

# Alone At Last

Music by  
Franz Lehár

## FIRST ACT

### No 1 Ensemble Scene

(The Peasant wedding party.)

Allegro.

**Harp**

*f* *mf*

This system contains the first two measures of the Harp part. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The first measure starts with a forte (*f*) dynamic, and the second measure transitions to a mezzo-forte (*mf*) dynamic. The notation includes treble and bass staves with various rhythmic values and articulation marks.

This system contains the next two measures of the Harp part. It continues the melodic and harmonic development from the first system, maintaining the same tempo and key signature. The dynamics remain consistent with the previous system.

*mf* *ff*

This system contains the next two measures. The first measure is marked mezzo-forte (*mf*), and the second measure is marked fortissimo (*ff*). The music features more complex rhythmic patterns and chordal textures.

*ff*

This system contains the final two measures of the Harp part on this page. The first measure continues the *ff* dynamic, and the second measure concludes the phrase with a final chord and articulation.

### Chorus of Peasants.

TENORS.

Gra-cious - ly

Au - ro - ra fair smiles up - on this

BASSES.

Laendler.

*rit.*  
*a tempo.*

ve - ry hap - py pair; May af - fec - tion lin - ger night and

day, On the jour - ney fought on Love's High - way. Road that leads

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in a major key with two flats (B-flat and E-flat). The piano accompaniment features a steady bass line in the left hand and chords in the right hand, with some melodic movement in the upper register.

to world of bliss; Where all cloud's dis - pell'd by a kiss. Fet - ter'd for -

The second system continues the musical score. The vocal lines show a melodic line in the treble clef and a supporting line in the bass clef. The piano accompaniment maintains the harmonic structure with chords and a consistent bass line.

e'er by Hy-men's chains, In the "Land of Love," where Cu - pid reigns.

The third system concludes the musical score. The vocal lines end with a final cadence. The piano accompaniment also concludes with a final chord. The key signature remains consistent throughout the piece.

BRIDEGROOM.

I have no fear I love you dear. And

*slower.*

*mf*

*tr*

Br. — naught can change — our af - fection sin - cere I'll love you for

*f*

*p*

Br. aye, And our hearts will con - stant be my loved one al - way.

*mf*

*f*

Dance.

Allegro.

*p*

*V*

Piano accompaniment for the first system. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *f* and *V* (crescendo).

Piano accompaniment for the second system. The right hand continues the melodic theme. Dynamics include *mf* and *ff*. A *V* (crescendo) marking is present at the beginning of the system.

Piano accompaniment for the third system. The right hand has a more active melodic line with frequent sixteenth notes. The left hand maintains a steady bass line.

SOPRANOS and ALTOS.

Gra-cious-ly Au-ro - ra fair smiles up-on this ve-ry hap-py

TENORS.

Ah! I have no fear; Your love is true sin-

BASSES.

Laendler.

*p* > *rit.*

*a tempo.*

Piano accompaniment for the Laendler section. The right hand features a characteristic waltz melody with a dotted quarter note followed by an eighth note. The left hand provides a simple harmonic accompaniment. Dynamics include *p* and *a tempo.*

pair; May af-fec-tion lin-ger night and day. On the jour-ney

cere; Of you dear heart I've no

fought on Love's High-way. Road that leads to world of bliss where all clouds dis-

fear. La - ter they will see be -

pell'd by a kiss, Fet - ter'd for - e'er by Hy - mens  
 sides just you and me Klei - nes Kind up -

This system contains the first three measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part includes dynamic markings like *mf* and *f*.

chains, In the "Land of Love" where Cu-pid reigns.  
 on your knee.

This system contains the next three measures. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support. The key signature remains three sharps.

*Flute.*

*sempre più.*  
*pp*

This system contains the final three measures. It includes a Flute part and the piano accompaniment. The piano part ends with a dynamic marking of *pp* (pianissimo) and a *sempre più* instruction. The key signature is three sharps.

Du-li-äh ju - chei - a! Du-li-äh ju - chei! ju - chei! —  
Du - li-äh! Du-li-äh! Du-li-äh! Du-li-äh,ju-chei! —  
Du - li, du-li- äh ju - chei! ju-cheiju - chei ju - chei! —

*Chopin*  
*Andante*

(Dolly and Chorus.)

Allegretto.

GIRLS.

You fie-kle

men! — It is a shame the way that you are

act - ing; Miss Clo - ver-dale has won you all, 'Tis real-ly quite dis -

tract - - - ing. No, no, not

so; To hope for her love in-deed were more than fol - ly

Yet hom-age we are bound to pay, To cap-ti-va-ting

Do - ly!

(Dolly enters.)

DOLLY.

If 'tis a

Do. game — you wish to play To ban - ish mel - an -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "game — you wish to play To ban - ish mel - an -". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

Do. chol - ly And love's the mo - tive of the

*mf*

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "chol - ly And love's the mo - tive of the". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and features a melodic line in the right hand with a slur over several notes.

Do. game Dont try to play with Do1 - - ly! For Do1-ly knows

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "game Dont try to play with Do1 - - ly! For Do1-ly knows". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes in the right hand.

Do. that all you men deem love an emp - ty name, — And

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are "that all you men deem love an emp - ty name, — And". The piano accompaniment features a melodic line in the right hand with a slur and a dynamic marking of *mf*.

Do. *rit.*  
 like a ball you treat the heart, As in the lawn ten - nis

Valse moderato.

Do. game. Win your set But do not get

Do. *animato.* *rit.*  
 Caught in the net Mak - ing the score "Love all," not

Do. *a tempo.* *cresc.* *rit.*  
 one! Your game's not done Till you have run Your

Do. *a tempo.*  
 score far a - bove. In lawn ten - nis, like maid young and

Do. *tr*  
 flir ty, You can "love fif - teen or

Do. *rit.*  
 thir - - ty," But on - ly

Do. *pp*  
 one in the game of the love.

Do. — Ah — Ah — Ah — "Love

SOPRANOS & ALTOS.

Win your set But do not get Caught in the net Making the score

TENORS

Win your set But do not get Caught in the net Making the score

BASSES.

*f* *cresc.* *animato.* *rit. pp* *Sua.*

Do. all, not one! Ah — Ah — Ah far a-

not one! Your game's not done Till you have run Your score far a-

not one! Your game's not done Till you have run Your score far a-

*Sua.....* *mf a tempo.* *cresc.* *f rit. molto.* *Sua.....*

*tr*

Do. *tr*

bove. — Ah

bove. — In lawn tennis, like maid young and flir- ty, You can "love fifteen or

bove. — In lawn tennis, like maid young and flir- ty, You can "love fifteen or

Do.

thir - ty," But on - ly one in the game of love.

thir - ty," But on - ly one in the game of love.

# No 3

(Franz - Song.)

Moderato.

Piano introduction in G major, 2/4 time. The right hand features a melodic line with eighth notes and a trill. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* and *p*.

FRANZ. *p*

There's a pow-er that none can ex-plain.

Piano accompaniment for the first vocal line. It includes dynamic markings *accel.*, *tempo. rit.*, and *pp*. The right hand has a steady eighth-note accompaniment, while the left hand has a more active bass line. A time signature change to 12/8 is indicated.

Fr.

- In her pret-ty eyes; I have tried to a-void them in vain, -

Piano accompaniment for the second vocal line. The right hand features a series of chords, mostly triads, while the left hand continues with a rhythmic accompaniment.

Fr.

- Their light nev-er dies. Oh how those fem-in-ine glan-ces can dart.

Piano accompaniment for the third vocal line. The right hand has chords and a melodic line, while the left hand has a rhythmic accompaniment. Dynamics include *f* and *p*.

Fr. Right thro' the eyes of a man to his heart! Tho' I may try to with-stand them,

Fr. Yet like a child I o - bey — Their ten - der con - trol that en - ters my soul, And

Fr. pla - ces me un - der her sway.

Fr. Lov'd — one, I thrill when those eyes look in

Fr. mine, — Throw-ing light in my heart with a ray — all di-vine; — And so

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note, followed by a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

Fr. ten-der the feel-ing that o'er me is steal-ing, I read — naught but love in thy beau-ti-ful

*rit.* *cresc. e animato.*

The second system continues the vocal and piano parts. The vocal line has a melodic contour with some chromaticism. The piano accompaniment includes dynamic markings: *rit.* (ritardando) and *cresc. e animato.* (crescendo e animato).

Fr. eyes! — In that love all my hap-pi-ness lies, Oh my dar - ling, with

*cresc.*

The third system shows the vocal line and piano accompaniment. The piano part has a *cresc.* (crescendo) marking. The system ends with a double bar line and a 6/8 time signature change.

Fr. thy heart my prize!

*rit. molto.*  
*f.*  
*ff tempo.*  
*rit.*

The fourth system concludes the piece. The vocal line has a final melodic phrase. The piano accompaniment features a *rit. molto.* (ritardando molto) marking, followed by a *f.* (forte) dynamic, then a *ff tempo.* (fortissimo tempo) section with a dense chordal texture, and finally a *rit.* (ritardando) ending.

# NO 4.

## Duet.

Tempo di Marcia.

(Tilly and Willy.)

The piano introduction consists of two staves in 2/4 time with a key signature of one sharp (F#). The right hand features a melody of eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *f* (forte) is present at the beginning.

Ti.

Wi.

Of fit-test the sur - vi - val, I've dis-tanc'd ev-'ry

The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. A dynamic marking of *pp* (pianissimo) is indicated.

Ti.

And you have rea - son to re - joice That

Wi.

ri - val.

The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. A dynamic marking of *pp* (pianissimo) is indicated.

Ti. you were my par - tic-u-lar choice.

Wi. There was Her - man Fritz and

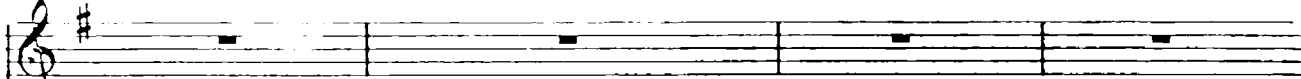
Ti. In bri - dal flow'rs they


Wi. Au-gus-tin, Each one wished to call you his queen.


Ti. wreath me, But they were far be - neath me.

Wi. Num - ber four then came a -

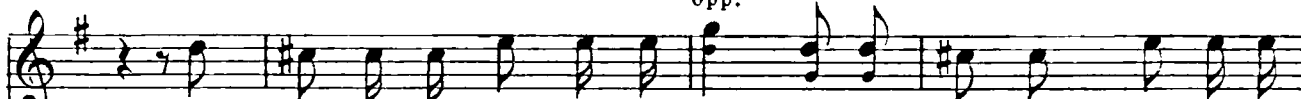


Ti. 

Wi.   
wail. They swore they could not for - get and there-by hang - eth a



*p*

Ti.   
opp.  
They lose ma - ny hours while di - la - ting on my most ex - qui - site

Wi.   
tail.



*p* *rall.*

Ti.   
charms. While you lost no time in de - ba - ting, But car - ried me off in your

Wi. 




*mf*

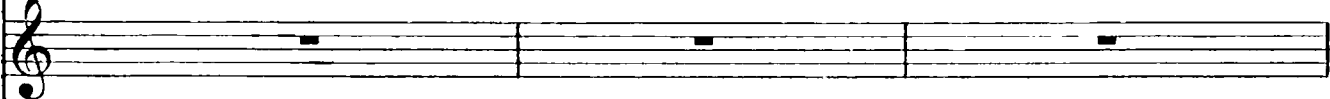
Tempo di Gavotte.


Ti.   
 arms. Say-ing dar-ling Til-ly let us both play house I'll be Pa-pa

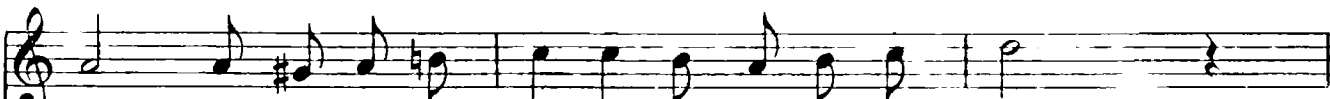
Wi. 

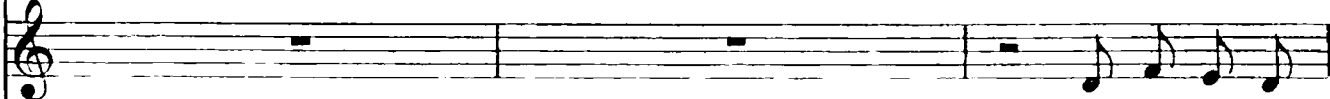



Ti.   
 Wil-ly, Oth-ers "nix komm raus." Life will be so jol-ly, Hap-py coup-le

Wi. 



Ti.   
 we When I have a dol-ly danc-ing on your knee.

Wi.   
 Oh my dar-ling



Ti. 

Wi.   
 Til - ly when we both play house I'll be Pa - pa Wil - ly oth - ers "nix komm



Ti.   
 Life will be so jol - ly, Hap - py coup - le we, And I'll have a

Wi.   
 raus?"

  
*mf*

Ti.   
 dol - ly danc - ing on your knee.

Wi. 

  
*pp*

  
*pp*

Ti. And I'll have a dol-ly danc-ing on your knee. You

Wi. And you'll have a dol-ly danc-ing on my knee.

*Qua.*  
*f*

Ti. said when first you met me, You nev - er could for -

Wi.

*pp*

Ti. get me.

Wi. The mem - o - ry my soul de - lights I

*pp*

Ti. I re - spond - ed to your

Wi. saw you first in pale blue tights.

*fz* *pp*

Ti. pro-test warm, That you were not at all "good form."

Wi. I'll frank - ly state be -

*mf* *sf*

Ti. Though your suit at first ig -

Wi. tween us, That yours out-classed fair Ve - nus.

*pp*

Ti. nor - ing, Per - sis - tent your a - do - ring.

Wi. And per - sis - ten - cy has

Ti. That is why

Wi. been my plan. I'm the man!

Ti. You blank-ly re-fused to re - treat When I told you my answer was

Wi.

Ti.  may. I lost, and acknow-ledg'd defeat, For you had such a win-ning


Wi. 


 *p*

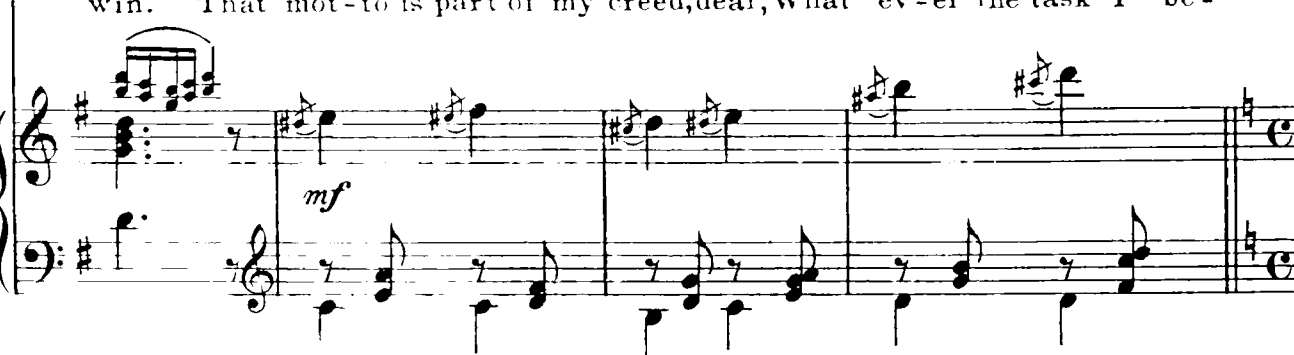
Ti.  way.

Wi.  opp. There's on-ly one way to suc-ceed, dear, Keep try-ing and try till you

 *p rall.*

Ti. 

Wi.  Opp. win. That mot-to is part of my creed, dear, What ev-er the task I be-

 *mf*

Tempo di Gavotte.

Wi. gin. Say-ing dar-ling Til-ly let us both play house I'll be Pa-pa

Wi. Wil-ly oth-ers "nix komm raus." Life will be so jol-ly, Hap-py coup-le

Ti. Oh my dar-ling

Wi. we When you have a dol-ly danc-ing on my knee.

Ti. Wil-ly when we both play house You'll be Pa-pa Wil-ly oth-ers "nix komm

Ti. raus? Life will be so jol - ly, Hap - py coup - le we, And I'll have a

*mf*

Ti. dol - ly danc - ing on your knee.

*pp*

Ti.

Ti. And I'll have a dol - ly danc - ing on your knee.

Wi. And you'll have a dol - ly danc - ing on my knee.

*Sva*  
*f*

# No 5.

## Duet.

(Dolly and Franz.)

*Allegretto.*

First system of piano introduction. Treble clef with a melody of eighth and sixteenth notes. Bass clef with a chordal accompaniment. Dynamics include *p*.

Second system of piano introduction. Treble clef continues the melody. Bass clef features a more complex accompaniment with some triplets. Dynamics include *p*.

Third system of piano introduction. Treble clef continues the melody. Bass clef accompaniment includes a *rit.* (ritardando) marking.

*Animato.*

Do. Yes, my life in your

Fr. Tell me you trust me with all your heart

Piano accompaniment for the vocal duet. Treble clef has chords and melodic fragments. Bass clef has a steady accompaniment. Dynamics include *p*.

Do. hands I con-fide And


Fr. Of beau-ti-ful na-ture you seem to be part.

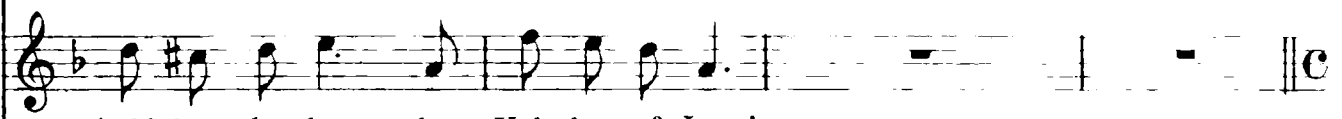
Do. you are my faith-ful guide.— *ff*


Fr. You'll think not of earth on that

Do. But earth a-lone I would see; —

Fr. peak far a-bove Be -

Do.  Then high on the peak I would

Fr.  hold down be-low the Val-ley of Love!

  
*p* *f* *p* *rit.*

Allegretto.

Do.  be!

Fr. 

  
*p* *p*

Valse moderato.

Do.  Na - - ture di - vine ——— What a splen-dor and pow'r you com-

Fr. 

  
*p*

Do. *bine!* *Grand - eur su - preme.* *Like the*

Do. *glo - ry of Heav'n in a dream.* *Na - - ture so*

*Animato.*

Do. *fair. — Say, does love reign in re-gions up there? — Na -*

*cresc.* *mf* *allegro* *tempo.*

Do. *ture a - glow — Tell the se-cret that I long to know. —*

Do. Tru - ly Na - ture is

Fr. Glit - ter - ing crys - tals of ice be - hold!

Do. fair - er than art. There's

Fr. But what if you freeze in a re - gion so cold?

Do. fire in my breast, my heart!—

Fr. Though bright be the scene, you are

Do. *Come, climb yon moun-tain with me*

Fr. *bright-er by far; If*

Do. *My ob-ject is Na-ture to*

Fr. *I am your guide, with you be my star?*

*Allegretto.*

Do. *see.*

Fr.

*Valse moderato.*

Do. *Na - - ture Di - vine What a splen-dor and pow'r you com-*

Do. *binel! Grand - eur su - preme. Like the*

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats. The lyrics are "binel! Grand - eur su - preme. Like the". The piano accompaniment is written on two staves (treble and bass clefs) and features a complex texture with many beamed notes and dynamic markings.

Do. *glo - ry of Heavn in a dream. Na - - ture so*

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "glo - ry of Heavn in a dream. Na - - ture so". The piano accompaniment includes a section marked "Andte" with a fermata over a chord.

Do. *fair Say does love reign in re-gions up there Na -*

Fr. *Na -*

The third system of music introduces a second vocal line, labeled "Fr.". The lyrics for the "Do." part are "fair Say does love reign in re-gions up there Na -" and for the "Fr." part are "Na -". The piano accompaniment includes a section marked "cresc." and another marked "ritu tempo".

Do. *ture a - glow Tell the sec-ret that I long to know.*

Fr. *ture a - glow Tell the sec-ret that I long to know.*

The fourth system of music continues the vocal lines and piano accompaniment. The lyrics for both "Do." and "Fr." are "ture a - glow Tell the sec-ret that I long to know.". The piano accompaniment includes a section marked "p" and a section marked "Vivace".

# No. 6.

(Tilly and Men.)

Tempo quasi Mazurka Moderato.

The piano introduction is in G major and 3/4 time. It consists of four measures. The first measure is a whole rest. The second measure features a melody in the right hand starting on G4, moving to A4, B4, and C5, with a half note G4 in the left hand. The third measure continues the melody with a half note G4 in the left hand. The fourth measure concludes with a half note G4 in the left hand. Dynamics include *mf* and *pp*.

Ti. If you suf - fer from the blues, Don't give old gloom a

The vocal line begins with a quarter rest, followed by the melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics include *p*.

Ti. chance, To be a bro - mide just re - fuse, Then

The vocal line begins with a quarter rest, followed by the melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The piano accompaniment continues with chords and single notes. Dynamics include *p*.

Ti. laugh and join the dance. And when the mel - o -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and begins with a treble clef. The lyrics are "laugh and join the dance. And when the mel - o -". The piano accompaniment is in G major and begins with a treble clef. The music is in 3/4 time. The piano part features a melody in the right hand and a bass line in the left hand. The dynamic marking *mf* is present in the piano part.

Ti. dy you hear, True plea - sure you will know.

The second system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and begins with a treble clef. The lyrics are "dy you hear, True plea - sure you will know.". The piano accompaniment is in G major and begins with a treble clef. The music is in 3/4 time. The piano part features a melody in the right hand and a bass line in the left hand. The dynamic marking *mf* is present in the piano part.

Ti. A smile will then re - placethe tear, As round and round you

The third system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and begins with a treble clef. The lyrics are "A smile will then re - placethe tear, As round and round you". The piano accompaniment is in G major and begins with a treble clef. The music is in 3/4 time. The piano part features a melody in the right hand and a bass line in the left hand. The dynamic marking *p* is present in the piano part.

Ti. go. **Tempo di Valse.** Waltz - waltz, move - ment en - tranc - ing,

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and begins with a treble clef. The lyrics are "go. **Tempo di Valse.** Waltz - waltz, move - ment en - tranc - ing,". The piano accompaniment is in G major and begins with a treble clef. The music is in 3/4 time. The piano part features a melody in the right hand and a bass line in the left hand. The dynamic marking *p* is present in the piano part.

Ti. While em - brac - ing one you a - dore, Eyes,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (D major). The lyrics are "While em - brac - ing one you a - dore, Eyes,". The piano accompaniment is in grand staff (treble and bass clefs) and features a steady bass line with chords in the right hand. A dynamic marking of *f* is present in the piano part.

Ti. eyes, lov - ing - ly glanc - ing, Tell - ing of plea - sure in

The second system continues the vocal line and piano accompaniment. The lyrics are "eyes, lov - ing - ly glanc - ing, Tell - ing of plea - sure in". The piano accompaniment continues with similar harmonic support.

Ti. store. ————— Night, Night, be ev - er

The third system continues the vocal line and piano accompaniment. The lyrics are "store. ————— Night, Night, be ev - er". A dynamic marking of *pp* (pianissimo) is present in the piano part.

Ti. last - ing, Care not what mor - row may bring! —————

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "last - ing, Care not what mor - row may bring! —————". The piano accompaniment ends with a final chord.

Ti. Fate, — Fate the die of Love cast - ing, Cu - pid to -

Ti. night is the King! Each heart beats time, Tune - ful the

Ti. rhyme, Dream - y the waltz like a sweet wed - ding chime,

Ti. So dance to - night, 'Neath silv -'ry light, Youth is the

Ti. right time for heart's de - light! When the sun shines you

*rit.* *mf* *pp a tempo.*

Ti. make your hay, So join the dance, while yet you

Ti. may. Some-day the waltz may call you in vain

*f*

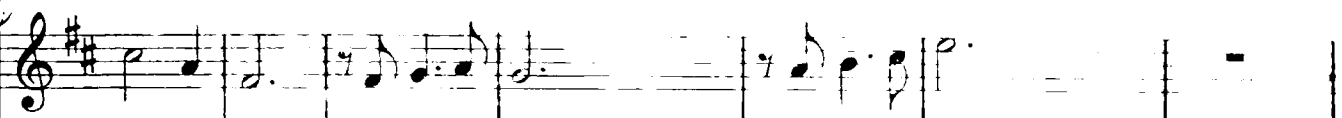
Ti. Spir - it of youth went — come a - gain!

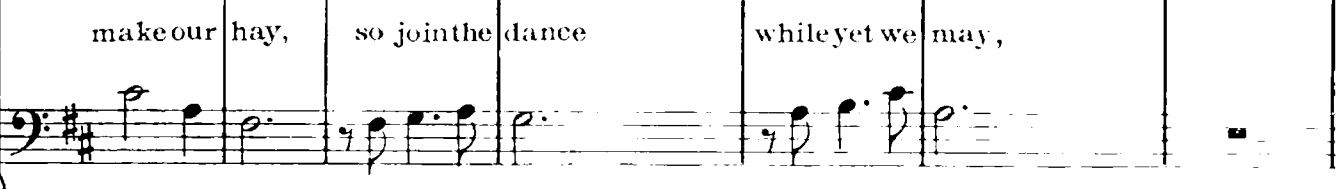
TENORS,  
Chorus of Men  
BASSES,

when the sun shines we

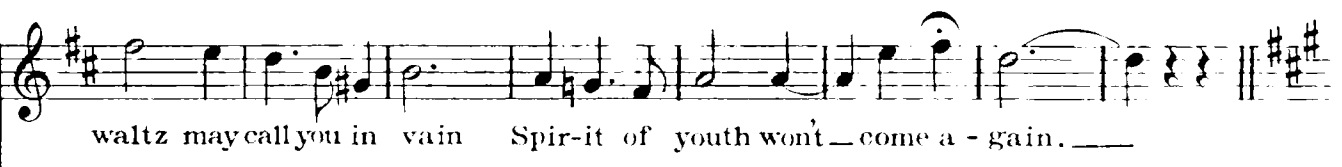
*p* *f*

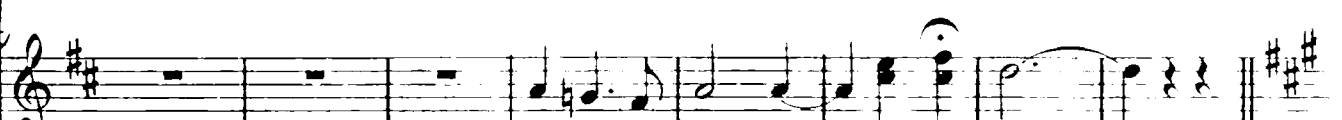
Ti.  Some-day the

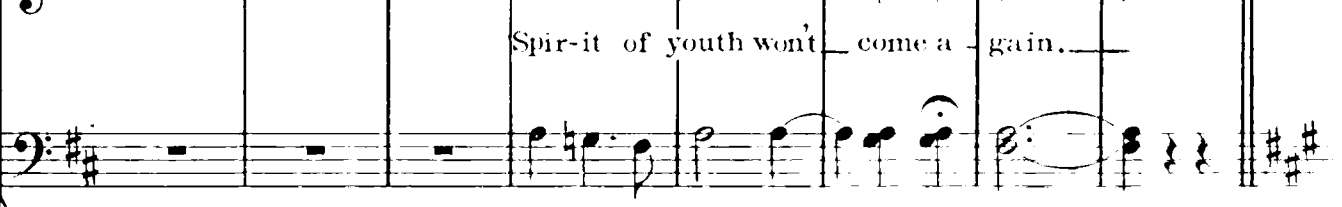
 make our hay, so join the dance while yet we may,



 *cresc.* *p*

Ti.  waltz may call you in vain Spir-it of youth won't— come a - gain. —

 Spir-it of youth won't— come a - gain. —



 *f*

## Dance.

First system of the musical score. The key signature is two sharps (F# and C#). The piece begins with a piano (*pp*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords and eighth notes. A crescendo leads to a fortissimo (*f*) dynamic in the final measure of the system.

Second system of the musical score. The right hand continues with a melodic line, including a slur and an accent. The left hand maintains a consistent accompaniment pattern. A piano (*p*) dynamic marking is present in the middle of the system.

Third system of the musical score. The right hand has a melodic line with a slur and an accent. The left hand accompaniment includes a piano (*pp*) dynamic marking. The system concludes with a piano (*p*) dynamic marking.

Fourth system of the musical score. The right hand features a melodic line with a slur and an accent. The left hand accompaniment includes a piano (*p*) dynamic marking. The system concludes with a piano (*p*) dynamic marking.

Fifth system of the musical score. The right hand has a melodic line with a slur and an accent. The left hand accompaniment includes a fortissimo (*ff*) dynamic marking. The system concludes with a fortissimo (*ff*) dynamic marking.

sempre ff

This system contains the first two staves of music. The right-hand staff features a melodic line with slurs and accents, while the left-hand staff provides a harmonic accompaniment with chords and moving bass lines. The dynamic marking 'sempre ff' is placed below the first staff.

This system continues the musical piece with two staves. The right-hand staff has a more active melodic line with slurs and accents, and the left-hand staff continues with a steady accompaniment.

This system shows the third and fourth staves. The right-hand staff features a complex texture with many beamed notes and slurs, while the left-hand staff maintains a consistent accompaniment.

This system contains the fifth and sixth staves. The right-hand staff has a melodic line with slurs and accents, and the left-hand staff continues with a steady accompaniment.

ff

This system shows the seventh and eighth staves. The right-hand staff has a melodic line with slurs and accents, and the left-hand staff continues with a steady accompaniment. The dynamic marking 'ff' is placed below the right-hand staff.

Presto.

ff

This system contains the final two staves of music. The right-hand staff features a rapid melodic line with slurs and accents, and the left-hand staff provides a steady accompaniment. The tempo marking 'Presto.' is placed above the first staff, and the dynamic marking 'ff' is placed below the first staff.

## № 7 Finale

## ACT I

Ноты с сайта [www.notarhiv.ru](http://www.notarhiv.ru)

Allegretto moderato.

нар

*pp*

First system of piano introduction. Treble and bass staves. Treble clef, 3/4 time, key signature of one flat. Dynamics: *pp*. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

Second system of piano introduction. Treble and bass staves. Treble clef, 3/4 time, key signature of one flat. Dynamics: *pp*. The melody continues with some chromatic movement.

Third system of piano introduction. Treble and bass staves. Treble clef, 3/4 time, key signature of one flat. Dynamics: *p*. The bass line becomes more prominent with sustained chords.

TILLY.

Is it true? And is he false? With that girl has dared to

Vocal entry for Tilly. Treble clef, 3/4 time, key signature of one flat. Dynamics: *p*. The piano accompaniment is in the bass. The vocal line is a simple melody with some grace notes.

Vocal entry for Tilly. Treble clef, 3/4 time, key signature of one flat. Dynamics: *mf*. The piano accompaniment is in the bass. The vocal line continues the melody.

waltz, Oh the vil - lain dou - ble faced, with his arm a - round her

Ti. waist I ig-nored and quite for - got, When we meet I'll make it

*p*

Ti. hot, I will not in-dulge in tears not at all I'll box his

*mf*

(Tilly goes.) (enter Dolly and Willy.)

Ti. ears.

*Slower.*

*pp*

*p*

Vivace.

DOLLY.

I hard - ly think you my beau i - de - - al,

*p*

Do.

I must con - fess you're not my style.

WILLY.

Ah hear me!

*p*

Wi.

I want love con - stant, re - - al.

*tr*

*pp*

DOLLY. (*ironically.*)

Wi.

Con - tent - ed with bask - ing in your smile.

*tr*

Do. plead-ing I am smil-ing So charm-ing a

*p*

Do. suit-or in-deed is be-guil-ing, I de-cline

*pp*

Do. Thus to con-de-scend, I'll be your

*p*

Do. sis-ter and your friend!

WILLY. (confused.)

Then my darl-ing

*p*

Wi. Til - ly, We will play at house,

*pp*

DOLLY. (*In wonder.*)

Til-ly?

Wi. I'll be Pa-pa Wil - ly, Oth-ers "nix kom raus."

*p*

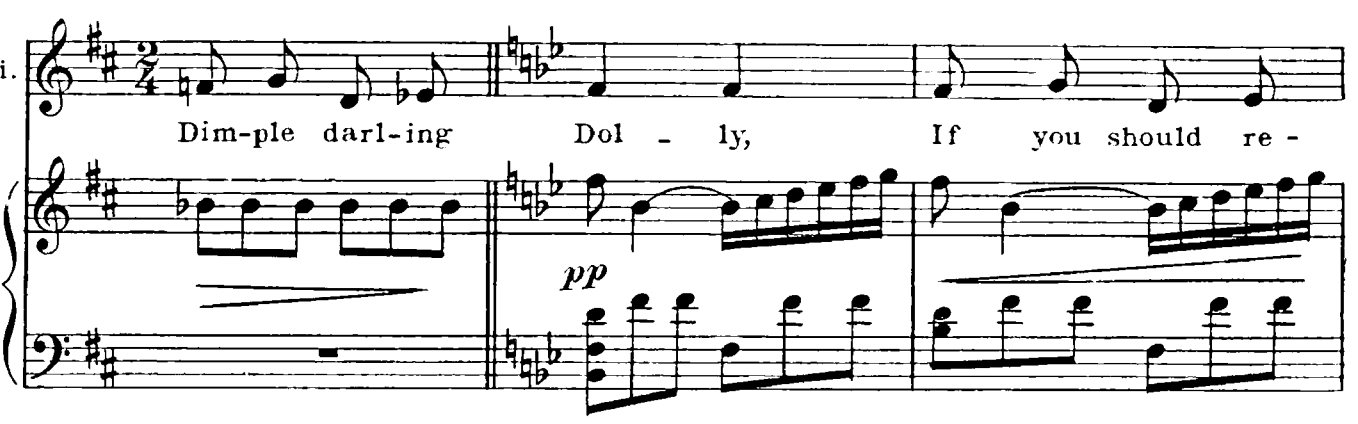
Do. You will play at house?

WILLY. (*confused.*)

I meant to say -

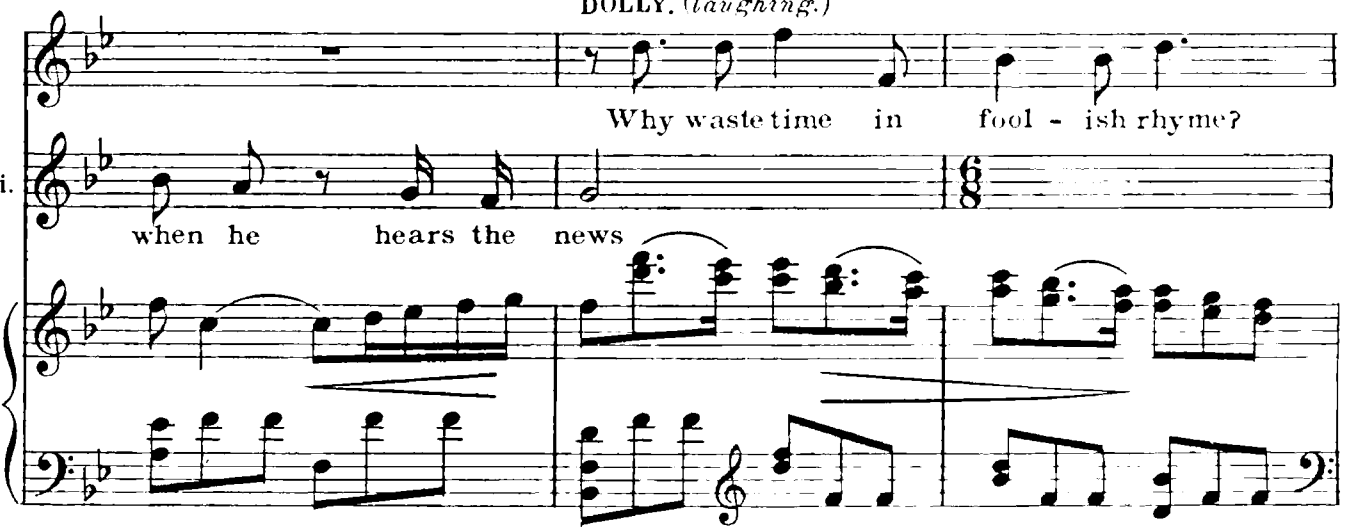
*pp*

Wi.  *Your par-don I pray.*

Wi.  *Dim-ple darl-ing Dol - ly, If you should re -*

Wi.  *fuse, Dad will slip his trol - ley*

DOLLY. (*laughing.*)

Wi.  *Why waste time in fool - ish rhyme?  
when he hears the news*

Do. You dis - lo-cate the muse.

WILLY. (as though searching for  
You dont rhyme with Til-ly I have

Wi. (exit making gestures as tho' about to speak.)  
mixed my cues.

*f rit.*

Allegretto moderato.

DOLLY. (looks after him laughing.)

Guide me through life in-deed! As his own. To guide me,

*pp*

Do.

*p animato.* *pp slower.*

to guide me

(Franz enters.)

Do.

Bet-ter far I'll find my way a-lone.

*f* *ppp*

FRANZ.  
(Spoken) Alone!

*Allegretto moderato.*

DOLLY. (startled.) (seeing Franz.)

Who spoke? You are the mys-ter-ious guide?

FRANZ.  
Yes I am!

*fp* *f p*

Fr.

Wait-ing your or - ders, my la - dy Do you de-sire an ear - ly

*3* *3*

## Allegro.

Do.  Were you born in these moun-tains?

Fr.  start? No I was not. My

*pp* 

Fr.  na-tiveland is Ba-va-ri - a, In my care, There is nought to fear,



Fr.  I know each mout and val-ley here! So put your trust in me,



*rit.* *a tempo. f<sup>z</sup>* *p*

Fr. *I've cour-age and brawn, The moun-tain will be as safe as the*

*rit.*

*f* *pp*

DOLLY. *Then you are my man, it's a-greed!*

Fr. *lawn What? I? Your*

*mf a tempo.*

*f* *p*

Do. *My man! Yours is the task!*

Fr. *man? What do you ask?*

*pp*

Moderato.

*poco*

Do. *I'll fol-low where you may lead.*

*p* *p* *pp* *pp*

*animato.*

Do. *Let us climb the peaks that pierce the*

Do. *sky Dif - fi - cult pass - es we will*

Do. *try, Naught too steep, Sky-ward we will creep, we will*

*pp*

Do. *creep* To mountain crags where the chamois leaps

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in 12/8 time and features a key signature of two flats. The lyrics are "Do. creep To mountain crags where the chamois leaps". The piano accompaniment includes a treble and bass clef with various musical notations such as slurs and dynamics.

**Allegretto**  
(Pointing to Peak.)

Do. there!  
FRANZ.  
The crest dear la-dy has been reached by few, I fear 'twould be dan-ger-ous for

The second system of music is marked "Allegretto" and "(Pointing to Peak.)". It features a vocal line and piano accompaniment in common time with a key signature of three sharps. The lyrics are "Do. there! FRANZ. The crest dear la-dy has been reached by few, I fear 'twould be dan-ger-ous for". The piano accompaniment includes dynamics such as *f*, *f tr*, and *mf*.

Do. I love to court danger 'Tis my de-light!

Fr. you Yes? Then I'll call for you?

The third system of music features two vocal lines and piano accompaniment in common time with a key signature of three sharps. The lyrics are "Do. I love to court danger 'Tis my de-light! Fr. you Yes? Then I'll call for you?". The piano accompaniment includes dynamics such as *f*, *pp*, *mf rit.*, and *pp*, along with the instruction "poco anim".

## DOLLY.

Leav-ing world be-hind a-loft well

Do. go. There a-lone in the fields of snow,

*pp*

Do. Greet the morn bath - ed in sun-light glow! To that what say

*pp*

Do. you!

FRANZ.

I will o - bey, I am your ser - vant un - der -

Do.  So then on na-ture's

Fr.  stand, my la - dy, yours to com-mand!

 *poco rit.* *p*

Do.  throne so vast! A - lone at last!

Fr.  We'll brave the wintry blast!

 *p* *p*

Do.  Na - ture di - vine What a splen-dor and pow'r you com - bine!

 *p*

Do. Gran - deur su - preme, I like the glo - ry of

Do. heavn in a dream! — *animato.* FRANZ. Na - ture so fair Say, does *animato.* *dim.*

Do. Na - ture a -  
Fr. love reign in re - gions up there? Na - ture a -  
*a tempo.*

Do. glow, Tell the sec - ret that I long to know. *Allegretto moderato.*  
Fr. glow, Tell the sec - ret that I long to know. *p* *p*

FRANZ: *(spoken)* Then  
you'll make the ascent?

DOLLY: To-morrow!  
FRANZ: Alone?

DOLLY: Alone!  
FRANZ: 'Tis agreed! *(exit.)*

Piano accompaniment for the first scene, featuring treble and bass staves with musical notation and dynamic markings.

Slower.

SPLENNINGEN. *(off calling:)* Dolly! Dolly!  
SPLENNINGEN. *(entering to Dolly.)* My son is simply  
dying at your absence, he has something to say.

Piano accompaniment for the second scene, starting with a *pp* dynamic marking and a  $\frac{4}{8}$  time signature.

DOLLY. *(laughing.)* Indeed! What a tyrant love is to be sure.  
SPLENNINGEN. You can save his life!  
DOLLY. *(taking his arm.)* Then I will furnish first aid to the lovers!

Piano accompaniment for the third scene, continuing the musical notation.

Valse moderato.

FRANZ. *(off stage.)*

Na - ture di - vine \_\_\_\_\_ What a splen - dor and

Piano accompaniment for the Valse moderato section, including vocal line and piano accompaniment.

Fr.

pou'r you com - bine! Gran - deur su -

Valse moderato.  
DOLLY.

Can love then be cold and pas-sion a dream? —  
preme — like the glo-ry of heav'n in a dream. —

Do.

Na - ture so fair — say does love reign in regions up there? —  
Na - ture so fair — say does love reign in regions up there? —  
Na - ture so fair — say does love reign in regions up there? —

Mod<sup>to</sup> non troppo.

Do.

Na - ture a - glow — tell the secret that I long to know.

Na - ture a - glow — tell the secret that I long to know.

Na - ture a - glow — tell the secret that I long to know.

## No 8.

## ACT II. (Scene I.)

Introduction and Ensemble scene.

(Yvonne and Chorus.)

Moderato.

First system of musical notation, featuring piano and bass staves. The piano part begins with a *pp* dynamic and includes a crescendo leading to a *p* dynamic, followed by another crescendo to a final *pp* dynamic. The bass part consists of rhythmic accompaniment.

Second system of musical notation. The piano part starts with a *mf* dynamic and includes a crescendo leading to a *stringendo* marking. The bass part continues with rhythmic accompaniment.

Third system of musical notation. The piano part begins with a *f* dynamic, followed by a *pp* dynamic. The tempo marking *a tempo.* is present. The bass part continues with rhythmic accompaniment.

Fourth system of musical notation. The piano part includes a *pp* dynamic and a *rit.* (ritardando) marking. The tempo marking *Allegro.* is present. The bass part continues with rhythmic accompaniment.

Fifth system of musical notation. The piano part includes a *pp* dynamic and a *cresc.* (crescendo) marking. The bass part continues with rhythmic accompaniment.

dim. rit. a tempo. pp

This system contains the first two measures of the piece. The first measure is marked *dim.* and *rit.* (ritardando). The second measure is marked *a tempo.* and *pp* (pianissimo). The music is written in treble and bass clefs with a key signature of two sharps (F# and C#).

*f*

This system contains measures 3 and 4. Measure 3 features a complex melodic line in the treble clef with sixteenth-note runs and is marked with a forte (*f*) dynamic. Measure 4 continues with similar rhythmic patterns in both staves.

ritornando al 1º tempo. *p*

This system contains measures 5 and 6. Measure 5 is marked *p* (piano) and includes the instruction *ritornando al 1º tempo.* (returning to the first tempo). Measure 6 continues the melodic development in both staves.

This system contains measures 7 and 8. Measure 7 shows a continuation of the melodic lines, and measure 8 concludes with a final chord in the bass clef.

This system contains measures 9 and 10. Measure 9 features a melodic line in the treble clef, and measure 10 concludes the piece with a final chord in the bass clef.

First system of a musical score. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. Dynamic markings include *pp* and *stringendo*. The lyrics "cre -" are written below the lower staff.

Second system of the musical score. The upper staff continues the melodic line, and the lower staff continues the accompaniment. Dynamic markings include *pp*. The lyrics "scen - - - do." are written below the lower staff.

Third system of the musical score. The upper staff features a complex, rapid melodic passage. The lower staff provides a rhythmic accompaniment. Dynamic markings include *fff* and *f*. The tempo marking *1º tempo.* is written above the upper staff.

Fourth system of the musical score. The upper staff continues the melodic line, and the lower staff continues the accompaniment. The dynamic marking *dim.* is written above the lower staff.

Fifth system of the musical score. The upper staff continues the melodic line, and the lower staff continues the accompaniment. The dynamic marking *p* is written above the lower staff.

First system of musical notation. The treble clef staff begins with a *pp* dynamic marking. The bass clef staff features a 7-fingered chord. The system is divided into three measures by vertical bar lines.

Second system of musical notation. The treble clef staff contains a *mf* dynamic marking. The bass clef staff includes a 7-fingered chord and a triplet of eighth notes. The system is divided into three measures.

Third system of musical notation. The treble clef staff features a *mf* dynamic marking. The bass clef staff contains a 7-fingered chord and a triplet of eighth notes. The system is divided into three measures.

Fourth system of musical notation. The treble clef staff starts with a *mf* dynamic marking. The bass clef staff includes a *pp* dynamic marking and a 7-fingered chord. The system is divided into three measures.

(Curtain rises.)

*ppp* *pp* *ppp* *cresc.*

KETTERER.

A-wake, A-wake you sleep - y heads a - wake.

TENORS.

A-wake, A-wake.

Chorus of Guides.

BASSES.

*ff*

Se. A-wake the dawn's a-bout to break.

The dawn's a - bout to

*mf*

Ke. Shake off dull slum-ber from your eyes come break, from your eyes come

pp mf

Ke. see the orb of Day a - rise, Get up and greet the ris-ing  
 see the orb of Day a - rise, Get up and greet the ris-ing  
 come see the orb of Day a - rise, Get up and greet the ris-ing

f

Ke. sun A - wake you sleep-y heads a - wake.  
 sun A - wake you sleep-y heads a - wake.  
 sun A - wake you sleep-y heads a - wake.

Allegro.

pp rit. molto. fp

First system of piano introduction. Treble clef contains a melodic line with a triplet of eighth notes. Bass clef contains a rhythmic accompaniment of eighth notes. Dynamics include *fp* (fortissimo piano).

Second system of piano introduction. Treble clef contains a melodic line with a *cresc.* (crescendo) marking. Bass clef contains a rhythmic accompaniment. The system concludes with a 2/4 time signature.

Third system of piano introduction. Treble clef contains a melodic line. Bass clef contains a rhythmic accompaniment. Dynamics include *f affrett.* (faster) and *a tempo.* (return to tempo). The system concludes with a 2/4 time signature.

YVONNE.

A - rise! sa - lute the dawn!

Piano accompaniment for the first vocal line, featuring a melodic line in the treble clef and a bass line in the bass clef.

Yvo.

All hail to the light that is shi - ning a - far, Bright-morn-ing -

Piano accompaniment for the second vocal line, featuring a melodic line in the treble clef and a bass line in the bass clef.

Yvo. star! To

*p*

Yvo. you, star of morn, I sing. You are of the new-born


*p animato.*

Yvo. day the soul; You stand as page to the Sun, your King! While

Yvo. plan-ets a-round you ev-er roll.

*mf*

Yvo.  Dear star, Let not the light of day dis - may you;

Yvo.  Just where you are, e'er shi-ning stay you, I pray you!

Valse moderato.

Yvo.  Her - ald of the morn in sil - ver sheen, Why are you fa-ding a -

Yvo.  way? Bright star, reign there se - rene, Smi-ling be -

*mf* *Ver.* *a tempo.*

Yvo. nign-ly all thro' the day I have near a lov - er

Yvo. here be - low, And for that sol-ace I pine, Bright slower. mf

Yvo. star, I love you so! I'll be your sweet-heart if you will be

Yvo. mine. Violin Solo. a tempo. mf

First system of piano accompaniment. The right hand features a melodic line with a trill-like figure and a descending scale. The left hand provides harmonic support with chords and moving bass lines. Dynamics include *mf*.

Second system of piano accompaniment. The right hand continues the melodic development with a trill and a descending scale. The left hand maintains the harmonic structure. Dynamics include *mf* and *w* (ritardando).

Vco.

I have neer a lov - er here be - low, And for that sol - ace I pine;

SOPRANOS & ALTOS.

I have neer a lov - er here be - low, And for that sol - ace I pine;

TENORS.

I have neer a lov - er here be - low, And for that sol - ace I pine;

BASSES.

Third system of piano accompaniment. The right hand features a melodic line with a trill-like figure and a descending scale. The left hand provides harmonic support with chords and moving bass lines. Dynamics include *mf* and *cresc.* (crescendo).

Yvo. *Bright star, I love you so, I'll be your sweetheart if you will be*

*slower.*

Yvo. *mine. Why are you fa-ding a - way? Stay, gen-tle star, oh*

**Allegro.**

Yvo. *stay!*

# N<sup>o</sup> 9

(Dolly.)

Allegretto moderato.

DOLLY.

The piano introduction consists of three measures. The first two measures are in common time (C) with a key signature of one sharp (F#). The third measure changes to 6/8 time. The right hand features a melodic line with a slur over the first two measures and a final note in the third measure. The left hand provides a rhythmic accompaniment with chords and moving lines.

Far  
As

Do. up on the hill, Where all is so still, A  
you in the snow, So I down be - low, In

The vocal line begins with a 'Do' on a high note. The piano accompaniment features a series of chords in the right hand and a rhythmic bass line in the left hand. Dynamics include *pp* and *p*.

Do. small dai - sy - like star, Will blos - som and grow, Sur -  
love tak - ing no part, We both stand a - loof, And

The vocal line continues with a melodic phrase. The piano accompaniment includes a first ending bracket over the final two measures of the piano part. Dynamics include *p*.

Do. round - ed by snow, And gaze on the world from a -  
thus we are proof, 'Gainst heat that may kin - dle the

The vocal line concludes with a final note. The piano accompaniment continues with chords and a bass line. Dynamics include *p*.

Do. far. — Her pet - als un - fold, And then you be - hold The heart. — Oh tell me, sweet star, If cer - tain you are No


Do. white E-del-weiss flow'r. — Her high do-main is her chance e'erwill a - rise. — To take you quite by sur -

*mf*

Do. pow'r, Moun-tain her guar-dian and snow her bow'r. prise, Yield - ing your heart to a lov - er's eyes!

*rit.*

Do. Valse moderato. Say, — pret-ty E - del - weiss, — Are you cold as

Do.  *p.* *mf*

ice? Have you no feel-ing ten - der? Or, ——— if one came to

Do.  *p.*

woo, ——— Tell me then would you sur - ren -

Do.  *f rit.* *pp rit.*

der? I ——— have no ten-der yearn - ing, My ———

Do.  *w*

— heart for none is burn - ing; Love's — fire ev-er spurn - ing - -

Do. So — like am I to you! — As you! —

*p rit.* *a tempo.*

Do. 'M — M — M —

*f* *mf rit.*

*Humming.*

Do. Loves — fire ev-er

*a tempo.*

Do. spurn - - ing, So — like am I to you! —

*rit.* *f* *p*

## No. 10.

## Duet.

(Tilly and Willy.)

Tempo di Valse.

TILLY.

1. En -  
2. Quite

The first system of the duet begins with a piano introduction. It features a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The music is in a waltz tempo. The introduction consists of four measures. The first two measures are whole rests. The third measure contains a half note G4, and the fourth measure contains a half note A4. The piano accompaniment starts in the second measure with a forte (f) dynamic. The bass line consists of a steady eighth-note pattern. The treble line has a melodic line with some grace notes. The piece concludes with a piano (p) dynamic in the final measure.

Ti.

gaged! We can kiss, Think of the bliss! This op - por -  
soon, Wil - ly dear, Moon will be here; Then you can

The second system contains the first vocal line and its piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps and a 3/4 time signature. The lyrics are: "gaged! We can kiss, Think of the bliss! This op - por - soon, Wil - ly dear, Moon will be here; Then you can". The piano accompaniment is in a grand staff with a key signature of two sharps and a 3/4 time signature. It features a forte (f) dynamic in the first two measures and a piano (pp) dynamic in the final measure. The piano part consists of a steady eighth-note bass line and a treble line with chords and some melodic fragments.

Ti.

tu - ni - ty you ought not to miss.  
fon - dle me with - out a - ny fear. WILLY,

You bet! Here am  
The moon must be

The third system contains the second vocal line and its piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps and a 3/4 time signature. The lyrics are: "tu - ni - ty you ought not to miss. fon - dle me with - out a - ny fear. WILLY, You bet! Here am The moon must be". The piano accompaniment is in a grand staff with a key signature of two sharps and a 3/4 time signature. It features a forte (f) dynamic in the final measure. The piano part consists of a steady eighth-note bass line and a treble line with chords and some melodic fragments.

## TILLY.

Not now, but  
May - be the

Wi.

I late; Rea - dy to try.  
I I can - not wait.

*cresc.*

Ti.

when the moon's in the sky. It's prop - er now we're en -  
moon is keep - ing a date! Just think of me in your

*f* *p* *poco rit.*

Ti.

gag'd, That we should cud - dle and spoon, But of course not by  
arms, And with your lips press'd to mine! Wait a bit, Wil - ly

Ti.

day but by the light of the moon! And I will shine. Al - 'tho this  
dear, un - til the moon starts to shine. Al - 'tho this

*rit.*

Ti. try to show you how. A girl can love a man. Not  
is a bit - ter pill, You must be - have your - self Un -

*mf* *pp*

Ti. now, But by the moon!  
til You see the moon!

*col canto.* *a tempo.* *f*

WILLY.

Now don't be mean Til - ly dear, for all I  
To tempt me so, don't you know, is most un -

*p*

Wi. want is just one; I can kiss just as  
kind and un - just; If the moon ve - ry

TILLY.

Wi. The sun is  
The sun has

nice - ly by the light of the sun!  
soon does not ap - pear I shall "bust!"

*rit.*

Ti. set - ting now, And you can hold me in a  
set at last And in your lov - ing arms I'd

*mf*

Ti. fond em - brace soon! — No, not now, but by the  
like to swoon soon! — No, not now, but by the

*mf a tempo.* *f*

Ti. moon!  
moon!

*f* *p* *rit.*

## Refrain.

TILLY.



WILLY.

*a tempo.*

Ti. Kiss me, dear, it is your law - ful right, As

Wi. Kiss me, dear, it is my law - ful right, As

Ti. we're en - gag'd you ought to hug me tight. Where none can

Wi. we're en - gag'd I ought to hug you tight. Where none can

*sempre più*

Ti. see it will be out of sight. In the pale moon - light. —

Wi. see it will be out of sight. In the pale moon - light. —

# No 11 Finaletto.

music

by G. Merola.

(Tilly, Mrs. Cloverdale, Willy, Count S. and Chorus.)

Allegretto moderato.

Mrs. CLOVERDALE.

If you are hung-ry you must take the food to yon-der

Mrs. C.

height.

COUNT S.

Count S.

Let George, I mean let Wil - ly do it, I've no ap - pe -

WILLY.

Count S.

My trust-y right will tote the "eats," you need have no a-tite.

TILLY.

WILLY. To bal-ance mat-ters I will hang up - on your oth-er larm.

Ti.

arm! Good - bye then to the land which Lies in the

Mrs. C.

Good - bye then to the land which Lies in the

Wi.

Good - bye then to the land which Lies in the

Count S.

Good - bye then to the land which Lies in the  
Quasi marcia.

Ti. vale be - low, ——— Up — high we'll eat our sand -

Mrs. C. vale be - low, ——— Up — high we'll eat our sand -

Wi. vale be - low, ——— Up — high we'll eat our sand -

Count S. vale be - low, ——— Up — high we'll eat our sand -

Ti. wick And — cool our drink with snow. ——— Tho' of "spoons" we've

Mrs. C. wick And — cool our drink with snow. ——— Tho' of "spoons" we've

Wi. wick And — cool our drink with snow. ——— Tho' of "spoons" we've

Count S. wick And — cool our drink with snow. ——— Tho' of "spoons" we've

Ti. plen-ty, you can bet, On knives and forks we're shy; ————— No

Mrs. C. plen-ty, you can bet, On knives and forks we're shy; ————— No

Wi. plen-ty, you can bet, On knives and forks we're shy; ————— No

Count S. plen-ty you can bet On knives and forks we're shy; ————— No

Ti. need for ta - ble et - i-quette At a pic-nic in the sky.

Mrs. C. need for ta - ble et - i-quette At a pic-nic in the sky.

Wi. need for ta - ble et - i-quette At a pic-nic in the sky.

Count S. need for ta - ble et - i-quette At a pic-nic in the sky.

Good - bye then to the land which Lies in the

TENORS.

Good - bye then to the land which Lies in the

BASSES.

vale be - low; Up - high we'll eat our sand -

vale be - low; Up - high we'll eat our sand -

wich And cool our drink with snow. Tho' of

wich And cool our drink with snow. Tho' of

“spoons” we’ve plen - ty, you can bet, On knives and —  
 “spoons” we’ve plen - ty, you can bet, On knives and —

forks we’re shy; No need for ta - ble  
 forks we’re shy; No need for ta - ble

e - ti-quette At a pic-nic in the sky.  
 e - ti-quette At a pic-nic in the sky.

№ 12  
Act II (Scene II)  
Duet  
(Dolly - Franz.)

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Moderato.

**Нар**

Allegretto. DOLLY.

Come now, tell me

Do. tru - ly have you a sweet - heart? Is she pret - ty

Do. your lit - tle peas - ant charm - er? You may trust me

Do.

I'll not tell; Come, con - fess you love her well.

FRANZ.

A maid my heart a-dores, With ten-der love di-vine,

Fr.

A - las! — She nev-er can be mine.

DOLLY.

The lov-er who des-pairs Is ne'er a lov - er true;

Do. True Love \_\_\_\_\_ is bold and ev - er dares a maid to

*mf* *rit.*

L'istesso Tempo.

Do. woo.

FRANZ.

I must a - gree with

*p a tempo.*

Do. DOLLY.

Yes, 'tis true,

Fr. you. The say-ing old: "Vict - 'ry to the bold."

*rit.* *pp*

Do. Love that is e'er des-pair - ing, Viet - ry's rib - bon will

*a tempo.*

Detailed description: This system contains the first two lines of music. The vocal line (top) is in treble clef with a soprano 'Do.' and lyrics 'Love that is e'er des-pair - ing, Viet - ry's rib - bon will'. The piano accompaniment (bottom) is in treble and bass clefs, 2/4 time, with a key signature of one sharp (F#). It features a steady eighth-note bass line and chords in the right hand. A fermata is placed over the first measure of the piano accompaniment.

Do. nev - er be wear - ing; Love is a fick - le jade, Ne'er won by

Detailed description: This system contains the next two lines of music. The vocal line (top) is in treble clef with a soprano 'Do.' and lyrics 'nev - er be wear - ing; Love is a fick - le jade, Ne'er won by'. The piano accompaniment (bottom) continues with similar rhythmic patterns. A triplet of eighth notes is marked in the bass line of the second measure.

Do. hearts a-fraid, Prin-cess and peas-ant maid, Must e'er be won by dar - ing.

Detailed description: This system contains the third and fourth lines of music. The vocal line (top) is in treble clef with a soprano 'Do.' and lyrics 'hearts a-fraid, Prin-cess and peas-ant maid, Must e'er be won by dar - ing.'. The piano accompaniment (bottom) continues with similar rhythmic patterns.

FRANZ.  
Though I were dar - ing, Past all com - par - ing

*p*

Detailed description: This system contains the final two lines of music. The vocal line (top) is in treble clef with a soprano 'FRANZ.' and lyrics 'Though I were dar - ing, Past all com - par - ing'. The piano accompaniment (bottom) continues with similar rhythmic patterns. A piano (*p*) dynamic marking is present in the first measure of the piano accompaniment.

Fr. I could not woo her and hon - or e - vade \_\_\_\_\_

*mf*

DOLLY.

Fr. Where-ev-er love is found, The wea-ry world a-round,  
Where-ev-er love is found, The wea-ry world a-round,

Do. The heart of man is e'er by hon - or bound. \_\_\_\_\_

Fr. The heart of man is e'er by hon - or bound. \_\_\_\_\_

*slower.*

*pp.*

*ppa tempo.*

*mf*

Piano accompaniment for the first system, featuring treble and bass staves with musical notation and dynamics.

DOLLY.

Where ev-er love is found

The wea-ry world a-round,

FRANZ.

Where ev-er love is found

The wea-ry world a-round,

Piano accompaniment for the second system, including vocal lines and piano accompaniment with dynamics like *pp*.

Do.

The heart of man is e'er by hon - or bound.

Fr.

The heart of man is e'er by hon - or bound.

*slower.*

Piano accompaniment for the third system, including vocal lines and piano accompaniment with dynamics like *pp* and *mf*.

## No 13.

## FINALE ACT II (Scene III)

Moderato.

Introduction and Duet scene.

(Dolly and Franz.)

The first system of music is in 2/4 time and features a piano introduction. The right hand begins with a series of chords in the treble clef, marked *pp*. The left hand plays a rhythmic accompaniment of eighth notes in the bass clef. The music transitions to a more active section marked *f* (forte) in the right hand and *p* (piano) in the left hand, with various dynamic markings and articulation throughout.

Allegro.

The second system begins with an *Allegro* tempo. The right hand features a series of chords and melodic lines, starting with a *p* (piano) dynamic. The left hand plays a rhythmic accompaniment of eighth notes, marked with a *cresc.* (crescendo) and includes triplet figures. The system concludes with a *pp* (pianissimo) dynamic.

The third system continues the *Allegro* tempo. The right hand features a series of chords and melodic lines, marked with a *pp* (pianissimo) dynamic. The left hand plays a rhythmic accompaniment of eighth notes, marked with a *pp* dynamic and includes triplet figures. The system concludes with a *pp* dynamic.

The fourth system continues the *Allegro* tempo. The right hand features a series of chords and melodic lines, marked with a *pp* (pianissimo) dynamic. The left hand plays a rhythmic accompaniment of eighth notes, marked with a *pp* dynamic and includes triplet figures. The system concludes with a *pp* dynamic.

The fifth system continues the *Allegro* tempo. The right hand features a series of chords and melodic lines, marked with a *mf* (mezzo-forte) dynamic. The left hand plays a rhythmic accompaniment of eighth notes, marked with a *pp* dynamic and includes triplet figures. The system concludes with a *pp* dynamic.

First system of musical notation. It consists of two staves. The upper staff contains a melodic line with a dynamic marking of *p* (piano) at the beginning. The lower staff contains a bass line with a dynamic marking of *pp* (pianissimo) at the beginning. The music is in a key with three sharps (F#, C#, G#).

Second system of musical notation. The upper staff features a melodic line with several triplet markings (indicated by a '3' over the notes). The lower staff contains a bass line with vertical strokes (accents) under each note.

Third system of musical notation. The upper staff begins with a dynamic marking of *mf* (mezzo-forte). The lower staff contains a bass line with vertical strokes (accents) under each note. The system concludes with a double bar line.

Vivace.

Fourth system of musical notation. The upper staff begins with a dynamic marking of *ff* (fortissimo). The lower staff contains a bass line with vertical strokes (accents) under each note. The word *8va* (octave) is written below the bass line with a dotted line, indicating an octave shift.

Fifth system of musical notation. The upper staff contains a melodic line with various accidentals. The lower staff contains a bass line with vertical strokes (accents) under each note.

## Allegretto moderato.

First system of musical notation for 'Allegretto moderato.' It consists of two staves (treble and bass clef) with a common time signature. The music features a complex texture with many chords and moving lines. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are also hairpins indicating crescendos and decrescendos.

Second system of musical notation for 'Allegretto moderato.' It continues the piece with similar complex textures. Dynamic markings include *pp* (pianissimo) in both staves. Hairpins are used to indicate dynamic changes throughout the system.

Moderato. (*non troppo*.)

Third system of musical notation for 'Moderato. (*non troppo*.)'. The tempo is slower than the previous section. It features a more melodic and harmonic texture. Dynamic markings include *mf* (mezzo-forte). Hairpins indicate dynamic changes.

Fourth system of musical notation for 'Moderato. (*non troppo*.)'. The music continues with a similar melodic and harmonic style. A dynamic marking of *p* (piano) is present. A dotted line with the word *sva* (sustained) above it indicates a long note or chord that spans across the system.

Fifth system of musical notation for 'Moderato. (*non troppo*.)'. This system features a more rhythmic and chordal texture. Dynamic markings include *pp* (pianissimo) and the instruction *poco animato*. A dotted line with the word *sva* (sustained) above it indicates a long note or chord that spans across the system.

Allegro.

*ff*

DOLLY.

Allegro.

The chasm is fear - ful

*rit.*

*p*

*ff*

FRANZ. (Restraining her.)

Be-ware! Be-ware! I fear you'll fall!

Allegretto moderato.

DOLLY.

Day - light is fa- ding and we're here a - lone, — We must go 'ere the sun sinks to

*p*

Do. 

rest. — See the night mist the val - ley en-shrouds and day fades in the west.

Poco animato.  
FRANZ.



Night — has o'er - tak-en us and we must wait — for the dawn.

*cresc.*

DOLLY. (*Hysterically.*)



I — must wait here, so you say here with you — un - til morn?

Tempo I.

Do. 

You — then deceived me my trust you've be-trayed! False your bearing, de ceit-ful your

*p*

Do. plan. — Preaching hon-or; is trea-son your trade? You're a fiend in the form of

Do. man! — You have base-ly de-ceived me! FRANZ.  
No, — no, I pray you be-lieve me;

Fr. I — will do all to pro-ect you that mor - - tal can.

DOLLY.  
You'll be I im-plore, a

*Viol. Solo.*

Do. gen - tie - man! **FRANZ.**  
I'll guard you and pro - tect you.

**Vivace.**

**DOLLY, (Taking his hand.)**

Your words make me glad!

Our ven - ture was mad

Do. A fool - - ish lark;

Do. A - lone on the Jung - frau af - ter dark; Though you knew night was

Do. fall - ing You let me in - to this ven - ture ap - pall - ing. FRANZ. No,

Fr. *Allegretto moderato. (sempre più animato.)* you were my guide, lead - ing me like bright guid - ing star As a man on a

Fr. voy - age, on a dark night at sea, Is led by the

Fr. light of stars to the port he is seek - ing, So you were a heav'n - ly bea - con to

Fr.

me, Your voice ev-er cheer-i-ly speak-ing.

*rit.*

Poco animato.

DOLLY.

Love that's true needs no guid-ing star; Ev-er

*p*

Do.

blind are a lov-er's eyes, Tender thoughts are stars that light our heart to Pa-ra-

*p* *mf*

Do.

dise, In the dark we ev-er stray, Till our

*p*

Do. lips have learned to say "I love you?"

*mf*

Do. Then doubt from the heart will fly, And love lights the mid-night

*pp* *rit.*

Do. sky,

*mf*

Valse moderato.

FRANZ.

Fr. Lov'd — one, I thrill when those eyes look in mine, — Throwing light in my heart with a

*p*

DOLLY.

Fr. ray — all di - vine; — And so ten - der the feel - ing that o'er me is steal - ing, I

Animato.  
DOLLY.

Fr. read — naught but love in thy beau - ti - ful eyes! — In that love all my  
read naught but love in thy beau - ti - ful eyes! — In that love all my

S. hap - pi - ness lies, Oh my dar - ling, with thy heart my  
Fr. hap - pi - ness lies, Oh my dar - ling, with thy heart my

Moderato. (Dolly is about to fall in

Do. prize!

Fr. prize!

Franz's arms. he tries to kiss her.)

Moderato. DOLLY. Ah no! you must not! We're here a-lone;

*8va*

*p*

*pp*

A - lone in the night just a man and maid!

Do.

*8va*

*ppp*

Do. *8va*

A-las what would the world say? Oh! can't we get down some

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two sharps (D major). It contains two phrases: "A-las what would the world say?" and "Oh! can't we get down some". Both phrases feature a triplet of eighth notes. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of two sharps. It includes chords, arpeggiated figures, and a triplet of eighth notes in the bass line. The tempo is marked *8va* (octave up).

Do. *8va*

way.

Animato.

FRANZ.

No, we must be pa - tient and

The second system of music continues the vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two sharps. It contains the phrase "way." followed by a double bar line and then "No, we must be pa - tient and". The tempo is marked *Animato.* and the section is labeled *FRANZ.* The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of two sharps. It features a prominent arpeggiated figure in the right hand, marked *p* (piano). The tempo is marked *8va* (octave up).

Fr.

wait here till morn - ing, The trail fades in dark - ness so

The third system of music continues the vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two sharps. It contains the phrase "wait here till morn - ing, The trail fades in dark - ness so". The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of two sharps. It features a melodic line in the right hand and a bass line in the left hand. The tempo is marked *Fr.* (Forte).

Fr. *deep.* The moon - light is here And there

*p poco meno.*

Fr. noth - ing to fear, You can sleep, while my vi - gil I

*rit.*

Moderato non troppo.

DOLLY.

Fr. *Night falls.* You ban - - ish my keep.

Fr. fear; My eyes are heav - y dream - land is

Do. near. If it were on - ly the morn, I'd

*p*

Do. smile at our ad - ven - ture. My fear — you ban - ish.

*p* *cresc.*

Do. My eyes are hea - vy Dream-land is near —

*p* *cresc.*

Do. If it were on - ly the morn, I'd like the ad - ven - ture,

*p*

*p*

(Dolly lies down on the

*cresc.*

rock, Franz covers her with his cloak.)

*f*

(Franz kisses Dolly's hand.)

*cresc.* *rit.*

Moderato.  
(full moonlight.)

*mf* *gva*

(Dolly has

Musical score for the first system, featuring piano accompaniment. The score is written for a grand piano with treble and bass staves. It includes various musical notations such as chords, triplets, and dynamic markings like *ppp* and *p*. The key signature has one sharp (F#) and the time signature is 3/4.

almost fallen asleep.)

Musical score for the second system, continuing the piano accompaniment. It features similar notation to the first system, including chords, triplets, and dynamic markings like *ppp*, *p*, and *pp*.

Musical score for the third system, including a tempo change to *Allegretto moderato. (begin slow.)*. The score features piano accompaniment with chords and triplets, and dynamic markings like *p* and *pp*. The key signature has one sharp (F#) and the time signature is 3/4.

FRANZ.

Musical score for the fourth system, including vocal lines and piano accompaniment. The vocal line is written in a single staff with lyrics: "The moun - tain stands in". The piano accompaniment is written for a grand piano with treble and bass staves, featuring chords and triplets, and dynamic markings like *pp*. The key signature has one sharp (F#) and the time signature is 3/4.

Fr  
 sil - ver light      The clouds      are hov - 'ring near      Sleep

The first system of the musical score. It consists of a vocal line (marked 'Fr') and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#). The lyrics are: "sil - ver light      The clouds      are hov - 'ring near      Sleep". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note accompaniment in the bass and chords in the treble.

Fr  
 thou      my child And do not fear      With thee      love lin - gers

The second system of the musical score. It consists of a vocal line (marked 'Fr') and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#). The lyrics are: "thou      my child And do not fear      With thee      love lin - gers". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. It continues with the same accompaniment style as the first system.

Fr  
 near, \_\_\_\_\_ The moon - light spreads it's sil - ver white      in

The third system of the musical score. It consists of a vocal line (marked 'Fr') and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#). The lyrics are: "near, \_\_\_\_\_ The moon - light spreads it's sil - ver white      in". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a more complex accompaniment with some chords and melodic lines. A dynamic marking of *pp* (pianissimo) is present in the piano part.

Fr. si - lent calm of night! Sleep thou my child And

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "si - lent calm of night! Sleep thou my child And". The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp. The music is in a 3/4 time signature.

Fr. do not fear With thee love lin-gers near.

DOLLY. (*dreaming*) Sleep

This system features a vocal line for "DOLLY. (*dreaming*)" in treble clef, with the lyrics "Sleep". Below it is the continuation of the first vocal line with lyrics "do not fear With thee love lin-gers near.". The piano accompaniment continues with dynamic markings *pp* and *p*.

Do. thou my child And do not fear With thee love lin-gers

This system features a vocal line for "Do." in treble clef, with the lyrics "thou my child And do not fear With thee love lin-gers". The piano accompaniment concludes with a *pp* dynamic marking and a final cadence in 6/8 time.

L'istesso tempo.

Do.

near.

*pp*

*p*

FRANZ. (*Bending over Dolly.*) (*Whispering.*)

*animato.* Sweet dreams fair and bright good - night!

*fz*

*pp molto animato.* *cresc.* *sva.....*

*sva; Cadenza.*

*f* *ppp*

*rit.*

3/4

Allegretto moderato.

8<sup>va</sup>

ppp

FRANZ,

8<sup>va</sup>

The moun tain stands in

ppp

Fr.

sil - ver light In si - lent calm of night! Sleep

pp

Fr.

thou my child And do not fear, With

Allegretto moderato.

Fr. *thee love lin - gers near.*

Moderato.

Allegretto moderato.

N<sup>o</sup> 13<sup>a</sup>  
ACT III.  
Entr' Act.

Tempo quasi Mazurka.

The first system of the musical score is written for piano in 3/4 time with a key signature of two sharps (F# and C#). It begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. A repeat sign is present at the end of the system.

The second system continues the piece, maintaining the 3/4 time signature and two-sharp key signature. The right hand has a more active melodic line with some grace notes, and the left hand continues with a consistent accompaniment. A crescendo hairpin is visible in the right hand.

The third system shows a change in dynamics to forte (*f*). The right hand has a more rhythmic, eighth-note melody, and the left hand accompaniment becomes more complex with some chords. A crescendo hairpin is present.

The fourth system features a piano (*p*) dynamic in the right hand, which has a more intricate, sixteenth-note melody. The left hand accompaniment remains consistent. A crescendo hairpin leads to a forte (*f*) dynamic at the end of the system.

Tempo di Valse.

The fifth system is marked with a tempo change to 'Tempo di Valse'. It begins with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with accents, and the left hand has a steady accompaniment. A crescendo hairpin leads to a forte (*f*) dynamic.

First system of musical notation. The treble clef staff contains a melodic line with a half note followed by a dotted half note, then a series of eighth notes. The bass clef staff contains a steady eighth-note accompaniment. Dynamics include *mf* and accents (>).

Second system of musical notation. The treble clef staff features a melodic line with a half note, a dotted half note, and a quarter note. The bass clef staff continues with eighth-note accompaniment. Dynamics include *f*, *p*, and *mf*, along with accents (>).

Third system of musical notation. The treble clef staff has a melodic line with a half note, a dotted half note, and a quarter note. The bass clef staff continues with eighth-note accompaniment. Dynamics include *p* and accents (>).

Fourth system of musical notation. The treble clef staff has a melodic line with a half note, a dotted half note, and a quarter note. The bass clef staff continues with eighth-note accompaniment. Dynamics include *rit.*, *pp*, and *a tempo.*, along with accents (>).

Fifth system of musical notation. The treble clef staff has a melodic line with a half note, a dotted half note, and a quarter note. The bass clef staff continues with eighth-note accompaniment. Dynamics include accents (>).

First system of a piano score in D major. The right hand features a melodic line with eighth-note patterns and a half-note melody. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* is present in the fourth measure.

Second system of the piano score. The right hand continues with melodic phrases, including a triplet of eighth notes. The left hand accompaniment features chords and moving lines. Dynamic markings include *mf* and *cresc.* (crescendo).

Third system of the piano score. The right hand has melodic lines with eighth-note patterns. The left hand accompaniment includes chords and moving lines. A dynamic marking of *f* (forte) is present in the fourth measure.

Fourth system of the piano score. The right hand features a melodic line with eighth-note patterns. The left hand accompaniment includes chords and moving lines. The tempo instruction *Strictly in tempo.* is written above the system. Dynamic markings include *ff* (fortissimo) and *ff*.

Fifth system of the piano score. The right hand features a melodic line with eighth-note patterns. The left hand accompaniment includes chords and moving lines. Dynamic markings include *ff* (fortissimo).

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, accented with 'v'. The left hand provides a bass line with chords and single notes. The key signature has two sharps (F# and C#).

Second system of a piano score. The right hand has a more complex texture with chords and moving lines. Dynamics include 'mf' and 'cresc.'. The left hand continues with a steady bass line.

Third system of a piano score. The right hand has a melodic line with eighth notes and accents. Dynamics include 'ff'. The left hand has a consistent bass line.

Fourth system of a piano score. The right hand features a melodic line with eighth notes and accents. Dynamics include 'ff'. The tempo marking 'Presto.' is present. The left hand has a consistent bass line.

Fifth system of a piano score. The right hand has a melodic line with eighth notes and accents. Dynamics include 'ff'. The left hand has a consistent bass line.

# No. 14. Opening ACT III. (Morel and Chorus.)

Allegro vivo assai.

*Sua*

*Sua*

SOPRANOS & ALTOS.

Peo - ple come from ev - 'ry clime To en - joy the

TENORS.

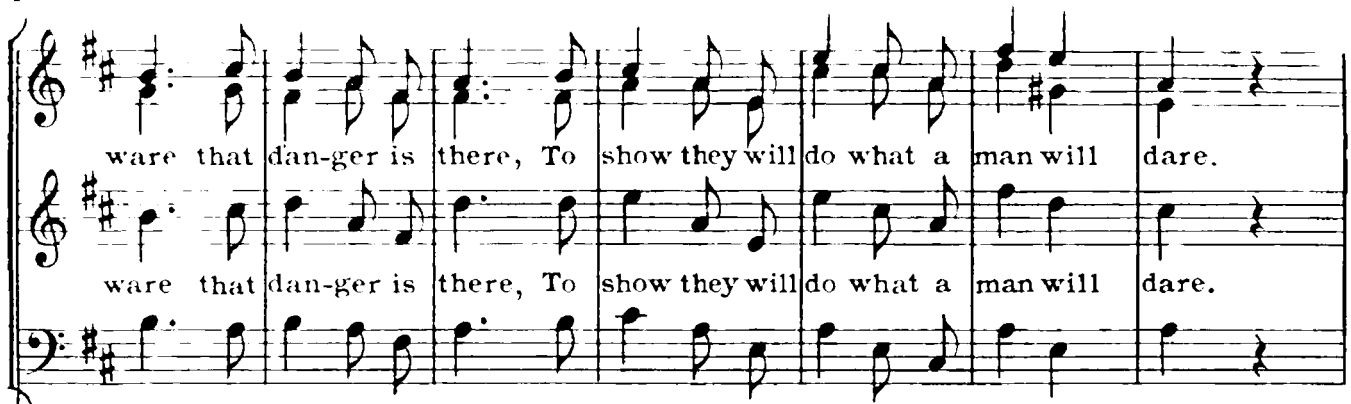
Peo - ple come from ev - 'ry clime To en - joy the

BASSES.

scene sub - lime, the mountain a - bove, the val - ley be - low, The  
 scene sub - lime, the mountain a - bove, the val - ley be - low, The

mar - vels of na - ture the land can show. La - dies will the  
 mar - vels of na - ture the land can show. La - dies will the

guides de - fy Laughing as they climb so high; As if un - a -  
 guides de - fy Laughing as they climb so high; As if un - a -



ware that dan-ger is there, To show they will do what a man will dare.

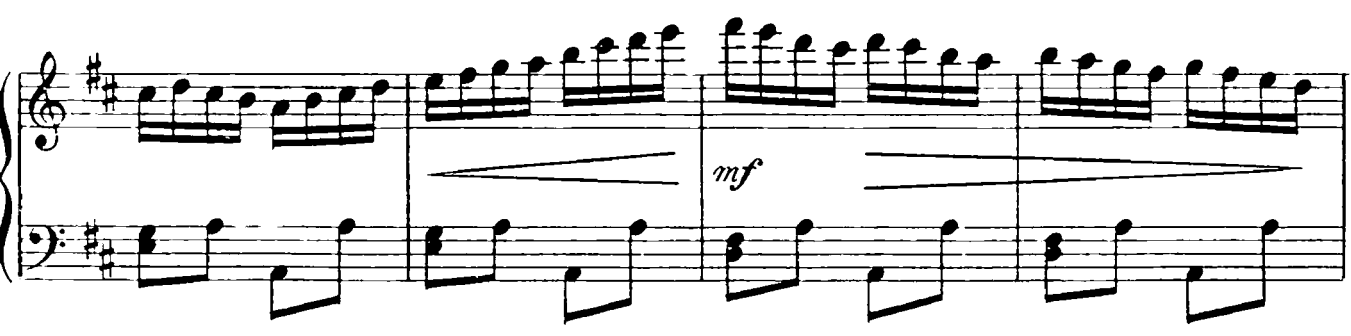
ware that dan-ger is there, To show they will do what a man will dare.



*ff*

*p*

*8va:*




*mf*



*p*

*f*

MOREL.



If you have thirst and hun-ger as

*pp*

Mo. well, Pray don't for - get I run this ho -

*cresc.*

**Allegretto.**

Mo. tel. SOPS. & ALTOS.

TENORS. Oh tell us do what's wrong with you? Oh

BASSES. Oh tell us do Oh

Oh tell us do

*mf*

*8va*

Mo. There's scan - dal here with - out a doubt

say what's wrong with you? So

say what's wrong with you?

*p* cen -

*8va*

Mo.

tell us what its all a - bout, How ver - y aw - ful it must be With  
How ver - y aw - ful it must be With  
*scen - do.*

Mo.

Poco meno.

such an air of mys - ter - y! Pst! Pst!  
such an air of mys - ter - y! Pst! Pst!

Poco meno.

*f* *p* *pp*  
Pst! Pst!

Mo. Pst! Pst! I know it! I

He knows it!

He knows it!

Mo. know it!

He knows it! So I sup-pose he'll tell us what he knows

He knows it! So I sup-pose he'll tell us what he knows

*rit.*

*mf* *f*

Vivace.

Scandal in the air,

Vivace.

*pp*

Bit of gos-sip rare!

Who would have be-liev'd, We're de- ceiv'd, but not

On my word I'm sur prised

We are scan - da-

griev'd no not

griev'd!

It is in - deed a dis - grace - ful af-

MOREL.

Let us  
 lized! Our re - pu - ta - tion is now com - pro - mised.  
 fair!

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter note G4, and then a quarter note A4. The lyrics "Let us" are written below this staff. The second staff is another vocal line with a treble clef and a key signature of one sharp. It contains the lyrics "lized! Our re - pu - ta - tion is now com - pro - mised." The third staff is a vocal line with a treble clef and a key signature of one sharp, containing the lyric "fair!". The fourth staff is a piano accompaniment line with a bass clef and a key signature of one sharp, providing harmonic support for the vocal lines.

The second system of the musical score consists of two staves for piano accompaniment. The top staff is in treble clef with a key signature of one sharp, featuring a melodic line with eighth and sixteenth notes, including a trill-like figure. The bottom staff is in bass clef with a key signature of one sharp, featuring a bass line with eighth and sixteenth notes. A dynamic marking of *mf* (mezzo-forte) is present in the right hand.

Mo. search let us search ev - 'ry where ev - 'ry where Where is she? Where is  
 What? When? How? Where? Scan - da - lous af - fair! What? When?  
 What? When? How? Where? Scan - da - lous af -

The third system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp, containing the lyrics "search let us search ev - 'ry where ev - 'ry where Where is she? Where is". The second staff is a vocal line with a treble clef and a key signature of one sharp, containing the lyrics "What? When? How? Where? Scan - da - lous af - fair! What? When?". The third staff is a vocal line with a bass clef and a key signature of one sharp, containing the lyrics "What? When? How? Where? Scan - da - lous af -". The fourth staff is a piano accompaniment line with a bass clef and a key signature of one sharp, providing harmonic support for the vocal lines.

The fourth system of the musical score consists of two staves for piano accompaniment. The top staff is in treble clef with a key signature of one sharp, featuring a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff is in bass clef with a key signature of one sharp, featuring a bass line with eighth and sixteenth notes.

Mo. he? let us search ev - ry - where A hint

How? Who? Scan - da - lous af - fair! A hint a

fair! What? When? How? she and he! a

This hint will suf -

*p*

Mo. it will suf - fice. How in - dis -

fice, 'mid the fields of ice! How in - dis -

hint it will suf - fice. How in - dis -

hint it will suf - fice. How in - dis -

*mf*

(Exits)

Mo. creet! — and now she'll pay the price.

creet! — and now she'll pay the price. Did not need a cloak or

creet! — and now she'll pay the price.

creet! — and now she'll pay the price.

*pp*

shawl — Still neith-er suf-fered from the cold at all — For the

guide's strong arm was placed In graceful curve a - round the mai - den's

waist! \_\_\_\_\_ Both sexes you'll find \_\_\_\_\_ To their own

What a bit of gos-sip rare! \_\_\_\_\_ Both sexes you'll

faults are al - ways blind \_\_\_\_\_ And then when scan-dals' pur - pose

find \_\_\_\_\_ Al - ways blind then when scan-dals' pur - pose

*mf* *cresc.*

*Volto*

is a - chieved Fair re - pu - ta - tion's to - tal - ly cal - cined! \_\_\_\_\_

is a chieved Fair re - pu - ta - tion's to - tal - ly cal - cined! \_\_\_\_\_

Dance.

*pp*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a series of chords and melodic lines. A dynamic marking *f* is present at the beginning of the system.

Second system of musical notation, continuing the piece with various chordal textures and melodic fragments. A dynamic marking *f* is visible at the start of the system.

Third system of musical notation, featuring a prominent melodic line in the treble clef and a more active bass line. Dynamic markings include *f* and *p*.

Fourth system of musical notation, showing a transition in dynamics with a marking of *mf cresc.* indicating a gradual increase in volume.

Fifth system of musical notation, concluding the page with a dynamic marking of *f pp* (fortissimo pianissimo) at the beginning, followed by a *f* marking later in the system.

## No 15 Reminiscence

(Dolly and Franz)

Valse moderato.

First system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The piece begins with a piano (*p*) dynamic. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of quarter notes. A fermata is placed over the final note of the first measure in both staves.

Second system of musical notation. The melody continues with a mezzo-forte (*mf*) dynamic. The bass clef accompaniment includes some chords with fermatas. The overall texture is light and rhythmic.

Third system of musical notation. The melody features a prominent sixteenth-note run. The bass clef accompaniment consists of chords and moving lines, with several fermatas used for emphasis.

Fourth system of musical notation. The piece reaches a forte (*f*) dynamic and includes a ritardando (*rit.*) marking. The melody is characterized by a series of chords with fermatas. The system concludes with a pianissimo (*pp*) dynamic and another ritardando marking.

Fifth system of musical notation. The piece concludes with a piano (*p*) dynamic and a tempo marking of *a tempo*. The melody returns to a more active eighth-note pattern. The bass clef accompaniment features chords with fermatas. The piece ends with a final cadence.

DOLLY.  
Humming.

First system of musical notation. The vocal line (treble clef) has a whole note rest followed by a half note 'M'. The piano accompaniment (grand staff) begins with a piano (*p*) and ritardando (*rit.*) section, followed by a section marked *a tempo.* and *f* (forte).

Second system of musical notation. The vocal line (treble clef) has a whole note 'Do' followed by a half note 'M'. The piano accompaniment (grand staff) includes a section marked *mf rit.* (mezzo-forte ritardando).

Third system of musical notation. The vocal line (treble clef) has a whole note 'Do' followed by the lyrics "Love's fire ev-er". The piano accompaniment (grand staff) includes a section marked *a tempo.* and a fingering '6' on the bass line.

Fourth system of musical notation. The vocal line (treble clef) has a whole note 'Do' followed by the lyrics "spurn - - ing, So like am I to". The piano accompaniment (grand staff) includes a section marked *rit.* (ritardando) and *f* (forte).

Do. you. —  
FRANZ.  
Lov'd — one, I thrill when those eyes look in mine, — Throw-ing

(p)  
*p a tempo.*

Do. —  
Fr. light in my heart with a ray — all di vine; — And so

Do. — I read —  
Fr. ten-der the feel-ing that o'er me is steal-ing, I read —

*rit.* **Animato.**  
*P a tempo.*

Do. — naught but love in thy beau-ti - ful eyes! — In that love all my

Fr. — naught but love in thy beau-ti - ful eyes! — In that love all my

Do. hap - pi - ness lies, Oh my dar - ling, with thy heart my

Fr. hap - pi - ness lies, Oh my dar - ling, with thy heart my

Do. prize! —

Fr. prize! —

# No 16 Finaletto

## ACT III Finale.

Valse moderato.

FRANZ.

Na - ture di - vine what a splen - dor and

Fr.

pow'r you com - bine! Gran - deur su -

Valse moderato.

DOLLY.

Can love then be cold, and pas - sion a dream? —

Fr.

preme — Like the glo - ry of heav'n in a dream! —

Do.

Na - ture so fair \_\_\_\_\_ Say does love reign in

SOPRANOS & ALTOS.

TENORS.

BASSES.

Do.

re-gions up there? \_\_\_\_\_ Na - ture a -

re-gions up there? \_\_\_\_\_ Na - ture a -

re-gions up there? \_\_\_\_\_ Na - ture a -

Moderato non troppo.

Do.

glow — Tell the se-cret that I long to know.

glow — Tell the se-cret that I long to know.

glow — Tell the se-cret that I long to know.

Detailed description: This block contains the vocal parts for three voices: Soprano (Do.), Alto, and Tenor. Each voice part is written on a five-line staff with a treble clef. The lyrics are "glow — Tell the se-cret that I long to know." The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The tempo is marked "Moderato non troppo." There are fermatas over the word "glow" in each part.

Пар

*ff*

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music features arpeggiated chords and a dynamic marking of *ff* (fortissimo). The tempo is "Moderato non troppo."

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music features arpeggiated chords and dynamic markings of *V* (pizzicato). The tempo is "Moderato non troppo."

*rit.*

Detailed description: This block shows the piano accompaniment for the third system. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music features arpeggiated chords and dynamic markings of *V* (pizzicato). The tempo is "Moderato non troppo." The system concludes with a *rit.* (ritardando) marking.