THE MERRY WIDOW

MUSIC BY FRANZ LEHAR
Arranged for the piano by H.M. HIGGS.

Chappell & Co. Ltd.

Vocal Score
THE MERRY WIDOW.

New Musical Play.

ADAPTED FROM THE GERMAN OF

VICTOR LEON AND LEO STEIN.

LYRICS BY

ADRIAN ROSS.

MUSIC BY

FRANZ LEHAR.

ARRANGED FOR THE PIANO

BY

H. M. HIGGS.

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THE MERRY WIDOW.

**Dramatis Personae.**

Vicomte Camille de Jolidon ... ... ... ... ... ... Mr. Robert Evett.
Marquis de Cascada ... ... ... ... ... ... Mr. Lennox Pawle.
M. de St. Brioche ... ... ... ... ... ... Mr. Gordon Cleather.
General Novikovich (Military Attaché)... ... ... ... ... ... Mr. Fred Kaye.
M. Khadja (Counsellor of Legation)... ... ... ... ... ... Mr. V. O'Connor.
Nisch (Messenger to the Legation) ... ... ... ... ... ... Mr. W. H. Berry.
Waiter at Maxim's AND ... ... ... ... ... ... Mr. R. Roberts.
Prince Danilo (Secretary of Legation) ... ... ... ... ... ... Mr. Joseph Coyne.
AND Baron Popoff (Marsovian Ambassador in Paris) ... ... ... ... ... ... Mr. George Graves.
Natalie (Wife of Popoff) ... ... ... ... ... ... Miss Elizabeth Firth.
Olga (Wife of Novikovich) ... ... ... ... ... ... Miss Nina Sevening.
Sylvaine (Wife of Khadja) ... ... ... ... ... ... Miss Irene Desmond.
Praskovia ... ... ... ... ... ... Miss Kate Welch.
Lolo
Dodo
Jou-Jou
Frou-Frou (Girls at Maxim's) ... ... ... ... ... ... Miss Amy Webster.
Clo-Clo
Margot
Zozo
Fifi
Sonia (the Merry Widow) ... ... ... ... ... ... Miss Lily Elsie.

**Synopsis of Scenery.**

ACT I. THE MARSOVIAN EMBASSY IN PARIS.
ACT II. GROUNDS OF SONIA'S HOUSE, NEAR PARIS.
ACT III. MAXIM'S RESTAURANT, PARIS.

Stage Director ... ... ... ... ... ... Mr. J. A. E. Malone.
Musical Director ... ... ... ... ... ... Mr. Barter Johns.
# THE MERRY WIDOW

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Vocal Score.
THE MERRY WIDOW.

Act I.

OPENING CHORUS.

No. 1.

Words by
ADRIAN ROSS.

Music by
FRANZ LEHAR.

Prestissimo.

Arranged for the Piano by H. M. HIGGS.

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Allegretto.

S! B.

Ladies and gentlemen really I think that the duty's mine. To

S! B.

speak our thanks to our hostess. But speaking is not in my line. And so I'll

S! B.

try but very briefly. To express what I want to chiefly. To the

Moderato.

S! B.

charming Baroness. Pop off, join in a hearty toast with

23260
ST B.
me!

CHO.

Three times three to Baroness Pop-off. Hail her again with three times three!

Three times three to Baroness Pop-off. Hail her again with three times three!

Three times three to Baroness Pop-off. Hail her again with three times three!

mf

Allegro.

thank you doubtly for your kindness That you so heartily ex

p

NAT.

rit:

allargando

press. It makes me proud both as your hostess And as a

rit:
true Ambas.sadress. This party has a dou.ble

meaning, For when your plea.sure you e-vince You hon-our our sove.reign, His

Tempo di Mazurka.

Highness, Mar-so-via's great and no-ble Prince. Your

kind ex-pres.sions will con.tent him, For when I bid you come to

dance Un-wor-thi.ly I re-p-re-sent him; I'm Mar.so-via, here in
NAT. | ril.
wor.thi.ly I rep.re.sent him, I'm Mar.so.via here in France.

SYL. | ril.
sends you now to rep.re.sent him, As Mar.so.via here in France.

PRAS. | ril.
sends you now to rep.re.sent him, As Mar.so.via here in France.

OLGA. | ril.
sends you now to rep.re.sent him, As Mar.so.via here in France.

CAM. | ril.
sends you now to rep.re.sent him, As Mar.so.via here in France.

Khad. | ril.
sends you now to rep.re.sent him, As Mar.so.via here in France.

S!U. | ril.
sends you now to rep.re.sent him, As Mar.so.via here in France.

CAS. | ril.
sends you now to rep.re.sent him, As Mar.so.via here in France.

NOV. | ril.
sends you now to rep.re.sent him, As Mar.so.via here in France.

CHO. | ril.
sends you now to rep.re.sent him, As Mar.so.via here in France.

Allegro moderato.
BALL-MUSIC.

No. 1a

Piano.

Walzer.
No. 2.

Duet—(Natalie and Camille.)

“A DUTIFUL WIFE”

Allegro moderato.

Natalie.

We are alone,

Piano.

there’s no one here!

I’d wish to be so always,

I’ve something I must say to you,

dear!

There’s something
NATALIE.

CAM.

that I must tell you too!

No, please!

I

NAT.

cannot listen to words like these!

Yet you can hear them, tho' I am still—

I

NATALIE.

That, dearest friend, is what I have dreaded.

CAM.

long to say them and I will, I will!

NAT.

It's time this was ended—

It's time you were wedded!

CAM.

Was ended?

A wife for me?
Allegretto.

That cannot be; For you are my love, the love for

a tempo

I beg of you, dear, You will not tell me what I must not hear! For

me!

pp a tempo

Allegretto moderato.

I am a dutiful wife, Another is lord of my life. It

pp

brings but trouble and danger To listen to love from a stranger. My

23260 M.W.
NAT. vows I can never recall, So what is the end of it

NAT. all, But sorrow and peril and strife, When I am dutiful

NAT. wife? I lose if I love you, and what are you winning? Ah, break off this

NAT. Allegretto.

NAT. folly while yet it's beginning! Take care, take care! my
friend, beware! And do not play with fire today! Stamp

out the brand Ere it is fanned, Or from its sleep The flame may

leap! Tho' it may be but a childish game, Yet you may

set your house a-flame! The blaze you start May sear your

23260 M.W.
heart! Play not with fire then, friend Beware! Allegretto moderato.

Yes, you are a dutiful wife; It goes to my heart like a knife! But spite of the bars that may

sever, I love you, and love you for ever! And

tho' we are always apart, The love will live on in my heart

23260 M.W.
.til I grow old in the strife, While you are— a duti ful

wife! I know there is peril, but yet I would dare—it! To lose you for

Take care, take care! My ever, ah! how could I bear—it!

friend, beware! And do not play With fire today!

mean to dare— I mean to dare, Though duty bars the way;
out the brand Ere it is fanned, Or from its sleep The flame may leap!

But duty's call, that is not all—Love has a word to say. You will love me yet,

set your house a flame! The blaze you start May sear your heart! Play not with fire, then, friend. Take care!

Take care, Be ware, And in your heart The flame will start!

For love will bid you dare, And then you will not care!
Nº 3.

ENTRANCE. SONG.—(Sonia.) and CHORUS.

"IN MARSOVIA"
Tempo di Mazurka.

SONIA.

Gen.tle.men, I pray!

CASCADA.

How po.lite you are!

We can.not tear our. selves a.way!

From our ev.ning

SON.

What things you say!

St. Brioche.

Stop it, pray!

We're dazz.led by your beau.ty's ray, Gro.p.ing blind.ly!

CAS.

star!

Re.d.* Re.d.
Mazurka.

SON.

Paris long, And when I meet a man I'm always saying

\( \text{pp a tempo} \)

something wrong, I'm so Mar. so. vi. an! For when a man would

SON.

wed a girl In my own na. tive land, He does. n't call her

SON.

star and pearl And want to kiss her hand. Says he, 'Let

23260 M.W.
us get married now. We are both growing big. My father has a cow. And your

mo. ther has a pig." That's how it's done; you know. For

Oh!

Oh!

Oh!

Oh!

Oh!
Valse.

that is how we wed. There's nothing more that need be said.

But ask Papa and dear Mama. That's how we marry in Marsovia.

Ah! st Brioche.

Court ing such as that is extremely

Court ing such as that is extremely

Ha! ha! That's how they go!

Ha! ha! That's how they go!
SON.

Look out for money, then ask Pa.

S! B.

flat! We don't do it so!

CAS.

flat! We don't do it so!

CHO.

We do it so really you know!

We do it so really you know!

Allegro.

— pa When you're in Mar-so-vi-al!

SON.

S! B.

When you are

CAS.

When you are

CHO.

Tell us some more of your

Tell us some more of your

Allegro.

23260 M.W.
SONIA:

With us a marriage

married Tell us what then?

married Tell us what then?

women and men! When they are married, Well, what then?

women and men! When they are married, Well, what then?

Mazurka.

SON.

is for life. We don't admire divorce. If someone courtsan.

pp

st. b.

Really? Truly?

真的很? 真的?

cas.

Really? Truly?

cho.

Really? Truly?

pp

23260 M.W.
SON.
-o ther's wife, He will be shot, of course. And if a wife to

S! B.
If a wife is unrul y?

CAS.
If a wife is unrul y?

CHO.
If a wife is unrul y?

SON.
o ther men Should give a look or two, Her husband takes a

S! B.
Then her husband.

CAS.
Then her husband.

CHO.
Then her husband.

‡3260 M.W.
SON

And beats her black and blue!  Men are all the same, I

Cas.

Thrashes her black and blue!

Cho.

Thrashes her black and blue!  Oh

SON

You could beat your wives, I fancy!

St: B.

If you married me— Only try and

Cas.

If you married me— Only try and

Cho.

Madame, oh no!

Madame, oh no!
Ha, ha, ha, ha, ha!  Just as in Maryland.

Ah, I don't do so!

Ah, I don't do so!

Really, you know!
That is not so!

Really, you know!
That is not so!

As we do

A woman I would never strike!

23260 M.W.
No. 3a

BALL-MUSIC.

Walzer.

Piano.
SONG.—(Danilo.)

"MAXIM'S:"

Allegretto.

Piano.

Allegretto moderato.

DAN. Thee. I ought to work from one to three; Though

as there is n't much to do, I only come at half past two! But

23260 M. W.
DAN.

working so ex.hausts a man. And I take all the rest I can; I need a sleep to put me right. And that's why

DAN.

I sit up all night! I'm very hu. sy at my club: We have a hun.dred on the rub; I lose a thou.sand of the best, Then

23260 M.W.
get the girls to take the rest. I go off to Maxim's, where
fun and frolic beams, with all the girls I chatter, I
laugh and kiss and flirt —! Lolo, Dodo, Jou-jou, Clo-
clo, Margot, Frou-Frou! For surnames do not matter. I take the first to
Animato.

hand And, then the corks go pop. We dance and never

stop. The Ladies smile so sweetly. I catch and kiss them

neatly! Lolo, Dodo, Joujou, Cloclo, Margot, Frou-

frou. Till I forget completely. My dear old Father
Allegretto moderato.

DAN.

im's 2. Then I re.fresh my ja. ded brain With lit. tle

sup. pers and cham. pagne. And look in.to the la. dies'

eyes Till they and I are close al. lies! So

in a glass of gold.en wine. An en. tente

23260 M.W.
cordially I sign; For I can do that sort of thing, As well as any other king! Then

I allow the lovely sex To wear my arms around their necks, And
give the waiter at the door An order for a dozen more! I'm
DAN.

hap'py at Max'i'm's, Where fun and frolic beams! With

a tempo

L.AN.

all the girls I chatter, I laugh and kiss and flatter! Lo-

\* 

DAN.

lo, Do-do, Jou-jou. Clo-clo, Mar-got, Frau-frou. For

Animato.

sur.names do not matter I take the first to hand And, then the corks go

23260 m.w.
DAN.

We dance and never stop! The ladies smile so sweetly, I

catch and kiss them neatly.

Lo-lo, Do-do, Jou-jou, Clo-

clo, Mar-got, Frou-frou. Till I forget completely! My dear old Fa-th-

-land.

Allegro.

23206 M.W.
SONG. (Camille.)

"HOME."

Camille. Allegretto.

Piano.

CAM.

If I could go with you, beyond the distant blue,

CAM.

To some far land unknown, where we were all alone,

CAM.

No more would I demand, than with you hand in hand.

23260 M.W.
To wander through that magic land. That is the
magic that fills the happy home. The stormy
world may be wild as ocean foam. We shall not
care what the weary world may do. You're all the
world to me, and I to you.
Più lento.

Ah, that is all to live for truly. Can happiness be found elsewhere? Only the sun and sky above

Smiling on me and her I love! Ah, when the world is all unruly, One refuge we can find from care,

It is the home. It is our home and happiness is there, yes there.
Allegretto.

Yet all the lovely dream Is but a bubble's gleam.

A rainbow's magic ray That breaks and fades away.

The home I thought so fair We find not anywhere.

Tis but a castle in the air.

That is the

23260 M.W.
vision of happiness at home.

search for it vainly we may roam.

The world is
cold that we have to wander through.

Though ye are the
world to me and I to you.
You're all my world. I'm the world to you.

Allegro

pp

rit.
FINALE.—ACT I.

BALL-MUSIC.
Tempo di Valse.

Piano.

Tempo di Marcia.
MALE CHORUS.

cho.

Ladies' choice! That's the universal voice! So, Madame, may I demand The

Ladies' choice! That's the universal voice! So, Madame, may I demand The

Tempo di Marcia.

cho.

highest honour of your hand? One dance—just one alone To call my very own!

highest honour of your hand? One dance—just one alone To call my very own!

23260 M.W.
Supremely happy I should be If you had chosen me!

SONIA.

Gentlemen, Tho' of course I like to dance with any, What am I to say to then? I cannot take so many. I had best sit out the dance, Give the other girls a chance. There are partners here in

23260 M.W.
SON.

plenty!

ST. BRIOCHO.

Not with millions, sweet and twenty! They're getting very pressing now, I must

MALE CHORUS.

Just a dance! Only one! Just a single dance!

Just a dance! Only one! Just a single dance!

f

più animato

put them off somehow. Yes, I'll put them off somehow.

Allegro.

St. B.

Più lento.

They're like flies around the honey.

Più lento.

23260 M.W.
Tempo di Marcia moderato.

They shall not get the widow's money.

CASCADA.

say, don't you know this is wrong of you, It's conduct that grieves us and pains. If

ST. BRIOCHES.

You

do not dance, what are we to do But go off and blow out our brains?

ST. B.

women go in for the vote, they say, And want to be equal with man; And
now that to-night is election day, You won't give a vote when you can!

Then pray re-

Then do not spurn me! Elector! May I ask your vote and

- turn me!

Elector! May I ask your vote and

voice?

Give your vote to Saint Brioche! I am the

voice? Mind and plump for Cascada! I am the
par-ty de-serv-ing your choice!

Give your vote to

par-ty de-serv-ing your choice! Mind and plump for Cas.ca.da!

Don't you vote for

Don't you plump for Cas.ca.da!

SONIA.

I'm

Saint Brio-che! I am the par-ty de-serv-ing your choice!

Saint Brio-che! I am the par-ty de-serv-ing your choice!

Saint Brio-che! I am the par-ty de-serv-ing your choice!

I am the par-ty de-serv-ing your choice!

I am the par-ty de-serv-ing your choice!

23260 M.W.
not a political lady, I hate giving votes, and all

that! It makes a man do what is shady, And

ruins a woman's best hat! But now as you're all of you

standing, And say that you won't leave me still, I'll

23260 M.W.
do what you all are demanding: You ask me to vote—and I

will!

I have to think before I give my

Then do not spurn me!

Then pray return me!

voice! Now in what direction shall I make selection? Who is the
party deserving my choice? Now, in what direction Shall I make se-

CASCADA. Look in my di-

MALE CHORUS. I'm up for election!

I'm up for election!

ST. BROICHE.

reception? Who is the party deserving my choice?

reception! I am the party deserving your choice!

I am the party deserving your choice!

reception! I am the party deserving your choice!

I am the party deserving your choice!
Allegretto.
SONIA.
— Well, then, gentlemen, You have been nominated for e-


dp

SON.
— lection: Then I'll vote—The die is


animato

DANILIO. (brings in LADIES)
cast! Help has come to me at last!
LADIES. (off)
Ladies' choice! Ladies' choice!


f animato

Tempo di Valse. rit. a tempo
Oh, come away, away! Music is calling, With its

p rit. a tempo

23260 m.w.
DAN.

ma - gic _ charm en _ thrall - ing! To its ring - ing and sing - ing You

DAN.
lift your feet, Fol _ low the chime of the _ time Of the waltz _ 's beat!

DAN.

rit. a tempo

Oh, come a _ way, a _ way! Mu _ sic is play _ ing, _ Lin _ ger not, vain.

DAN.

A _ ly de _ lay _ ing, Take your part _ ners, _ choice is free!

23260 M.W.
1 LADY (to a MAN)

(both dance off)

Will you please, Sir, dance with me?

SONIA.

For the

SON.

night of the ball will go by,

And the dawn will be cold in the

SON.

sky.

Let us capture our joys as they fly,
Soon will they fade and die! There's a charm in the thrill of the strings, Like the beat of the Doves with their wings.

Then away! No delay! Let us dance while we may, For our pleasure will end with day!

LADIES.

Take your partners, don't delay!

23260 M.W.
SONIA.

Oh, come away, away! Music is calling, With its

DANIO.

Oh, come away, away! Music is calling, With its

ST. BRIOCH.

Oh, come away, away! Music is calling, With its

CASCADA.

Oh, come away, away! Music is calling, With its

CHO.

Oh, come away, away! Music is calling, With its

SON.

magic charm enthralling! To its ringing and singing You

DAN.

magic charm enthralling! To its ringing and singing You

ST. B.

magic charm enthralling! To its ringing and singing You

CAS.

magic charm enthralling! To its ringing and singing You

CHO.

magic charm enthralling! To its ringing and singing You

23260 M.W.
SON.

lift your feet, Follow the chime of the time of the waltz's beat. Oh, come away, a-

DAN.

away! Music is playing. Don't you hear what it is

ST. B.

away! Music is playing. Don't you hear what it is

CAS.

away! Music is playing. Don't you hear what it is

CHO.

away! Music is playing. Don't you hear what it is

23260 M.W.
SON.

say - ing? To the dance, make no de - lay - ing!

DAN.

say - ing? To the dance, make no de - lay - ing!

ST. B.

say - ing? To the dance, make no de - lay - ing!

CAS.

say - ing? To the dance, make no de - lay - ing!

CHO.

say - ing? To the dance, make no de - lay - ing!

---

SON.

Till the night shall be gone Our dance goes on.

DAN.

Till the night shall be gone Our dance goes on.

ST. B.

Till the night shall be gone Our dance goes on.

CAS.

Till the night shall be gone Our dance goes on.

CHO.

Till the night shall be gone Our dance goes on.

(aside) Not
DAN.

one of them must have her hand, For

DAN.

that would grieve my Fatherland. I mean to

cresc.

DAN.

make the game too hot For flies around the honey-pot!

Picc.

ST. Brioche.

Cascada. (to Sonia.) Give

Madame, you have not spoken!

23260 M.W.
me a word as token! Yes, now the time has come to choose. I'll have to try some clever ruse. Dear me! what shall I answer?

May I present you a dancer? Oh, confound! And
Marcia moderato.

NAT.

see him dance the polka, I've tried him and I know; He

NAT.

also knows the mazurka, I've tried him, and it's so.

NAT.

He's even studied the cake walk I've
tried him long ago! And as a partner in a waltz, He's
simply without any faults. So pray return him, And do not
spurn him! But kindly let him have your vote and voice! Won't you plump for
Jo-li-don! Give your vote to Jo-li-don! He is the partner deserving your
SONIA.

NAT.

choice!

ST. BRIOCHÉ.

He is the

CASCADA.

Give your vote to Saint Brioche!

I am the

Won't you plump for Cascada?

I am the

MEN.

Don't you vote for Jolidon!

I am the

Don't you vote for Jolidon!

I am the

SON.

Allegro.

candidate waiting my choice!

NAT.

party deserving your choice!

ST. B.

party deserving your choice!

CAS.

party deserving your choice!

MEN.

party deserving your choice!

Allegro.

23260 M.W.
SON.

I rather think—may be—

CAM.

am!

(aside.)

If I must give my answer, My chosen partner will be

rit.

he Who doesn't seem to notice me!

(to DANILIO)

SON.

Will you be my dancer? I? No, Madame, I do not

DANILIO.

rit.
Allegretto moderato.

DAN.

dance!

SONIA.

In fact, you don't care for the

DANILO.

chance?

Don't care? Oh, no! My dance, you told me

SONIA.

I did! What then?

DAN.

so!

The dance is mine then, gentle-

DAN.

men, I can do what I like with it, As I think
SONIA.
Of course!

NATALIA.
What does he mean?

CAMILLE.
What does he mean?

DAN.
fit! That's so?

ST. BRIOCHE.
This dance, for which I

CASCADA.
What does he mean?

MEN.
What does he mean?

What does he mean?

DAN.
now express my thanks, is worth at least two thousand francs!

23260 n w.
DAN.

Yours the dance may be, If you'll give two thousand francs to me For charity!

CAMILLE.

Two thousand francs?

DAN.

It's going, going No advance?

ST. Brioche.

Two thousand francs? (to ST. Brioche.)

Cascada.

Two thousand francs? But for a dance?

MEN.

Two thousand francs?

Two thousand francs?

23260 M.W.
DAN. (aside)

ST. B.

CAS.

MEN.

DAN. (to SONIA.)

ST. B.

CAS.

MEN.

23260 M.W.
all grow chilly, When you call on them to pay. They love you

and adore, But love their money more. And that's the

(Sonia turns away.)

sort of man they raise In noble modern days. I

Allegro.

cannot let him put me off so. It's two thousand francs—that I will

23260 M.W.
NATALIE.  
(Seizes his arm.)

You're in love with her?  
(Surprised)

CAM.

pay.

You told me so your-

NAT.  
(draws him away)

You must come away!  
(Exeunt)

CAM.

self-

NATIVE.

DANILO.

The last is gone, And you are free, And now,

SONIA.

madame, perhaps You'll have the dance with me?  
Now
SON.
I must decline! The dance is mine, As you will allow.

SONIA.
Thank you, I do not dance. At least, not now!

DANILIO.
Hark to the music there at the ball! Will you not follow its

DAN.
call?

Valse moderato.

23260 M.W.
SONIA.

No, I will not

Tempo di Valse.

(He dances round her.)

mf con tenerezza poco a poco cresc.

SONIA.

You're a very bad man, But
(She takes his arm.)

Son.

dance like an angel!

I do what I can!

(The Curtain falls slowly.)

(Both dance off)

ff

sempre più

forte et molto animato

Presto.

fff

ff ff ff ff ff

 END OF ACT I.
Act II.

No. 7.

OPENING CHORUS and SONG-( Sonia.)

"VILIA"

Polonaise.

Piano.

23260 M.W.
SONIA.

I bid you

Allegretto moderato.

SON.

wait here for a minute, And you will see Our own Mar. so. vian dance, when

SON.

they be.gin it. Just as it would be, you un. der. stand, In our own na. tive land.
Allegretto.

Ah!

Allegretto.

Ah!

Ah!
Vivace.

Down in dear Mar so via, that's the way we go, In the good old

fashion, dancing to and fro, Gai ly sing ing and

light ly spring ing, Maid ens danc ing and cym bals
Allegretto moderato.

SONIA.

Now sing our dear Mar-so-vian rhyme. A ballad made in

olden time. The story all our children know, About a Vilia long a-

SONG-(Sonia) "Vilia":

Allegretto

There once was a wood-maiden

Vilia, A witch of the wood, A hunter beheld her a-

smiled, and no answer she gave, But beckoned him into the

23260 M.W.
SON. 

"Vil - ia, O Vil - ial the witch of the wood, Would I not
die for you, dear, if I could! Vil - ia, O Vil - ia, my
love and my bride!" Soft - ly and sad - ly he sighed.

CHO. 

Vil - ia, O Vil - ial the witch of the wood!
Vil - ia, O Vil - ial the witch of the wood!
Vil - ia, O Vil - ial witch of the wood!

23260 m.w.
Would I not die for you, dear, if I could!

Villia, O Villia, my love and my bride!

Softly and sadly he sigh'd.

Allegretto.

23260 M.W.
sigh'd,  Sad.ly he sigh'd  Vil ia.

For love he died.

For love he died.

Vivace.

Down in dear Mar. so via, that's the

Down in dear Mar. so via, that's the

Vivace.
Hail, hail! Way we go, in the good old fashion dancing to and fro,
way we go, in the good old fashion dancing to and fro,

Hail! Gaily singing and lightly springing! Maidens
Gaily singing and lightly springing! Maidens

Hail! Dancing and cymbals ringing, Gaily
Dancing and cymbals ringing, Gaily

23260 M.W.
Heil! Singing and lightly springing, Maidens

Heil! Dancing and cymbals ringing, Down in

dear Marsovia, So we go! Heil!

23260 M.W.
DUET.—(Sonia and Danilo.)

"THE CAVALIER"

No. 8.

Sonia.

Piano.

Allegretto.

Hallo, maiden! See him ride, 
See the horseman prancing!

Has he come to choose a bride 
From the maidens dancing?

23260 M.W.
SON.

Look up, maiden, mark him well! Leave the dancers lonely.

He may like you, who can tell. If he sees you only!

So she glances shy and sly. And she meets the horseman's eye!

Not a word she says, but still, He can take her if he will!
Più lento.

Silly, silly cavalier! He can neither see nor hear;

Silly, silly horseman! Ride up on your course, man. Silly, silly cavalier!

He that will not when he may.

When he wills it shall have nay. Silly, silly horseman!

Ride up on your course, man. Silly, silly cavalier!
SONIA:

Hallo! Here he comes again! See his charger wheeling!

SON:

Now he seems a love-lorn swain, Begging and appealing!
SON.

But the maiden, calm and cool, Sings and does not care now!

"Cavaliere, if you're a fool I am not, so there now!"

DANILIO.

So the man laughs! All right! If you won't, why, then good night!

DAN.

Pretty maiden, now good-bye, Take another so will I!

SONIA. Più lento.

Silly, silly cavalier! You can neither see nor hear!

Più lento.
SON.
Silly silly horseman! Ride up on your course, man! Silly silly cav - lier!

DAN.
Clover, closer horseman! That's the proper course, man! Clover, closer cavalier!

SON.
Silly, silly horseman.

DAN.
I shall love and ride away! Clover, closer horseman.

SON.
Ride up on your course, man! Silly, silly cav - lier!

DAN.
That's the proper course, man! Clover, closer cavalier!

23260 M.W.
Allegro moderato.

(DANILIO salutes and exit.)

(SONIA moves after him.)

(She stops.)

SONIA.

Silly, silly horse-man! Ride up on your course, man! Silly, silly cavalier!
MARCH-SEPTET.

"WOMEN."

Tempo di Marcia.

DAN.  

DAN.  

Danieio.

How to win them—

Tell us, pray!

Tell us, pray!

Tell us, pray!

Tell us, pray!

Tell us, pray!

Tell us, pray!

Tell us, pray!

Tell us, pray!
DAN.  

art I'm rather dim in, For there is no patent way!  

POPOFF.  

Winning  

DAN.  

Winning wo-men— How's it done? That's what nobody dis-women  

POP.  

For their lovers— That's what nobody dis.  

ST.B.  

Winning wo-men— How's it done?  

CAS.  

Winning wo-men— How's it done?  

NIS.  

Winning wo-men— How's it done?  

Khad.  

Winning wo-men— How's it done?  

NOV.  

Winning wo-men— How's it done?
So and so! Another likes you when you bluster.

So and so! And

while you beat her you can trust her.

So and so! One

So and so! One
asks for tenderness unflagging—So and so and so and so!

So and so and so and so! An-

So and so and so and so!

So and so and so and so!

So and so and so and so!

So and so and so and so!

So and so and so and so!

So and so and so and so!

So and so and so and so!

So and so and so and so!

So and so and so and so!
TRIO.
Tempo I.

DAN. Study her ways as you can; But a woman's too

POP. Study her ways as you can; But a woman's too

ST.B. Oh, the women! Bless the women!

CAS. Oh, the women! Bless the women!

NIS. Oh, the women! Bless the women!

KHAD. Oh, the women! Bless the women!

NOV. Oh, the women! Bless the women!

Tempo I.

DAN. much for a man! It is deeper than diving for

POP. much for a man! It is deeper than diving for

ST.B. Oh, the women! Hang the women!

CAS. Oh, the women! Hang the women!

NIS. Oh, the women! Hang the women!

KHAD. Oh, the women! Hang the women!

NOV. Oh, the women! Hang the women!
fair flaxen hair, eyes of blue, She's a long way too knowing for

fair flaxen hair, eyes of blue, She's a long way too knowing for

Oh, the women! Darling women!

Oh, the women! Darling women!

Oh, the women! Darling women!

Oh, the women! Darling women!

Oh, the women! Darling women!
DAN.

She is dark, or she's fair, She may smile or may

POP.

you. She is dark, or she's fair, She may smile or may

ST.B.

Oh, the women! Blow the women!

CAS.

Oh, the women! Blow the women!

NIS.

Oh, the women! Blow the women!

KHAD.

Oh, the women! Blow the women!

NOV.

Oh, the women! Blow the women!

\(\text{ crescendo}\)

DAN.

frown—Never mind, you will get done brown!

POP.

frown—Never mind, you will get done brown!

ST.B.


CAS.


NIS.


KHAD.


NOV.


23260 M.W.
DAN.  Wo - men, wo - men, wo - men, wo - men, wo - men, ah!

POP.  Wo - men, wo - men, wo - men, wo - men, wo - men, ah!

ST.B.  Wo - men, wo - men, wo - men, wo - men,

CAS.  Wo - men, wo - men,

NIS.  Wo - men, wo - men, wo - men, wo - men, ah!

Khad.  Wo - men, wo - men, wo - men, ah!

NOV.  Wo - men, wo - men, ah!

23260 M.W.
DAN.  

Study her ways as you can, But a woman's too

POP.  

Study her ways as you can, But a woman's too

ST. B.  

Women!

GAS.  

Women!

NIS.  

Women!

Khad.  

Women!

Nov.  

Women!

DAN.  

Much for a man! It is deeper than diving for

POP.  

Much for a man! It is deeper than diving for

ST. B.  

Women!

GAS.  

Women!

NIS.  

Women!

Khad.  

Women!

Nov.  

Women!
No. 10.  

DUET. (Sonia and Danilo.)

I. Allegretto.

Piano.
Vivace.
II. Allegretto moderato.

DANILÔ. Allegretto.

He'll take you to Max...

DAN. It's where fun and frolic beams!
Moderato.

Tempo di Valse moderato.
DUET. (Natalie and Camille.) and ROMANCE. (Camille.)

"LOVE IN MY HEART."

Natalie. Allegro.

Camille. Allegro.

Piano. Allegro.

It's time to marry and forget me! This very night your offer must be spoken!

It shall be done, altho' my heart is broken.
Oh, do not doubt I feel it too! Without your love life will be hollow; But honour tells me what to do, And when it calls me I must follow.

Then may I never hope to meet you?

Ah!
do not torture me, I entreat you!

No more I say— I will o-

It is my heart, my love, that I fear!

Ah!

You should not have asked me!

let me kiss you!

Forgive, forgive me, dear!
Romance. (Camille) "Love in my heart."

Allegretto.

Love in my heart awakening, A rosebud in the May,

Into full beauty breaking, Became a rose today.

I hardly marked it budding Towards the sun a.
above

Cam. Until it opend, flooding My

p

mf

p

Con Ped.

heart with joy of love. And now I know my

pp rit.

pp a tempo tranquillo

passion, It cannot but be told! The

Cam.

rose that love can fashion Shall bloom in spite of

23260 M.W.
cold. My heart with song is ringing Like

birds that greet the sun, I know as I am

cen - do

sing - ing The day of love is won! Oh

answer to my sing - ing, And say my love is

cresc.
Allegretto.

NATALIE.

Oh, Camille!

CAM.

won!

NAT.

animato

Ah! leave me, pray!

NAT.

know not what I shall do or say!

CAMILLE.

Goodbye, then, my darling—Give me one last
Natalie.

No, not here!

See, there's a little arbour

It can hear a kiss and will not tell!

Our tender secret it may share when we bid a lover's last farewell.

That 'tis dark a
round, There will love's light be found

lento

Come to the little arbour here There is nothing there to

p lento

fear, My dear! I

Moderato.
Natalie.

ought not Yet I cannot resist you!
NATALIE.

CAMILLE. No one will hear us?

Come to the little arbour here. Not a soul will know I

mf

NAT.

I must not hear! Though 'tis dark a-

CAM.

kissed you, dear! Though 'tis dark a-

NAT.

round, There will love's light be found.

CAM.

round, There will love's light be found.

rit.

23260 M.W.
Come to the little arbour here—
There is nothing there to

\[ p \text{ a tempo} \]

NAT.

My dear!

CAM.

My dear!

Allegro.

Allegro.
DANILÔ.  
Well, gentle.

SONIA.  

DANILÔ.  

SONIA.  

DANILÔ.  

SONIA.  

DANILÔ.  

Piano.

DANILÔ.  

Piano.

DANILÔ.  

SONIA.  

DANILÔ.  

SONIA.  

DANILÔ.  

SONIA.  

DANILÔ.  

SONIA.
SONIA.

You are a sly Ambassador!

DANILO.

That is what he's for!

keyhole of the door.

I hardly could believe my

very ears,

When love unending that fellow

SONIA.

The lady— that was I!

DANILO.

You, Sonia!

POPOFF.

swore!

I would have
SONIA.
My dearest Camille, con-

sworn it was my wife, you know!

SONIA.
-fess it was so!

Well,

NATALIE.
Al though it saves me, it fills me with woe!

CAMILLE.
Al though it saves her, I speak it in woe!

DANilo.
With rage and jealousy my heart is a-glow!

KHADEJA.
I can't believe it! Oh, no! Oh, no!

NISCH.
I managed every thing and got up the show!
Più lento.

since the Ambassador sees fit To listen and spy at the arbour door

Pray tell them all the whole truth of it, Repeating what you said in

there, just before! Must I declare it?

And I have to bear it?

Your Excellency, as I have to obey, All that I told her again I will
Allegretto.

POPOFF. What will he say? Love in my heart awaking,

A rose-bud in the May, into full beauty breaking, became a rose today. I hardly marked it budding towards the sun above, until it opened, flooding my heart with joy of love. And
SONIA.

His face is quite a sight to

NATALIE.

It almost breaks my heart to

CAM.

now I know my passion, It cannot but be

NISCH.

This is a sudden passion!

KHADJA.

She doesn't seem to scorn his

a tempo

SON.

see! He thinks the song is

NAT.

see— He looks at her as

CAM.

told—— The rose that love can fashion Shall

NIS.

Now we are nicely sold! But he's a man of

KHAD.

She flirts with

23260 M.W.
meant for me!

That bloom in spite of cold, My heart with joy is fashion, He is after gold! In half a
him in reckless fashion! Our widow's

noble Prince, I think I have won;
song, whose echo hardly is done, He sings it now
ringing Like birds that greet the sun I know as I am
minute. He has wooed and won! He is the man to
rather hot— I'm glad my wife is not!

23260 M.W.
SON.
You'll have to speak before you've done!

NAT.
—as if he loved another one!

CAM.
...ing The day of love is won... Oh,

NIS.
win it, And we are simply done!

KHAD.
If I should catch him singing I soon would spoil his fun

SON.
Ah, noble Prince, I've fairly

NAT.
Has love an end so soon before 'tis well be-

CAM.
...wer back my singing, And say my love is

NIS.
He is the man to win it all, And we are sim-

KHAD.
By neatly winging Him with sword or

23260 M. W.
SONIA. (Spoken.) Now, ladies and gentlemen, you shall know what was arranged in the arbour. (aside.) It's neck or nothing! Now I play my trump card!

SONIA.
SON.
tell you, if it won't bore you—

A pair en--

CHO.
Oh, no! Oh, no!
Oh, no! Oh, no!
Oh, no! Oh, no!

SON.
gaged you see before you! This gentleman--

NATALIE.

Oh,

CAMILLE.
What I?
SON. and my most humble self!

NAT. Heaven! Untrue!

CAM. I? Untrue!

DAN. Not that! Untrue!

POP. What now? Un...

CHO. Ah! what a piece of news!

SONIA. Allegro.

POp. true! I thought that bit of news would do!
DAN.
He takes her for her cursed money!

POP.
He's got away with all our money!

CHO.
Congratulations!

SONIA (to CAMILLE.)
Be ware, or she is the

CAMILLE (to SONIA.)
That goes too far! I really am surprised—
SON. one compromised!

(to CAMILLE.)

Why should n't

NAT. Really, do you mean--

POP. You really mean it?

S O N. (to DANIL0.)

I?

You won't!

DANIL0. r i t. m o l t o r i t.

Oh no! why should I raise ob -

P O P. I won't allow it, nor the Prince!

colla voce m o l t o r i t.

DAN. - jec tions so? I give you my p a t e r n a l b l e s s i n g ! O n -

23260 M.W.
SON.

Andante.

What do you think?

DAN.

ly I think—

Love when you may, Pr. pose but

Mazurka moderato.
CAMILLE.

DAN.

sel dom, Mar ry not at all! Tho'marriage in the old en way

CAM.

Is whol ly out of date to day, And as our friend has told us,

CAM.

Quite un dip lom at ic, Yet if the la dy mar ries me,

23260 M.W.
A modern wedding it will be, I promise, I promise

In a style emphatic! We make a little change of name,

Instead of two, we have the same, just like a sister and a

But when the ceremony's done, wherever

23260 M.W.
Allegretto moderato.

you may meet with one, You won't expect to find the

other! In fact, you'll find it safe to state, We are a

pair entirely up-to-date!

SONIA.

My
Tempo di Marcia.

Son.

marriage will be one arranged, Quite in the modern style; My name is all that will be changed—

Son.

That's in the modern style! And as I shan't be

Son.

on the shelf, Not for a little while, I'll
go a-head and please my-self, Quite in the modern style! I am free, so, tra-la-la-la-la-la! Still I'll be so, tra-la-la-la-la-la! And men may come and men may go, They will not break my heart, oh, no! Oh, no, no, no, no, no, no, no,
SON.

la, la, la, la, la, la!

NAT.

la, la, la, la, la, la, la, la, la!

SYL.

be, so tra-la-la-la-la And men may come and men may

OLGA.

be, so tra-la-la-la-la And men may come and men may

PRAS.

be, so tra-la-la-la-la And men may come and men may

CAM.

be, so tra-la-la-la-la And men may come and men may

POP.

be, so tra-la-la-la-la And men may come and men may

Khad.

be, so tra-la-la-la-la And men may come and men may

NOV.

be, so tra-la-la-la-la And men may come and men may

CHO.

be, so tra-la-la-la-la And men may come and men may

cre - scen -

23260 m.w.
SON.
Go They will not break my heart. No!

NAT.
Go They will not break her heart. No! And

SYL.
go, They will not break her heart, Oh no, oh, no!

OLGA.
go, They will not break her heart, Oh no, oh, no!

FRAS.
go, They will not break her heart. No!

CAM.
go, They will not break her heart, Oh no, oh, no!

POP.
go, They will not break her heart, Oh no, oh, no!

Khad.
go, They will not break her heart, Oh no, oh, no!

NOV.
go, They will not break her heart, Oh no, oh, no!

CHO.
go, They will not break her heart, Oh no, oh, no!

do

23260 M.W.
Tempo di Marcia.

NATALIE.

SONIA.

NATALIE.

when you marry you will live Quite in the modern style; And

SONIA.

NATALIE.

freedom you will take and give— That is the modern style! And

SONIA.

NATALIE.

if your husband goes astray, Then I shall only smile! Re-

mf

NAT.

SONIA.

NAT.

...turn his lead when you've to play— Quite in the modern style!

23260 M.W.
Vivace.

SON.

That's the latest-tra-la-la-la-la!
Up to

NAT.

That's the latest-tra-la-la-la-la!
Up to

Vivace.

SON.

date-tra-la-la-la-la, Do what you like, but don't be slow, And

NAT.

date-tra-la-la-la-la, Do what you like, but don't be slow, And

cresc.

SON.

no-body will mind, oh no! Oh

NAT.

no-body will mind, oh no! Oh

23260 M.W.
la, la, la, la, la, la!
la, la, la, la, la, la, la, la, la.
da - test - tra - la - la - la - la! Do what you like, but don't be
da - test - tra - la - la - la - la! Do what you like, but don't be
da - test - tra - la - la - la - la! Do what you like, but don't be
da - test - tra - la - la - la - la! Do what you like, but don't be
da - test - tra - la - la - la - la! Do what you like, but don't be

23260 M.W.
SON.
No And no body will mind, No!

NAT.
No And no body will mind, No!

SYL.
slow, And no body will mind, oh no! Oh no!

OLGA.
slow, And no body will mind, oh no! Oh no!

PRAS.
slow, And no body will mind, No!

CAM.

DAN.
slow, And no body will mind, oh no! Oh no!

POP.
slow, And no body will mind, oh no! Oh no!

Khad.
slow, And no body will mind, oh no! Oh no!

NOV.
slow, And no body will mind, oh no! Oh no!

CHO.
slow, And no body will mind, oh no! Oh no!

Oh! the woman's cool as

DANilo, Spoken.
DAN.

_-sur_ance Vex-es me bey-ond en-du_ance! I will speak!

DAN.

lento.

for it must out! But I can-not speak the whole Of the an GER in my

DAN.

Allegro moderato.

soul—Let me keep my self-con-trol! To grace the

DAN.

wed-ding, fair ma-dame, Pray can I tell a lit-tle

23260 M.W.
SONIA. (coldly)

Oh, do! I'll listen till the end! As you story?

DAN. 

see, I eagerly attend. Won't you tell us? I will

DANILIO. 

rit.

Tempo di Valse lento.

tell you. There once were two Princes' children Who

DAN.

loved when the world was so young, But never were happy to.
DAN.

Together; it's just as the poet has sung.

DAN.

The Prince never told of his passion, for very good reason, no doubt; and so the Princess was unhappy, because he would never speak out! And
then the Princess was so cruel,
When he would not ask for her hand,
She promised to marry another—
'Twas more than the Prince could stand!
"Most gracious and beautiful lady,
It was not a good thing to do!"

23260 M.W.
women are faithless and fickle, And only a woman are

Valse.

you! But do you suppose I am sorry? Ha,

ha! I don't mean to cry! I shall not go dreaming a-

-bout you," That's what the Prince said, and not I!

And
thus said the Prince as he ended, "There, marry, I've

With that the Prince coolly de-

And so will I now--

Allegro.
sonia. Andante.
Where are you going, then?
dieu!

poco più animato
DAN. I'll go off to Maxim's. I've done with lovers' dreams. The girls will laugh and greet me. They will not trick and cheat me! 

Sonia. He loves me I'm sure of it

DAN. I'm going off to Maxim's And you may go to ———

23260 M.W.
Molto Allegro.

Vivace.

He loves me, so tra-la-la-la-la!

We shall see, so tra-la-la-la-la!

Wherever he may try to go, He

won't escape from me, oh, no!

Oh, no, no, no, no, no, no, no,
No they will not break my heart,

No they will not break her heart, oh no, Oh

And men may come and men may go,

And men may come and men may go,

And men may come and men may go,

And men may come and men may go,

And men may come and men may go,

And men may come and men may go,

And men may come and men may go,

And men may come and men may go,

And men may come and men may go,

And men may come and men may go,

And men may come and men may go,

And men may come and men may go,

And men may come and men may go,
SON.
no!

NAT.
no!

SYL.
no!

OLGA.
no!

PRAS.
no!

CAM.
no!

POP.
no!

CAS.
no!

KHAD.
no!

NOV.
no!

CHO.
no!

END OF ACT II.
Act III.

OPENING SCENE.

No. 13.

Allegretto.

Piano.
SONG. (Zozo) Six Girls and CHORUS.

"THE GIRLS AT MAXIM'S"

Tempo di Marcia

Piano.

ZOZO.

We are little Paris ladies, Every one a Maxim maid is.

LOLO.

We are little Paris ladies, Every one a Maxim maid is.

DODO.

We are little Paris ladies, Every one a Maxim maid is.

JOU-JOU.

We are little Paris ladies, Every one a Maxim maid is.

FROU-FROU.

We are little Paris ladies, Every one a Maxim maid is.

CLO-CLO.

We are little Paris ladies, Every one a Maxim maid is.

MARGOT.

We are little Paris ladies, Every one a Maxim maid is.
(Spoken.) And I!

lo! Do do! Jou jou! Frou frou! Clo clo! Mar got!

When a fit of blues attacks him. What should any fellow do?

Come and look for us chez Maxim, We are here to comfort you.

Tripping, tripping as we pass, Sipping, sipping in your glass, Tripping, sipping,

6. GIRLS.

Tripping, tripping as we pass, Sipping, sipping in your glass, Tripping, sipping,
simply ripping, Come with us and take your lass. We can sing and tell you stories,

simply ripping, Come with us and take your lass.

Pretty, witty, often true; We are Maxim's greatest glories, And we're here to

welcome you. We're the little Paris ladies, That's the way a Maxim maid is. Lo-

6. GIRLS.

We're the little Paris ladies, That's the way a Maxim maid is.
- lo Do - do! Jou - jou! Frou - frou! Clo - clo! Mar - got!

6 GIRLS.

La, la, la, la, la, la, la, la, la, la, la!

Eh, voilà que je suis belle!

La plus belle de Pa
Ri-tan-tou, ri-tan-ti-relle,
Eh, voi-

6 GIRLS.

Ri-tan-tou, ri-tan-ti-relle,
Eh, voi-

là que je suis belle!
Ri-tan-tou, ri-tan-

cù.

6 G.

là que je suis belle!
Ri-tan-tou, ri-tan-

ri.
La plus belle de Pa-

ri.

6 G.

ri.
La plus belle de Pa-

ri.

23260 M.W.
Marcia.

Dance with us, if you are able, Singing, springing to the tunes,

Or we'll dance upon the table, In and out among the spoons.

Singing, springing to the band! Swing ing, clinging to your hand!

Singing, springing to the band! Swing ing, clinging to your hand!

Springing, flinging glasses ringing, Just as long as we can stand!

Springing, flinging glasses ringing, Just as long as we can stand!
Here is music, here is dancing, playing, swaying, all night through!

We are Maxim's girls entrancing, And we're here to welcome you! We're the 6 GIRLS.

little Paris ladies, Each of us a Maxim maid is! loaf Do-do! Jou-jou! Frou-frou! Clo-clo! Margot!

(Spoken) And I!
Riant-tou, riant-ti-relle.  
Eh, voilà que je suis belle!  
La plus belle de Paris!
Tempo di Galop.

Zozo.

LOLO.

Dodo.

Jou-Jou.

Frou-Frou.

Clo-Clo.

Margot.

Natalie.

Sylvaïne.

Olga.

Cascada.

St. Brioche.

Tempo di Galop.

23260 M.W.
La plus belle de Paris!
DANCE.—(Fifi.) and CHORUS.

"BUTTERFLIES."

No. 15.

Moderato.

Piano.
CHORUS IN UNISON.

1. We are the dear little butterflies that hover.
2. Plenty of men try to capture us and net us.

All around a lover, And for beauty none can match us!

No body can get us, We are very hard to capture!

We flutter by you upon a breeze of laughter.

Pray try again and you will not always miss us.

Won't you come after us and catch us!
If you should kiss us, Oh, what rapture!
Nº 16.

SONG (Nisch.) and CHORUS.

"QUITE PARISIAN."

Moderato.

Piano.

NIS.

1. I was born, by cruel fate,
In a little Balkan state,
Where we native land out East
Up on good black bread we feast;
With a

NIS.

go about in the same old suits,
Sheepskin jackets, and big red boots;
But I'm wooden spoon from the pot we scoop
Curds and onions and cabbage soup. But in

23260 M.W.
now a great success In the way of modern dress; From my
Paris I can eat À la mode petite marmite, And I

London hat to my shiny toe, Quite Rue de Pimlico.
drink Cognac with that lovely stuff Tarte à la pomme de truffe!

That is the cut for me—
Give me su-prême de veau,

Made in Piccadilly! For I am
Beef à la Chicago! For I am
REFRAIN.

quite Parisian, a most distinguished man, and try to look as English as I can. Yes, I'm a

I dote on sausage à la black and tan! Yes, I'm a

gay Parisian, and far above the gay Parisian, I get ten courses

common mob—Je suis très snob! For he is for one bob—Je suis très snob! For he is

CHORUS. unison
quite Parisian, A most distinguished man, He

tries to look as English as he can. Yes, he's a gay Pa-
dotes on sausage à la black and tan! Yes, he's a gay Pa-

- ri - si - an, And far above the common mob. II
- ri - si - an, He gets ten courses for one bob-

est très snob! 2. In my
est très snob! 3. In my

23260 M.W.
Fatherland afar Very nice the ladies are, And the

native dances are noble sport— Done in skirts that are un peu court. But the

little girls in France Are the ones I take to dance; They are

all so chic and the dernier cri Kicking up linge-riet

23260 N.W.
Quite é-pa-tant; eh, what?

C'est jo-li-ment co-cotte! For I am

quite Pa-ris-i-an, A most dis-tin-guished

man, And an-y one can see I can can-can! Yes I'm a
gay Parisian! They kick my topper.

off my nob Je suis très snob! For he is

quite Parisian, A most distinguished man, And

anyone can see he can can-can! Yes, he's a gay Pa-
ri-si-an! They kick his top-per off his nob

---

est très snob!

Allegro.
DANCE.

---
REMINISCENCE.
\{ Lo-Lo, Do-Do, Jou-Jou, Clo-Clo, 
   Frou-Frou, Margot and Danilo. \}

Allegretto.

UNIS.

\begin{align*}
\text{Tra la la la la la la,} & \\
\text{Tra la la la la la la,} & \\
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\end{align*}

Piano.

\begin{align*}
\text{Tra la la la la la la,} & \\
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\end{align*}

\text{(Interrupted by entrance of SONIA.)}
VALSE DUET.—(Sonia and Danilo.)

"I LOVE YOU SO."

Piano.

Valse moderato.

DANİLO.

Though I say not, what I
DAN.

may not Let you hear, Yet the

DAN.

sway ing Dance is say ing, Love me, dear!

DAN.

Every touch of fingers Tells me

DAN.

what I know, Says for you, It's true, it's

23260 M.W.
true, You love me so! And to the music's

chime,
My heart is beating time,

As if to give a

sign, That it would say, Be mine, be mine!

Though our

lips may say no word, Yet in the heart a voice is heard. You cannot choose but
SONIA.

allargando

know I love you so.

DANILLO.

Every touch of fingers

allargando

23260 M.W.
SON.

tells me what I know.  Says for

DAN.

tells me what I know.  Says for

SON.
you. It's true, it's true. You love me.

DAN.
you. It's true, it's true. You love me.

Allegro.

SON.

so!

DAN.

so!

Allegro.

23260 M.W.
FINALE.—ACT III.

No. 18.

Tempo di Marcia.

SONIA.

You may study her ways as you can.

Popoff.

But a

Oh the women! Blow the women!

NOVIKOVICH.

Oh the women! Blow the women!

Khadja.

Oh the women! Blow the women!

Chorus.

Oh the women! Blow the women!

Tempo di marcia.

Oh the women! Blow the women!

Piano.

Oh the women! Blow the women!
It is deeper than a woman's too much for a man!

Oh the women! Blow the women!

Oh the women! Blow the women!

Oh the women! Blow the women!

Oh the women! Blow the women!
Presto.

SON.

NAT.

LO.

DO.

JOU.

CLOU.

CLO.

MAR.

DAN.

mind, you will get done brown!

CLOD.

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CHO.
MAUDE VALELTIE WHITE  "Under the Moon"
    "Petit Pied Rose"
    "In Golden June"

FLORENCE AYLWARD  "Great Lord of Life" (Sacred Song)
    "King Winter"
    "Mother of Mighty Sons"

TERESA DEL RIEGO  "Two Kisses"
    "The Ring"
    "While the cotton flowers bloom"
    "A Coon Lullaby"
    "Brown Eyes"
    "O Loving Father" (Sacred Song)
    "To Phyllida"
    "The Bell"
    "Look up, O heart"
    "Thou little tender flower"

GUY D’HARDELLOT  "A year ago"
    "A Garden of Love"
    "You, and Love"
    "For you alone"
    "I think"
    "My heart will know"
    "When you speak to me"
    "I hid my love"

BERNARD BOLT  "The Nightingale’s Warning"
    "The Dream Town Train"
    "The Lily of Boulter’s Lock"
    "The Little Gold Firefly"

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    1. "The Children of London"
    2. "The Organ Man"
    3. "River Thames"
    4. "Amethyst, Rose, and Pearl"

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    "Doctors"

WADDINGTON COOKE  "Visitors"

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    "The Ninepenny Fidil"

PAUL A. RUBENS  "The Summer"

W. H. SQUIRE  "Lighterman Tom"
    "The Siesta"
    "Love is waiting"
    "Three for Jack"
    "The Jolly Sailor"
    "The Old Black Mare"

JAMES H. ROGERS  "And love means—you"

W. H. NEIDLINGER  "The Rose in the Garden"

FRANCO LEONI  "Little Barefoot"
    "Autumn Love"
    "A Butterfly"
    "The Merry Maiden"
    "Coolan Dhu"
    "When he comes home"
    "In Sympathy"

EDWARD GERMANN  "This England of ours"
    "When maidens go a-maying"
    "Love is meant to make us glad"

HERMANN LÖHR  "Messmates"
    "The Little Galway Cloak"
    "Oh, to forget"
    "Alone"
    "The Hunt’s up"
    "A Chain of Roses"
    "Remember me"
    "In the hoaster, my lads"
    "Langan’s Log"

L. DENZA  "The Rose Enchanted"
    "Love in the Valley"

NOEL JOHNSON  "Wild Roses"

H. WALFORD DAVIES  "Hame"

GEORGE H. CLUTSAM  "Sweet, be not proud"
    "Vanity Fair"

ERNEST NEWTON  "Through the forest"
    "The Magic Month of May"
    "Love’s Echo"

ELLEN COWDILL  "Maytime"
    "Life’s Garden"

HERBERT BUNNING  "The Lime Tree"
    "Revelation"
    "My Sweetheart"

FRANK E. TOURS  "A Meeting"
    "The Wind in the Orchard"

ROBERT CONINGSBY CLARKE  "If she but knew"
    "A Birthday Song"
    "A Dedication"
    "The Linnets"
    "Betty’s Way"

MINIATURES—
    4. "A Bowl of Roses"
    5. "The Queen of Loveliness"
    6. "A Dream from Rainbow Land,"
    7. "The Night and You"

FRANK LAMBERT  "The Bud’s on the Brier"
    "Of all Septembers"
    "In that hour"
    "Did you good-morrow"
    "The Buried Rose"
    "Dear Hand"
    "Deep in my heart"

SERIES OF SHORT SONGS—
    14. "Oh needless flower"
    15. "Yesterdays"
    16. "When love bends low"
    17. "In June"

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The Little Michus. 
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The Little Cherub. 
Music by IVAN CARYLL.

The White Chrysanthemum. 
Music by HOWARD TALBOT.

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Music by PAUL A. RUBENS.

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