to die, You want to die, But all you do is
 — You want to die, You want to die, But all you do is

gliss.

D.

laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!

ff

ACT III

No. 13. Introduction

Allegro

(TANGO)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), 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. The first measure features a complex chordal structure in the right hand and a quarter note in the left hand. The second measure continues with similar chordal textures. The third measure shows a change in the right hand's texture. The fourth and fifth measures feature a more active right hand with eighth notes and sixteenth notes, while the left hand maintains a steady quarter-note accompaniment.

The second system of musical notation continues the piece. The right hand features a series of chords, some with grace notes, and a melodic line. The left hand continues with a rhythmic accompaniment of quarter notes. The music maintains its tango character with syncopated rhythms and a strong harmonic foundation.

The third system of musical notation shows further development of the musical themes. The right hand has a more melodic focus with eighth-note runs, while the left hand provides a consistent accompaniment. The overall mood is energetic and rhythmic.

The fourth system of musical notation continues the rhythmic and harmonic patterns. The right hand features a series of chords and melodic fragments, while the left hand maintains a steady quarter-note accompaniment. The music is characterized by its syncopated rhythms and strong harmonic structure.

The fifth system of musical notation concludes the introduction. The right hand features a series of chords and melodic fragments, while the left hand maintains a steady quarter-note accompaniment. The music ends with a final chord in the right hand and a quarter note in the left hand.

Gavotte

First system of the Gavotte. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a bass line with chords and single notes. The key signature has one sharp (F#) and the time signature is common time (C).

Second system of the Gavotte. The right hand continues the melodic line with some rests and grace notes. The left hand has a steady bass line with chords. A dynamic marking 'v' (vibrato) is present above the right hand.

Third system of the Gavotte. The right hand has a more complex texture with many beamed notes. The left hand continues with a bass line. A dynamic marking 'v' is present above the right hand.

Fourth system of the Gavotte. The right hand features a melodic line with a crescendo marking 'cresc.' in the left hand. The left hand has a bass line with chords. A dynamic marking 'v' is present above the right hand.

Valse

First system of the Valse. The right hand has a melody with eighth and sixteenth notes. The left hand has a bass line with chords. The key signature has one sharp (F#) and the time signature is 3/4.

The first system of music consists of two staves. The treble staff begins with a key signature of one sharp (F#) and a 2/4 time signature. It contains several chords, some with long horizontal lines above them indicating sustained notes. The bass staff provides a rhythmic accompaniment with eighth and quarter notes.

The second system continues the piece. It features a variety of chordal textures and melodic fragments. Dynamic markings such as accents (>) and slurs are used to shape the phrasing. The bass line remains active with rhythmic patterns.

The third system shows a progression of chords and melodic lines. The treble staff has several chords with some notes beamed together. The bass staff continues with a steady accompaniment.

The fourth system features a more prominent melodic line in the treble staff, with notes beamed together and some slurs. The bass staff provides harmonic support with chords and rhythmic patterns.

The fifth and final system on the page concludes the piece. It includes a 'rit.' (ritardando) marking above the treble staff. The music ends with a final chord in the treble staff and a sustained note in the bass staff.

Piu Mod. *Fantasia*

Fl.
mp

(dimite)

tr
p

tr

System 1: Treble and Bass clefs. Treble clef contains a melodic line with triplets and trills. Bass clef contains a rhythmic accompaniment with chords and eighth notes.

System 2: Treble and Bass clefs. Treble clef continues the melodic line with triplets and trills. Bass clef features a steady accompaniment with a *cresc.* marking in the final measure.

System 3: Treble and Bass clefs. Treble clef has a melodic line with a *p.* dynamic marking. Bass clef has a melodic line with a *p.* dynamic marking.

System 4: Treble and Bass clefs. Treble clef has a melodic line with a *p.* dynamic marking. Bass clef has a melodic line with a *cresc.* marking and a large slur over the final measures.

The Bubble

Chi-Chi

Poco lento

Bells δ

Bells δ

Chi-Chi (SOPRANO)

Spun from the mists of a dream, — With rare tints from rain - bow lands, — A

pp

marcato

bub - ble of sil - ver you seem, — Borne a - loft by fair - y hands.

Symbol of love and its bliss, — Like the gold of smil - ing dawn —

cresc.

rit.

Fair for a mo - ment, then kissed — By the sun — and gone! —

cresc.

rit.

Float on! float on! Fair bubble of rainbow hue, Float

on! float on! Love's symbol, alas, too true! Float

on! float on! And vanish in Heaven's own blue With

lovers' tears And hopes and fears, Bubbles all, like you!

Feature in plan 1st half

Refrain

Chorus

Float on! float on! Fair bub-ble of rain-bow hue, Float

SOPRANO

Float on! float on! Fair bub-ble of rain-bow hue, Float

ALTO

Float on! float on! Fair bub-ble of rain-bow hue, Float

TENOR

Float on! float on! bub-ble of rain-bow hue, Float

BASS

Float on! float on! bub-ble of rain-bow hue, Float

on! float on! Love's sym-bol, a-las, too true! Float

on! float on! Love's sym-bol, a-las, too true! Float

on! float on! Love's sym-bol, a-las, too true! Float

Float on! float on! Love's sym-bol, a-las, too true!

Float on! float on! Love's sym-bol, a-las, too true!

on! float on! And van-ish in Heav'n's own blue With *cresc.*
 on! float on! And van-ish in Heav'n's own blue With *cresc.*
 on! float on! And van-ish in Heav'n's own blue With *cresc.*
 Float on! float on! van-ish in Heav'n's own blue With *cresc.*
 Float on! float on! van-ish in Heav'n's own blue With

8 *cresc.*
 8

lov - ers' tears And hopes and fears, Bub-bles all, like you! *rit.*
 lov - ers' tears And hopes and fears, Bub-bles all, like you! *rit.*
 lov - ers' tears And hopes and fears, Bub-bles all, like you! *rit.*
 lov - ers' tears And hopes and fears, Bub-bles all, like you! *rit.*
 lov - ers' tears And hopes and fears, Bub-bles all, like you! *rit.*

8 *rit.*
 8 *rit.*

When Sammy Sang the Marseillaise

Florence

Marcia

ff stacc.

The piano introduction is in 2/4 time, marked 'Marcia' and 'ff stacc.'. It features a rhythmic melody in the right hand and a supporting bass line in the left hand, both using eighth and sixteenth notes.

Sam - my went to Par - is — To have a ju - bi - lee, For
night, while out a - stroll - ing — To see what he could see, A

p stacc.

The first line of the song is in 2/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part is marked 'p stacc.' and features a rhythmic accompaniment similar to the introduction.

he'd been told That young and old Were hap - py in Pa - ree; Al -
"frou - frou - ette" By chance he met, Who said, "Voi - là, Bé - biel" But

The second line of the song continues the melody. The piano accompaniment remains in the bass clef, providing a steady accompaniment for the vocal line.

tho' he was a Yan - kee, He loved Pa - ri - sian ways, It
not a word said Sam - my, His head was in a daze, But you

The third line of the song concludes the phrase. The piano accompaniment continues with the same rhythmic pattern.

was no use, He just broke loose When he heard the Mar-seil - laise! _____ 1-2. When
bet heknew Just what to do: He sang the Mar-seil - laise! _____

REFRAIN

Sam - my sang the Marseil - laise, _____ when Sam - my sang the Marseil -

laise! _____ His French was rather shocking, But they knew his heart was right; The

Bou-lewards are talking Of that Yan-kee an-tic night, When Sam - my sang the Marseil -

laisé. All Par-is seemed to catch the craze: Mar -

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a long note on 'laisé.' followed by a melodic line for 'All Par-is seemed to catch the craze: Mar -'. The piano accompaniment is in G major and features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

chons, mar - chons, You Yan - - kee gar -

stacc.

marcato

The second system continues the musical score. The vocal line has 'chons, mar - chons, You Yan - - kee gar -'. The piano accompaniment includes the instruction 'stacc.' (staccato) above the right hand and 'marcato' below the left hand, indicating a change in tempo and articulation.

çons! Oh, they nev-er will for-get How they danced the pi-rou-ette When

The third system continues the musical score. The vocal line has 'çons! Oh, they nev-er will for-get How they danced the pi-rou-ette When'. The piano accompaniment maintains the rhythmic pattern from the previous systems.

1. Sam-my sang the Marseil - laise! When Sam-my sang the Marseil - laise! 2. One

Fine

D.S.

The fourth system concludes the piece. It features a first ending (marked '1.') and a second ending (marked '2.'). The vocal line ends with 'One' and a fermata. The piano accompaniment ends with a 'Fine' marking and a 'D.S.' (Da Capo) instruction.

Florenze

When Sam - - my sang the Mar - sei - laise, _____ when

SOPRANO. ALTO

When Sam - - my sang the Mar - sei - laise, _____ when

TENOR

When Sam - my sang the Mar - sei - laise, _____

BASS

When Sam - my sang the Mar - sei - laise, _____

Chorus

Sam - - my sang the Mar - sei - laise! _____ His

Sam - - my sang the Mar - sei - laise! _____ His

_____ when Sam - my sang the Mar - sei - laise! His

_____ when Sam - my sang the Mar - sei - laise! His

French was ra - ther shock - ing, But they knew his heart was right; The

French was ra - ther shock - ing, But they knew his heart was right; The

French was ra - ther shock - ing, But they knew his heart was right; The

French was ra - ther shock - ing, But they knew his heart was right; The

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

Bou - le - vards are talk - ing Of that Yan - kee an - tic night When

Bou - le - vards are talk - ing Of that Yan - kee an - tic night When

Bou - le - vards are talk - ing Of that Yan - kee an - tic night

Bou - le - vards are talk - ing Of that Yan - kee an - tic night

The piano accompaniment continues with chords and a bass line, including some dynamic markings like accents (>) in the right hand.

Sam - - my sang the Mar - seil - laise. All

Sam - - my sang the Mar - seil - laise. All

When Sam - my sang the Mar - seil - laise. All

When Sam - my sang the Mar - seil - laise. All

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves, both in treble clef with a key signature of one sharp (F#). The lyrics are "Sam - - my sang the Mar - seil - laise. All". The piano accompaniment is in G major and 4/4 time, with the right hand playing a melodic line and the left hand providing harmonic support with chords and moving bass lines.

Par - is seemed to catch the craze: Mar - chons, mar - chons, You

Par - is seemed to catch the craze: Mar - chons, mar - chons, You

Par - is seemed to catch the craze: Mar - chons, mar - chons, You

Par - is seemed to catch the craze: Mar - chons, mar - chons, You

stacc.

marcato

The second system continues the musical score. It features the same vocal and piano parts as the first system. The lyrics are "Par - is seemed to catch the craze: Mar - chons, mar - chons, You". The piano accompaniment includes dynamic markings: *stacc.* (staccato) and *marcato* (marcato). The piano part is more complex, with the right hand playing chords and the left hand playing a rhythmic pattern.

Yan - - kee gar - çons! Oh, they nev-er will for-get How they

Yan - - kee gar - çons! Oh, they nev-er will for-get How they

Yan - - kee gar - çons! Oh, they nev-er will for-get How they

Yan - - kee gar - çons! Oh, they nev-er will for-get How they

danced the pi - rou-ette When Sam - my sang the Mar - seil - laise!_____

danced the pi - rou-ette When Sam - my sang the Mar - seil - laise!_____

danced the pi - rou-ette When Sam - my sang the Mar - seil - laise!_____

danced the pi - rou-ette When Sam - my sang the Mar - seil - laise!_____

No. 17. Song
 The Dixiana Rise
 Adelaide

The first system of the musical score consists of three staves. The top staff is a vocal line in 2/4 time, starting with a whole rest followed by a half rest, and ending with a common time signature 'C'. The middle and bottom staves are piano accompaniment. The piano part begins with a forte dynamic 'f' and features a rhythmic pattern of eighth and sixteenth notes, with some chords in the right hand.

The second system continues the piano accompaniment and includes the first line of lyrics. The vocal line has a whole rest followed by a half rest, then the lyrics "The world is bus-y,". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes, alternating between piano 'p' and forte 'f' dynamics.

The world is bus-y,

The third system continues the piano accompaniment and includes the second line of lyrics. The vocal line has a whole rest followed by a half rest, then the lyrics "The world is diz-zy With one - step, tur - key trot-ty jig-gling;". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes, alternating between piano 'p' and forte 'f' dynamics.

The world is diz-zy With one - step, tur - key trot-ty jig-gling;

Both saint and sin-ner Are get-ting thinner With morn-ing,

noon and night-ly wriggling: From old Da-ho-mey, From fair Sa-lo-me,

We've learned all arts of fun-ny wrig-gling; But now the wise

REFRAIN

All spe-cial-ize In what they call the Dix-i-an-a Rise. In

Dix - ie There's a brand new dance; In Dix - ie, Dix - ie,

p

There's a grand new dance, In Dix - ie: One-step and glide,— Tur - key

trot and, be - side,— Mix - ture of High - land fling, Tan - go and Buck

ff

— and Wing. In Dix - ie Ev - 'ry - bo - dy shouts, In Dix - ie,

A - hoy! A - hoy! Board the ship of joy! Air - ship

just a shoot - in' Through the skies! Toot! That's us sa - lut - in'

cresc.

Par - a - dise! Oh, come and join the fun! Life has just be - gun!

fff *ff*

When you dance the Dix - i - an - a Rise, _____ In Rise.

rall. *ff*

8.....

Something Seems Tingle-ingleing

Soloists and Chorus

Dick

d.

Some-thing seems tin- gle-in - gle-in - gle-in - gle-in - gle-ing so queer,

Some-thing seems tin- gle-in - gle-in - gle-in - gle-in - gle-ing so queer,

Some-thing seems tin- gle-in - gle-in - gle-in - gle-in - gle-ing so queer,

Some-thing seems tin- gle-in - gle-in - gle-in - gle-in - gle-ing so queer, tin-gle-ing so queer,

Some-thing seems tin- gle-in - gle-in - gle-in - gle-in - gle-ing so queer, tin-gle-ing so queer,

stacc.

d.

Here in your ear, Near - er and near, Like some strange

Here in your ear, Near - er and near, Like some strange

Here in your ear, Near - er and near, Like some strange

Here in your ear, Hear it in your ear, Near - er and near, Like some strange

Here in your ear, Hear it in your ear, Near - er and near, Like some strange

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! You want to

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! You want to

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! You want to

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! you want to cry,

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! you want to cry,

sfz stacc.

p animato

cresc.

cry, You want to die, But all you do is
 cry, You want to die, But all you do is
 cry, You want to die, But all you do is
 You want to die, You want to die, But all you do is
 You want to die, You want to die, But all you do is

gliss.

laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!

ff *ff*

Sylvia

p

Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Mr. Thorne

p

Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Jeffries

p

Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Dick

p

Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Rabelais

p

You dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

SOPRANO

p

Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

ALTO

p

Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

TENOR

p

Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

BASS

p

Your dear voice call - ing me, Call - ing, en - thrall - ing me, Your dear

Chorus

p

S. eyes be - hold - ing me, Your dear arms en - fold - ing me, Ah

T. eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

J. eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

D. eyes be - hold - ing me, Your dear arms en - fold - ing me, Ah

B. eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

Ah Burn - ing with bliss:
 ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:
 ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:
 Ah Burn - ing with bliss:
 ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:
 ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:
 ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:
 ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:
 ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:
 ress - ing mine, Press - ing, pos - sess - ing mine, Burn - ing with bliss:

S. *ff* broadly *rall.* *accel.*
 This must be Love's Own Kiss! _____

T. *ff* broadly *rall.* *accel.*
 This must be Love's Own Kiss! _____

J. *ff* broadly *rall.* *accel.*
 This must be Love's Own Kiss! _____

D. *ff* broadly *rall.* *accel.*
 This must be Love's Own Kiss! _____

R. *ff* broadly *rall.* *accel.*
 This must be Love's Own Kiss! _____

ff broadly *rall.* *accel.*
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ff broadly *rall.* *accel.*
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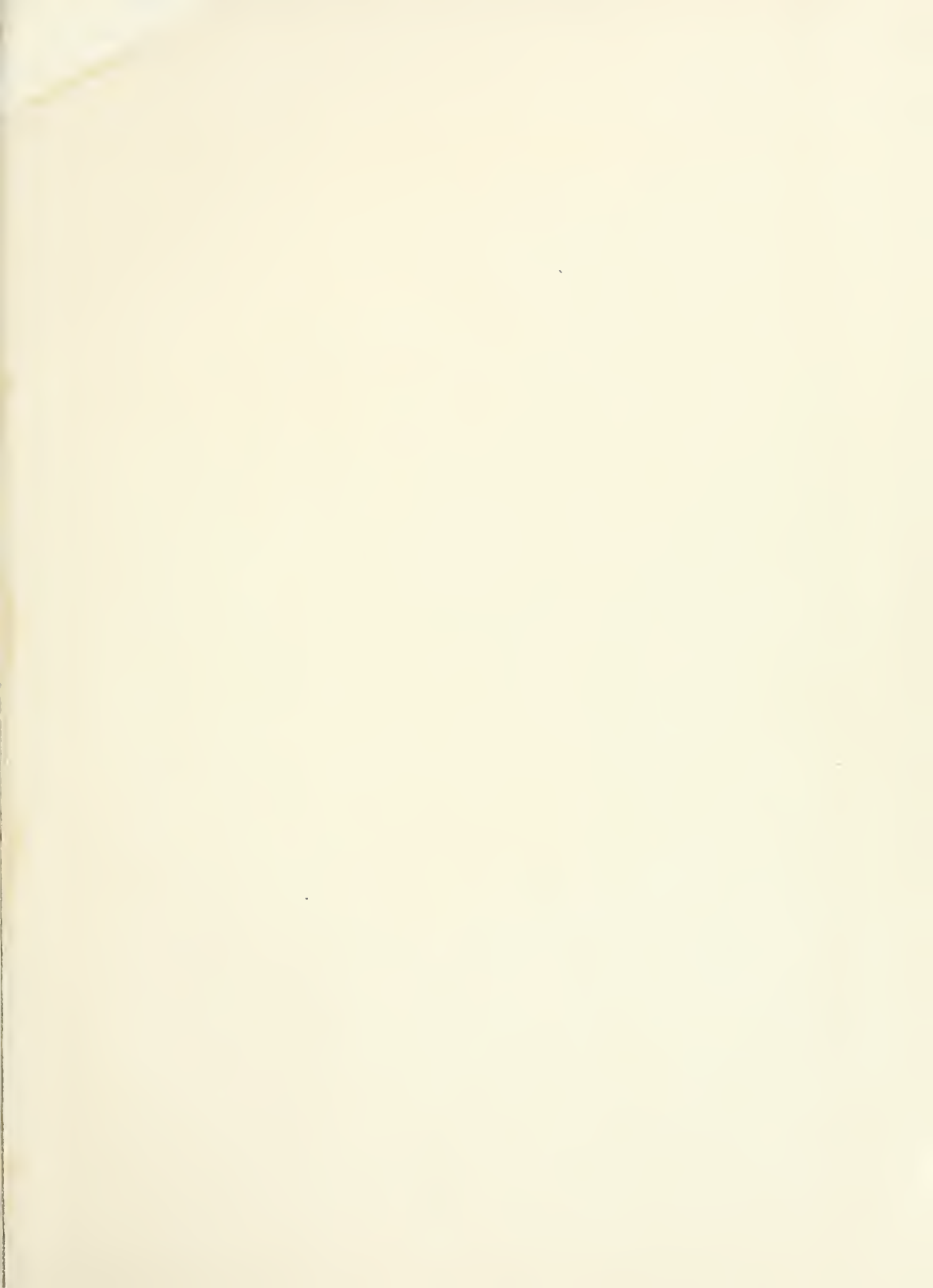
ff broadly *rall.* *accel.*
 This must be Love's Own Kiss! _____

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 This must be Love's Own Kiss! _____

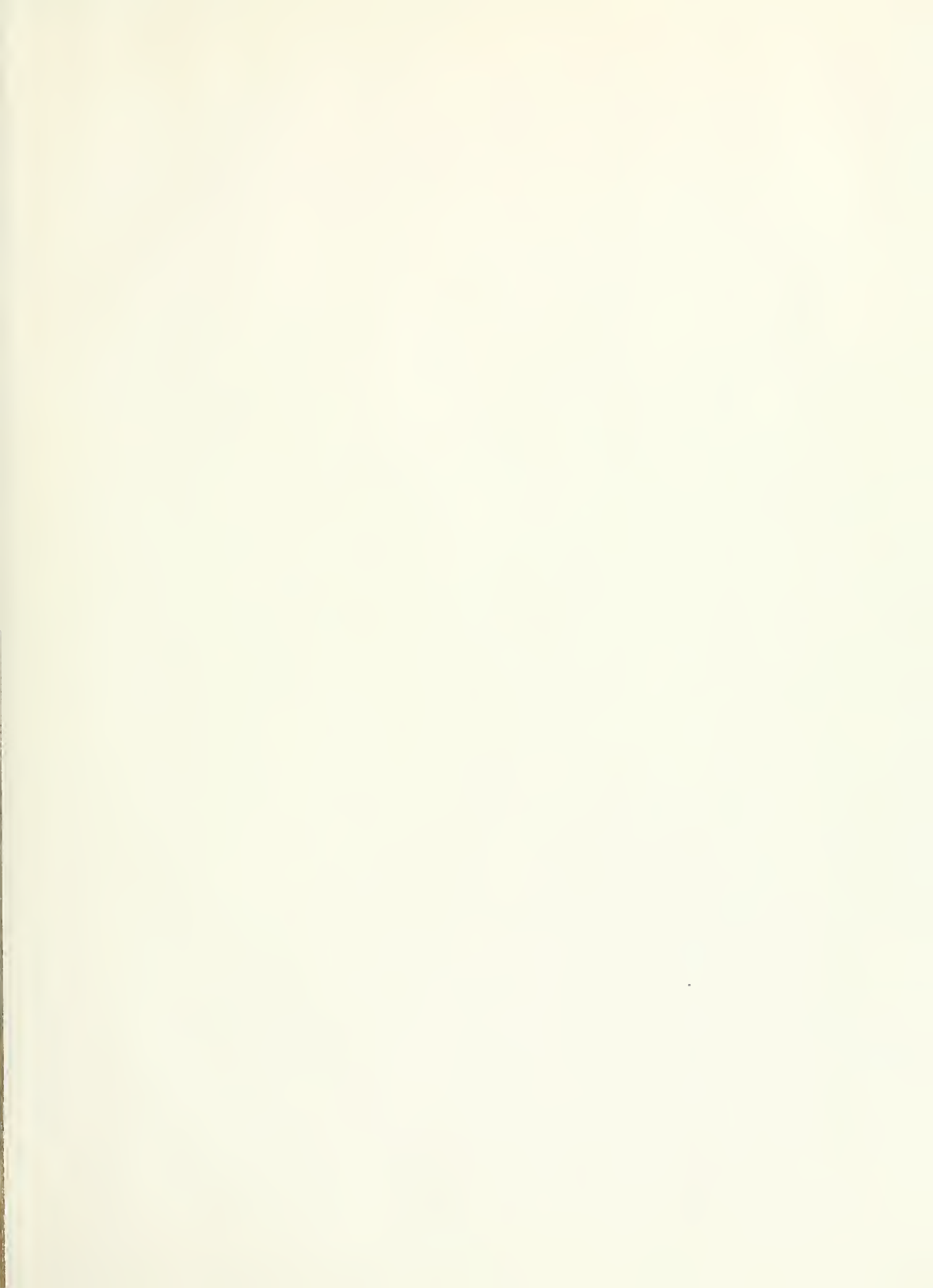
ff broadly *rall.* *accel.*
 This must be Love's Own Kiss! _____

The piano accompaniment features a melody in the right hand and a bass line in the left hand. The right hand melody is characterized by a series of chords and single notes, often with accents. The left hand provides a steady bass line with some rhythmic variation. The piece concludes with a final chord and a fermata over the last note.











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