

# THE MERRY WIDOW

MUSIC BY

**FRANZ LEHÁR**

Original Book and Lyrics by

**VICTOR LÉON & LEO STEIN**

English Version by

**CHRISTOPHER HASSALL**

**VOCAL SCORE**



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## CHARACTERS

BARON MIRKO ZETA, Pontevedrian Ambassador in Paris.  
VALENCIENNE, his Wife.  
COUNT DANILO DANILOVITCH, his First Secretary.  
ANNA GLAWARI.  
CAMILLE de ROSILLON.  
VICOMTE CASCADA.  
RAOUL de St. BRIOCHE.  
BOGDANOWITSCH, Pontevedrian Military Attaché.  
SYLVIANE, his Wife.  
KROMOW, Pontevedrian Councillor.  
OLGA, his Wife.  
PRITSCHITSCH, Pontevedrian Consul.  
PRASKOWIA, his Wife.  
NJEGUS, an Embassy Secretary.  
CHORUS, Ornaments of Parisian Society, Pontevedrians, etc.  
DANCERS.

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ACT I: Grand Salon at the Pontevedrian Embassy in Paris.

ACT II: The Garden of Anna Glawari's mansion.

Evening of the next day.

ACT III: The same. Later that night.

TIME: The turn of the century.

## ACT ONE

- |                      |   |
|----------------------|---|
| 1. Introduction      | <i>Pontevedro in Paree</i>  |
| 2. Duet              | <i>A highly respectable wife</i>  |
| 3. Entrance Ensemble | <i>Gentlemen, no more!</i><br><i>I'm still a Pontevedrian</i>                             |
| 4. Solo              | <i>I'm off to Chez Maxime</i>   |
| 5. Duet              | <i>All's one to all men when<br/>there's gold</i>   |
| 6. Finale I          | <i>Ladies' Choice!</i><br><i>Young lovers all, awake!</i><br><i>Come away to the Ball</i> |

## ACT TWO

- |                        |   |
|------------------------|---|
| 7. Introduction, Dance | <i>Heia-ho!</i><br><i>Vilia</i>   |
| 8. Duet                | <i>Jogging in a one-horse gig</i>   |
| 9. March-Septet        | <i>You're back where you first<br/>began</i>  |
| 10. Melodrame          | <i>A lady's fan</i>   |
| 11. Duet and Ballad    | <i>Red as the rose in Maytime</i><br><i>Look, where a leafy bower lies</i>                              |
| 12. Finale II          | <i>Quite à la mode Paree</i><br><i>Oh how splendid</i><br><i>There once were two royal<br/>children</i> |

## ACT THREE

- |                   |  |
|-------------------|--|
| 12a. Introduction |  |
| 13. The Cake-Walk |  |
| 14. Ensemble      | <i>Eh, voila les belles Grisettes!</i>                       |
| 14a. Ensemble     | <i>I'm off to Chez Maxime</i><br><i>(reprise)</i>            |
| 15. Duet          | <i>Love unspoken</i>   |
| 16. Company       | <i>You're back where you first began</i><br><i>(reprise)</i> |

19

## No. 3a Ballroom Music

ZETA: Upon my word, Madam, I've no idea, (*aside*) I see. So there *was* something.

**Waltz** (back-stage)

No. 4 I'm off to Chez Maxime  
(Danilo.)

CAMILLE: Very well, I'll do my best.

VALENCIENNE: No immediate hurry.

DANIRO: Well, here I am. Where's the Fatherland?

NJEGUS: I shall at once announce

**Allegretto.**

your arrival to His Excellency. DANIRO: Give me time.

Danilo. **Allegretto moderato.**

Da.

-land, When-e-ver will you un - der - stand I'll sweat for you with all my

Viola

*mf* H'ns.

Da.

might, But ra-ther more by day than night? I'm sit-ting at my desk by one, A-mong the

Fl.

*tr*

H'ns.

Fl.

*pp* Clar. Bassoon

Da.

ur-gent files ga - lore. A lit - tle fur-tive drin-king done, I'm back at home for drinks at

Fl.

*mf*

**20**

Da.

tour. At pri - vate in - ter-views I'm posed, The wea-ry states-man in his

Clar.

Ob.

*p*

Clar.

*p* Fl.

Da.

chair. But keep my mouth se - vere - ly closed With di-diplo - ma - tic sa - voire faire. I

*mf*

Ob.

*f*

*p*

*mf* Bassoon

Da. play . my part with-out a doubt, Though the re - sults are some-what thin. I use my

Fl. pp Ob. Clar. Bassoon

Da. In-tray as an Out, And vic - e - ver - sa, Out and In. The strain of it is great in-

f H'ns. Fl.

Da. -deed, And till the day I see the light, No won-der that I sore - ly

Bassoon mf f H'ns.

21

Da. need A lit - tle change of scene at night. I'm off to Chez Ma - xime, to

p rit. p Viol. Fl. a tempo H'ns.

Da. join the whir-ling stream. For one brief hour en - tran - cing The mo-ments fly ro -

Da.

-man - cing. Lo - lo, Do - do, Jou - jou, Clo - clo, and Mar-got too. And when it comes to  
 (Ob.)

*p*

Clar.

Da.

dan - cing, Good-bye, my Fa - ther-land. At Ma-xime's once a - gain, I swim in pink cham -  
 8.

H'ns. *p*

*W.W. Glock* *pp* Harp

Trpts.

Da.

-pagne. When peo-ple ask what bliss is, I sim-ply an-swer, "This is." Lo - lo, Do - do, Jou -  
 8.

*p* Clar.

Da.

jou, Clo - clo, and Mar-got too. But when it comes to kis - ses, Good -  
 Ob.

Allegro.

Da.

bye my Fa - ther-land.

*f* Tutti *f* *f* *f*

## No. 5 Duet

ANNA: I can prove it.  
DANILO: Can you? I wonder.

*All's one to all men where there's gold.*

Anna. Danilo

Allegretto.

Anna  
Danilo. One girl has al-mond eyes  
Pro - ceed. A-

S'tgs. f<sub>2</sub> p Triangle mf Fl. pp Viol. Clar. Fl.

An. That win the beau - ty prize. The next, poor thing, Re - lies on charms of coarser  
Da. -greed. In - deed.

Clar. Clar. Fl.

An. mould. Take one as plain as sin, Or Cle - o - pa-tra's twin. All's one to  
Da. I'd fly. Not I. I'll try.

Fl. Clar. Fl. Clar. Fl. Clar.

22

An. all men where there's gold.  
Da. In o - ther pla - ces  
Be-yond the An - des, it may per-haps be so.

Viol. pp Fl. Glockenspiel. Clar. B' sn.

An. It's hu - man na - ture wher - e - ver you may go.

Da. I swear in my case, what-

An.

Da. -e - ver I may do, You'll ne - ver hear me say - ing, "I love

**23** *Meno mosso*

An. I'm thinking of a smart lieu-te-nant; No, not so ve - ry long a - go.

Da. you."

*Meno mosso broad*

*p Fl. Clar. Viol.*

An. You were the boy I used to know, You were the boy that loved me so. Now look at him, that

*Fl.* *Fl.* *mf Ob. Viol.*

An. smart lieu-te - nant, Boasts half a do - zen loves or more. And as for me, I've two or three. But can you  
*very broad*  
*rit.*

Viol. Solo  
Clar. #

24

Allegretto.

An. guess what they love me for ? Their love for me has fled.  
 Danilo

Allegretto. Why care ? But

S'tgs. Triangle *p* Fl. *pp* Viol. Clar. Fl.

An. They love my bank in - stead. The good old days are dead, Those days when knights were bold. The old hand  
 Da. where ? They dare! And so ?

Clar. Clar. Fl. *pp* Clar.

An. four times wed, Or rose-bud con-vent bred. All's one to all men where there's gold.

Da. Ah, no. O - ho. In cave or

Fl. Clar. Fl. Clar. Fl. *pp* Fl. Glspl.

An. From Tim-buc - too, round the world, be-lieve you me.

Da. jun - gle, it may or may not be.

Clar.  
Bassoon

An.

Da. I swear, on my part, what-e - ver else I do, You'll ne - ver hear me say - ing, "I love

An.

Da. One day I'll catch you say-ing, "I love

you." — Flutes

You'll ne - ver catch me say-ing, "I love  
Viol.

An. you."

Da. you."

*mf animato*

pizz.

# No. 6 Finale I.

(Anna, Valencienne, Danilo, Camille, St. Brioche, Cascada, Chor.)

ZETA: . . . Preferably yourself.  
DANILO: I'm out of it, I tell you!

(Music back-stage.)

(Back-stage: Ladies' choice, ladies' choice!)

**Waltz**

ZETA: There you are, Ladies' choice! And here comes the widow! DANILO: Agreed, your Excellency, the great removal campaign will now commence. ZETA: The Fatherland will be in your debt. DANILO: Well, that will be a change!

**26**

**Marcia.** Men

**Marcia.**

Orch. (Tutti)

Dear ma - dam, I am stan - ding by, And now it's la - dies' choice.

*mf*

B sn.  
Bass

**27**

Anna.

Gen - tle - men, though I may re - fuse, I've no ob - jec - tion. Gen - tle - men, how

*p* Ob.  
B sn.

*f*

Flutes

An.

can I choose With such a wide se - lec - tion? If I don't de - cide on one,

*f*

*p* Viola.

An.

I'll be dis - ap - pain - ting none. There are youn-ger girls in plen-ty.

Danilo

Bet-ter rich than sweet and

*p*

*fz*

Fl. Picc.

*f* Trpt.

*più animato*

Dan. twen - ty. My! how per - si - stent is a bore! I must work to save the  
 Chor Take my arm, take the floor, once, and then no more.

*ff* Tutti.

W.W. Str. *fz più animato*

Dan. day. I must get these lads a - way.

Allegro.

*fz* Tutti.

**28** *Marcia moderato.*

*slower*

Dan. Storm breaks, thunder get-ting frigh-tning! I'll fetch con-ductors for their light - ning.

*p slower*

B'sn. *fz Trpts p*

Cascada.

Just look at the way that she plays with me. The worst thing to do to a man. For

B'sn. Troms.

St. Brioche.

For

Cas.

all the at - ten-tion she pays to me, One might as well be in Ja - pan.

St.B.

years wo-men ar - gue and fight to vote On terms on a par with a man. They've

St.B.

got what they wan-ted, the right to vote, What next, if they don't when they can?

Cascada.

Here's a pro-  
8.....

*mf* Picc.  
Fl.  
Viol.

**29**

St.B.

And here's an - o - ther. My new e - lec-tion ban-ner now ad - vance.

Cas.

-po - sal, My new e - lec-tion ban-ner now ad - vance. Vote for Mon-sieur

Cl.

St.B.

Vote for Mon-sieur St. Bri-oche. He's far the best one to choose for a dance.

Cas.

Ca-sca-da. He's far the best one to choose for a dance. Vote for Mon-sieur  
chor.

Down with Mon-sieur

*fz*

*p* *Fl. Picc.*

*f* *Ob.*

St.B.

Vote for Mon-sieur St. Bri-oche. I'm far the best one to choose for a

Cas.

Ca - sca - da. I'm far the best one to choose for a

(Tenor)

Down with Mon-sieur St. Bri-oche. I'm far the best one to choose for a

Ca - sca - da.

*fz*

*fz* *Fl. Picc.*

Anna.

My an-swer to that one is ea - sy, For all par-ty folk are so grim. The

St.B.

dance.

Cas.

dance.

dance.

*pp* *Trpts.*

An. (cries of) Oh. Oh.  
men are too bump-tious and bree - zy, The wo - men are blow-sy and prim. But  
{ fz pp

**30**

An. if you in - sist on pro - mo - ting This game of a mock par-ty fight, I'll  
{ fz

An. work for my coun - try by vo - ting, And win the E - lec - tion to-  
{ fz

An. -night. Then I must do the ve-ry best I  
St. Brioche.  
I've had an - o - ther.  
Cascada.  
I've had a brain wave.  
{ f. Picc. Viol.

An. can. Se - ri - ous re - flec - tion Goes be - fore E - lec - tion. Which of the

Cl. *fz* Picc. *p Fl.*

An. two is the proud, lu - cky man? Se - ri - ous re - flec - tion Goes be - fore E - St. Brioche.

Cascada. Goes be - fore E -

*Male chorus* Se - ri - ous re - flec - tion Goes be - fore E -

Se - ri - ous re - flec - tion

Ob. *f* *fz*

An. -lec - tion. Which of you all is the proud, lu - cky man?

St. B. -lec - tion. Which of us all is the proud lu - cky man?

Cas. Which of us all is the proud lu - cky man?

-lec - tion. Which of us all is the proud, lu - cky man?

Which of us all is the proud, lu - cky man?

*fz* *p Fl.* 2.Viol. Viola

**31** Allegretto.

Anna.

Gentle - men, you win. It looks as if you're not to be re - si - sted.

*pp* Viol.

An. Ve - ry well, I'll make my choice.

Female Chorus

La - dies' Choice! La - dies' Choice!

*f* Tutti.

*f animato* Tutti.

Danilo (*Entering with ladies*)**32**

Valse.

*rit.*

Re-scued in the nick of time.

Young lo - vers all a-

make your hearts chime

*ff* H'ns.

*p* Viol. *rit.*

Dan. *a tempo*

wake, night brings you waltz - time. And the moon - light sings in waltz - time.

*a tempo* Ob.

Cello. Fl. Cello. Fl.

Dan.

All the lan - terns are swing - ing and bur - ning low. Where are the fond cou - ples

*pp* Cl.

*mf*

*p*

Dan.

clin - ging as round they go? Young lo - vers all take heart. Bright si - ren

*mf* *Ob. rit.* *a tempo* *Troms.*

Dan.

beau - ty, — play your part now, — do your du - ty, — for the dawn breaks

*H'ns.*

A Lady

Dan.

— by - and - by. If you please, sir, here am I.

*ff* *Tutti.*

Danilo. **33**

Come a - way, come a - way to the ball, — Where the

*pp* *Fl. Picc.* *Cl. Harp.*

all come

Dan. dreams that you dream will be true. — For the strings as they play seem to

Dan. call, — Be - ckon and call to you. — Come a - way, come a-

H'ns. p. Glockenspiel.

Dan. -way to the waltz, — Float a - long on a lil - ting re - frain, —

To the land of de - sire where no heart can be false, And the world shall be

H'ns. rit.

**34**

Dan. young a - gain — Ladies' Chorus

Lead the way. We all o - bey.

f a tempo  
Tutti.

Anna

Young lo - vers all a - wake, night brings you waltz - time, and the moon-light sings in  
Danilo.

Young lo - vers all a - wake, night brings you waltz - time, and the moon - light sings in  
St. Brioche.

Young lo - vers all a - wake, night brings you waltz - time, and the moon - light sings in  
Cascada.

Young lo - vers all a - wake, night brings you waltz - time, and the moon-light sings in

Young lo - vers all a - wake, night brings you waltz - time, and the moon - light sings in

Young lo - vers all a - wake, night brings you waltz - time, and the moon - light sings in

*strict tempo*

*f* Tutti.

An.

waltz - time. All the lan-terns are swin - ging and bur - ning low. Where are the fond cou - ples

Dan.

waltz - time. All the lan-terns are swin - ging and bur-ning low. Where are the fond cou - ples

St. B.

waltz - time. All the lan-terns are swin - ging and bur - ning low. Where are the fond cou - ples

Cas.

waltz - time. All the lan-terns are swin - ging and bur-ning low. Where are the fond cou - ples

waltz - time. All the lan-terns are swin - ging and bur - ning low. Where are the fond cou - ples

waltz - time. All the lan-terns are swin - ging and bur-ning low. Where are the fond cou - ples

*bz*

waltz - time. All the lan-terns are swin - ging and bur - ning low. Where are the fond cou - ples

waltz - time. All the lan-terns are swin - ging and bur-ning low. Where are the fond cou - ples

*strict tempo*

(They sway: Anna, Danilo, St. Brioche, Cascada and 4 men.)

An. clin-ging as round they go? Young lo - vers all take heart. Bright si - ren beau - ty, play your part now,

Dan. clin-ging as round they go? Young lo - vers all take heart. Bright si - ren beau - ty, play your part now,

St. B. clin-ging as round they go? Young lo - vers all take heart. Bright si - ren beau - ty, play your part now,

Cas. clin-ging as round they go? Young lo - vers all take heart. Bright si - ren beau - ty, play your part now,

clin-ging as round they go? Young lo - vers all take heart. Bright si - ren beau - ty, play your part now,

clin-ging as round they go? Young lo - vers all take heart. Bright si - ren beau - ty, play your part now,

clin-ging as round they go? Young lo - vers all take heart. Bright si - ren beau - ty, play your part now,

An. — do your du - ty, for the sun wakes, and the dawn breaks. Young lo - vers all, o-

Dan. — do your du - ty, for the sun wakes, and the dawn breaks. Young lo - vers all, o-

St. B. — do your du - ty, for the sun wakes, and the dawn breaks. Young lo - vers all, o-

Cas. — do your du - ty, for the sun wakes, and the dawn breaks. Young lo - vers all, o-

— do your du - ty, for the sun wakes, and the dawn breaks. Young lo - vers all, o-

— do your du - ty, for the sun wakes, and the dawn breaks. Young lo - vers all, o-

An. -bey. Dance, dance a - way. —

Dan. -bey. Dance, dance a - way. — My labours of the day are done. —

St.R. -bey. Dance, dance a - way. —

Cas. -bey. Dance, dance a - way. —

-bey. Dance, dance a - way. —

-bey. Dance, dance a - way. —

pVlc.

Horn Solo.

Dan. — They ought to be e - nough for one. This work at

cresc.

Ob.

Fl.

pClar. H'ns.

bP.

Dan. night, dear land of mine, is far too much, and I re - sign. —

Picc. 8

Picc. 8

Clar.

B'sn. p H'ns.

Viol.

## St. Brioche.

Dan.  
Cascada (to Anna)

I once a - gain im - plore you.

Clar. Viol. *mf* Picc. *p* Viol. *p* Picc. Viol.

I too no

Anna.

What cour - te - sy and man - ly grace! Danilo

St.B. less a... dore you.

Picc. Viol. Ob. B'sn. cresc. Viol. Picc.

Dan. Di-

An. I'll choose, then no more vo - ting.

Dan. -sa - ster stares me in the face.

*f dimin.* Viol. Ob. *pp*

Valencienne (presenting Camille)

Here's a man well worth your no - ting. (aside)

Dan. Cru - el fate, an -

Horn Solo.

Ob.

Clar. Fl. Picc. Fl. 2.Clar. *mf*

**36** Marcia moderato.

Val. My friend can dance the Pol-ka, The

Dan. -o - ther on my plate!

Marcia moderato.

*p* 1.Clar. *f* Bassoon *p* 2.Clar. *pp* Trpts. Bassoon

Val. Lan-cers or Quad-rille, He'll de - mon-strate the Ma - zur - ka, . Or a - ny dance you

Val. will. For grace and poise in the ball-room, I've tried him out my - self. An

*pp*

Val. es-cort quite ex - cep - tio - nal, Too good to be left on the shelf. So in this

*fz*

*mf* Fl. Picc. Viol.

Vcl.

mee-ting he'll be com - pe - ting. An - o - ther can - di - date who'll take his chance. Vote for Mon-sieur

*p* Clar.

Vcl.

Ro - sil - lon, Vote for Mon-sieur Ro - sil - lon. He's far the best one to choose for a -

*fz* Fl. Picc.

Anna.

Who is the

Vcl.

dance. He is the

St. Brioche.

Vote for Mon - sieur St. Bri - oche. I am the

Cascada.

Vote for Mon - sieur Ca - sca - da. I am the

(Male chorus)

Down with Mon-sieur Ro - sil - lon. I am the

Down with Mon-sieur Ro - sil - lon

*f*

Fl.  
Picc.  
Viol.

37

Allegro.

Allegro.

An. best one to choose for a dance? I'm not at all so

Val. best one to choose for a dance.

Camille.

Ma-dam, my friend has gone too far.

St.B. best one to choose for a dance.

Cas. best one to choose for a dance.

Allegro.

best one to choose for a dance.

Allegro.

*fz* Ob.  
Clar.  
*mf*

*H'ns.*  
*mf*

(Approaching Danilo.)

rit.

sure. Here's one I feel quite drawn to. But he has no-thing much to

R'sn. rit.  
Str.

mf rit.

*a tempo*

(to Danilo)

A musical score for 'The Dandies' by S. L. Johnson. The vocal part is in soprano C major, 2/4 time. The piano part includes dynamics like *f*, *mf*, and *p*. The lyrics describe a dandy's behavior and a woman's internal conflict.

An. say, And he pre - tends to look a - way.  
What if I should choose you?

*a tempo*

(to Dandies)

*a tempo*

H'ns.  
*f*  
*mf*  
B'sn.  
*fz*

38

An. You're out of it then, am I

Danilo. rit.

Me? Par-don, ma'am, I do not dance.

**Allegretto moderato.**

rit.

Clar. pp B'sn.

An. right?

Dan. No, no, you're wrong. I claim this dance to-

*p*

An. You do? What then?

Dan. -night. Well, if this dance in - deed is

Dan. mine, Then I can use it as I please. If you ob -

Fl.

Anna.

Go on.

Valencienne.

What does he mean?

Camille.

What does he mean?

Dan. -ject, speak up. This va - lued prize, for which my hum-ble thanks, is

St. Brioche.

What does he mean?

Cacsada.

What does he mean?

(Male chorus) What does he mean?

Dan. sure - ly worth ten thou - sand francs. A - ny of - fers please?

Dan. I'll de - vote the pro-ceeds of the sale to missions o - ver - seas.

Camille.  
Ten thou-sand francs!

Dan. My of-fer's real - ly not so bad.

St. Brioche.  
Ten thou-sand francs! Ten thou-sand francs!

Cascada. (to St. Brioche.)  
Ten thou-sand francs! His case is sad. Ten thou-sand francs!

Ten thou-sand francs! Men. Ten thou-sand francs!

*p* Clar. *mf* Bassoon *cresc.*

**39** (to Anna)  
Dan. They're off. I've ma-naged it at last. Off they go,

(to Cascada.)  
St.B. He must be mad.

Ten thou-sand

*mf* rit. Bassoon *fz* Fl. *pp*

Dau. in pro-ces - sion sad and slow. Men are such high - min - ded crea - tures,

St.B. I'll see him dead first.

Cas. Ten thou - sand francs!

francs! I'll see him dead first.

Dan. Men- tion cash, and then be sure They'll show they can't en - dure The least ex-

pen - di - ture. "A pen - ny saved" is all their creed. Oh, man's a god - like

**40 Allegro.**  
Camille

Dan. breed A - lone I'll vin-di - cate the male sex. His ten thousand francs will now be

Valencienne.

Are you so in love? You'll do no such thing.  
 Cam. paid. You or-dered, I o - obeyed.  
 H'ns. Bass cre - scen - do ff

**41**

Valse.

Danilo.

The last has gone; good rid-dance too. And we,

rit. pp Clar Viola Harp

Anna.

Danilo.

Dan. we are a-lone. Now I can dance with you. My vote I with-draw. I was your  
 Harp

Anna.

Dan. choice, de - ny if you can There's a flaw in your plan. I'll dance a - lone.  
 mf p Fl.

Danilo.

Mu-sic is play - ing, lo-vers have kissed. Ma-dam, how can you re - sist?  
 Ob. mf Clar. pp Harp Fl.

**42**

(He dances round her invitingly.)

Valse moderato.

*s.*

Viol. Fl. Harp Gspl.

*s.*

*mf*

Anna.

(She lets herself be caught up in his arms.)

I'm not dan - cing.

Strong in Waltz tempo

*a tempo*

*p* — *mf* *con tenerezza*

*poco a poco cresc.*

(as she is swung round)

Danilo.

An.

Oh, you ter - ri - ble man.

What ex - qui - site dan - cing. I

*mf*

**43**

Dan.

do what I can.

*mf* *f* Tutti *ff*

*sempre più forte et molto animato*

Presto.

*fff*

*ff*

*ff*

*ff*

*ff*

Danilo: If that was a sniping shot it misfired badly.

Anna: And there's still a lot of Paris

I haven't seen, you know.

## No. 8 Duet (Jogging in a one-horse gig) (Anna, Danilo)

**Allegretto.**

Anna.  
Gee up, Las-sie,  
ff H'ns. pp Clar.

An. here we are. Off we go, but not too far. Take us down the bou - le - vard,

pp Ob. f

An. jog - ging so se - date - ly. Gee up, Las-sie, not so slow. Prance and jin - gle

mf H'ns. pp Clar.

An. as we go. Take the road all lo - vers know. Lots have been there late - ly.

pp Ob. Vic. fp H'ns.

**52** Danilo.

Ma-dam, here's your eve-night shawl. May be chil - ly af - ter ten.

pp Clar.

Anna.

Sir, I trust, when sha-dows fall, I'll be back at home by then.

*rit.*

*mf* Ob.

*rit.* H'ns. *a tempo*

53

An.

Jogging in a one-horse gig, Any time of night or day.

*p* *Picc.* Fl. *Viol.* *Picc.* Fl.

An.

Care-less of the wea-ther, Ve - ry close to-ge-ther. Lo-vers fall in love that way.

*p* Clar. Glockenspiel *rit.* *a tempo* *mf* Bass

An.

Jog-ging in a one-horse gig. Stopping at a small ca - fé,

*pp* *Picc.* Fl. *Viol.* *Picc.* Fl.

An.

Sit-ting there and ga-zing, Is - n't it a - ma - zing? Lo-vers fall in lóve that way.

*p* Clar. Glockenspiel *rit.* H'ns. *a tempo* *mf*

Allegretto

Danilo

Look out, Las - sie,

Dan. here's the spot. Graze in yon - der gras - sy plot. We shall stay here,

Dan. rain or not, Chat - ting quite con - ten - ted. Ea - sy now, you

Dan. jog too fast. That's the place we've trot - ted past. Now's the time to

Dan. halt at last. Ma-dam has con - sen - ted. Sir, I feel a vague un - ease,

Anna

An. should-n't we be tur - ning back? Danilo Glad - ly, ma - dam, as you please.

Dan. (aside) rit. Luck-i - ly I've lost the track. Danilo slower Jog-ging in a one - horse gig,

Dan. rit. H'ns a tempo Viol. pp slower Picc. Fl.

Dan. Say - ing what you long to say. Anna rit. Ti - til - la - ting, tea - sing.

Viol. Fl. Clar. Glockenspiel. p rit.

An. a tempo Lo - vers fall in love that way.

Dan. a tempo Mu - tu - al - ly plea - sing. Lo - vers fall in love that way.

a tempo Bass mf

An. Jog-ging in a one - horse gig, Feel-ing in the mood for play.

Viol. pp Picc. Fl. Viol. Picc. Fl.

An. rit. Start - ing af - ter se - ven, Des - ti - na-tion, hea - ven. Jog-ging back to earth next day.

Dan. a tempo  
Jog-ging back to earth next day.

Clar. pprit. Glockenspiel. mf a tempo mf

**56** Allegro moderato ff Tutti.

slower Anna Danilo Allegro  
'Tis - n't you and I, though. Wish we did - n't sigh, so. Lo - vers fall in love that way.

Clar. pp slower Glockenspiel. f Tutti. ff

# No. 9 March - Septet (Danilo, Zeta, Cascada, St. Brioche, Kromow, Bogdanowitsch, Pritschitsch.)

ZETA: Ha, thank God I haven't got to worry about anything of *that* sort.

**Marcia.**

Danilo.

I. It's a  
2. As for

**f Tutti.**

**Zeta.** pro - blem  
hus - bands

How to ma - nage —  
Some are blame - less,

how to the

**St. Brioche.** 1. It's a pro - blem  
2. Hap - less hus - bands

do some go less on. good.

**Cascada.** 1. It's a pro - blem  
2. Hap - less hus - bands

do some go less on. good.

**Kromow.** 1. It's a pro - blem  
2. Hap - less hus - bands

do some go less on. good.

**Bogdanowitsch.** 1. It's a pro - blem  
2. Hap - less hus - bands

do some go less on. good.

**Pritschitsch.** 1. It's a pro - blem  
2. Hap - less hus - bands

do some go less on. good.

**Tr.**

Dan.

ma - nage wil - ful wo - men When the bloom of youth has gone.  
cul - pris all too of - ten Is a man mis - un - der stood.

Ze.

cresc.

ff

p

How to Not - with -

p Viol.  
W.W.

Dan. keep them faith-ful  
Nor-with-standing we're a - bout.  
If there's a - ny bright sug - ges - tion, we're  
Ze. keep them stan-ding is the ques-tion  
these a - sper-sions We ad - mit in cer - tain  
St.B. keep them faith-ful  
Nor-with - standing we're a - bout.  
we're the  
Cas. keep them faith-ful  
Nor-with - standing we're a - bout.  
we're the  
Kro. keep them faith-ful  
Nor-with - standing we're a - bout.  
we're the  
Bog. keep them faith-ful  
Nor-with - standing we're a - bout.  
we're the  
Prit. keep them faith-ful  
Nor-with-standing we're a - bout.  
we're the  
Tr. *p*

57

Dan. rea-dy to try it out. 1. Now one pur-sues the la - test fa-shion, Coif-fure, hip-line, toque and muff. And  
male is a pro-bllem child. Be it whi - sky, wine or beer.

Ze. rea-dy to try it out. Coif-fure, hip-line, toque and muff.  
male is a pro-bllem child. Be it whi - sky, wine or beer.

St.B. rea-dy to try it out. Coif-fure, hip-line, toque or muff.  
male is a pro-bllem child. Be it whi - sky, wine or beer.

Cas. rea-dy to try it out. Coif-fure, hip-line, toque or muff.  
male is a pro-bllem child. 2. When Jacques en-joyys a drin - king ses-sion, Be it whi - sky, wine or beer. He

Kro. rea-dy to try it out. Coif-fure, hip-line, toque and muff.  
male is a pro-bllem child. Be it whi - sky, wine or beer.

Bog. rea-dy to try it out. Coif-fure, hip-line, toque or muff.  
male is a pro-bllem child. Be it whi - sky, wine or beer.

Prit. rea-dy to try it out. Coif-fure, hip-line, toque and muff.  
male is a pro-bllem child. Be it whi - sky, wine or beer.

*f* Ob. Viol. *p* Picc. Fl.

Dan. one the grand ro - man - tic pas - sion, Tri-stan and I - sol - de stuff. The next de-mands a bull-neck he - ro,  
 Swinging from a chan-de-lier.

Ze. Tri-stan and I - sol - de stuff.  
 Swinging from a chan-de-lier. And grave the fault Phil - ippe is prone to,

St.B. Tri-stan and I - sol - de stuff.  
 Swinging from a chan-de-lier.

Cas. makes a ra - ther bad im-pres-sion, Tri-stan and I - sol - de stuff.  
 Swinging from a chan-de-lier.

Kro. Tri-stan and I - sol - de stuff.  
 Swinging from a chan-de-lier.

Bog. Tri-stan and I - sol - de stuff.  
 Swinging from a chan-de-lier.

Prit. Tri-stan and I - sol - de stuff.  
 Swinging from a chan-de-lier.

*p* *mf* B.D.

to spare but

Dan. Spurs and waxed mou - sta - chi - o. With brawn at plus and brain at ze - ro. A - jax or Pe - tru - chi - o. The  
 Ne - ver gives his wife a thought. Keep a wife in ev - 'ry port. Al-

Ze. Spurs and waxed mou-sta - chi - o. A - jax or Pe - tru - chi - o.  
 Ne - ver gives his wife a thought. What makes it worse, he's wide - ly known to Keep a wife in ev - 'ry port.

St.B. Spurs and waxed mou-sta - chi - o. A - jax or Pe - tru - chi - o.  
 Ne - ver gives his wife a thought. Keep a wife in ev - 'ry port.

Cas. Spurs and waxed mou-sta - chi - o. A - jax or Pe - tru - chi - o.  
 Ne - ver gives his wife a thought. Keep a wife in ev - 'ry port.

Kro. Spurs and waxed mou-sta - chi - o. A - jax or Pe - tru - chi - o.  
 Ne - ver gives his wife a thought. Keep a wife in ev - 'ry port.

Bog. Spurs and waxed mou-sta - chi - o. A - jax or Pe - tru - chi - o.  
 Ne - ver gives his wife a thought. Keep a wife in ev - 'ry port.

Prit. Spurs and waxed mou - sta - chi - o. A - jax or Pe - tru - chi - o.  
 Ne - ver gives his wife a thought. Keep a wife in ev - 'ry port.

*mf*

Dan. fourth is frac-tious late and ear-ly, Scol-ding when the guests are gone, Still thri - ving in the hur - ly, bur-ly,  
-phonse not on - ly drinks, but gam-bles, Leaves his lo-v ing spouse a-lone, Then blows his all on mid-night ram-bles,

Ze. Scol-ding when the guests are gone,  
Leaves his lo-v ing spouse a-lone.

St.B. Scol-ding when the guests are gone,  
Leaves his lo-v ing spouse a-lone.

Cas. Scol-ding when the guests are gone,  
Leaves his lo-v ing spouse a-lone.

Kro. Scol-ding when the guests are gone,  
Leaves his lo-v ing spouse a-lone.

Bog. Scol-ding when the guests are gone,  
Leaves his lo-v ing spouse a-lone.

Prit. Scol-ding when the guests are gone,  
Leaves his lo-v ing spouse a-lone.

*p* Clar. Tromb. *mf*

58

animato.

rit.

Dan. Off-spring of an A - ma - zon. But some of course are sweet and ten-der, Snakes that wheedle and be - guile. We'll  
Comes back ree-king of Co - logne. We We

Ze. Off-spring of an A - ma - zon. Snakes that wheedle and be - guile. We'll  
Comes back ree-king of Co - logne. We We

St.B. Off-spring of an A - ma - zon. Snakes that wheedle and be - guile. We'll  
Comes back ree-king of Co - logne. We We

Cas. Off-spring of an A - ma - zon. Snakes that wheedle and be - guile. We'll  
Comes back ree-king of Co - logne. But wo - men are a grea - ter pro-blem, We We

Kro. Off-spring of an A - ma - zon. Snakes that wheedle and be - guile.  
Comes back ree-king of Co - logne.

Bog. Off-spring of an A - ma - zon. Snakes that wheedle and be - guile.  
Comes back ree-king of Co - logne.

Prit. Off-spring of an A - ma - zon. Snakes that wheedle and be - guile.  
Comes back ree-king of Co - logne.

*p* B'sn. *f* rit. *p* H'n.s. *p* Str.

**Slower**

Dan. close our ranks and not sur - ren - der, Won-d'ring what to do mean - while. What to can but share our com-mon bur - den.

Ze. close our ranks and not sur - ren - der, Won-d'ring what to do mean - while. What to can but share our com-mon bur - den.

St.B. close our ranks and not sur - ren - der, Won-d'ring what to do mean - while. What to can but share our com-mon bur - den.

Cas. close our ranks and not sur - ren - der, Won-d'ring what to do mean - while. What to can but share our com-mon bur - den..

Kro. Won-d'ring what to do mean - while.

Bog. Won-d'ring what to do mean - while.

Prit. Won-d'ring what to do mean - while.

**Slower** *pp* *rit.* *p at tempo* Viol.Clar.

**59** **Trio.****Tempo I.**

Dan. think, what to say, what to do? What a red - let-ter day if we

Ze. think, what to say, what to do? What a red let-ter day if we

St.B. Oh these women, dreadful women.

Cas. Oh these women, dreadful women.

Kro. Oh these women, dreadful women.

Bog. Oh these women, dreadful women.

Prit. Oh these women, dreadful women.

**Tempo I.**

*w.w.* *p*

Dan. knew. Be-ing male, we may fail, but we try, Yes, we try, try, try, try  
 Ze. knew. Be-ing male, we may fail, but we try, Yes, we try, try, try, try  
 St.R.  
 Cas.  
 Kro.  
 Bog.  
 Prit.

Oh these women, dreadful women. try, try, try  
 Oh these women, dreadful women. try, try, try

W.W. W.W. H'ns.

Dan. try. Clut-ching hope we must cope as we can, Though it's plain - ly too much for a  
 Ze. try. Clut-ching hope we must cope as we can, Though it's plain - ly too much for a  
 St.R.  
 Cas.  
 Kro.  
 Bog.  
 Prit.

try. Oh these women, dreadful women.  
 try. Oh these women, dreadful women.

**ff** Tutti **p** Viol. Clar. **w.w.** **p**

Dan. man. Though you sweat, though you slave, they for-get what you gave, Then you're back where you first be-

Ze. man. Though you sweat, though you slave, they for-get what you gave, Then you're back where you first be-

St.B.

Ca. Oh these women, dreadful women.

Kro. Oh these women, dreadful women.

Bog. Oh these women, dreadful women.

Prit. Oh these women, dreadful women.

Viol. cre - scen - do  
W.W. H'ns.  
Clar.

60

Dan. -gan. Wo-men, wo-men, wo-men, wo-men, wo-men, wo-men, oh.

Ze. -gan. Wo-men, wo-men, wo-men, wo-men, wo-men, wo-men,

St.B.

Ca.

Kro. Wo-men, wo-men, wo-men, wo-men, wo-men, wo-men

Bog.

Prit. Wo-men, wo-men, wo-men, wo-men,

Troms. fz. Viola. II. Clar. Tamb. picc. II. Viol. I. Viol.

76 *rit.* Slower. Later again in tempo

Dan. Ah. What to think, what to say, what to do?

Ze. Wo-men, wo-men, wo-men, wo-men, wo-men, oh. What to think, what to say, what to do?

St.B. Wo-men, wo-men, wo-men, wo-men, wo-men, oh. What to think, what to say, what to do?

Ca. Ah. What to think, what to say, what to do?

Kro. Wo-men, wo-men, wo-men, wo-men, wo-men, oh. What to think, what to say, what to do?

Bog. Wo-men, wo-men, wo-men, wo-men, wo-men, oh. What to think, what to say, what to do?

Prit. Ah. What to think, what to say, what to do?

*rit.* *molto cresc.* *ff Tutti*

Dan. — What a red - let - ter day if we knew. Be - ing male, we may fail, but we

Ze. — What a red - let - ter day if we knew. Be - ing male, we may fail, but we

St.B. What a red - let - ter day if we knew. Be - ing male, we may fail, but we

Ca. — What a red - let - ter day if we knew. Be - ing male, we may fail, but we

Kro. What a red - let - ter day if we knew. Be - ing male, we may fail, but we

Bog. — What a red - let - ter day if we knew. Be - ing male, we may fail, but we

Prit. — What a red - let - ter day if we knew. Be - ing male, we may fail, but we

*mf*

Dan. try, yes, we try, try try try try. Clut-ching hope, we must

Ze. try, yes, we try, try try try try. Clut-ching hope, we must

St.B. try, yes, we try, try try try try. Clut-ching hope, we must

Ca. try, yes, we try, try try try try. Clut-ching hope, we must

Kro. try, yes, we try, try try try try. Clut-ching hope, we must

Bog. try, yes, we try, try try try try. Clut-ching hope, we must

Prit. try, yes, we try, try try try try. Clut-ching hope, we must

{ cre - scen - do ff p

Dan. cope as we can, Though it's plain - ly too much for a man. Though you

Ze. cope as we can, Though it's plain - ly too much for a man. Though you

St.B. cope as we can, Though it's plain - ly too much for a man. Though you

Ca. cope as we can, Though it's plain - ly too much for a man. Though you

Kro. cope as we can, Though it's plain - ly too much for a man. Though you

Bog. cope as we can, Though it's plain - ly too much for a man. Though you

Prit. cope as we can, Though it's plain - ly too much for a man. Though you

{ cre - scen - do - f

Dan. sweat, though you slave, they for - get what you gave, then you're back where you first be - gan.

Ze. sweat, though you slave, they for - get what you gave, then you're back where you first be - gan.

St.B. sweat, though you slave, they for - get what you gave, then you're back where you first be - gan.

Ca. sweat, though you slave, they for - get what you gave, then you're back where you first be - gan.

Kro. sweat, though you slave, they for - get what you gave, then you're back where you first be - gan.

Bog. sweat, though you slave, they for - get what you gave, then you're back where you first be - gan.

Prit. sweat, though you slave, they for - get what you gave, then you're back where you first be - gan.

**ff**

**62**

Dan. — What to think, what to say, what to do? What a red - let-ter day if we  
**ppp**

Ze. — What to think, what to say, what to do? What a red - let-ter day if we

St.B. —

Ca. —

Kro. —

Bog. —

Prit. —

Wo-men

Viol. Clar. **ppp**

Harp

Dan. knew. Be-ing male, we may fail, but we try, Yes, we try, try,

Ze. knew. Be-ing male, we may fail, but we try, Yes, we try, try,

St.B.

Ca.

Kro.

Bog.

Prit.

*Harp*

Wo-men Wo-men try,  
Wo-men Wo-men try,  
Wo-men Wo-men try,  
Wo-men Wo-men try,  
Wo-men Wo-men try, try, try,

Dan. try, try, try. Clut-ching hope, we must cope as we can, Though it's

Ze. try, try, try. Clut-ching hope, we must cope as we can, Though it's

St.B. try, try, try. Clut-ching hope, we must cope as we can, Though it's

Ca. try, try, try. Clut-ching hope, we must cope as we can, Though it's

Kro. try, try, try. Clut-ching hope, we must cope as we can, Though it's

Bog. try, try, try. Clut-ching hope, we must cope as we can, Though it's

Prit. try, try, try. Clut-ching hope, we must cope as we can, Though it's

*scen - do - ff Tutti.* *pp Tutti.*

Dan. plain - ly too much for a man. Though you sweat, though you slave, they for-

Ze. plain - ly too much for a man. Though you sweat, though you slave, they for-

St.B. plain - ly too much for a man. Though you sweat, though you slave, they for-

Ca. plain - ly too much for a man. Though you sweat, though you slave, they for-

Kro. plain - ly too much for a man. Though you sweat, though you slave, they for-

Bog. plain - ly too much for a man. Though you sweat, though you slave, they for-

Prit. plain - ly too much for a man. Though you sweat, though you slave, they for-

*cresc.*

*cre*

Dan. get what you gave, then you're back where you first be - gan.

Ze. get what you gave, then you're back where you first be - gan.

St.B. get what you gave, then you're back where you first be - gan.

Ca. get what you gave, then you're back where you first be - gan.

Kro. get what you gave, then you're back where you first be - gan.

Bog. get what you gave, then you're back where you first be - gan.

Prit. get what you gave, then you're back where you first be - gan.

*scen - do*

*ff*

*fz*

No. 10 Melodrame and Dancing Scene  
(Anna, Danilo)

81

DANILO: So you needn't look so proud of yourself Anna Glawari  
ANNA: I hate you!

I. Allegretto.

The musical score consists of eight staves of music. The top staff shows Flute (Fl.) playing eighth-note patterns. The second staff shows strings (Str.) playing eighth-note patterns. The third staff shows Violin (Viol.) playing eighth-note patterns. The fourth staff shows strings (Str.) playing eighth-note patterns. The fifth staff shows Bassoon (B'ssn.) playing eighth-note patterns. The sixth staff shows Clarinet (Clar.) playing eighth-note patterns. The seventh staff shows Bassoon (B'ssn.) playing eighth-note patterns. The eighth staff shows Clarinet (Clar.) playing eighth-note patterns. Measure 63 begins with a dynamic of *p*. The score concludes with a final dynamic of *p*.

63

Fl.  
*p*

pp Str.  
Viol.  
*pp*

Clar. Str. pizz.

Clar. B'ssn.  
Clar. *p*

*p*

Fl.  
*p*

Viol.  
*pp*

*p*

[64]

**II.** Allegretto moderato

Vlc. Solo

*p*

*mf*

Anna I need a change, Take me somewhere gay!

Danilo (singing)

**Allegretto**

At Maxime's once again

I swim in pink cham-

Viol.

*pp*

Viol.

*pp*

Anna Maxime's?

Danilo I must explain .... etc.

- pagne!

Clar.

[65] **Moderato****Valse moderato**  
(to be danced)

Viol.

Vlc.

*pp**p*

Musical score for piano, two staves. Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs.

Musical score for piano, two staves. Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs.

Musical score for piano, two staves. Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs.

66

Valse lento

Viol. *p rit.*

Musical score for piano, two staves. Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs.

Musical score for piano, two staves. Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs.

Musical score for piano, two staves. Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs.

**67** Valse.

# Anna.  
# Danilo.

Valse.  
pp Viol.Solo  
Harp

Fl.

Tutti

## No. 12 Finale II

(Anna, Valencienne, Sylviane, Olga, Praskowia, Danilo, Camille, Zeta, Bogdanowitsch, Kromow, Pritschitsch, Njegus, Chor.)

DANILO: I agree with you entirely.

ZETA: Open up! Open up!

**Allegro.** (ANNA and CAMILLE come from the Pavilion.) Anna.

*I won - der what it is they want?*

Danilo.  
Ha! Ha! Ha!

Zeta.  
Ha! Ha!

**Allegro.**

Tutti. Viol. *f* *p* B'sn. H'ns. Troms. B'sn

Danilo. (aside)

An - na and Ca-mille! Zeta. Ha. An-na and Ca-mille! This thing's im-

I know for cer-tain what I saw.

Ob. Viol. *p*

(NJEGRUS follows VALENCIENNE on from the side.) Valencienne (innocently).

You want me?

Dan. pos - si - ble. The bla-ckest mo-ment of my life. Zeta.

But where on earth's my wife?

Flute

Valencienne.

Camille (to Danilo )

What's hap-pened? Some-one tell me that. For  
 Zeta. Danilo.

Well, this knocks me flat. Ha. An-na and Ca-mille!

Clar. Fl. H'ns. Clar.

**74**

Cam. hea-ven's sake, keep still. Zeta.

I saw a wo - man plain - ly stand - ing there when I was Ob.  
 B'sn. p > >

Anna. A most un - ci - vil thing to do. Danilo.

Ra - ther

Zet. pee - ping through the door. What's more, I

B'sn.

Dan. use - ful though. Anna.

(to Camille) You

Zet. plain-ly heard that gen-tle-man who stands be - fore me dé-clare his love. Clar. H'ns. Troms.

(to Camille)

An. heard him speak to me. My  
 Danilo (losing control)  
 Ha. An - na.  
 Zeta.  
 I could have sworn it was my faith-less wife.

Flute p Picc. Clar.

An. dar - ling Ca-mille, you must bear me out. It  
 Valencienne.  
 What min-gled pangs of re - lief and di - stress.  
 Camille.  
 To bear her out, what re - lief and di - stress.  
 Danilo.  
 What jea-lous pangs grip my heart and op - press.  
 Zeta.  
 I can't be - lieve it. A night-mare, no less.  
 Njegus.  
 A most a - droit ma-noeu-vre, all will con - fess.

Ob. Clar. H'ns. p Ob. Clar.

Anna.

(to Camille)

seems that the Ba - ron thought it fit To spy on his friends, and be in - di - screet, So

Str. pizz.

An. *rit.*  
 you, my Ca-mille, must brave - ly re-peat The se-crets you told me, so mel - ting-ly sweet.  
*p H'ns. rit. pp Str.*

Camille. (to Zeta)  
 Must I o - bey you? You see me, Ba - ron, in a hope-less plight. She has com-  
 Danilo.  
 The whole truth, I pray you.  
*Ob. Ob. Str. pizz. p*

77

## Allegretto.

Cam. -man-ded. Her word is my law. ZETA (*aside*) Can't wait to Red as the rose of May - time, that  
 hear what he has to say.  
*p Harp mf p Str. pp Ob.*

Cam. blooms in bright ar - ray. Love in my heart has o - pened, and charmed my tears a-  
*pp Flutes Ciar.*

Cam. way. Such ro - yal crim - son glea - ming, En-tranced my wa - king eyes. It  
*Viol. Cello mf p mf p*

Cam. seemed I still lay drea - ming, Yet walked in Pa - ra - dise. I

*mf* *p* *pp rit.* *Viol. Vlc. pp*

78

Anna.

Valencienne. A les - son he won't soon for - get.

A stran - ger thing I ne - ver met.

Cam. know all beau - ty pas - ses, and ev - 'ry sun must set. But

Danilo. This hell Zeta. is past en - du - ring. Ma-xime's will end this

Thank hea - yen. This is re - as - su - ring.

*a tempo* Harp.

An. He owes me quite a hand - some debt.

Val. How could his heart so soon for - get?

Cam. though the win - ter ra - ges, my rose is love - lier yet. A-

Dan. strife. The on - ly way of cu - ring all the ills of

Ze. I thought my fren - zy past all cu - ring.

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

An. Ah, my dear Count, you look well to - night. \_\_\_\_\_

Val. Ah, fi - ckle heart, that same song to - night ra-vished my soul.

Cam. - lone it grew in se - cret, it knew nor dark nor light. \_\_\_\_\_ A phan - tom flower that

Dan. life. She's got a French - man, picked him out of spite. \_\_\_\_\_ I shall keep calm and

Ze. I'll cease do - me - stic strife, no more su - spect my wife.

H'ns. *mf*

*cresc.*

Trpts. *f*

An. I'll make you talk to - night all right.

Val. — I feel no more the same de - light. \_\_\_\_\_ Passion and ten-

Cam. ne - ver Can fade from mor - tal sight. \_\_\_\_\_ I know it blooms for

Dan. leave her, re - nounce, for - get her quite. \_\_\_\_\_ Now that she's got her

Ze. Had it been her, I'd soon have ru -ined her game all right.

*cresc.*

An. Ah, my dear Count, how goes the fight,  
goes the fight?

Val. -der love, at last all va-nished quite,  
va-nished quite.

Cam. e - ver, the rose I bring to-night,  
bring to-night.

Dan. French Mon-sieur, it plain-ly serves her right,  
serves her right.

Ze. Sued for di-vorce, and flung her out of sight,  
out of sight.

79

**ANNA (speaking):** Well, there it is, friends, you know exactly what passed between us in the pavilion, there's no going back on *that* sort of thing, And now

**Allegro.**

for my trump card.

**Anna.**

I've some-thing to say, a spe-cial an-nounce-ment.

What news?what news?

What news?what news?

**CHOR**

An. May I pre - sent the la - test bride - groom, Monsieur Ro - sil - lon.

Valencienne.

Oh,

Camille.

What ?

*f Trpts. H'ns.*

An. And I'm the bride, of course.

Val. God. I'm lost.

Cam. Me? Danilo. I'm blowed.

How sweet. Zeta. I'm damned.

What's this? We're sunk.

And she's the bride, of course.

And she's the bride, of course.

Str. > f v.

This musical score page from Act II, Scene 1, features five staves of music. The top staff is for the character An., singing in G major. The second staff is for Val., also in G major. The third staff is for Cam., in G major. The fourth staff is for the ensemble Str. (Strings). The fifth staff is for the bassoon (Bassoon). The vocal parts have lyrics written below them, such as "May I present the latest bride-groom, Monsieur Rosillon." and "I'm the bride, of course." The strings part consists of sustained notes. Dynamic markings like "f" (fortissimo) and "v." (pianissimo) are used throughout the score.

## Allegro.

An. It's having the desired effect.

Dan. And all be - cause of twenty mil - lions.

Ze. A long good-

## Allegro.

Con-gra-tu-la - tions.

Con-gra-tu-la - tions.

## Allegro.

Ob. Viol.

p

Fl.

(aside to Camille)

An. You'll

Camille (aside to Anna)

Ze. -bye to twen-ty mil - lions. I must speak up. I can't act a - ny more.

Clar.

Fl.

Valencienne (to Camille)

An. bring dis - grace on the girl you a - dore. Tell me,  
(to Anna)

You real - ly mean this?

H'ns. B'sn. Clar. p B'sn.

Anna (to Zeta) (to Danilo)

Why - e - ver not? In-deed.

Val. ho - nes - tly. Danilo. rit.

Z.e. No, no, be-

The Count and I both dis - ap - prove.

Ob. B'sn.

Dan. *molto rit.* -lieve me, I'm en - chan- ted, ma'am, And fur - ther - more, you have my bles - sing. I

*molto rit.* f Vlc. B'sn. p

81

Anna. Andante.

You on-ly said?

Dan. on - ly said: Love whom you will, make few pro - po-sals, ne - ver be wed.

H'ns. Clar. B'sn. pp

**Mazurka moderato. (with bitter humour)**

Dan. The viewpoint of di - plo - ma-cy On con-ju-gal fe - li - ci - ty Is worth con -si - de -

p Fl. Ob.

Dan. -ra - tion From close ob-ser - va - tion. The marriage tie is ob - so-lete.

Clar. Flute. Ob.

Dan. The wed-ded pair is in-com - plete. The pat - tern, though two-fold, soon be-comes a

H'ns. F'an.

Dan. threesome, Tri-an-gu - lar, ad - jus - ta - ble, — Or ra-ther too com - bu - sti - ble. To

Ob. Clar.

Dan. prove my point you ought to see some. One fi - nal point, then no - thing more. Take my ad-

rit. rit.

Ob. rit. Flutes pp rit.

82

Allegretto moderato.

Dan. -vice, keep o - pen door. When mar-riage palls give it an

Str. Harp.

ANNA (aside): Impertinence!

Dan.

ai - ring. Take care to clear the coast a bit, Then take your

Clar.

83 Vivace.

Dan.

chance, and make the most of it.

W.W. ff H'ns. Trpts. Str.

Anna.

This

B'sn. Bass Timp. p Ob. B'sn.

Tempo di Marcia. (with hectic frivolity)

An.

match should last at least a year, Quite à la mode Pa - ree. He'll

p Fl. Clar.

An.

say "Ma-dame," and she, "Mon-sieur," Quite à la mode Pa - ree. We're



An. no. La la

Valencienne.

Sylviane.

Olga. Praskowia. Oh, how splen - did! tral-la - la - la - la, Dull days

Oh, how splen - did! tral-la - la - la - la, Dull days

Camille. Oh, how splen - did! tral-la - la - la - la, Dull days

Zeta. Oh, how splen - did! tral-la - la - la - la, Dull days

Bogdanowitsch. Oh, how splen - did! tral-la - la - la - la, Dull days

Kromow. Oh, how splen - did! tral-la - la - la - la, Dull days

Pritschitsch. Oh, how splen - did! tral-la - la - la - la, Dull days

CHOR. Oh, how splen - did! tral-la - la - la - la, Dull days

Oh, how splen - did! tral-la - la - la - la, Dull days

Harp (glissando). f. Tutti.

An. la la la la la la

Val. — la la la la la la la la la

Syl. en - ded! tra - la - la - la - la If this were not the way to

Ol. Pras. en - ded! tra - la - la - la - la If this were not the way to

Cam. en - ded! tra - la - la - la - la If this were not the way to

Ze. en - ded! tra - la - la - la - la If this were not the way to

Bog. en - ded! tra - la - la - la - la If this were not the way to

Kro. en - ded! tra - la - la - la - la If this were not the way to

Prit. en - ded! tra - la - la - la - la If this were not the way to

en - ded! tra - la - la - la - la If this were not the way to

en - ded! tra - la - la - la - la If this were not the way to

Tutti. *cre - scen -*

Music score for "I'd ne - ver mar - ry, no," featuring multiple vocal parts (An., Val., Syl., Ol., Pras., Cam., Ze., Bug., Kro., Prit.) and a bassoon part. The vocal parts sing in unison, while the bassoon part provides harmonic support at the end.

**Instrumentation:** An., Val., Syl., Ol., Pras., Cam., Ze., Bug., Kro., Prit. (Vocals); Ob. B'sn. (Bassoon).

**Key:** G major (indicated by a G-sharp symbol).

**Time Signature:** Common time (indicated by a 'C').

**Text:**

No, I'd ne - ver mar - ry, no, \_\_\_\_\_ no. \_\_\_\_\_  
 No, I'd ne - ver mar - ry, no, \_\_\_\_\_ no. \_\_\_\_\_ This  
 go, I'd ne - ver mar-ry, no, by no means, no.  
 go, I'd ne - ver mar - ry, no, by no means, no.  
 go, I'd ne - ver mar-ry, no. \_\_\_\_\_ no.  
 go, I'd ne - ver mar - ry, no, by no means, no.  
 go, I'd ne - ver mar - ry, no, by no means, no.  
 go, I'd ne - ver mar-ry, no. \_\_\_\_\_ no.  
 go, I'd ne - ver mar - ry, no, by no means, no.  
 go, I'd ne - ver mar - ry, no, by no means, no.  
 go, I'd ne - ver mar - ry, no, by no means, no.  
 go, I'd ne - ver mar - ry, no, by no means, no.

**Bassoon Part (Ob. B'sn.):**

The bassoon part begins with a sustained note on the first beat of the first measure. It then plays a series of eighth-note chords on the second beat. The dynamic is marked 'f' (fortissimo). The bassoon continues with eighth-note chords on the third beat, marked with a 'v' (slur), and then on the fourth beat, also marked with a 'v'. The bassoon part concludes with a sustained note on the fifth beat, followed by a dynamic marking 'p' (pianissimo) and 'Ob. B'sn.'.

85

### Tempo di marcia.

Anna.

## Valencienne.

A musical score page from 'The Marriage Song'. The top staff shows the vocal line for 'Val.' with lyrics: 'mar-riage sounds di-stinc - tly gay. Quite à la mode Pa - ree. The hus - band out, the'. The piano accompaniment is shown below, featuring a bass line and harmonic chords. Measure numbers 11 and 12 are indicated above the staff.

86

An. *Vivace.*

-ree. Oh, how splen - did! tra la la la la la Dull days

*Valencienne.*

Oh, how splen - did! tra la la la la la Dull days

A musical score for orchestra, page 10, featuring two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Measure 11 starts with a dynamic of **Vivace.** The first measure consists of eighth-note patterns in the upper section and sixteenth-note patterns in the lower section. Measure 12 continues with similar patterns, with the upper section featuring eighth-note chords and the lower section featuring sixteenth-note chords. The score includes parts for Harp (gliss.), Violin, Clarinet, Flute Picc., and Bassoon.

An. en - ded! tra la la la la la If this were not the way to go, I'd

Val. en - ded! tra la la la la la If this were not the way to go, I'd

*p*

H'ns. cresc.



An. la la la la la la No, I'd

Val. la la la la la la la No, I'd

Syl. en - ded! tral la la la la la If this were not the way to go, I'd

Ol. Pras. en - ded! tral la la la la la If this were not the way to go, I'd

Cam. en - ded! tral la la la la la If this were not the way to go, I'd

Ze. en - ded! tral la la la la la If this were not the way to go, I'd

Bog. en - ded! tral la la la la la If this were not the way to go, I'd

Kro. en - ded! tral la la la la la If this were not the way to go, I'd

Prit. en - ded! tral la la la la la If this were not the way to go, I'd

en - ded! tral la la la la la If this were not the way to go, I'd

en - ded! tral la la la la la If this were not the way to go, I'd

*p*

Tutti. *cresc.*

An.  
ne - ver mar - ry, no, no.

Val.  
ne - ver mar - ry, no, no.

Syl.  
ne- ver mar - ry, no, by no means, no

Ol.  
ne- ver mar - ry, no, by no means, no

Pras.  
ne- ver mar - ry, no, by no means, no

Cam.  
ne - ver mar - ry, no, no.

Danilo  
Oh, I'm boi - ling, sim - ply bub-bling, ra - ging,

Ze.  
ne - ver mar - ry, no, by no means, no

Bog.  
ne- ver mar - ry, no, by no means, no

Kro.  
ne - ver mar - ry, no, by no means, no

Prit.  
ne- ver mar - ry, no, by no means, no

ne - ver mar - ry, no, by no means, no

ne - ver mar - ry, no, by no means, no

Bass

**87** (intruding on the scene)

Dan.  
white-hot, like a fur-nace. Stop the dance. I've got to breathe. Calm-ly,

Tutti.

Tutti.

Dan.

calm-ly, this won't do. This will ne-ver get me through. Take it gen-tly, come what

Fl.

*p*

B'sn.

**88** Allegro moderato.

Dan.

may. " 'Tis poise a - lone can win the day." Ma-dam, I wish to tell a

Fl.

*p*

Str. Harp

Anna

You do? Then if there's no of-fence, say what you please. You've got your

Dan.

sto - ry.

Clar. *mf*

Tempo di Valse lento.

Danilo. *rit.*

**89**

An.

au-di-ence, and I'm lis-t'ning. I'll be - gin then. There once were two ro - yal chil - dren. I've

*mf* H'n's.

*pp* Str. Harp

Dan.

heard they were lo-vers of old, But fate ne - ver joined them in wed -

*p*

Dan.

-lock, As sor - row - ful bal - lads have told. The Prince, he was moo-dy and

locked up

Dan.

si-lent For rea-sons with - held in his heart. The la - dy that si-lence re-

Dan.

-sen - ted Which kept them so strange-ly a - part. 'Twas then that her  
Fl.

rit. pp Vla.

Dan.

High-ness, in an - ger, De - ci - ded to cheat and be - tray. She

coachman gave soul\_\_

Dan.

turned in re - venge to a scul-lion, And gave soul and bo - dy a - way. " For  
mf p pp b<sup>b</sup> Clar. a tempo

Dan.

shame," cried the Prince, "you have wronged me! Mis - ta - ken, un - fee-ling and blind!"

*pp* Fl. Clar. Trpts.

Dan.

You show by this deed you're no bet-ter Than all your false fe - mi-nine

*Ob.*

*H'ns.*

*p rit.*

**91** Valse.

Dan.

kind. But ne - ver i - ma-gine I'm grie-ving." Ha ha He

*a tempo*

*pp* Str. Harp

Dan.

showed not a sign. "Oh, trea-che - ry past my be - lie - ving." These

Dan.

words were the Prin-ce's, not mine. His fu - ry then rose to its cli - max.

92

**Allegro.**

Anna.

The musical score page shows the vocal parts for Anna and Dan. Anna's part starts with a melodic line in G major. Dan's part begins with a line of eighth notes followed by a vocal entry: "bles-sing he left her." The vocal line continues with "But cursed in his heart as he went." The scene ends with a dynamic instruction "f" followed by "Troms." The instrumental part for Trombones is indicated below the staff.

93

### **Andante.**

Danilo (*speaking*) Where?

Danilo (turning at the exit)

### Allegretto.

Andante. Dando (speaking) Where? Dando (turning at the exit) Allegretto.

An. go-ing, Count? But where? *poco piu animato* Cello-Solo

*pp* Clar. B'sn. Str. *mf* Str.

No one seems to want me here. I'm

W.W. Viol.

Dan.  
off to Chez Ma-xime, To join the whirling stream. When peo-ple ask what bliss is, I sim-ply tell them, "This is." Lo-

Clar. *p*

Anna

Anna

Dan. He

lo, Do-doo, Jou - jou, Clo - clo, Mar-got, Frou-frou; But when it comes to kis - ses, Good - bye my Fa - ther -

**Molto allegro.**

An. loves me a - lone, me a - lone. —

Dan. -land.

**Molto allegro.**

**94** **Vivace.**

An. Oh, how splen - did! tra la la la la la, Dull days

Harfe *mf* Viol. Fl. Picc. *mf* Viol.

An. en - ded! tra la la la la la If this were not the way to

Fl. Picc. H'ns. *cresc.*

An. go, I'd ne - ver mar - ry, no, by no means, no, no, no, no,

An.

no, no, no, no. no. la la

Valencienne.

Sylviane.

Olga.

Praskowia.

Camille.

Zeta.

Bogdanowitsch.

Kromow.

Pritschitsch.

CHOR

Oh, how splen - did! tra la la la la la. Dull days

Oh, how splen - did! tra la la la la la. Dull days

Oh, how splen - did! tra la la la la la. Dull days

Oh, how splen - did! tra la la la la la. Dull days

Oh, how splen - did! tra la la la la la. Dull days

Oh, how splen - did! tra la la la la la. Dull days

Oh, how splen - did! tra la la la la la. Dull days

Oh, how splen - did! tra la la la la la. Dull days

Oh, how splen - did! tra la la la la la. Dull days

f Tutti.

p Fl. Picc.

f Tutti.

An. la la la la la la No, I'd ne - ver mar - ry,

Val. — la la la la la la la No, I'd ne - ver mar - ry,

Syl. en - ded! tra la la la la la If this were not the way to go, I'd ne - ver mar - ry,

Ol. en - ded! tra la la la la la If this were not the way to go, I'd ne - ver mar - ry,

Pras. en - ded! tra la la la la la If this were not the way to go, I'd ne - ver mar - ry,

Can. en - ded! tra la la la la la If this were not the way to go, I'd ne - ver mar - ry,

Ze. en - ded! tra la la la la la If this were not the way to go, I'd ne - ver mar - ry,

Bug. en - ded! tra la la la la la If this were not the way to go, I'd ne - ver mar - ry,

Kro. en - ded! tra la la la la la If this were not the way to go, I'd ne - ver mar - ry,

Prit. en - ded! tra la la la la la If this were not the way to go, I'd ne - ver mar - ry,

en - ded! tra la la la la la If this were not the way to go, I'd ne - ver mar - ry,

en - ded! tra la la la la la If this were not the way to go, I'd ne - ver mar - ry,

p Fl. Picc.

Tutti. cresc.

An. no, \_\_\_\_\_ no.

Val. no, by no means, no. \_\_\_\_\_

Syl. no, by no means, no. \_\_\_\_\_

OI. no, by no means, no. \_\_\_\_\_

Pras. no, by no means, no. \_\_\_\_\_

Cam. no, by no means, no. \_\_\_\_\_

Ze. no, by no means, no. \_\_\_\_\_

Bug. no, by no means, no. \_\_\_\_\_

Kro. no, by no means, no. \_\_\_\_\_

Prit. no, by no means, no. \_\_\_\_\_

no, by no means, no. \_\_\_\_\_

no, by no means, no. \_\_\_\_\_

*ff* V.V. curtain

## No. 14 Ensemble

Eh, voila les belles Grisettes

(Valencienne, Lolo, Dodo, Jou-Jou, Frou-Frou, Clo-Clo, Margot, Danilo, Zeta, Bogdanowitsch, Pritschitsch, Kromow, Chor.)

Marcia.

*f* Trpts. W.W. Trpts. W.W. Ob. Fl. Cl.

99

Valencienne.

6 Girls (each speaking in turn)

Lolo. The Gri-settes of Pa-ris greet you, And we're ve - ry pleased to meet you. Lo - lo! Do - do! Jou-

Dodo. The Gri-settes of Pa-ris greet you, And we're ve - ry pleased to meet you.

Jou-Jou. The Gri-settes of Pa-ris greet you, And we're ve - ry pleased to meet you.

Frou-Frou. The Gri-settes of Pa-ris greet you, And we're ve - ry pleased to meet you.

Clo-Clo. The Gri-settes of Pa-ris greet you, And we're ve - ry pleased to meet you.

Margot. The Gri-settes of Pa-ris greet you, And we're ve - ry pleased to meet you.

The Gri-settes of Pa-ris greet you, And we're ve - ry pleased to meet you.

*f* Tutti. *p* W.W. Str.

VAL (spoken) et moi!

6 G. jou! Frou-frou! Clo - clo! Mar - got! Find us where the lamps are bur-ning,

*f* Tutti. *pp* W.W. Str.

Va. Trip-ping down the bou - le-vard Wat-ching close at ev - 'ry tur-ning, Ev - 'ry cab and mo-to - car.

*mf* Tutti.

Val.

Up and down on sen-try go Where the bloods and gen-try go. Trip-ping ligh-tly, chat-ting brigh-tly,  
6 Girls

Up and down on sen-try go Where the bloods and gen-try go. Trip-ping ligh-tly, chat-ting brigh-tly,

*p* Clar.

Val.

Pit - ter pat - ter heel and toe. Ti - ny shoes of shi - ny lea-ther Twin-kling in the lan-tern light.

6 G.

Pit - ter pat - ter heel and toe.

*p* Tutti. *mf* Trpts. con sord.

Val.

Silk and se-quin, frill and fea-ther, Nod-ding down the street at night. The Gri-settes of Pa-ris greet you, and we're

6 G.

The Gri-settes of Pa-ris greet you, and we're

*w.w.*

*f* Tutti

6 Girls (each in turn) Val (spoken) et moi!

ve - ry pleased to meet you. Lo - lo! Do - do! Jou - jou! Frou-frou! Clo - clo! Mar - got!

6 G.

ve - ry pleased to meet you.

*p*

*f*

Lively

(strident and rhythmical)

Ri-tan-tou-ri tan-ti-rette

La la!

**Lively**

Trpts.  
f Tamb. pizz.

p Str. W.W. mf

mf

Eh voi-là les belles Gri-settes! Les Gri-settes de Pa-

Horn

f nm

ris! Ri-tan-tou-ri tan-ti-ri! Ri-tan-tou-ri

6 Girls

Ri-tan-tou-ri

f nm f Tutti.

tan-ti-rette, Eh voi-là les belles Gri-settes, Les Gri-settes

tan-ti-rette, Eh voi-là les belles Gri-settes, Les Gri-settes

Val. de Pa - ris! \_\_\_\_\_ Ri - tan - tou - ri tan - ti - ri! \_\_\_\_\_

6 G. de Pa - ris! \_\_\_\_\_ Ri - tan - tou - ri tan - ti - ri! \_\_\_\_\_

**102**

## Marcia.

Val. When the ho - ming coa - ches rat - tle. A - ny time from half-past ten, Out we come and

*pp* W.W.  
Str.

Val. start the bat - tle, La - ying traps to catch the men. Then we try an - o - ther way,

6 Girls

Then we try an - o - ther way,

*mf* Tutti. *pp* Clar.

Val. Flashing legs in Ca - ba - ret. Laugh-ing, glan-cing, chaf-fing, dan-cing, Flir-ting till the break of day.

6 G. Flashing legs in Ca - ba - ret. Laugh-ing, glan-cing, chaf-fing, dan-cing, Flir-ting till the break of day.

*p* Tutti.

Val.

Life is ne - ver dull or i - dle, Sprea-ding nets for cre - dit notes. But - ter - flies, not

*mf* Trpts. con sord. *w.w.*

Val.

caught, but cat-ching, Cat - ching men in pet-ti-coats. The Gri-settes of Pa - ris greet you, and we're  
6 Girls

The Gri-settes of Pa - ris greet you, and we're

*f* Tutti.

6 Girls  
(as before)

(spoken) et moi!

Val.

ve - ry pleased to meet you. Lo - lo! Do - do! Jou - jou! Frou-frou! Clo - clo! Mar - got!

6 G.

ve - ry pleased to meet you.

*p* *f* *v*

103

Val.

Ri - tan - tou - ri tan - ti - rette

6 G.

La la la la la la la la la la! Ri - tan - tou - ri tan - ti - rette

*f* Trpts. Tamb. picc. *p* Str. *mf* *mf*

Val.

Eh voi - là les belles Gri - settes! Les Gri - set - tes de Pa - ris!

6 G.

Eh voi - là les belles Gri - settes! Les Gri - set - tes de Pa - ris!

Hns.

104

Val.

Ri - tan - tou - ri tan - ti - ri! Ri - tan - tou - ri tan - ti -

6 G.

Ri - tan - tou - ri tan - ti - ri! Ri - tan - tou - ri tan - ti -

f Tutti.

Val.

rette, Eh voi - là les belles Gri - settes, Les Gri - set - tes

6 G.

rette, Eh voi - là les belles Gri - settes, Les Gri - set - tes

(They go off and at once come on again)

Val.

de Pa - ris! Ri - tan - tou - ri tan - ti - ri!

6 G.

de Pa - ris! Ri - tan - tou - ri tan - ti - ri!

105

*(All the girls break into the Can-can)*

Valencienne.

Valencienne.

Lolo.

Dodo.

Jou-Jou.

Frou-Frou.

Clo-Clo.

Margot.

Danilo.

Zeta.

Bogdanowitsch.

Pritschitsch.

Kromow.

CHOR.

Galop

*f* Trpts.  
Tromb. pizz.

*f* Tutti. *mf*

*mf*

The musical score consists of ten staves for voices and one staff for basso continuo. The voices are labeled on the left: Valencienne, Lolo, Dodo, Jou-Jou, Frou-Frou, Clo-Clo, Margot, Danilo, Zeta, Bogdanowitsch, Pritschitsch, and Kromow. The basso continuo staff is labeled CHOR. The music features a recurring rhythmic pattern of eighth and sixteenth notes. The vocal parts sing the lyrics "Ritan tou - ri - tan - ti rette," followed by "Eh voi-". The basso continuo part provides harmonic support with sustained notes and rhythmic patterns. The score concludes with a dynamic marking of *ad lib.*

Val. là les belles Gri - settes! Les Gri - set - tes de Pa - ris,  
 Lo. là les belles Gri - settes! Les Gri - set - tes de Pa - ris,  
 Do. là les belles Gri - settes! Les Gri - set - tes de Pa - ris,  
 Jou. là les belles Gri - settes! Les Gri - set - tes de Pa - ris,  
 Frou. là les belles Gri - settes! Les Gri - set - tes de Pa - ris,  
 Clo. là les belles Gri - settes! Les Gri - set - tes de Pa - ris,  
 Mar. là les belles Gri - settes! Les Gri - set - tes de Pa - ris,  
 Dan. là les belles Gri - settes! Les Gri - set - tes de Pa - ris,  
 Ze. là les belles Gri - settes! Les Gri - set - tes de Pa - ris,  
 Bog. là les belles Gri - settes! Les Gri - set - tes de Pa - ris,  
 Prit. là les belles Gri - settes! Les Gri - set - tes de Pa - ris,  
 Kro. là les belles Gri - settes! Les Gri - set - tes de Pa - ris,  
  
 là les belles Gri - settes! Les Gri - set - tes de Pa - ris,  
 là les belles Gri - settes! Les Gri - set - tes de Pa - ris,  
 là les belles Gri - settes! Les Gri - set - tes de Pa - ris,  
  
 ff Horn ff





Val. de Pa - ris! Ri - tan - tou - ri - tan ti - ri!

Lo. de Pa - ris! Ri - tan - tou - ri - tan ti - ri!

Do. de Pa - ris! Ri - tan - tou - ri - tan ti - ri!

Jou. de Pa - ris! Ri - tan - tou - ri - tan ti - ri!

Frou. de Pa - ris! Ri - tan - tou - ri - tan ti - ri!

Clo. de Pa - ris! Ri - tan - tou - ri - tan ti - ri!

Mar. de Pa - ris! Ri - tan - tou - ri - tan ti - ri!

Dan. de Pa - ris! Ri - tan - tou - ri - tan ti - ri!

Ze. de Pa - ris! Ri - tan - tou - ri - tan ti - ri!

Bog. de Pa - ris! Ri - tan - tou - ri - tan ti - ri!

Prit. de Pa - ris! Ri - tan - tou - ri - tan ti - ri!

Kro. de Pa - ris! Ri - tan - tou - ri - tan ti - ri!

de Pa - ris! Ri - tan - tou - ri - tan ti - ri!

de Pa - ris! Ri - tan - tou - ri - tan ti - ri!

## No. 14a Reprise

135

**107**

(Lolo, Dodo, Jou-Jou, Clo-Clo, Frou-Frou, Margot, Danilo.)

DANILO: . . . I'll enter a monastery and stay there for life.

ZETA: Bravo!

**Allegretto.**Lolo. (*dancing around Danilo ad lib*)

Tra la la la la la, tra la la la la la, tra la la la la la la, tra la la la la  
 Dodo.  
 Tra la la la la la, tra la la la la la, tra la la la la la la, tra la la la la  
 Jou-Jou.  
 Tra la la la la la, tra la la la la la, tra la la la la la la, tra la la la la  
 Clo-Clo.  
 Tra la la la la la, tra la la la la la, tra la la la la la la, tra la la la la  
 Frou-Frou.  
 Tra la la la la la, tra la la la la la, tra la la la la la la, tra la la la la  
 Margot.  
 Tra la la la la la, tra la la la la la, tra la la la la la la, tra la la la la  
 Danilo.  
 Tra la la la la la, tra la la la la la, tra la la la la la la, tra la la la la  
**Allegretto.**

*(it breaks off abruptly)*

Lo. la la, tra la la la la la, tra la la la la la, tra la la la la la la, tra la la la...  
 Do. la la, tra la la la la la, tra la la la la la, tra la la la la la la, tra la la la...  
 Jou. la la, tra la la la la la, tra la la la la la, tra la la la la la la, tra la la la...  
 Clo. la la, tra la la la la la, tra la la la la la, tra la la la la la la, tra la la la...  
 Frou. la la, tra la la la la la, tra la la la la la, tra la la la la la la, tra la la la...  
 Mar. la la, tra la la la la la, tra la la la la la, tra la la la la la la, tra la la la...  
 Dan. la la, tra la la la la la, tra la la la la la, tra la la la la la la, tra la la la...

## No. 15 Duet

Love unspoken

(Anna, Danilo)

ANNA: Yes?

DANILO: It's because of the Fatherland.

ANNA: You also go to Maxime's every night because of the Fatherland, I suppose?

DANILO: Of course. ANNA: Oh you—

DANILO

Valse moderato.

Viol.

Yes? ANNA: You— DANILO: What am I? Let's have it at last! ANNA: You're—you're—I can't

speak. DANILO: Neither can I.

108

Danilo.

Love un - spo - ken, Faith un - bro - ken. All

life through. Strings are play - ing, Hear them say - ing, "Love

me true." — Now the e - cho an - swers, "Say you

Dan.

want me too. — All the world's in love with love, and

109

Anna.

*rit.*

Valse lento.

I hear the mu-sic play. It car-ries me a - way.

Dan.

I love you.”

Viol. rit. Cello

Valse lento.

An.

“All sor - row will have flown when you are mine, and mine a - lone.” So that mu - sic seems to sing

*pp*

An.

(I'm still not say-ing a-ny-thing). It's wan-ting you to know I love you so. —

138

**110**

(They waltz a few steps.)

Viol.

Cello

Harp

*p animato*

Musical score for measures 110-138. The score includes parts for Violin (Viol.), Cello, and Harp. The key signature is A major (two sharps). The tempo is marked *p animato*. The music consists of a series of eighth-note chords and sustained notes, typical of a waltz bass line.

Continuation of the musical score for the waltz. The instrumentation remains the same: Violin, Cello, and Harp. The key signature changes to A major (two sharps).

ANNA:

Musical score featuring vocal parts for ANNA and DANILO. The lyrics are: "Now the e - cho an - swers, 'Say you want me'". The instrumentation includes Violin, Cello, and Harp. The key signature is A major (two sharps).

Continuation of the musical score. The vocal parts for ANNA and DANILO continue with the lyrics: "All the world's in love with love, and I too. All the world's in love with love, and I too". The instrumentation includes Violin, Cello, and Harp. The key signature is A major (two sharps).

**Allegro.**

Final section of the musical score in **Allegro** tempo. The vocal parts for ANNA and DANILO sing "love you?" followed by a dynamic instruction **Allegro.**. The instrumentation includes Violin, Cello, Harp, and Flute (Fl. Tutti). The key signature changes to A major (two sharps). The score concludes with a final dynamic **f**.

# No. 16 Company

139

(Anna, Valencienne, Lolo, Dodo, Jou-Jou, Frou-Frou, Clo-Clo, Margot, Danilo, Zeta, Kromow, Bogdanowitsch, Pritschitsch, Chor.)

DANILO: Waiter! Champagne!

Anna.

What to think, what to say, what to do.

Zeta.

Kromow.

Male chorus

Oh, these women, dreadful women.  
Bogdanowitsch u. Pritschitsch.

Oh, these women, dreadful women.

Oh, these women, dreadful women.

Tutti

W.W.

Danilo.

Be - ing male, we may  
red - let - ter day if we knew.

Zeta.

Kromow.

Bogdanowitsch.

Pritschitsch.

Male chorus

Oh these women, dreadful women.

W.W.

111

Anna.

Valencienne.

Lolo, Dodo, Jou-Jou.

Frou-Frou, Clo-Clo, Margot.

Dan.

Zeta.

Kromow.

Bogdanowitsch, Pritschitsch.

CHOR.

H'ns.

ff Tutti.

f

try, try, try, try. — Lo-sing hope, we must

try, try, try, try. — Lo-sing hope, we must

try, try, try, try. — Lo-sing hope, we must

try, try, try, try. — Lo-sing hope, we must

fail, but we try. — Yes, we try, try, try, try, try. — Clut-ching hope, we must

try, try, try, try. — Clut-ching hope, we must

try, try, try, try. — Clut-ching hope, we must

try, try, try, try. — Clut-ching hope, we must

try, try, try, try. — Lo-sing hope, we must

try, try, try, try. — Clut-ching hope, we must

An.

cope as we can. Though we ne - ver let on to the man. Though you

Val.

cope as we can. Though we ne - ver let on to the man. Though you

Lo.  
Do.  
Jou.

cope as we can. Though we ne - ver let on to the man. Though you

Frou.  
Clo.  
Mar.

cope as we can. Though we ne - ver let on to the man. Though you

Dan.

cope as we can. Though it's plain - ly too much for a man. Though you

Ze.

cope as we can. Though it's plain - ly too much for a man. Though you

Kro.

cope as we can. Though it's plain - ly too much for a man. Though you

Bog.  
Prit.

cope as we can. Though it's plain - ly too much for a man. Though you

copie as we can. Though we ne - ver let on to the man. Though you

copie as we can. Though it's plain - ly too much for a man. Though you

*cresc.*

*ff*

Presto.

An. sweat, though you slave, they for - get what you gave, then you're back where you first be - gan. —

Val. sweat, though you slave, they for - get what you gave, then you're back where you first be - gan. —

Lo.  
Do.  
Jou. sweat, though you slave, they for - get what you gave, then you're back where you first be - gan. —

Frou.  
Clo.  
Mar. sweat, though you slave, they for - get what you gave, then you're back where you first be - gan. —

Dan. sweat, though you slave, they for - get what you gave, then you're back where you first be - gan. —

Ze. sweat, though you slave, they for - get what you gave, then you're back where you first be - gan. —

Kro. sweat, though you slave, they for - get what you gave, then you're back where you first be - gan. —

Bog.  
Prit. sweat, though you slave, they for - get what you gave, then you're back where you first be - gan. —

sweat, though you slave, they for - get what you gave, then you're back where you first be - gan. —

sweat, though you slave, they for - get what you gave, then you're back where you first be - gan. —

Presto.

(Curtain falls.)