

Alone At Last

5

Music by
Franz Lehár

FIRST ACT

No 1 Ensemble Scene

(The Peasant wedding party.)

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Allegro.

Handwritten musical notation for the first system, featuring a treble and bass staff with a piano (p) and mezzo-forte (mf) dynamic marking. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The word "на р" is written in Cyrillic script on the left side of the first staff.

Handwritten musical notation for the second system, featuring a treble and bass staff with a forte (f) dynamic marking.

Handwritten musical notation for the third system, featuring a treble and bass staff with mezzo-forte (mf) and fortissimo (ff) dynamic markings.

Handwritten musical notation for the fourth system, featuring a treble and bass staff with fortissimo (ff) dynamic markings.



Chorus of Peasants.

TENORS.

Gra-cious - ly Au - ro - ra fair smiles up - on this

BASSES.

Laendler.

p *rit.* *a tempo.*

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

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

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

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

BRIDEGROOM.

I have no fear I love you dear. And _____

slower.

mf

tr

Br. _____ naught can change _____ our af - fec - tion sin - cere I'll love you for

f

p

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

mf

f

Dance.

Allegro.

p

First system of piano introduction. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The music features a series of chords and melodic fragments. A dynamic marking *f* (forte) is present in the second measure of the bass staff.

Second system of piano introduction. Treble and bass staves. Dynamic markings *mf* (mezzo-forte) and *ff* (fortissimo) are present. The music continues with chords and melodic lines.

Third system of piano introduction. Treble and bass staves. The music continues with chords and melodic lines.

SOPRANOS and ALTOS.

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

TENORS.

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

BASSES.

Laendler.

Fourth system of piano introduction. Treble and bass staves. The music continues with chords and melodic lines. Dynamic markings *p* (piano) and *rit.* (ritardando) are present in the first measure, and *a tempo.* (allegretto) is present in the second measure.

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

cere; Of you dear heart I've no

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

fear. La - ter they will see be -

pell'd by a kiss, Fet - ter'd for - e'er by Hy - mens

sides just you and me Klei - nes Kind up -

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

on your knee.

Flute.

*sempre
più.*

pp

Du-li-äh ju - chei - a! Du-li-äh ju - chei! ju - chei! —

Du - li-äh! Du-li-äh! Du-li-äh! Du-li-äh, ju - chei! —

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

The first system of the musical score is in D major (three sharps). It consists of three vocal staves and a piano accompaniment. The vocal parts have lyrics in German. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The second system continues the musical score. It features three vocal staves and a piano accompaniment. The vocal parts continue with the same lyrics. The piano part continues with the same accompaniment pattern, ending with a final cadence.

(Dolly and Chorus.)

Allegretto.

GIRLS.

You fie-kle

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

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

BOYS.

tract - - - ing. No, no, not

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

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

Dol - ly!

f

(Dolly enters.)

DOLLY.

If 'tis a

mf

p

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

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

mf

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

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

Do. *rit.*

like a ball you treat the heart, As in the lawn ten - nis

Valse moderato.

Do. game. Win your set But do not get

Do. *animato.* *rit.*

Caught in the net Mak - ing the score "Love all," not

Do. *a tempo.* *cresc.* *rit.*

one! Your game's not done Till you have run Your

Do. *a tempo.*

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

tr

p a tempo.

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

tr

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

rit.

mf rit.

Do. one in the game of love.

pp

Do. — Ah — Ah — Ah — "Love

SOPRANOS & ALTOS.

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

TENORS

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

BASSES.

f *cresc.* *animato.* *rit. pp* *8va.*

Do. all," not one! Ah — Ah — Ah — far a-

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

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

8va. *mf* *a tempo.* *cresc.* *f* *rit. molto.* *8va.*

Do. *tr*

bove. — Ah —

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

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

Do.

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

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

ff

No 3

(Franz - Song.)

Moderato.

Piano introduction in G major, 2/4 time, Moderato. The right hand features a series of eighth-note chords and a melodic line, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) and *p* (piano).

FRANZ.

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

accel.

tempo. rit.

pp

Fr.

— In her pret-ty eyes;

I have tried to a-void them in vain, —

Fr.

— Their light nev-er dies.

Oh how those fem-in-ine glan-ces can dart.

Fr. 

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

Fr. 

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

Fr. 

pla-ces me un-der her sway.

Fr. 

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

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

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

rit. cresc. e animato.

cresc. e animato.

rit.

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

cresc.

Fr. thy heart my prize!

rit. molto. f.

f. ff tempo.

rit.

NO 4.

23

Duet.

Tempo di Marcia.

(Tilly and Willy.)

Ti.

Wi.

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

Ti.

And you have rea - son to re - joice That

Wi.

ri - val.

Ti. In bri - dal flow'rs they

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

mf

sf

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

Willy. Num - ber four then came a -

Ti. 

Then num-ber five took

Wi. 

woo ing, In vain was his pur - su - ing.



Ti. 

up the start. Won my heart.

Wi. 

'Twas I and



Ti. 

And this dis-ap-point-ed quar-tette In - dulg'd in a do - lor-ous

Wi. 



Ti. 

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



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

Wi. 
 tail.



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

Wi. 





Tempo di Gavotte.


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


Wi. 

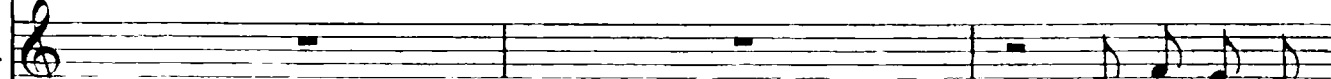
 *p*


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

Wi. 


 *p*


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

Wi. 


 *pp*

Oh my dar-ling

Ti. 

Wi. 

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



Ti. 

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

Wi. 


raus?"



Ti. 

dol - ly danc - ing on your knee.

Wi. 



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

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

8va.
f

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

Wi.

pp

Ti. get me.

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

pp

Ti. I re - spond - ed to your

Wi. saw you first in pale blue tights.

fz *pp*

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

Wi. I'll frank - ly state be -

mf *sf*

Ti. Though your suit at first ig -


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

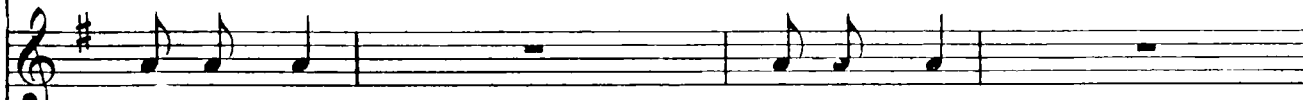
pp


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

Wi.  And per - sis - ten - cy has

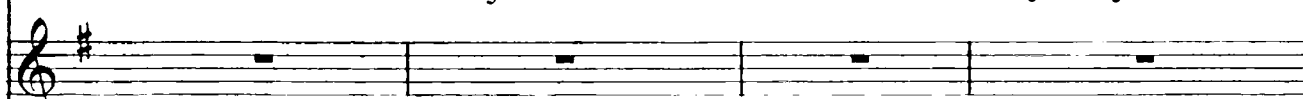



Ti.  That is why

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



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

Wi. 



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

Wi.

Ti. way. opp.

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

Ti. Opp.

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

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

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

Ti. Oh my dar-ling

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

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

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

mf

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

pp

Ti.

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

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

8va
f

No 5.

Duet.

(Dolly and Franz.)

Allegretto.

First system of the piano introduction. The treble staff contains a melody in C major, starting with a half note C4, followed by eighth notes D4-E4, F4-G4, A4-B4, and C5. The bass staff provides harmonic support with chords in C major and F major. A piano dynamic marking *p* is present.

Second system of the piano introduction. The treble staff continues the melody with eighth notes. The bass staff features sustained chords in C major and F major. A piano dynamic marking *p* is present.

Third system of the piano introduction. The treble staff continues the melody. The bass staff features sustained chords in C major and F major. A *rit.* (ritardando) marking is present over the final measure.

Animato.

Do. Yes, my life in your

Fr. Tell me you trust me with all your heart

Piano accompaniment for the vocal duet. The treble staff contains chords in C major and F major. The bass staff contains chords in C major and F major. A piano dynamic marking *p* is present.

Do. hands I con-fide And

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

p

Do. you are my faith-ful guide.—


Fr. You'll think not of earth on that

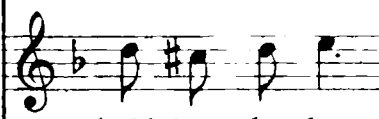
mf *p*


Do. But earth a-lone I would see; —

Fr. peak far a-bove Be -

mf

Do.  Then high on the peak I would

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



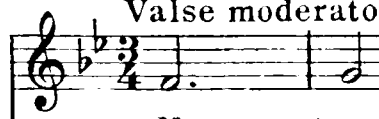
Allegretto.

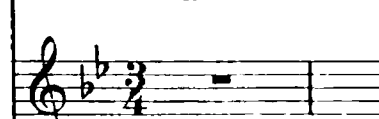
Do.  be!

Fr. 



Valse moderato.

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

Fr. 



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

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

Animato.

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

cresc. *mf* *allegro.*

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

Do. fire in my breast, my heart!—

Fr. Though bright be the scene, you are

mf *p*

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

Fr. bright-er by far; If

mf

Do. My ob-ject is Na-ture to

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

p *f* *p* *rit.*

Allegretto.

Do. see.

Fr.

p *p* *3* *3* *3*

Valse moderato.

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

p

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

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

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

Fr. Na -

cresc. *rit. tempo.*

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

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

p.

No. 6.

(Tilly and Men.)

Tempo quasi Mazurka Moderato.

The piano introduction is in D major (two sharps) and 3/4 time. It consists of four measures. The first measure has a whole rest in the treble and a half note D in the bass. The second measure has a whole rest in the treble and a half note E in the bass. The third measure has a whole rest in the treble and a half note F# in the bass. The fourth measure has a whole rest in the treble and a half note G in the bass. The piano part features a melody in the right hand with chords in the left hand. The first two measures are marked *mf* and the last two are marked *pp*.

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

The vocal line for the first line of lyrics is in D major and 3/4 time. The melody is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The piano accompaniment is in D major and 3/4 time. The right hand has chords: D4-F#4 (quarter), E4-G4 (quarter), F#4-A4 (quarter), G4-B4 (quarter), A4-C5 (quarter), B4-A4 (quarter), G4-F#4 (quarter), E4-D4 (quarter). The left hand has chords: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

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

The vocal line for the second line of lyrics is in D major and 3/4 time. The melody is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The piano accompaniment is in D major and 3/4 time. The right hand has chords: D4-F#4 (quarter), E4-G4 (quarter), F#4-A4 (quarter), G4-B4 (quarter), A4-C5 (quarter), B4-A4 (quarter), G4-F#4 (quarter), E4-D4 (quarter). The left hand has chords: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

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

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

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

Ti. go. Waltz - waltz, move - ment en - tran - cing,

Tempo di Valse.

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

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

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

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

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

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

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

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

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

mf *rit.* *pp a tempo.*

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

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

f

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

TENORS.

Chorus of Men

BASSES.

when the sun shines we

p *f*

Ti. 

Some-day the

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

cresc. *p*

Ti. 

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

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

f

Dance.

First system of musical notation. The key signature is two sharps (F# and C#). The music is written for piano (pp) and forte (f). The first measure has a piano (pp) dynamic marking. The second measure has a forte (f) dynamic marking. The third measure has a piano (pp) dynamic marking. The fourth measure has a forte (f) dynamic marking. The fifth measure has a piano (pp) dynamic marking. The sixth measure has a forte (f) dynamic marking.

Second system of musical notation. The key signature is two sharps (F# and C#). The music is written for piano (p). The first measure has a piano (p) dynamic marking. The second measure has a piano (p) dynamic marking. The third measure has a piano (p) dynamic marking. The fourth measure has a piano (p) dynamic marking. The fifth measure has a piano (p) dynamic marking. The sixth measure has a piano (p) dynamic marking.

Third system of musical notation. The key signature is two sharps (F# and C#). The music is written for piano (pp). The first measure has a piano (pp) dynamic marking. The second measure has a piano (pp) dynamic marking. The third measure has a piano (pp) dynamic marking. The fourth measure has a piano (pp) dynamic marking. The fifth measure has a piano (pp) dynamic marking. The sixth measure has a piano (pp) dynamic marking.

Fourth system of musical notation. The key signature is two sharps (F# and C#). The music is written for piano (p). The first measure has a piano (p) dynamic marking. The second measure has a piano (p) dynamic marking. The third measure has a piano (p) dynamic marking. The fourth measure has a piano (p) dynamic marking. The fifth measure has a piano (p) dynamic marking. The sixth measure has a piano (p) dynamic marking.

Fifth system of musical notation. The key signature is two sharps (F# and C#). The music is written for piano (p) and fortissimo (ff). The first measure has a piano (p) dynamic marking. The second measure has a piano (p) dynamic marking. The third measure has a piano (p) dynamic marking. The fourth measure has a piano (p) dynamic marking. The fifth measure has a piano (p) dynamic marking. The sixth measure has a fortissimo (ff) dynamic marking.



First system of musical notation. The treble staff features a melody with eighth and sixteenth notes, including accents and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. The dynamic marking *sempre ff* is written below the bass staff.

sempre ff



Second system of musical notation. The treble staff continues the melodic line with various rhythmic patterns and slurs. The bass staff maintains the accompaniment with chords and moving lines.



Third system of musical notation. The treble staff shows a change in texture with some chords and slurs. The bass staff continues with a steady accompaniment.



Fourth system of musical notation. The treble staff features a more active melodic line with eighth and sixteenth notes. The bass staff provides a consistent accompaniment.



Fifth system of musical notation. The treble staff includes a *ff* marking. The system concludes with a double bar line. The bass staff continues the accompaniment.

Presto.



Sixth system of musical notation, marked **Presto.** The treble staff begins with a *ff* marking and features a series of chords and slurs. The bass staff continues the accompaniment with a steady rhythm.

№ 7 Finale

ACT I

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Allegretto moderato.

нар

pp

First system of the piano introduction. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of the piano introduction. The right hand continues the melodic line with some grace notes, and the left hand maintains the accompaniment.

Third system of the piano introduction. The right hand has a more active melodic line, and the left hand features a prominent bass line. A *p* (piano) dynamic marking is present.

TILLY.

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

Vocal entry for Tilly. The vocal line is in the right hand, and the piano accompaniment is in the left hand. Dynamics include *p* and *mf*.

Continuation of Tilly's vocal line. The lyrics "waltz, Oh the vil-lain dou-ble faced, with his arm a-round her" are written below the notes.

Piano accompaniment for Tilly's song. The right hand has a melodic line, and the left hand has a bass line. Dynamics include *mf*.

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

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

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

Ti. ears.

Slower.

pp

p

Vivace.

DOLLY.

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

Do.

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

WILLY.

Ah hear me!

Wi.

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

DOLLY. (*ironically.*)

At your

Wi.

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

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

p

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

pp

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

p

Do. sis-ter and your friend!

WILLY. (confused.)

Then my darl-ing

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

pp

DOLLY. (In wonder.)

Til-ly?

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

p

Do. *You will play at house?*


WILLY. (confused.)



I meant to say -

pp

Wi. 
Your par-don I pray.

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

Wi. 
fuse, Dad will slip his trol - ley

DOLLY. (laughing.)

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

Do. You dis - lo-cate the muse.

WILLY. (*as though searching for*)
You don't rhyme with Til-ly I have

p

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

f rit.

Allegretto moderato.

DOLLY. (*looks after him laughing.*)

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

pp

Do.

to guide me

p animato.

pp slower.

f

(Franz enters.)

Do.

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

FRANZ.
(Spoken) Alone!

f

ppp

f

Allegretto moderato.

DOLLY. (startled.) (seeing Franz.)

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

FRANZ.

Yes I am!

fp

fz p

Fr.

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

3

3

Allegro.

Do.  Were you born in these moun-tains?

Fr.  start? No I was not. My

 *pp*

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

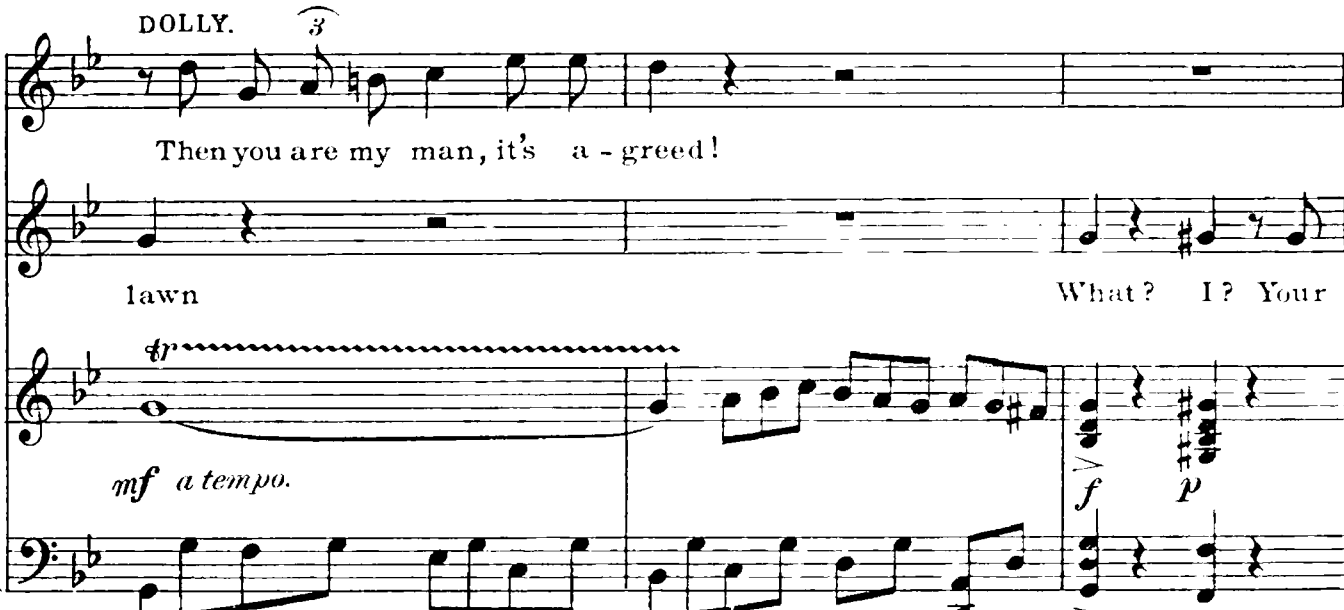
 *p* *tr*


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

 *rit.* *a tempo. f* *p*

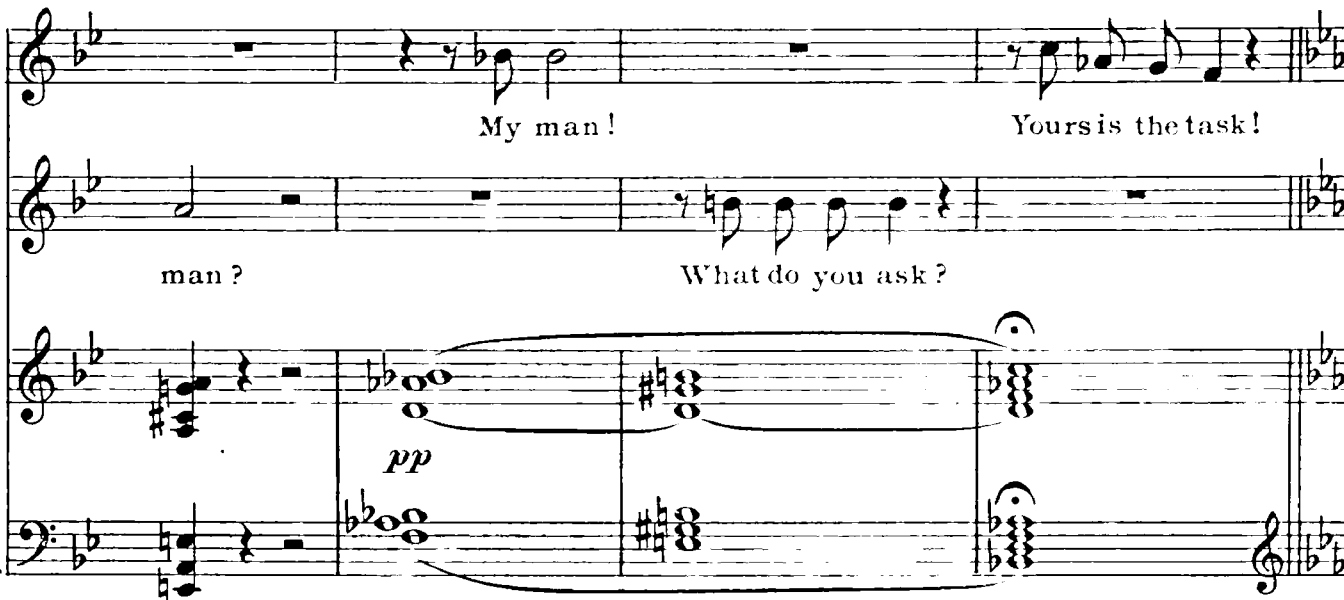
Fr.  I've cour-age and brawn, The moun-tain will be as safe as the

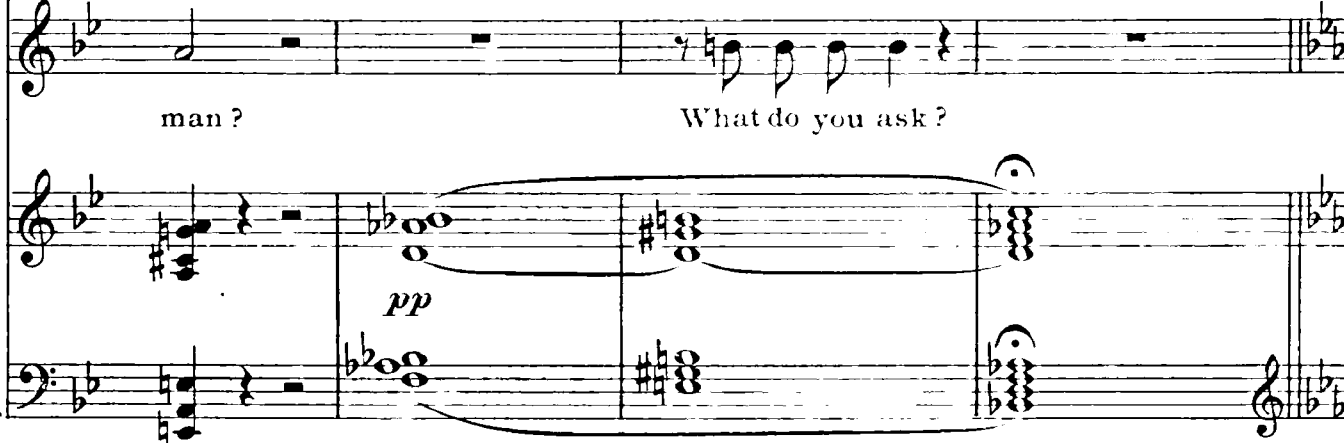
rit. *f* *pp*

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

Fr.  lawn What? I? Your

mf a tempo. *f* *p*

Do.  My man! Yours is the task!

Fr.  man? What do you ask?

pp

*Moderato.**poco*

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

p *p* *pp* *pp*

animato.

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

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

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

pp

Do. 

creep To mountain crags where the chamois leaps

Allegretto
(Pointing to Peak.)

Do. 

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

Do. 

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

Fr. 

you Yes? Then I'll call for you?

poco anim
pp *mf rit.* *pp*

DOLLY.

Leav-ing world be-hind a-loft we'll

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

pp

(To Franz with enthusiasm.)

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

Do. you!

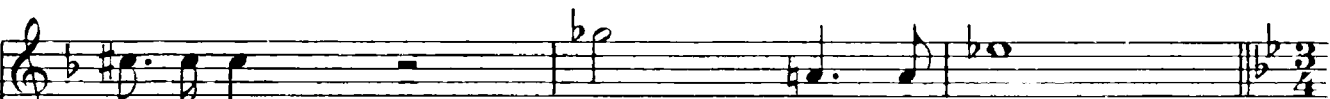
FRANZ.

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


Do.  So then on na-ture's

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

 *poco rit.* *p*

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

Fr.  We'll brave the wintry blast!

 *p*

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

 *p*

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

Do. heav'n in a dream! — *animato.*

FRANZ.

Na - ture so fair Say, does *animato.*

dim.

Do. Na - ture a -

Fr. love reign in re-gions up there? — Na - ture a -

a tempo.

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

Fr. glow, Tell the sec-ret that I long to know.

p

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

DOLLY: To-morrow!
FRANZ: Alone?

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

Slower.

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

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

Valse moderato.

FRANZ. *(off stage.)*

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

Fr. power you com - bine! Gran - deur su -

Valse moderato.

DOLLY.

Can love then be cold and passion a dream? —

FRANZ.

preme — like the glo-ry of heav'n in a dream. —

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

SOPRANOS & ALTOS.

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

TENORS.

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

BASSES.

Mod^{to} non troppo.

Do.

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

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

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

*ff**rit.*

No 8.

ACT II. (Scene I.)

Introduction and Ensemble scene.

(Yvonne and Chorus.)

Moderato.

First system of music, marked *Moderato.* The score is in common time (C) and features a piano introduction. The upper staff begins with a *pp* (pianissimo) dynamic, followed by a crescendo leading to a *p* (piano) dynamic. The lower staff provides a rhythmic accompaniment with eighth notes. The system concludes with a *pp* dynamic and a fermata.

Second system of music. The upper staff features a melodic line with a *mf* (mezzo-forte) dynamic, followed by a crescendo and then a *stringendo.* marking. The lower staff continues the accompaniment with eighth notes.

Third system of music, marked *a tempo.* The upper staff begins with a *fz* (forzando) dynamic, followed by a *pp* (pianissimo) dynamic. The lower staff continues the accompaniment with eighth notes.

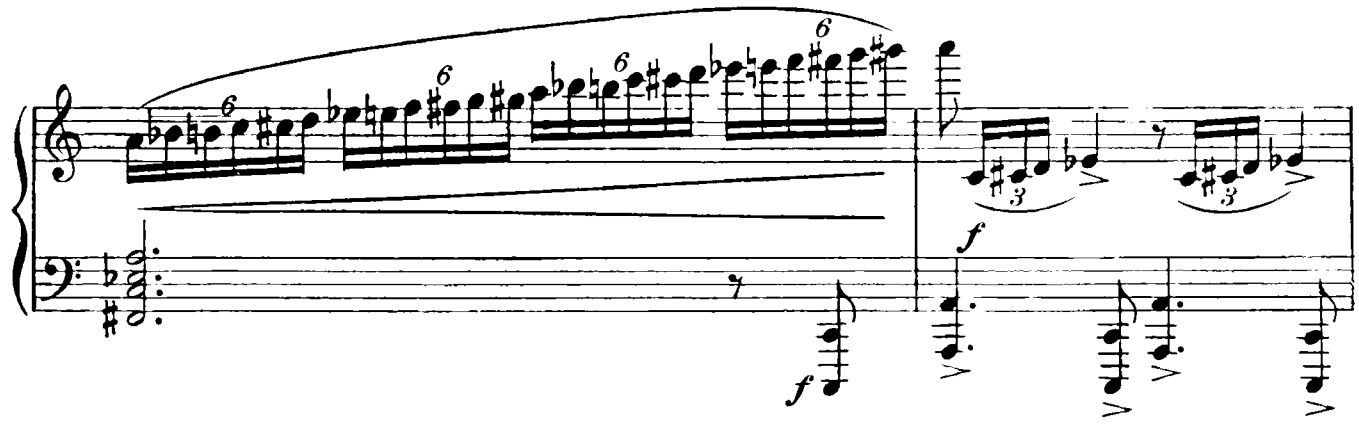
Fourth system of music. The upper staff features a melodic line with a *rit.* (ritardando) marking. The lower staff continues the accompaniment with eighth notes. The system concludes with a *pp* dynamic and a fermata.

Fifth system of music. The upper staff features a melodic line with a *cresc.* (crescendo) marking. The lower staff continues the accompaniment with eighth notes. The system concludes with a *pp* dynamic and a fermata.

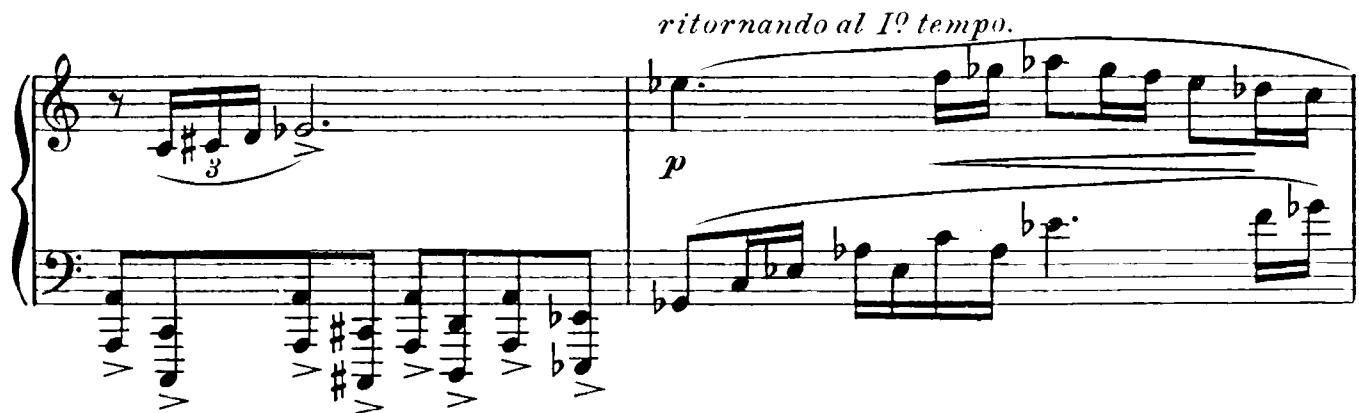
Sixth system of music, marked *Allegro.* The upper staff features a melodic line with a *pp* (pianissimo) dynamic. The lower staff continues the accompaniment with eighth notes.




First system of musical notation. The treble clef staff begins with a key signature of two sharps (F# and C#) and a common time signature. It contains a melodic line with a *dim.* (diminuendo) marking. The bass clef staff begins with a key signature of two sharps and a common time signature, with a *rit.* (ritardando) marking. The system concludes with a key signature change to one flat (Bb) and a tempo change to *a tempo.* The bass clef staff in this section includes a *pp* (pianissimo) marking and a dynamic crescendo.



Second system of musical notation. The treble clef staff features a complex melodic line with sixteenth-note runs and trills, marked with a *f* (forte) dynamic. The bass clef staff provides a harmonic accompaniment with sustained chords and moving lines, also marked with a *f* dynamic.



Third system of musical notation. The treble clef staff begins with a triplet of eighth notes and a *p* (piano) dynamic marking. The system concludes with the instruction *ritornando al 1º tempo.* The bass clef staff continues the accompaniment with a steady eighth-note pattern.



Fourth system of musical notation. The treble clef staff contains a melodic line with a *f* dynamic marking. The bass clef staff features a complex accompaniment with sixteenth-note runs and trills, also marked with a *f* dynamic.



Fifth system of musical notation. The treble clef staff contains a melodic line with a *f* dynamic marking. The bass clef staff features a complex accompaniment with sixteenth-note runs and trills, also marked with a *f* dynamic.

First system of a musical score. The treble clef staff contains a melodic line with a half note, a quarter note, and a dotted quarter note. The bass clef staff contains a complex accompaniment with many beamed sixteenth notes. The key signature has two flats. The system concludes with the dynamic marking *pp* *stringendo.* and the vocal syllable *cre -*.

Second system of the musical score. The treble clef staff features a melodic line with a half note and a quarter note, followed by a dense cluster of notes. The bass clef staff has a complex accompaniment with many beamed sixteenth notes. The system concludes with the dynamic marking *pp* and the vocal syllable *scen - do.*

Third system of the musical score. The treble clef staff contains a melodic line with a half note and a quarter note. The bass clef staff has a complex accompaniment with many beamed sixteenth notes. The system concludes with the dynamic marking *fff* and the tempo marking *1º tempo.*

Fourth system of the musical score. The treble clef staff contains a melodic line with a half note and a quarter note. The bass clef staff has a complex accompaniment with many beamed sixteenth notes. The system concludes with the dynamic marking *dim.*

Fifth system of the musical score. The treble clef staff contains a melodic line with a half note and a quarter note. The bass clef staff has a complex accompaniment with many beamed sixteenth notes. The system concludes with the dynamic marking *p*.

This page contains four systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is written in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked "Moderato." at the top left.

System 1: The first system begins with a *pp* (pianissimo) dynamic marking. It features a series of eighth and sixteenth notes in the right hand, with a corresponding bass line. A crescendo hairpin is visible.

System 2: The second system includes *mf* (mezzo-forte) and *ppp* (pianississimo) markings. It shows a transition in the right hand with a triplet of eighth notes. A crescendo hairpin is also present.

System 3: The third system features *mf* and *ppp* markings. It includes a triplet of eighth notes in the right hand and a corresponding bass line. A crescendo hairpin is visible.

System 4: The fourth system includes *mf* and *ppp* markings. It features a triplet of eighth notes in the right hand and a corresponding bass line. A crescendo hairpin is visible.

(Curtain rises.)

ppp *pp* *ppp* *cresc.*

KETTERER.

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

TENORS.

Chorus of Guides.

BASSES.

A - wake, A - wake.

Soprano.

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

The dawn's a - bout to

ff *mf*

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

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

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

Allegro.

pp rit. molto. *fp*

fp

cresc.

f affrett.

a tempo.

YVONNE.

A - rise! sa - lute the dawn!

Yvo.

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

Yvo. star! To

p

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

animato.

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

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

mf

Yvo.

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

Yvo.

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

Valse moderato.

Yvo.

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

Yvo.

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

mf *a tempo.*

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

mf

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

cresc. *mf*

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

pp *rit.*

Yvo. mine. Violin Solo.

a tempo. *mf*

First system of piano introduction. Treble and bass staves. Key signature: one sharp (F#). The music features arpeggiated chords and flowing sixteenth-note passages. A dynamic marking of *mf* (mezzo-forte) is present in the bass staff.

Second system of piano introduction. Treble and bass staves. The music continues with similar arpeggiated textures and melodic lines. A dynamic marking of *mf* is visible in the bass staff.

Yvo.

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

SOPRANOS & ALTOS.

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

TENORS.

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

BASSES.

First system of vocal introduction. Four staves for Soprano, Alto, Tenor, and Bass. The music is in the key of one sharp (F#). The lyrics are: "I have neer a lov - er here be - low, And for that sol - ace I pine;".

Third system of piano introduction. Treble and bass staves. The music features arpeggiated chords and flowing sixteenth-note passages. Dynamic markings of *mf* (mezzo-forte) and *cresc.* (crescendo) are present.

Yvo.

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

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

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

*slower.**rit.*

Yvo.

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

mine.

mine.

Allegro.

Yvo.

stay!

No 9
(Dolly.)

Allegretto moderato.

DOLLY.

Far
As



Do.

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



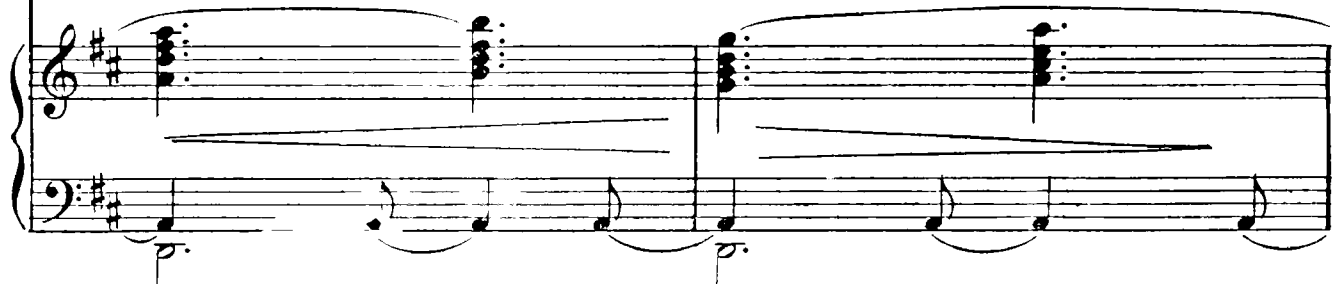
Do.

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



Do.

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



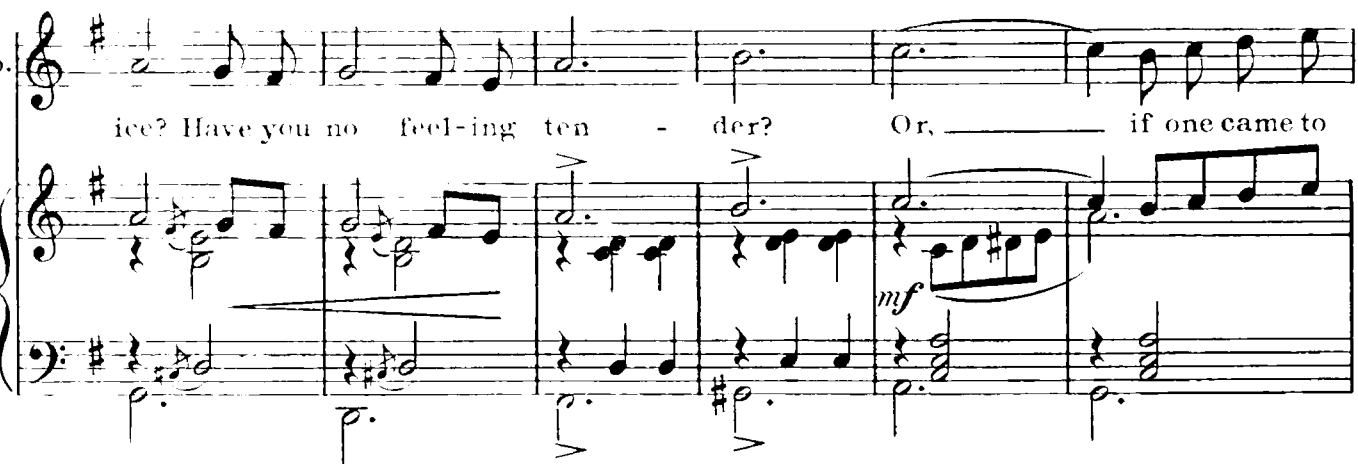
Do. far. — Her pet - als un - fold, And then you be - hold The heart. — Oh tell me, sweet star, If cer - tain you are No

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

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

Valse moderato.

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

Do. 

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

Do. 

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

Do. 

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

f rit. *pp rit.*

Do. 

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

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

p rit. *a tempo.*

Do. *Humming.* 'M — 'M — 'M —

f *mf rit.*

Do. Loves — fire ev-er

a tempo.

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

rit. *f* *p*

No 10.

Duet.

(Tilly and Willy.)

Tempo di Valse.

TILLY.

1. En -
2. Quite

First system of the musical score. It features a vocal line for Tilly and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a forte (f) dynamic, featuring a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a piano (p) dynamic marking.

Second system of the musical score. The vocal line continues with the lyrics: "gaged! We can kiss, Think of the bliss! This op - por - soon, Wil - ly dear, Moon will be here; Then you can". The piano accompaniment features a forte (f) dynamic with a strong harmonic accompaniment. The system ends with a piano (pp) dynamic marking.

Third system of the musical score. It contains two vocal parts. Tilly's line continues with the lyrics: "tu - ni - ty you ought not to miss. fon - dle me with - out a - ny fear." followed by the dynamic marking "WILLY,". Willy's line begins with the lyrics: "You bet! Here am The moon must be". The piano accompaniment continues with a forte (f) dynamic.

TILLY.

Not now, but
May - be the

Wi.

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

cresc.

Ti.

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

*f**p**poco rit.*

Ti.

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

Ti.

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

rit.

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

mf *pp*

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

col canto. *a tempo.* *f*

WILLY.

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

p

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

TILLY.

The sun is
 The sun has

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

rit.

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

mf

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

mf a tempo. *f*

moon!
 moon!

f *p* *rit.*

Refrain.

TILLY.



WILLY.

*a tempo.*

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

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

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

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

sempre più

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

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

mf

No 11 Finaletto.

music

by G. Merola.

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

Allegretto moderato.

Piano introduction in G major, 2/4 time. The music features a melody in the right hand and a bass line in the left hand. The right hand starts with a quarter note G, followed by a series of chords and eighth notes. The left hand starts with a half note G, followed by a series of chords and eighth notes. The tempo is marked 'Allegretto moderato'.

Mrs. CLOVERDALE.

Vocal part for Mrs. Cloverdale. The melody is in G major, 2/4 time. The lyrics are: "If you are hung-ry you must take the food to yon-der". The music is accompanied by piano accompaniment in the right and left hands.

Mrs. C.

height.

COUNT S.

Count S.

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

Piano accompaniment for the final section. The music is in G major, 2/4 time. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Allegretto moderato'.

WILLY.

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

Count S.

tite.

TILLY.

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

larm.

Ti.

Mrs. C.

Wi.

Count S.

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

Good - bye then to the land which Lies in the

Good - bye then to the land which Lies in the

Good - bye then to the land which Lies in the

Quasi marcia.

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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



Good - bye then to the land which Lies in the

Good - bye then to the land which Lies in the

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

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

wich And cool our drink with snow. Tho' of

wich And cool our drink with snow. Tho' of

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

The first system consists of three staves. The top two are vocal staves in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef with the same key signature. The lyrics are: “spoons” we’ve plen - ty, you can bet, On knives and —. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The piano accompaniment for the first system continues across two staves. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A piano dynamic marking (*p*) is present at the end of the system.

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

The second system consists of three staves. The top two are vocal staves in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef with the same key signature. The lyrics are: forks we’re shy; No need for ta - ble. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The piano accompaniment for the second system continues across two staves. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A crescendo marking (*cresc.*) is present at the end of the system.

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

The third system consists of three staves. The top two are vocal staves in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef with the same key signature. The lyrics are: e - ti-quette At a pic-nic in the sky. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The piano accompaniment for the third system continues across two staves. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A forte dynamic marking (*f*) is present at the end of the system.

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

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Moderato.

на р

pp

Allegretto. DOLLY.

p

Come now, tell me

Do.

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

Do.

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

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

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

Fr. A - las! — She nev-er can be mine.

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

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

mf *rit.*

L'istesso Tempo.

Do. woo.

FRANZ.

I must a - gree with

p a tempo.

Do. DOLLY.

Yes, 'tis true,

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

rit. *pp*

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

a tempo.

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

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

FRANZ.

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

p

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

mf

DOLLY.

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

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

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

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

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

slower.

pp

pp a tempo.

mf

Piano introduction in D major, 4/4 time. The music features a melody in the right hand and a supporting bass line in the left hand. The first system includes a fermata over the first measure of the right hand. The second system begins with a *mf* (mezzo-forte) dynamic marking.

DOLLY.

Where ev-er love is found

The wea-ry world a-round,

FRANZ.

Where ev-er love is found

The wea-ry world a-round,

Piano accompaniment for the first vocal entry. It features a melody in the right hand and a supporting bass line in the left hand. The first system includes a *pp* (pianissimo) dynamic marking and a fermata over the first measure of the right hand. The second system begins with a *mf* (mezzo-forte) dynamic marking.

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

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

*slower.**pp**mf*

Piano accompaniment for the second vocal entry. It features a melody in the right hand and a supporting bass line in the left hand. The first system includes a *pp* (pianissimo) dynamic marking and a fermata over the first measure of the right hand. The second system begins with a *mf* (mezzo-forte) dynamic marking.

No 13.

FINALE ACT II (Scene III)

Moderato.

Introduction and Duet scene.
(Dolly and Franz.)

First system of the musical score, marked *Moderato*. It features a piano introduction in D major, 2/4 time. The right hand begins with a series of chords and eighth notes, while the left hand provides a harmonic accompaniment. Dynamics include *pp* (pianissimo), *f* (forte), and *p* (piano). The system concludes with a repeat sign.

Allegro.

Second system of the musical score, marked *Allegro*. The tempo increases. The right hand features a melody with a *cresc.* (crescendo) marking. The left hand has a rhythmic accompaniment with triplets. Dynamics include *p* (piano).

Third system of the musical score. The right hand continues the melody with triplets. The left hand features a bass line with sixteenth notes and triplets. Dynamics include *pp* (pianissimo).

Fourth system of the musical score. The right hand has a series of chords. The left hand continues the bass line with sixteenth notes and triplets. Dynamics include *pp* (pianissimo).

Fifth system of the musical score. The right hand features a series of chords. The left hand continues the bass line with triplets. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo).

First system of a musical score. The upper staff features a treble clef and a key signature of two sharps (F# and C#). It contains a series of chords and eighth notes, with a dynamic marking of *p* (piano) at the beginning. The lower staff, in bass clef, provides harmonic support with chords and eighth notes, marked with a dynamic of *pp* (pianissimo).

Second system of the musical score. The upper staff continues with eighth-note patterns and triplets, marked with a dynamic of *pp*. The lower staff features a steady eighth-note accompaniment.

Third system of the musical score. The upper staff includes triplets and dynamic markings of *mf* (mezzo-forte). The lower staff continues with eighth-note accompaniment.

Fourth system of the musical score, beginning with the tempo marking **Vivace.** The upper staff is marked *ff* (fortissimo) and contains chords and eighth notes. The lower staff features a bass line with eighth notes and rests, with a *8va* (octave) marking and a dotted line indicating a register change.

Fifth system of the musical score. The upper staff continues with chords and eighth notes. The lower staff features a bass line with eighth notes and rests, with a *8va* (octave) marking and a dotted line indicating a register change.

Allegretto moderato.

First system of the *Allegretto moderato* section. It consists of two staves. The upper staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It contains three measures of music, with dynamic markings *f*, *mf*, and *p* respectively. The lower staff begins with a bass clef and a common time signature, and contains three measures of music. The first measure of the lower staff is marked *pp*. The system concludes with a double bar line.

Moderato. (*non troppo*.)

First system of the *Moderato (non troppo)* section. It consists of two staves. The upper staff begins with a treble clef, a common time signature, and a key signature of one flat (Bb). It contains three measures of music, with a dynamic marking of *mf* in the first measure. The lower staff begins with a bass clef and a common time signature, and contains three measures of music. The system concludes with a double bar line.

Second system of the *Moderato (non troppo)* section. It consists of two staves. The upper staff begins with a treble clef, a common time signature, and a key signature of one flat (Bb). It contains four measures of music, with a dynamic marking of *pp* in the first measure. The lower staff begins with a bass clef and a common time signature, and contains four measures of music. The system concludes with a double bar line.

Third system of the *Moderato (non troppo)* section. It consists of two staves. The upper staff begins with a treble clef, a common time signature, and a key signature of one flat (Bb). It contains four measures of music, with a dynamic marking of *pp* in the first measure. The lower staff begins with a bass clef and a common time signature, and contains four measures of music. The system concludes with a double bar line.

Allegro.

ff

DOLLY.

Allegro.

The chasm is fear - ful

rit.

p

ff

FRANZ. (Restraining her.)

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

Allegretto moderato.

DOLLY.

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

p

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

Poco animato.
FRANZ.

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

cresc.

DOLLY. (*Hysterically.*)

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

Tempo I.

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

p

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

rit. *mf*

Do. man! — You have base-ly de-ceived me! FRANZ.

No, — no, I pray you be-lieve me;

mf *pp*

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

mf

DOLLY.

Viol. Solo. You'll be I im-plore, a

p

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

Vivace.

DOLLY. (*Taking his hand.*)

Your words make me glad!

Our ven - ture was mad

Do. A fool - - ish lark;

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

Do. fall - ing You let me in - to this ven - ture ap - pall - ing. FRANZ.

No,

tr *tr* *rit.*

Allegretto moderato. (*sempre più animato.*)

Fr. you were my guide, lead - ing me like bright guid - ing star As a man on a

p

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

p

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

pp

Fr. *me,* *3* *3* *3* Your voice ev - er cheer - i - ly speak - ing.

rit.

Poco animato. *DOLLY.*

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

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

p *mf*

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

p

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

mf

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

pp *rit.*

Do. sky,

mf

Valse moderato.

FRANZ.

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

p (*p*)

DOLLY.

I

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

rit.

Animato.

DOLLY.

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

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

p a tempo.

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

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

mf *cresc.* *rit.*

Moderato. (Dolly is about to fall in

Do. prize!

Fr. prize!

ff

Franz's arms. he 3 tries 3 to kiss her.)

Moderato. **DOLLY.**

Ah no!

you must not!

We're here a-lone;

8va

p

pp

3

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

8va

ppp

3

Do. *8va* A-las what would the world say? Oh! can't we get down some

way. *Animato.*

FRANZ. No, we must be pa - tient and

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

Fr. 
deep. The moon - light is here And theres
p poco meno.

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

Moderato non troppo. DOLLY.


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


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

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



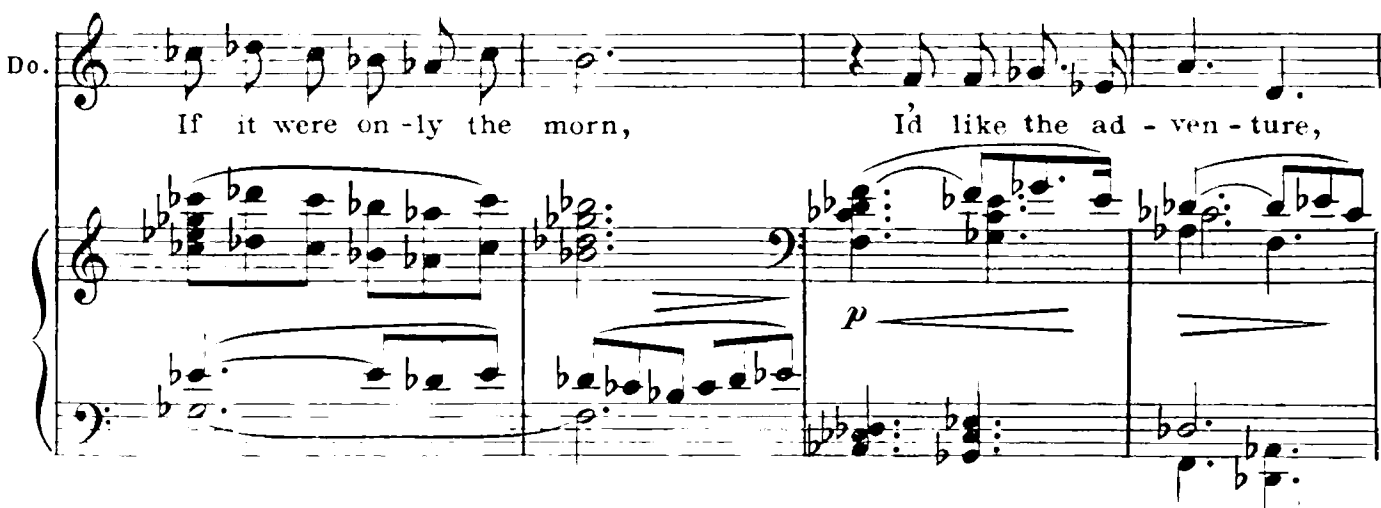
Do. smile at our ad - ven - ture. My fear — you ban - ish.



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



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



p

(Dolly lies down on the

cresc.

4

rock, Franz covers her with his cloak.)

f

(Franz kisses Dolly's hand.)

cresc.

rit.

Moderato.

(full moonlight.)

mf

3

mf

3

gva

First system of musical notation. The piano part consists of two staves (treble and bass). The vocal part is on a single staff. Dynamics include *ppp* and *p*. There are triplets and slurs. The key signature has two sharps (F# and C#).

almost fallen asleep.)

8va...

Second system of musical notation. Dynamics include *ppp*, *p*, and *pp*. There are triplets and slurs. The key signature has two sharps.

8va...

Allegretto moderato. (begin slow.)

Third system of musical notation. The piano part consists of two staves. The vocal part is on a single staff. Dynamics include *p* and *pp*. There are triplets and slurs. The key signature has two sharps.

FRANZ.

Fourth system of musical notation. The piano part consists of two staves. The vocal part is on a single staff. Dynamics include *pp*. There are triplets and slurs. The key signature has two sharps.

The moun - tain stands in

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

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

Fr
near, _____ The moon - light spreads its sil - ver white in

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

DOLLY (dreaming.)
Sleep

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

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

L'istesso tempo.

Do.

near.

pp

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

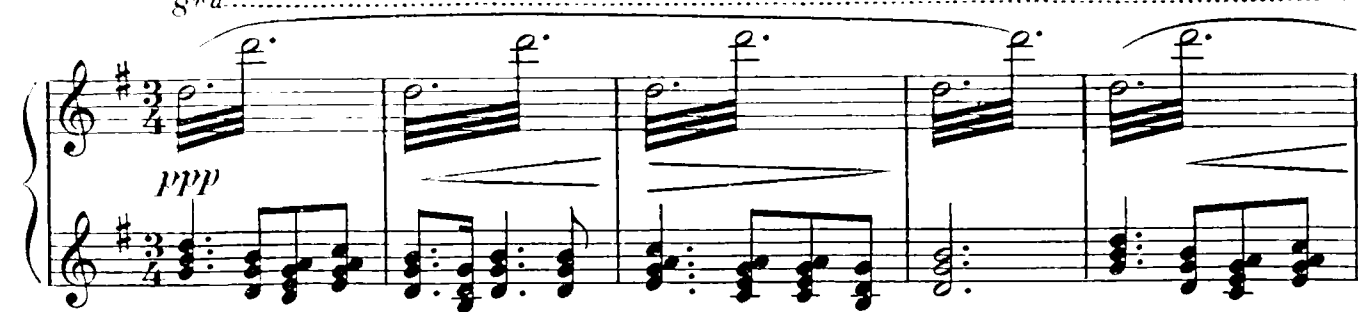
animato. Sweet dreams fair and bright good - night!

fz

pp molto animato. *cresc.* *8va.*

8va; Cadenza. *f* *ppp*

rit.



Piano introduction in G major, 3/4 time. The right hand features a melody of eighth notes with a dotted quarter note, each marked with a fermata and a piano (*ppp*) dynamic. The left hand provides a harmonic accompaniment of eighth notes.



First vocal entry (FRANZ.) and piano accompaniment. The vocal line begins with a whole rest followed by the lyrics "The moun tain stands in". The piano accompaniment continues with the same eighth-note pattern in the right hand and a more active eighth-note pattern in the left hand. A piano (*ppp*) dynamic is indicated for the piano's entry.



Second vocal entry (Fr.) and piano accompaniment. The vocal line continues with the lyrics "sil - ver light In si - lent calm of night! Sleep". The piano accompaniment features a more active eighth-note pattern in the right hand and a similar pattern in the left hand, marked with a piano (*pp*) dynamic.



Third vocal entry (Fr.) and piano accompaniment. The vocal line continues with the lyrics "thou my child And do not fear, With". The piano accompaniment features a more active eighth-note pattern in the right hand and a similar pattern in the left hand.

Allegretto moderato.

Fr. *thee love lin - gers near.*

pp

Moderato.

Allegretto moderato.

mf

pp

cresc.

ff

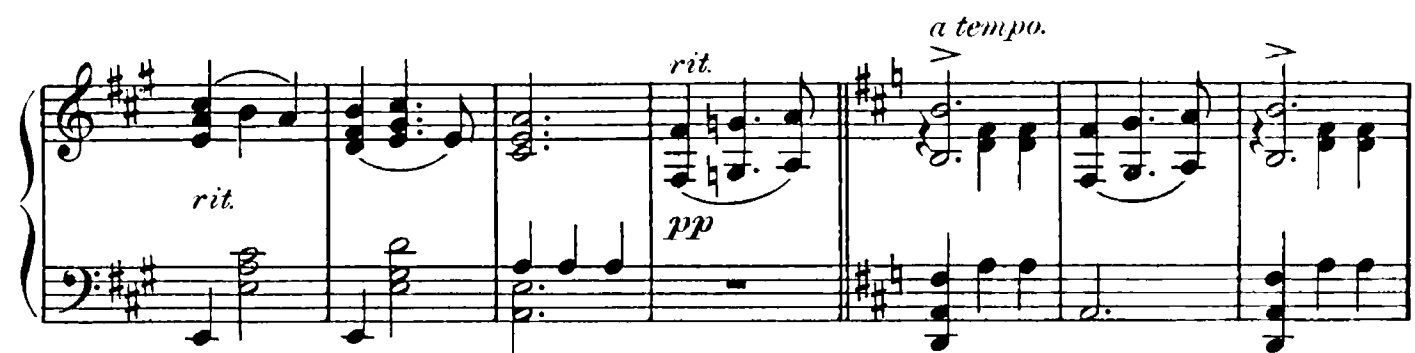
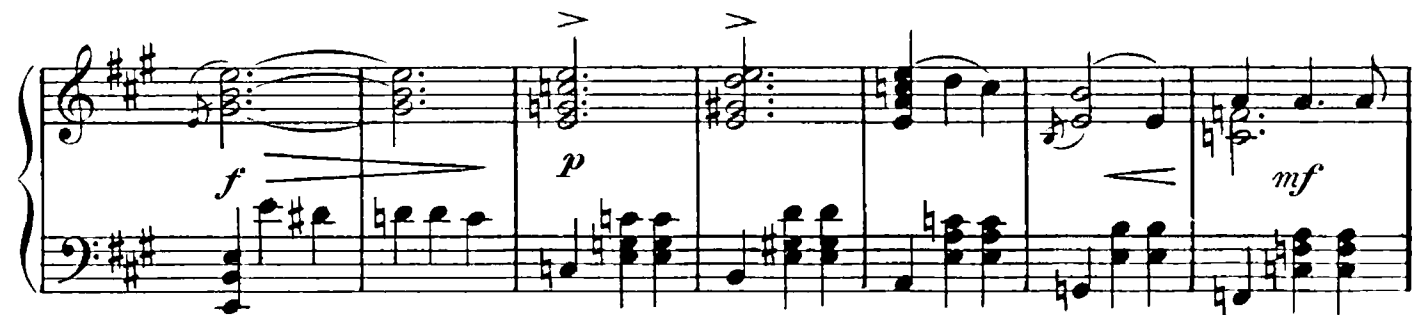
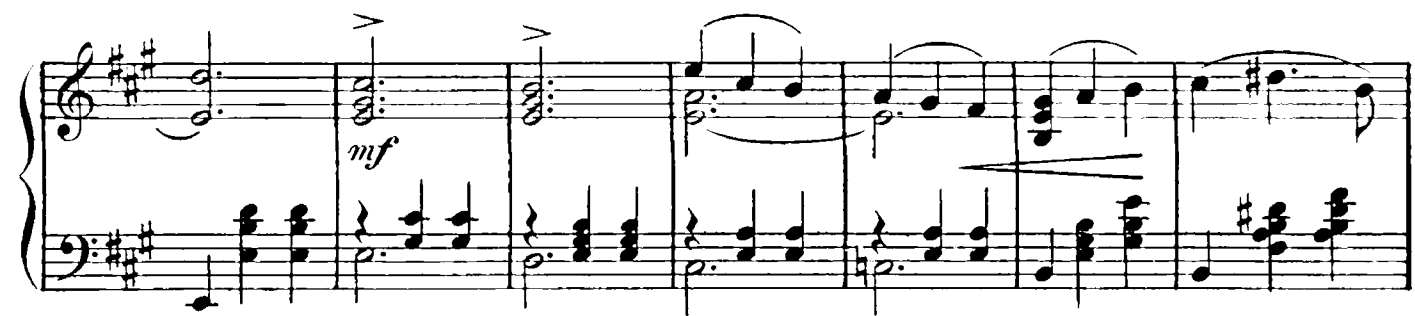
N^o 13^a
ACT III.
Entr' Act.

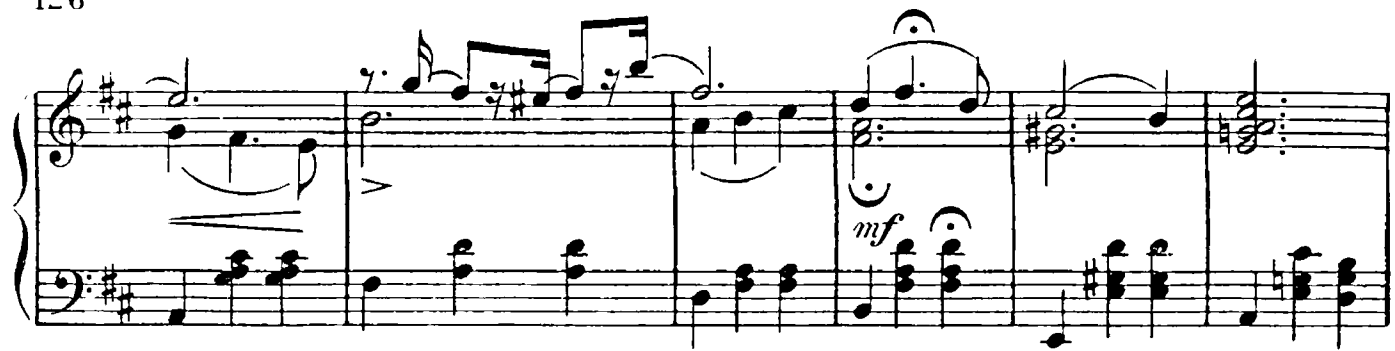
Tempo quasi Mazurka.

The first section of the musical score is in 3/4 time and marked 'Tempo quasi Mazurka'. It consists of four systems of piano accompaniment. The first system begins with a *mf* dynamic and features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand. The second system continues the melody and includes a crescendo hairpin. The third system features a more active melody in the right hand and a bass line with some chords. The fourth system concludes with a *f* dynamic and a final chord. The key signature has two sharps (F# and C#).

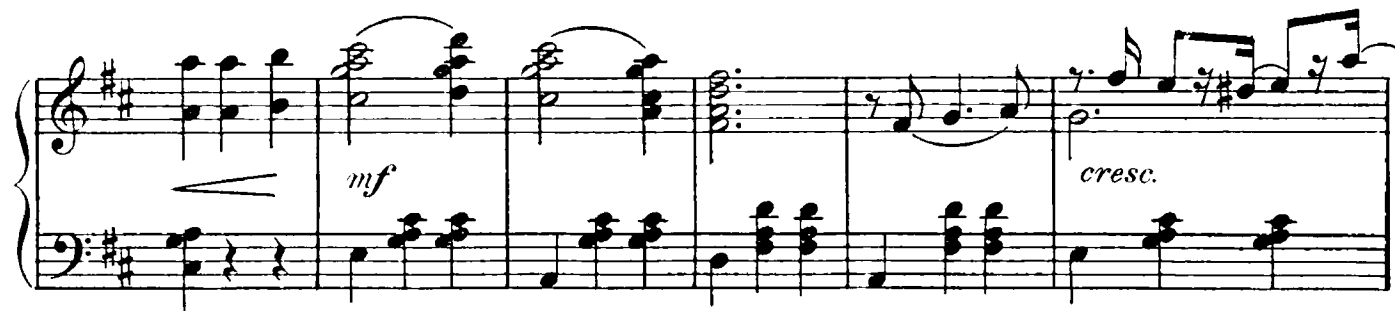
Tempo di Valse.

The second section of the musical score is in 3/4 time and marked 'Tempo di Valse'. It consists of two systems of piano accompaniment. The first system begins with a *mf* dynamic and features a melody in the right hand with eighth and sixteenth notes, and a bass line. The second system continues the melody and includes a crescendo hairpin, ending with a *f* dynamic. The key signature has two sharps (F# and C#).

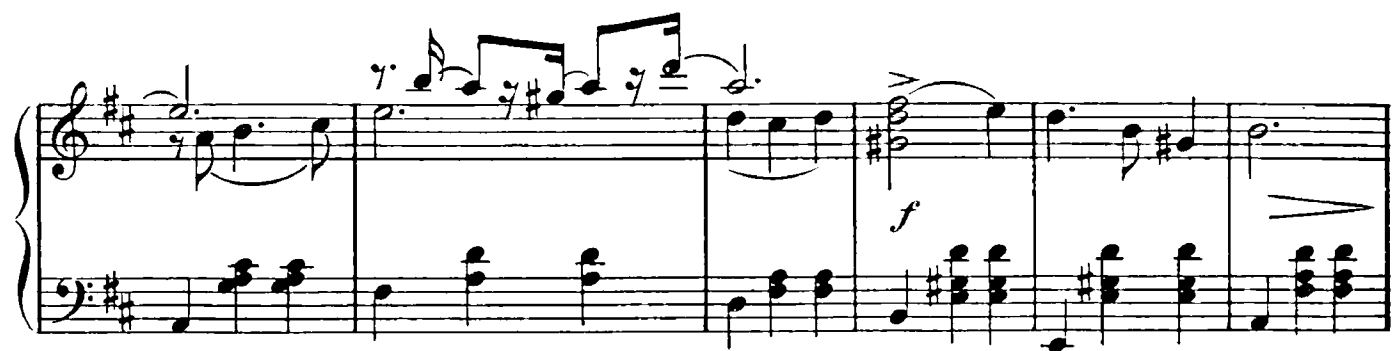




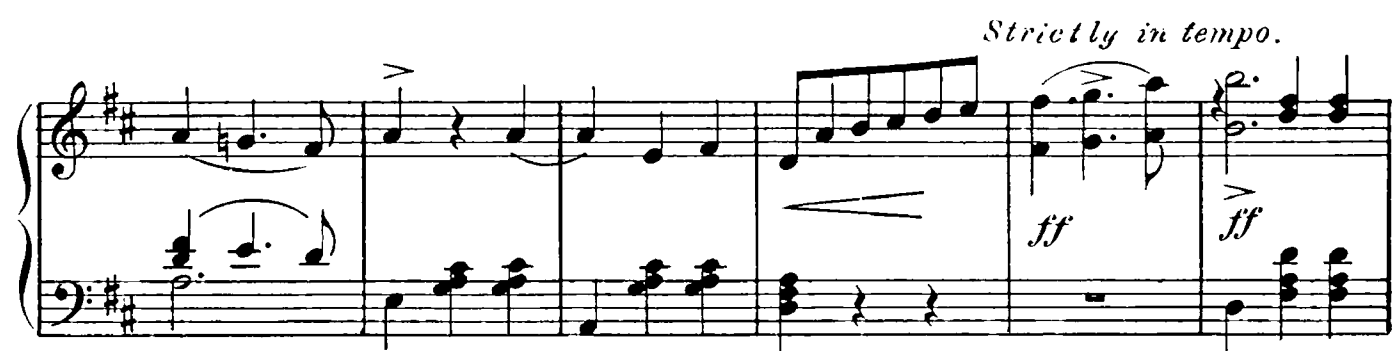
First system of musical notation. The treble clef staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass clef staff provides a harmonic accompaniment with chords. A dynamic marking of *mf* (mezzo-forte) is present in the third measure.



Second system of musical notation. The treble clef staff continues the melodic line with chords. The bass clef staff features a steady accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the second measure, and a *cresc.* (crescendo) marking is present in the fifth measure.



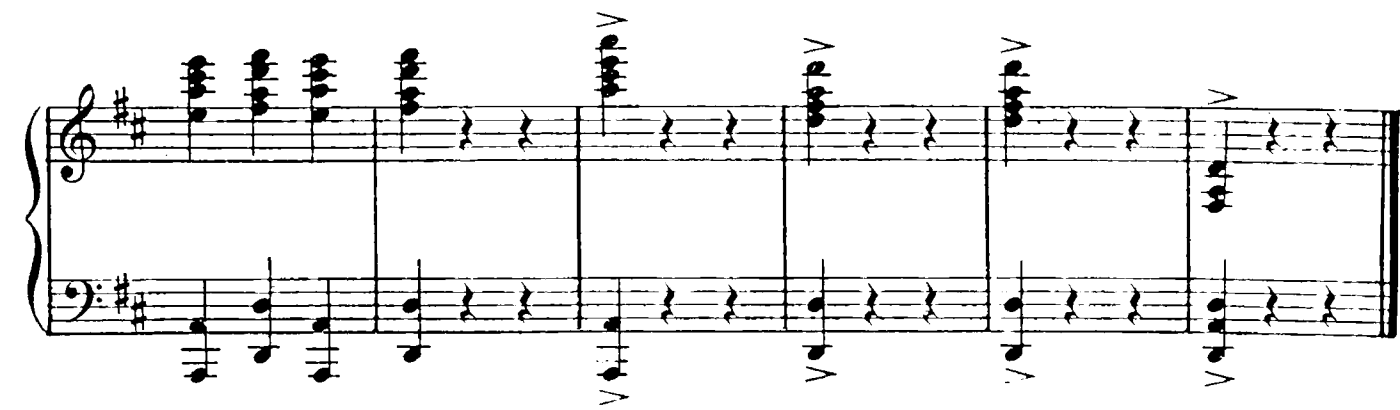
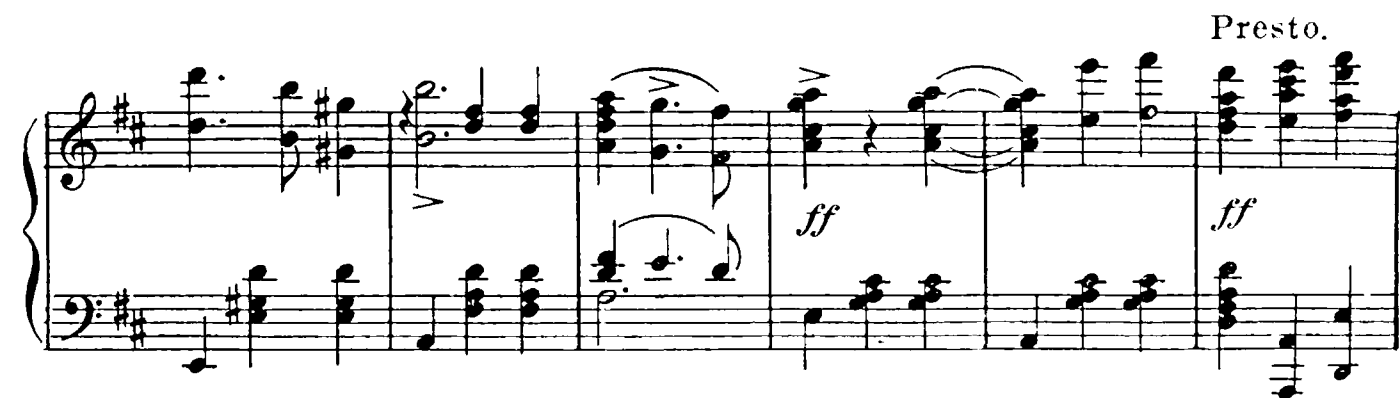
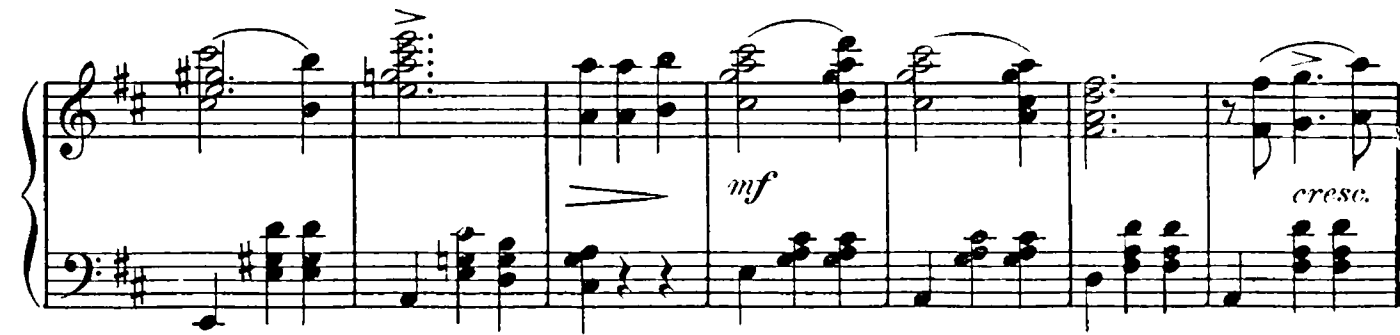
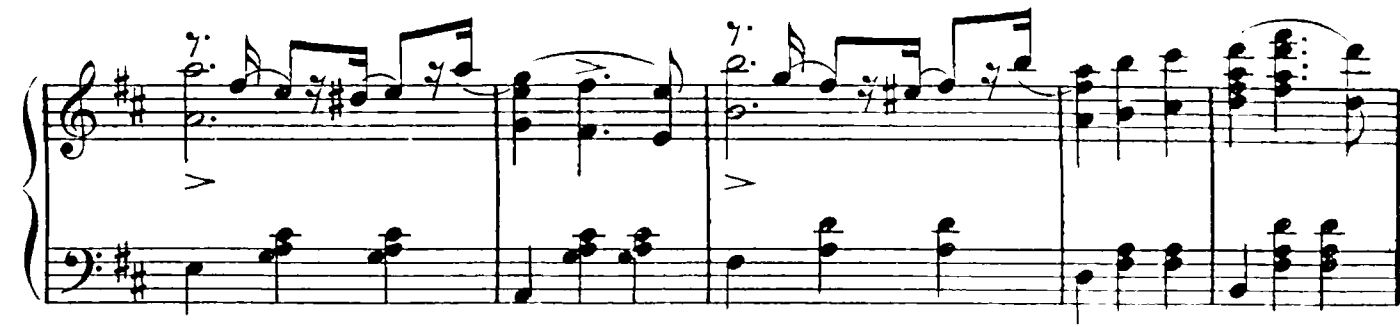
Third system of musical notation. The treble clef staff features a melodic line with eighth and sixteenth notes. The bass clef staff provides a harmonic accompaniment with chords. A dynamic marking of *f* (forte) is present in the fourth measure.



Fourth system of musical notation. The treble clef staff features a melodic line with eighth and sixteenth notes. The bass clef staff provides a harmonic accompaniment with chords. A dynamic marking of *ff* (fortissimo) is present in the fourth measure, and a *ff* (fortissimo) marking is present in the fifth measure. The instruction *Strictly in tempo.* is written above the staff.



Fifth system of musical notation. The treble clef staff features a melodic line with eighth and sixteenth notes. The bass clef staff provides a harmonic accompaniment with chords. A dynamic marking of *ff* (fortissimo) is present in the fourth measure.



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

Allegro vivo assai.

Sua

Sua

SOPRANOS & ALTOS.

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

TENORS.

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

BASSES.

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

sfz

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

ff

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

sfz

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

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

ff *p* *Sra:*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves have a treble clef and a key signature of two sharps (F# and C#). They contain the lyrics "ware that dan-ger is there, To show they will do what a man will dare." The piano accompaniment has a grand staff (treble and bass clefs) with a key signature of two sharps. It includes dynamic markings *ff* and *p*, and a tempo marking *Sra:* at the end.

mf

Detailed description: This system features a piano accompaniment with a grand staff. The music consists of eighth-note patterns in both hands. A dynamic marking *mf* is present in the middle of the system.

p *f*

Detailed description: This system features a piano accompaniment with a grand staff. The music consists of eighth-note patterns in both hands. Dynamic markings *p* and *f* are present at the beginning and middle of the system, respectively.

MOREL.

If you have thirst and hun - ger as

pp

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves have a treble clef and a key signature of two sharps. They contain the lyrics "If you have thirst and hun - ger as". The piano accompaniment has a grand staff with a key signature of two sharps. It includes a dynamic marking *pp* and a tempo marking *MOREL.* at the beginning.

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

cresc.

f

Allegretto.

Mo. tel. SOPS. & ALTOS.

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

BASSES. Oh tell us do Oh

Oh tell us do

mf

8va.....

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

say what's wrong with you? So

say what's wrong with you?

p cen -

8va.....

Mo.

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

Mo.

Poco meno.

such an air of mys - ter - y! Pst! Pst!
 such an air of mys - ter - y! Pst! Pst!
Poco meno.
f *p* *pp*

Mo. Pst! Pst! I know it! I

He knows it!

He knows it!

Mo. know it!

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

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

rit.

mf *f*

Vivace.

Scan-dal in the air,

Vivace.

pp

Bit of gos-sip rare!

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

On my word I'm sur prised

We are scan - da -

griev'd no not

griev'd!

griev'd no not

griev'd!

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

MOREL.

Let us

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

fair!

mf

Mo. search let us search ev - 'ry where ev - 'ry where Where is she? Where is

What? When? How? Where? Scan - da - lous af - fair! What? When?

What? When? How? Where? Scan - da - lous af -

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

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

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

This hint will suf-

p

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

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

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

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

mf

Mo. (Exits)

creet!— and now she'll pay the price.

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

creet!— and now she'll pay the price.

creet!— and now she'll pay the price.

pp

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

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

waist! — Both sex - es you'll find — To their own

What a bit of gos-sip rare! — Both sex - es you'll

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

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

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

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

Dance.

mf *cresc.* *pp*

This page of musical notation, numbered 139, contains five systems of staves. The notation is written for piano and includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

The first system shows a treble and bass staff with a key signature of one sharp (F#) and a time signature of 3/4. The music features a series of chords and melodic lines, with a dynamic marking of *f* (forte) in the bass staff.

The second system continues the musical development, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The dynamic marking *f* is present in the bass staff.

The third system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The dynamic marking *p* (piano) is present in the bass staff.

The fourth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The dynamic marking *mf* (mezzo-forte) and *cresc.* (crescendo) are present in the bass staff.

The fifth system shows a treble and bass staff with a key signature of one sharp (F#) and a time signature of 3/4. The music features a series of chords and melodic lines, with a dynamic marking of *f* (forte) in the bass staff.

No 15 Reminiscence

(Dolly and Franz)

Valse moderato.

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p* (piano). The melody in the treble staff features a series of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. Treble and bass staves. Dynamics: *mf* (mezzo-forte). The melody continues with more complex rhythmic patterns, including triplets and slurs. The bass staff maintains a steady accompaniment.

Third system of musical notation. Treble and bass staves. The melody in the treble staff is characterized by wide intervals and a flowing line. The bass staff continues with a supportive accompaniment.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f rit.* (forte, ritardando) and *pp rit.* (pianissimo, ritardando). The system concludes with a series of chords in the bass staff and a final melodic phrase in the treble staff.

Fifth system of musical notation. Treble and bass staves. Dynamics: *p a tempo.* (piano, a tempo). The system ends with a final cadence in the bass staff and a concluding melodic line in the treble staff.

DOLLY.
Humming.

First system of musical notation. The vocal line (treble clef) begins with a whole rest, followed by a half note 'M'. The piano accompaniment (grand staff) starts with a piano (*p*) dynamic and a ritardando (*rit.*) marking. The tempo returns to *a tempo.* and the dynamics increase to *f* (forte) in the final measure.

Second system of musical notation. The vocal line continues with a half note 'M' and a quarter note. The piano accompaniment features a mezzo-forte (*mf*) dynamic and a ritardando (*rit.*) marking. The system concludes with a mezzo-forte (*mf*) dynamic.

Third system of musical notation. The vocal line includes the lyrics "Love's fire ev - er". The piano accompaniment includes a mezzo-forte (*mf*) dynamic and a ritardando (*rit.*) marking. The system concludes with a mezzo-forte (*mf*) dynamic.

Fourth system of musical notation. The vocal line includes the lyrics "spurn - - ing, So like am I to". The piano accompaniment includes a mezzo-forte (*mf*) dynamic and a ritardando (*rit.*) marking. The system concludes with a mezzo-forte (*mf*) dynamic.

Do. *you.*
FRANZ.

Lov'd _____ one, I thrill when those eyes look in mine, _____ Throw-ing

(p.)
p a tempo.

Do.

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

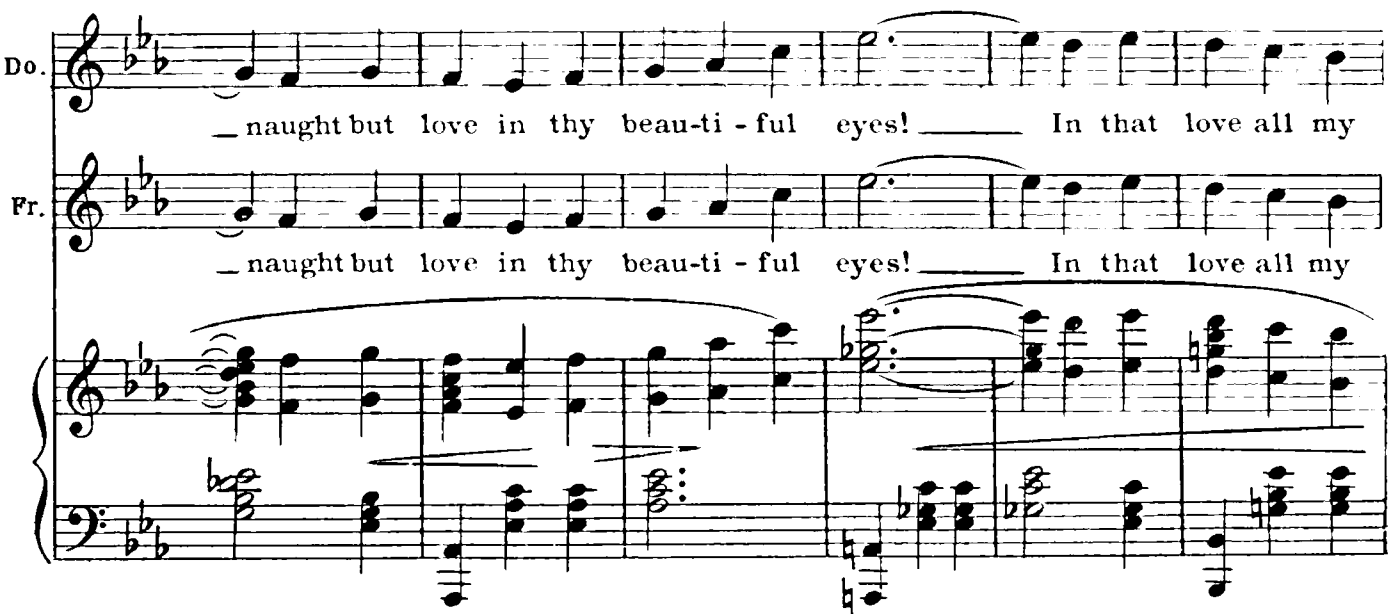
Do. I read _____

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

rit. *Animato.* *p a tempo.*

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

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



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

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



Do. prize! —

Fr. prize! —



No 16 Finaletto

ACT III Finale.

Valse moderato.

FRANZ.

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

This block contains the first system of the musical score. It features a vocal line for Franz in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a half note, followed by quarter notes, and includes a long melisma. The piano accompaniment consists of chords and moving lines in both hands.

Fr. pow'r you com - bine! ———— Gran - deur su -

This block contains the second system of the musical score. It continues the vocal line for Franz and the piano accompaniment. The vocal line includes a melisma and a half note. The piano accompaniment continues with chords and moving lines.

Valse moderato.

DOLLY.

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

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

This block contains the third system of the musical score. It features a vocal line for Dolly in the treble clef and a piano accompaniment in the grand staff. The key signature remains two flats, and the time signature is 3/4. The vocal line for Dolly begins with a half note, followed by quarter notes. The piano accompaniment continues with chords and moving lines. The system concludes with a vocal line for Franz and a piano accompaniment.

Do. Na - ture so fair _____ Say does love reign in

SOPRANOS & ALTOS.

Na - ture so fair _____ Say does love reign in

TENORS.

Na - ture so fair _____ Say does love reign in

BASSES.

The first system of the musical score includes four vocal staves and a piano accompaniment. The vocal parts are for Sopranos & Altos, Tenors, and Basses. The lyrics are 'Na - ture so fair _____ Say does love reign in'. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand, with a forte (f) dynamic marking.

Do. re-gions up there? _____ Na - ture a -

re-gions up there? _____ Na - ture a -

re-gions up there? _____ Na - ture a -

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are 're-gions up there? _____ Na - ture a -'. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand, with a forte (f) dynamic marking.

Moderato non troppo.

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

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

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

нар

ff

rit.