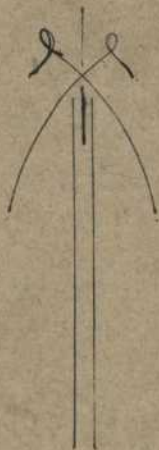


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1932
MUS-ETR

**THE
STUDENT PRINCE**



Boys
Lionel Lammait

MUSIC BY


SIGMUND ROMBERG

CHAPPELL
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THE STUDENT PRINCE

A Spectacular Light Opera

Book and Lyrics by
DOROTHY DONNELLY

Music by
SIGMUND ROMBERG

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STUDENT PRINCE

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RECORD BOOK

780.10
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1932
MUS-ETR

Gene Dannaio

THE STUDENT PRINCE

CHARACTERS

FIRST LACKEY	NICOLAS
SECOND LACKEY	KATHIE <i>Caro</i>
THIRD LACKEY	LUTZ <i>Luffe</i>
FOURTH LACKEY	HUBERT <i>Hubert</i>
VON MARK <i>Carlson</i>	GRAND DUCHESS ANASTASIA <i>Anastasia</i>
DR. ENGEL <i>Bondson</i>	PRINCESS MARGARET <i>Margaret</i>
PRINCE KARL FRANZ <i>Dannaio</i>	CAPTAIN TARNITZ <i>Tarnitz</i>
RUDER <i>Ruder</i>	COUNTESS LEYDON <i>Leydon</i>
GRETCHEN <i>Gretchen</i>	BARON ARNHEIM
TONI <i>Toni</i>	RUDOLPH WINTER
DETLEF <i>Detlef</i>	FRESHMAN
LUCAS <i>Lucas</i>	CAPTAIN OF THE GUARD
VON ASTERBERG <i>Asterberg</i>	



SYNOPSIS OF SCENES

TIME—SPRING, 1860

- PROLOGUE ANTECHAMBER IN THE PALACE AT KARLSBERG
- ACT I GARDEN OF THE INN OF THE "THREE GOLDEN APPLES" AT THE UNIVERSITY OF HEIDELBERG
- ACT II SITTING-ROOM OF PRINCE KARL, AT THE INN. FOUR MONTHS LATER
- ACT III A ROOM OF STATE IN THE ROYAL PALACE AT KARLSBERG. TWO YEARS LATER
- ACT IV SAME AS ACT I. THE NEXT DAY

THE STUDENT PRINCE

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Royale

Et la cour cha- que nuit cha- que jour nous voit

1st LACK.

2nd LACK.

1st & 2nd LACK.

Roy- al State,

Through the grace of his sub-lime be- nig - ni - ty. We

vous

3rd & 4th LACK.

Roy- al State,

p

1st & 2nd LACK.

serve the Court
de- vou-er

3rd LACK.

4th LACK

3rd & 4th LACK.

And King with fit - ting dig - ni - ty, Our fa - ces blank as

mais quand nous a- vons ter- mi- ne Per- son- ne ne peut

1st & 2nd LACK.

2nd LACK.

1st LACK.

You'd not know we're men at all.

But off du - ty

de- vi - ner ce que nous somm's

quand nous a- vons

3rd & 4th LACK.

an - y wall,

de- viner

1st & 2nd LACK. that is when
ter-mi-né

3rd LACK. We re-mem-ber we are men.
Nous re-de-ve-nons des hom-mes

Più mosso
 1st LACK. Then scan-dal
Nous di-sons

2nd LACK. Who is writ-ing
Qui-que dis-cret

1st LACK. And
Nous

3rd LACK. We han-dle,
Nous con-tons

4th LACK. Bill-ets doux,
les se-crets

Più mosso

1st & 2nd LACK. who has an af-fair with who;
sa-rons bien que la du-chesse

2nd LACK. She clutch-es
seut sou-rire

4th LACK. The old Duch-ess,
Chè-re Du-chesse

2nd LACK.

1st & 2nd LACK.

3rd LACK

Who gets a-way as best he can.
qui se sauvent très peu-dem-ment

4th LACK.

3rd & 4th LACK.

an - y un-sus-pect-ing man,
à tous les beaux-peu-nes gens

The Field Mar - shal
Le Ma-ri'-chal

1st LACK.

2nd LACK.

1st & 2nd LACK.

is par - tial to a pret - ty maid of hon - our. If they catch him -
seut le coeur d'u-ne de-moi'sel le d'hon-neur mais s'il est ou

3rd LACK.

3rd & 4th LACK.

He's a gon - er.
Il est fou-tu

1st LACK

1st & 2nd LACK.

Folks haugh - ty
Tous ces gens

4th LACK.

3rd LACK

3rd & 4th LACK.

Are naugh - ty just the same as o - ther men, But

Si dis-tanto en a-mour port comme nous, Un

1st & 2nd LACK. 2nd LACK. 1st LACK. (SPOKEN)

We know what's in - side. Some-one's com-ing!

Ils sont comme nous Attention, quelqu'un vient!

3rd & 4th LACK.

though they're full of pride,
bai-ser les rend fous

Tempo I

1st & 2nd LACK. 1st LACK.

By our bear-ing so se-date We up-hold the Roy-al State. By our bear-ing

C'est par no-tre di-gnite' que se tient la roy-aute' Par di-gnite'

3rd & 4th LACK.

By our bear-ing so se-date We up-hold the Roy-al State.

1st LACK. State, the State.

2nd LACK. *la cour jour*

3rd LACK. do up-hold the Roy- State.

se tient tou-jours mit jour

4th LACK. So se-date we, al State.

la roy au-te' et jour

Roy-al State.

de- vant jour

Partez, et que Dieu vous benisse -

Cue. DR ENGEL "Go, and God bless you"

No 2

DUET (Prince and Engel) and ENSEMBLE
"GOLDEN DAYS"

(PRINCE) Why Doctor; have you forgotten all the plans we made ever since I was a little chap-

Flute

Piano *pp molto semplice*

to go away together someday, to Heidelberg! How you told me of the River Neckar — and of the

Vln. Solo

Flute

de leurs chansons le soir Et comme ils peuvent chanter
students' work. How they sing in the evening! (ENGEL) Oh! How they can sing!

Violins

La-bas où coulent les flots du Neckar

ENGEL

Heidelberg attire

Down where the Neck-ar flows swift-ly a - long, Nest-les a town that is

tous les re-gards Elle est pour toujours, aux jeunes cœurs La vil-le

ENGEL fam-ous in song; Laugh-ing lads roam through its streets so quaint, No one's a

2

PRINCE

Twilight comes steal-ing and moonlight shines down,

d'amour et de bon-heur Lors que dans le ciel l'étoi-le s'en-dort

ENGEL sin-ner much less a saint. Twilight comes steal-ing and moonlight shines down,

PRIN. Paint-ing with sil-ver old Hei-del-berg town.

Le so-leil le vant tend son man-teau d'or

ENGEL Paint-ing with sil-ver old Hei-del-berg town. Hark how the e-choes are

Sus les mai-sons et les
poco più mosso

et dans les caves
poco più mosso

no - es de
me - es Et l'es - poir — chante à a
des chan - sons

ENGEL
 ring - ing with their song; Laugh - ing, they

mony la tendresse
fièvre vers les me - es
jus - qu'au soir —

ENGEL
 cir - cle the glass - es all night long.

rall.

DIALOGUE

(PRINCE) It must be wonderful! Oh Doctor after all these years together you can't desert me now!

Pepl.
Non! je ne
sais pas
c'est impossible!

pp

(ENGEL) No! I'm damned if I will, they won't cheat you out

Allegro

Flute Clar.

of your youth, I'll go with you, Karl Franz. (PRINCE) Doctor, my dear old Doctor.

Flute Oboe

(ENGEL) Oh, my poor lad, you don't know what the world's like

Cello Clar. Cello Clar. & Cello

la jeunesse! la jeunesse!

ENGEL

Moderato e molto espress.

but I'll show you! (opens window) Heidelberg! Heidelberg! Heu-reat
(PRINCE) Heidelberg! Heu-reat
Gold-en days in the sun-shine of our hap-py
jours, jours heu-reat comme un prin-temps ver-

Horn

ENGEL

PRINCE

meil- youth, Heu-reat jours Gold-en days full of in-no-cence and full of truth,
jours heu-reat tout de res de so-leil

PRIN.

Gold-en
ENGEL
In our hearts we re-mem-ber them all else a-bove, Gold-en
Heu-reat jours, jours heu-reat de nos ten-dres se-crets Heu-reat

PRIN.  days; days of youth and Love. How we laughed with a gai-e-ty that had no.

ENGEL  jours qu'on ai me à ja- mais Nuit et jour on pre pare au mi lieu des plac-

days; days of youth and Love.



PRIN.  sting, — We will know life has

ENGEL  sirs — Heu- reux jours, jours heu-

Look-ing back through mem-o-ry's haze, We will know life has

par l'a-mour de beaux sou-ve-nirs



PRIN.  nothing sweeter than its spring - time; Gold-en days when we're young, Golden days. *rall.*

ENGEL  reux, heu- reux jours de fo- li- e Par l'a-mour, pour tou jours Heu reux jours —

nothing sweeter than its spring - time; Gold-en days when we're young, Golden days. —



5 *Molto moderato*

Piano introduction musical notation, consisting of two staves (treble and bass clef) in G major, 2/4 time. The melody features eighth-note patterns with accents.

Piano accompaniment musical notation, consisting of two staves (treble and bass clef) in G major, 2/4 time. The bass line includes a section labeled 'Trombone'.

⑦ Allegro moderato

GIRLS

Arès nos quier lan des fleu-ris-es Ce'-le-brons a-vec ar-deur De ce mois le
 Gar-lands bright with glow-ing flow-ers, wov-en with our laughter gay, Let us hang to

Piano accompaniment for the first song, consisting of two staves (treble and bass clef) in G major, 2/4 time. The bass line includes a section labeled 'GRETCHEN'.

GIRLS

plus jo-li oui, ce' le-brons la dou-ces jo-li mai Mai jo-li
 greet the hours of this sun-lit month of May. Laughter gay greet the May.

Piano accompaniment for the second song, consisting of two staves (treble and bass clef) in G major, 2/4 time.

Lais-sez
RUDER

donc le jo-li-mai

Mois de mai jo-
GIRLS

you're too slow, you must hur - ry, Gai - ly greet the

li

GIRLS

Le si jo-li mois de mai
GRETCHEN

May. — Hap - py laugh - ter greets the May.

⑧ Moderato (not too fast)

GIRLS

Birds are wing - ing, flow - ers spring - ing, Bells are swing - ing, gay they're ring - ing;
Les fleurs de vien - nent bril - lan - tes et les clo - ches son - vent gai - ment

mf

GIRLS

Gar - lands fling - ing with our sing - ing, Wel - com - ing the Spring.
Les oi - seaux ra - di ent chan - tent Voi - ci le prin - temps

GRETCHEN & 4 SOPRANOS

GIRLS

Tra la la la la la la! in Springtime, Love beck-ons, so they say;
la bri-se re-vent a-vec cha-leur

Birds are wing - ing, flow - ers spring - ing,
Les fleurs de - vien - nent bril - lan - tes

GRET. & 4 SOP.

Tra la la la la la! 'Tis ring - time, sweet - hearts meet in May!
et qu'i-se tous les feu - res eueurs

Bells are swing - ing, gay they're ring - ing;
et les clo - ches son - nent gae - ment

GRET. & 4 SOP.

Tra la la la la la la! a maid - en, hear - ing her lov - er pray,
l'a - man - te e - cou - te son a - mant

Gar - lands fling - ing with our sing - ing,
Les oi - seaux ra - di - ent chan - tents

GRET. & 4 SOP.
 Tra la la la la la! joy la - den, can - not say him nay!
qui chan - te des a - very trou - blants

GIRLS
 Wel - com - ing the Spring.
vo - ci le prin - temps

⑨ *Sous nos quier lan. des fleu - ri - es Ce - le - brons a - vec ar - deur*
 Tempo I

GIRLS
 Gar - lands bright with glow - ing flow - ers, wov - en with our laugh - ter gay,
 RUDER
 Gar - lands bright with glow - ing flow - ers, wov - en with our laugh - ter gay,

GIRLS
de ce mois le plus jo - li oui; ce - le - brons la dou - ceur
 Let us hang to greet the hours of this sun - lit month of May.

RUDER
 Let us hang to greet the hours of this sun - lit month of May.

jo-li mai, mai jo-li Lais-sez donc le jo-li mai!
GRETCHEN **RUDER**

Laugh-ter gay greets the May. You're too slow you must hur - ry

Le si jo-li mois de mai -
GRETCHEN

Hap - py laugh-ter greets the May.

mois de mai jo-li
GIRLS

Gai - ly greet the May Ah!

DANCE (♩-♩)

tra-vail-lez, tra-vail-lez en ten dez vous, pa-res-seuzes tra-vail-lez!
RUDER

Get to work! get to work! Do you hear me, you're too laz-yl Get to work!

Repl. Il porte un chapeau comme toi et moi - Il n'est pas encore Roi!

Cue.— RUDER — "He isn't a King yet!"

Nº 3a

NICOLAS' PIPE

Flute 

Repl. Nous sommes impressionnés, Hubert, très impressionnés —

Cue. LUTZ "Juice of the Juniper"

Nº 4

ENTRANCE OF STUDENTS AND KATHIE

Piano 

STUDENTS *A l'au-her-ge nous tou-cho-ns la*
To the Inn we're march-ing, for our



STU. *her-ge où l'on se go-her-ge dans un ra-di-ent bon-heur*
throats are parch-ing, Un-der fruit trees arch-ing in the month of May;—



STU. *De la ca-re un fu-met su-a-re*
 — For there's no good fel-low, when he's feel-ing

STU. *dou- ce ment nous bra- ve jus- qu'au fond du coeur*
molto cresc. Students come marching on
 mel-low, to the beer so yel-low would say nay,

TENORS *Bière blon-de, il n'est pas au mon-de pour les gor-ges*
 STU. — All in step we're swing-ing while we join in sing-ing, with our
 BASSES

STU. *ron- des se- ne plus bel- le cou- teurs — dans nos*
 voi - ces ring - ing in a mer - ry rhyme, — There is

The first system of music features a vocal line for a student (STU.) and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are in French and English. The piano accompaniment consists of two staves, treble and bass, with a key signature of two sharps. The music is in a 4/4 time signature.

STU. *ver- res que la blan- de bi- re qui cou- le le'*
 joy a - bound - ing in our song re - sound - ing while our

The second system of music continues the vocal line and piano accompaniment. The vocal line remains in the treble clef with the same key signature. The piano accompaniment continues with the same two-staff structure and key signature. The lyrics are in French and English.

STU. *ge- re comme se- ne va- peurs* von ASTERBERG
 steins are pound - ing all the time. *p*
 For the *Be- vons*

The third system of music concludes the piece. The vocal line ends with a fermata over the final note. The piano accompaniment also features a fermata over the final chord. The composer's name, 'von ASTERBERG', is written above the final measure of the vocal line. The piano part has a 'p' (piano) dynamic marking. The lyrics are in French and English.

v. AST. ^①
 gold - en month of May is here,
be-rous, oui be-rous a-mis

CHO.
sans re-grets And to - day be -
et ce-li-brons
 May is here!

LUCAS
 DEILEF
le temps du jo-li While the spring we're greet - ing, By our
A l'au-ber-ge nous tou-chous la
 - gins the col - lege year.

CHO.
Mois de mai
 Col - lege year.

Oboe

DET.

mer - ry meet - ing and our joy com - plet - ing with a mug of beer, —
ber - ge où l'on se go - ber - ge dans un ra - di - ex bon - heur

DET.

All to - ge - ther laugh - ing, at each
vous bu - vons — Die - re blon - de il n'est pas au

von ASTERBERG
 mug of beer. — All to - ge - ther laugh - ing, at each
 LUCAS *nous bu - vons — Die - re blon - de il n'est pas au*

mug of beer, — All to - ge - ther laugh - ing, at each
nous bu - vons

DET.

o - ther chaff - ing while a toast we're quaff - ing to our col - lege dear, —

v. AST.

o - ther chaff - ing while a toast we're quaff - ing to our col - lege dear, —
mon - de pour les gor - ges ron - des u. ne plus bel - le cou - leur

LUCAS

o - ther chaff - ing while a toast we're quaff - ing to our col - lege dear, —

DET. *De la ca- ve un fu- met su- a- ve*
 — All to - ge - ther laugh - ing, at each o - ther

v. AST. *de la ca- ve un fu- met su- a- ve*
 — All to - ge - ther laugh - ing, at each o - ther

LUCAS *Dev - il take our clas - es! Let us lift our*
oui que l'on se ga- ve du fu- met su-

CHO. *All to - ge - ther laugh - ing, at each o - ther*
de la ca- ve un fu- met su- a- ve
Dev - il take our clas - es! Let us lift our
oui que l'on se ga- ve du fu- met su-

DET. *chaff - ing while a toast we're quaff - ing to our*
dou - ce ment nous bra - ve jus - qu'au fond du

v. AST. *chaff - ing while a toast we're quaff - ing to our*
dou - ce ment nous bra - ve jus - qu'au fond du *mf* *Si -*

LUCAS *glass - es — to the pret - ty lass - es!*
a - ve — bra - ve jus - qu'au fond du

CHO. *chaff - ing while a toast we're quaff - ing to our*
dou - ce ment nous bra - ve jus - qu'au fond du
glass - es — to the pret - ty lass - es!
a - ve qui vient de la ca - ve

③

DET. *Lucas*
Si - len - ti - um!

v. AST.
- len - ti - um!

Sostenuto

mf

DETLEF

And the girl that we love — Deep in our hearts!
à la san-ti de cel - le que nous ai-mons —

molto rit.

No 5

CHORUS (Students) "DRINKING SONG"
and Concerted Number

Tchin! Tchin! Tchin! chan-tons et bu-rons no-bre bie-re

Detlef

1. Drink! Drink! Drink! to eyes that are Bright as stars when they're
2. Drink! Drink! Drink! to arms that are White and warm as a

Piano

blon - - de Tchin! Tchin! Tchin! chan-tons et bu-

DET.

shin - ing on me! Drink! Drink! Drink to lips that are
rose in the sun! Drink! Drink! Drink to hearts that will

STUDENTS

Drink to them!

rons pour la joie du mer- - de *2 JOUR CHAN TONS A NOS, Fai sons le vœu qui un*

DET.

Red and sweet as the fruit on the tree! Here's a hope that those
Love one, on - ly when I am the one! Here's a hope that those

von ASTERBERG
& LUCAS

STU.

Drink to them! Here's a hope that those
Here's a hope that those

mp espressivo e meno mosso

DET. *peu de ha- zard mi- re dans nos yeux, un jo- li re- gard*
 TEN- DRES A MOURS A LEUR SOU- RIRE ET A LEURS BEAUX A TOURS

bright eyes will shine Lov- ing - ly, long - ing - ly soon in - to mine!
 soft arms will twine Ten- der - ly, trust - ing - ly soon a - round mine!

v. AST. LUCAS
 bright eyes will shine Lov- ing - ly, long - ing - ly soon in - to mine!
 soft arms will twine Ten- der - ly, trust - ing - ly soon a - round mine!

poco allarg.

mf DETLEF, von ASTERBERG & LUCAS
 Et fai- sons le vœu qu'un doux cœur bat- te tout près de

OUI CHAN- TONS MA- DE- LON SU- ZON LI- SON MAR- GOT ET.
 May those lips that are red and sweet To - night with joy my
 May she give me a price - less boon, Her love be - neath the

TENOR I & II
 May those lips that are red and sweet To - night with joy my
 May she give me a price - less boon, Her love be - neath my the

BASS I & II
 May those lips that are red and sweet To - night with joy my
 May she give me a price - less boon, Her love be - neath my the

p

DET. *no- tre cœur Jehin! Jehin! deux yeux d'a- zurs!*
 v. AST. & LUCAS *poco rall.* *ff* Con fuoco

JEAN- NE- TON
 own lips meet! Drink! Drink! Let the toast start,
 sweet May moon! Drink! Drink! Let the toast start,

CHO.
 own lips meet! Drink! Drink! Let the toast start,
 sweet May moon! Drink! Drink! Let the toast start,

poco rall. *molto cresc.* *ff* *mf* *Con fuoco*

DET.
v. AST &
LUCAS

Jehin! Jehin! Un re-gard pour Jehin!

May young hearts nev - er part! Drink!

CHO.

May young hearts nev - er part! Drink!

ff *mf* *ff*

DET.
v. AST &
LUCAS

Jehin! Jehin! Pour tou-tes les beau-tés du

Drink! Drink! Let ev - 'ry true lov - er sa -

CHO.

Drink! Drink! Let ev - 'ry true lov - er sa -

mf

DET.
v. AST &
LUCAS

1 *2^{ma}* *de Beau-rons (Hooray!)*

-lute his sweet - heart - lute his sweet - heart Let's Drink!

CHO.

-lute his sweet - heart - lute his sweet - heart Let's Drink!

p. *f* *f*

5 DETLEF

Musical notation for Detlef's first line, featuring a treble clef, 4/4 time signature, and a triplet of eighth notes.

Where is the maid who can add to our cheer?

Il faut voir Ka-thie pour a voir ce-la

LUCAS

Musical notation for Lucas's first line, featuring a bass clef and a triplet of eighth notes.

Some-thing is lack-ing if Kathie's not here!,

oui mais voilà Ka-thie n'est ja mais la.

Piano accompaniment for the first system, showing both treble and bass staves with chords and a triplet.

Detlef
von ASTERBERG

Musical notation for Detlef's second line, featuring a treble clef and a triplet of eighth notes.

Kath - ie, come here!
Ho-la Ka-thie!

Bring some more beer!
Ka-thie, Ka-thie!

DET.

Musical notation for Detlef's second line, featuring a treble clef and a triplet of eighth notes.

Bring some more beer!
Ka-thie, Ka-thie!

LUCAS

Musical notation for Lucas's second line, featuring a bass clef and a triplet of eighth notes.

Kath - ie, come here!
Ka-thie, Ka-thie!

Bring some more beer!
Ka-thie, Ka-thie!

CHO.

Musical notation for the choir's second line, featuring a treble clef and a triplet of eighth notes.

Kath - ie, come here!

Bring some more beer!

Musical notation for the choir's second line, featuring a bass clef and a triplet of eighth notes.

Piano accompaniment for the second system, showing both treble and bass staves with chords, triplets, and dynamic markings like *f* and *mf*.

DET.

Fresh-men here! Call for beer!
on a sail on a sail

CHO.

Fresh-men here! Call for beer!
on a sail on a sail

Allegro vivace

Oboe Brass

Oboe Brass Cello

Allegro vivace

Flute

f

mp

DETLEF 6

Kath - ie! K - k - k - k - k - k - k - Kath - ie!

Trpt.

8.....

8

Kathie enters

Trom.

Beau lieu de me voi-
 KATHIE 7
 I'm com - ing at your

ff *p* *pp*

KATH. *-ci* *mais pour-quoi tant de bruit* *Je*
 call for or - ders large or small; I

KATH. *viens e'-cou-ter vos de'-sirs, pour les ser-*
 wait on ten young gen - tle - men, and serve them

vir — sur- ez l'ee in- dul- gente — s'il n'a fal-
 KATH. *all.* The youth is full of joys, It makes a

lu du temps — puis que de sou- mais vous se- rez
 KATH. shock - ing noise, I real - ly should scold your man - ners

sa- tis- faits sans - un re- gret —
 KATH. bold, But boys will still be boys!

⑧ *Mais nous ne de- si- rons qu'un bai- ser*
 DEITELF We will be po - lite, just right to - night,
 von ASTERBERG We will be po - lite, just right to - night,
 LUCAS We will be po - lite, just right to - night,
 ⑧ *p* *cresc.*

KATHIE

p \wedge \wedge \wedge

I hope its true! See that you do! Trou-ble you save If you be -
al lons mes sieurs soyez se-rieux pour e-vi-ter d'etre gon-

DET.

We sol-ern-ly swear you
nous ju-rons tous que nous

v. AST.

We sol-ern-ly swear you

LUCAS

We sol-ern-ly swear you

rit. \wedge \wedge \wedge

KATH.

- have, Gen-tle-men!
des heay mes sieurs

DET.

need have no care!

CHORUS

v. AST.

need have no care!
serons se-rieux

Head and hearts are warm to-night with the
C'est la dou-ceurs du prin-temps qui nous

LUCAS

need have no care!

CHO. *C'est la sai - son*
 fire of spring; Spring is bring - ing
rend ga-lante *DET. v. AST. & LUCAS*
 Spring is bring - ing

KATHIE *des de' - rai - sons* ⑨ *Moderato* *C'est - de li - ves - se*
 Joy and sing - ing; Youth — has no sor - row,
 Joy and sing - ing; Youth — has no sor - row,
 Joy and sing - ing; Youth — has no sor - row,

KATH. *pour — la jeu - nes - se* *il faut pour tant mes - sieurs e - tre se'*
 fear — no to - mor - row, Joy is its e - cho, Youth is king of
 fear — no to - mor - row, Joy is its e - cho, Youth is king of
 fear — no to - mor - row, Joy is its e - cho, Youth is king of

KATH. ⑩ *rien* *que desirer nous —*
 Spring! Strgs.
 Spring! Strgs.
 Spring! Strgs.
 a tempo Clar. 2nd Clar.

von ASTERBERG *Li*

Oboe

A

p

11 Allegretto grazioso

v. AST.

stu - dent has a hap - py lot, His wor - ries do not mean a lot.

L'e - tu diant est très heu - reux et ses sou - cis font peu nom - breux.

DETLEF

Allegretto grazioso

He C'est

DET.

leads a peace - ful life.

qu'il n'est pas ma - rié

LUCAS *Sans*

CHO.

Carc'est vraiment là qu'est le danger

For he has-n't got a nagging wife —

To

DETLEF

von ASTERBERG

And
et

LUCAS

sa man-sar - de sous les toits His beers and meals he chalks it up,
Il corn made un re pas de roi

at - tic room he walks it up,

pour pay-er ce-la

DET.

fa - ther pays the bill.

le pe-tit pa-pa est un peu la'

CHO.

And the poor old fa - ther al-ways will.

Meno mosso

KATHIE

accel.

Gai-ly he turns night time in-to day, — When dawn is red — He goes to bed.

Il s'a-muse ainsi tou-te la nuit - et vient au lit - quand l'au-be luiit

p rit.

a tempo

Mais je le sais et si vrai ment il. c'est vrai

KATH. *Le travail est bien trop fa-ti-guant*
But an-y work he'll al - ways shirk, and say:

CHO. Ev-'ry call of fol-ly he'll o - bey. —

12 *Tant pis! — que l'on ou-bli - e — la Scien' et tous ses vœux bou-*
Tempo di Marcia

KATH. Come boys — let's all be gay, boys, — For ed - u - ca - tion should be

quins tout ça ne vaut rien — et puis — vivons la

KATH. sci - en - tif - ic play, boys, — Don't waste — your time with

vi - e — loin du maître et de ses dis-cours chantons l'a-mour

KATH. books, boys, — For ev - 'ry pru-dent stu-dent stud-ies wo-men's looks. — Bom, bom, bom, —

STUDENTS

On rit - à la fo - li - e - quand on peut ou - bli - er l'hor -
 KATHIE

Tho' old pro - fess - ors prate, boys, that you will flunk be - cause you're

reux d'un pro - fe - seur — STUDENTS **13** *nous nous* KATHIE

KATH. drunk, don't hes - i - tate. Bom, bom, bom. Though you

mo - quons vrai - ment - de ceux qui de - vien - rent *cresc.* *des*

KATH. get "D mi - nus" — It is - n't on ac - count of

sa - vants - nous vou - lons sim - ple - ment être e - du -

KATH. shy - ness, — You cut their lec - tures for their dry - ness,

qués *sur la fa - çon d'ar - ro - ser un go - sier*

KATH. boys; In drink - ing, you with hon - our grad - u - ate.

14 TENORS

Ca - to, Pla - to, Ci - ce - ro, They all make me sick - er - o.
 BASSES
Ca-ton, Pla-ton, Ci-ce-rons sont pour nous de vieux bar-bons

von ASTERBERG & DETLEF

All good stu - dents love the la - dies,
Lucas La-tan les pa-ta-fis-le
 LUCAS
 All good stu - dents love the la - dies,

v. AST. & DET.

LUCAS

CHO.

Ho - mer, Xer - xes, Xen - o - phon, Twice as bad a - gain - o - phon.
 Ho - mer, Xer - xes, Xen - o - phon, Twice as bad a - gain - o - phon.
 Ho - mer, Xer - xes, Xen - o - phon, Twice as bad a - gain - o - phon.
Ho-miere, Vir-gile Xe'-no-phon, on aime mieux l'ac-cou-de'-on

que tous l'écon- te - nu des fio - les

v. AST. & DET. All good teach - ers go to Ha - des.

LUCAS All good teach - ers go to Ha - des.

La chi - mie et la bi - o - lo - gi - e

KATHIE Chem - is - try, ad - vanced bi - ol - o - gy

CHO. Chem - is - try, ad - vanced bi - ol - o - gy

nau - rent

von ASTERBERG fa - mais no - tre sym - pa - thie -

Do not mer - it an a - pol - o - gy;

DETLEF Do not mer - it an a - pol - o - gy;

LUCAS Do not mer - it an a - pol - o - gy;

KATHIE *Les - ma - the' - ma - tiq's nous - dorm't la co - lig'* rit.

High - er math. stirs up wrath; Lat - in prose, thumb your nose,

von ASTERBERG & DETLEF rit.

LUCAS High - er math. stirs up wrath; Lat - in prose, thumb your nose, rit.

CHO. *Les ma - the' - ma - ti - ques dor - ment la co -* rit.
High - er math - e - ma - tics on - ly makes us rit.

KATH. *Jul' Ce - sar est un jo - bard et* *Ar chi me' de* nous ob - si - de

Ju - lius Ca - sar, he's a teas - er, His - to - ry's a mys - te - ry so

v. AST. & DET. Ju - lius Ca - sar, he's a teas - er, His - to - ry's a mys - te - ry so

LUCAS Ju - lius Ca - sar, he's a teas - er, His - to - ry's a mys - te - ry so

CHO. *li que* snore, It's a teas - er, His - to - ry's a mys - te - ry so
un jo - bard et

rit. molto rall.

ENCORE

15 Not too fast

KATHIE
ff Ah!

DETLEF
ff *puer être heu- reux Car - il n'est pas né pour chas-ser*
 come, boys, — let's all be gay, boys, — For ed - u - ca - tion should be

von ASTERBERG & TENORS
 come, boys, — let's all be gay, boys, — For ed - u - ca - tion should be

LUCAS & BASSES

Not too fast

15

KATH.

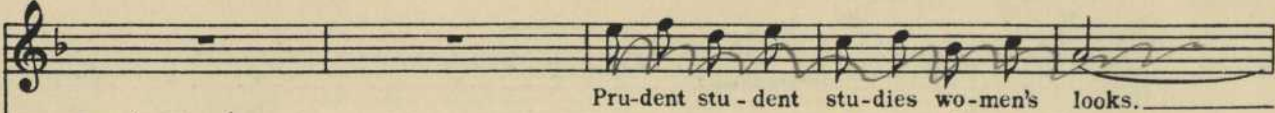
DET.

tous les vici-ous - ou - pour nous dans les bou-
 sci - en - tif - ic play, boys. — Don't waste — your time with

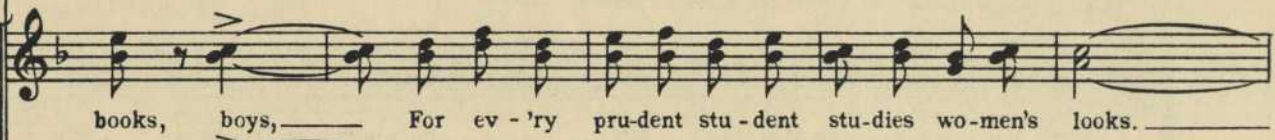
v. AST. & Tenors

sci - en - tif - ic play, boys. — Don't waste — your time with

LUCAS & Basses

KATH. 

DET. *quans, rien — ne nous re - tient, car nous pre' fe' rons les trot - tins*
 books, boys, — For ev - 'ry pru - dent stu - dent stu - dies wo - men's looks.

v. AST. & Tenors 

LUCAS & Basses 



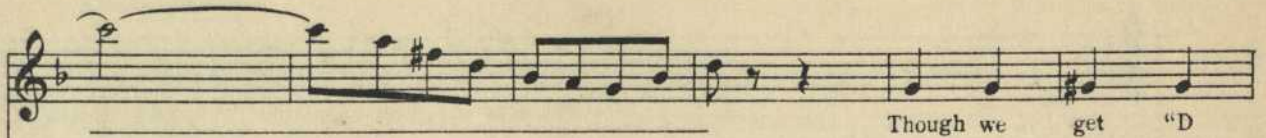
KATH. *ah- ah-*
 When old


DET. *Bu - rons - c'est la boi - son qui — nous lais - se*
 When old — pro - fes - sors prate, boys, — that we will

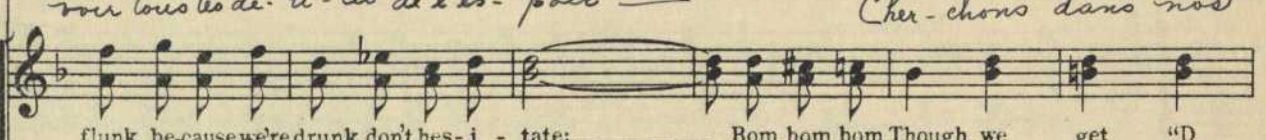
v. AST. & Tenors 

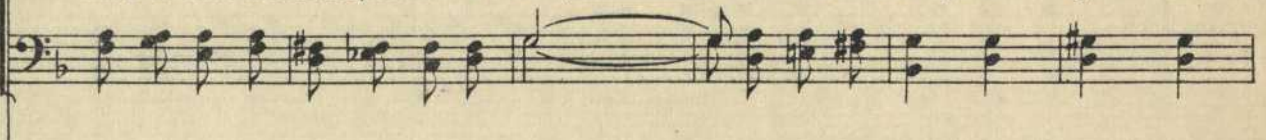
LUCAS & Basses 




KATH.  Though we get "D

DET.  flunk be-cause we're drunk, don't hes-i - tate; Bom bom bom Though we get "D
voir tous les dé-li-ces de l'es-poir Cher-chons dans nos

v. AST. & Tenors  flunk be-cause we're drunk, don't hes-i - tate; Bom bom bom Though we get "D

LUCAS & Basses 


 *p cresc.*

KATH.  mi - nus" — It is - n't on ac - count of shy - ness, — We cut their

DET.  mi - nus" — It is - n't on ac - count of shy - ness, — We cut their
ver-res - le secret que nous vou-lons sa-voir c'est a lui

v. AST. & Tenors  mi - nus" It is - n't on ac - count of - shy - ness, — We cut their

LUCAS & Basses 

 *molto cresc. - accel.*

KATH.

molto rit.

lec - tures for their dry - ness, boys. In drink - ing we will grad - u -

DET.

lec - tures for their dry - ness, boys. In drink - ing we will grad - u -
de tous les yeux bleus ou noirs Amis riens chan - tons

v. AST. & Tenors

lec - tures for their dry - ness, boys. In drink - ing we will grad - u -

LUCAS & Basses

lec - tures for their dry - ness, boys. In drink - ing we will grad - u -

molto rit.

KATH.

a tempo

-ate.
vous

DET.

-ate.
vous

v. AST. & Tenors

-ate.

LUCAS & Basses

-ate.

Presto

REPRISE
"DRINKING SONG"

No 5a

Detlef
von Asterberg
& Lucas

Tenors
I & II

Basses
I & II

Piano

Jchin! Jchin! deux yeux d'a-zur

Drink! Drink! Let the toast start!

Drink! Drink! Let the toast start!

DET.
AST.
& LUC.

TEN.
I & II

BASS.
I & II

Jchin! Jchin! un re-gard pur Jchin! Jchin!

May young hearts nev - er part! Drink! Drink!

May young hearts nev - er part! Drink! Drink!

DET.
AST.
& LUC.

TEN.
I & II

BASS.
I & II

Jchin! pour tou-tes les beau-tis du mon - de Bu-sons

Drink! Let ev'-ry true lov - er sa - lute his sweet-heart! Let's drink!

Drink! Let ev'-ry true lov - er sa - lute his sweet-heart! Let's drink!

Repl

En avant, Marche!

Cue:- KATH.-"Quick March?"

No 5b

EXIT OF STUDENTS

Tempo di Marcia *A l'av-ber-ge nous tou-cho-ns la*

Chorus *To the Inn we're march-ing and our*

Tempo di Marcia *her-ge ou l'on se go-ber-ge dans un ra-di-*

CHO. *throats are parch-ing, un-der fruit trees arch-ing in the*

eux bon heur — de la ca-ve un feu-met sur a-ve

CHO. *month of May, — For there's no good fel-low when he's feel-ing*

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of two systems. The first system includes a Chorus part and a Piano accompaniment. The Chorus part has two staves (treble and bass clef) with lyrics in French and English. The Piano part has two staves (treble and bass clef) with a dynamic marking of 'f' and a 'R.H.' (Right Hand) marking. The second system includes a Chorus part and a Piano accompaniment. The Chorus part has two staves with lyrics in French and English. The Piano part has two staves with a dynamic marking of 'f' and a 'R.H.' marking. The score is printed on a spiral-bound notebook page.

dou - ce ment nous bra - se jus qu'au fond du coeur —
Students Exit

CHO. mel - low to the beer so yel - low would say nay!

Emparbez cette fille, elle m'agace -

Cue:— LUTZ—"Remove this girl, she annoys me."

Nº 6

ENTRANCE of PRINCE & ENGEL

Agitato
(KATHIE) (Spoken) There is a coach! It's the Prince! Uncle, Uncle, the Prince is here!

Piano *p*

Arrive, Arrive!
(RUDER) The Prince! (LUTZ) Stand back, I tell you. (KATHIE) Where's my bouquet?

Où est mon bouquet

imbécile
(RUDER) No, no, Dumbhead, here it is. (KATHIE) Holy Saints, I'm so excited! *Je suis si nerveuse, je ne*

①

molto agitato

Trom.

me souviendrai plus un mot de mon compliment

ff *p*

Hei-del-berg o toi, vil-le que je che'

②
ENGEL
 Hei-del-berg, Be-lov-ed vis-ion of my
 Vil-le che'-rie de mon

ris
ENGEL
 heart, The place of my dreams. This is the place of my
au fond de mon coeur

coeur
PRIN.
 dreams. Old Hei-del-berg! E-cou-
 (Spoken ad lib.)
ENGEL
 Has the

(Al-lons, par-le-res-tu?)
RUDER (Spoken ad lib.)
 Go on, don't wait all day.
tons cet te char-mante en-fant
ENGEL
 young maid - en some-thing to say?
accél. rall.

③ Allegretto moderato

KATHIE

ENGEL

Your high-ness, our greet-ings sin-cere, sin - cere. Don't be a -
Al-tesse, se cep-tiz tous nos com-pli-mento, su-per-be

mp dolce

PRINCE

ENGEL

-fraid, dear. Doc-tor, please tell her that's no-thing to fear. Shy is this maid - en
fil-le ras-surez la, c'est tout à fait char-mant je la trou-ve gen-

KATHIE

ENGEL

here. — Your high-ness most grac-i-ous and kind and good. Come, once more
til-le Al-tesse se cep-tiz tous nos com-pli-ment Al-lons ma

RUDER (Spoken ad lib.)

LUTZ (parlé')

ENGEL

try it. Don't be so slow, is your head made of wood? Your high-ness!
bel-le eh! bien ça done pe tit té-te de bois Al-des-se

PRINCE

Be si - lent!
Si - len - ce!

④ KATHIE

Dans no - tre vil - lage le ciel sans nu - age est
In Hei - del - berg fair You'll breathe sweet - er air, While

tou - jours tout bleu com - me nos yeux et dans les bo - cages un
ro - ses a - bloom Bring sweet per - fume, The wel - come we sing Through

KATHIE

doux ba - bil - la ge fait e - cho aux ten - dres a vent des a - mou - reux
life may it al - ways bring Re - mem - brance of Hei - del - berg and youth and spring.

Accueil - lis no tre bon prin - ce
Allegretto grazioso

RUDER

Wel - come to our hum - ble dwell - ing. We'll make you com - fort - able as



RUDER

GRETCHEN

best we can. With as - ton - ish - ment my eyes are swell - ing. He



GRET.

PRINCE ⁵ Allegretto

looks just the same as a man! How warm - ly their hos - pi -



PRIN.

KATHIE & 3 GIRLS

tal - i - ty do I feel! ENGEL These sim - ple peo - ple have hearts of gold. In



ici

no - tre vil - lage un ciel sans nu - age est tou - jours tout
Hei - del - berg fair.

KATH.
& 3 GIRLS

Hei - del - berg, Hei - del - berg you'll breathe sweet - er air, While ro - ses a -
no - tre vil - lage a ve son ciel sans nu - age est tou - jours tout

mf

bleu com - me nos yeux et dans les bo - cages un
KATHIE

KATH.
& 3 GIRLS

bloom Bring sweet per - fume. The wel - come we sing through
bleu com - me nos yeux **PRINCE**

The wel - come you sing through

pp

dont ba - bil la ge fait e'cho aux tendes a - mou - reux

KATH.

life may it al - ways bring re - mem - brance of Hei - del - berg and youth and spring.

PRIN.

life may it al - ways bring re - mem - brance of Hei - del - berg and youth and spring.

3 GIRLS

des a - mou - reux
and youth and spring!


Repl. *Très bien, allons-y*
Lutz- *Je vous en prie, Altesse, il y va de votre vie!*

Cue:- LUTZ- "It's as much as your life is worth to go in there?"

No 6a


GAUDEAMUS (Unaccompanied)

TENORS




CHO. *mf* Gau - de - a - mus ig - i - tur, Ju - ven - es dum su - mus.


BASSES



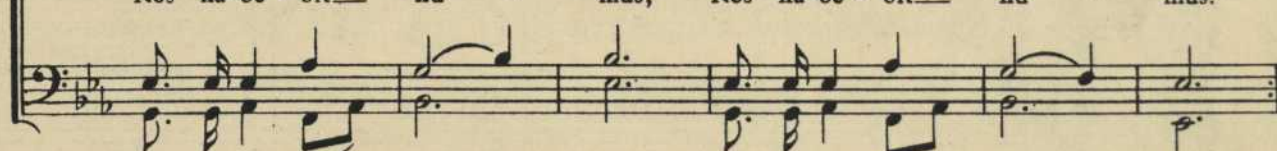

CHO. Gau - de - a - mus ig - i - tur, Ju - ven - es dum su - mus.



CHO. Post ju - cun - dam ju - ven - tu - tem, Post mol - es - tam sen - ec - tu - tem,



CHO. Nos ha - be - bit hu - mus, Nos ha - be - bit hu - mus. *(repeat pp)*



Repl. je suis bien fatigué!

Cue:-ENGEL-"Gaudeamus!"

No 6^b

REPRISE (Engel)

"GOLDEN DAYS"

Heureux jours, jours heu-reux comme un prin-temps ver-meil
 Eng - en days, in the sun-shine of our hap-py youth,

Heureux jours jours heureux tout de ris de so-leil
 Gold - en days full of in-no-cence and full of truth,

Heu-reux jours jours heureux de nos ten-dres se-crets
 In our hearts we re-mem-ber them all else a-bove,

Heu-reux jours qu'on aime à fa-mais
 Gold - en days, days of youth and love!

— Nuits et jours on pré-pare au milieu des plaisirs —

ENGEL

How we laughed with a gai-e-ty that had no sting,

— par l'a-mour de beaux sou-ve-nirs — Heu-reux

ENGEL

Look-ing back through mem-o-ry's haze! We will

jours jours heu-reux faits de ten-dres fo-li- es par l'a-

know life has no-thing sweet-er than its spring - - time, Gold - en

mour pour sou-jours Heu-reux jours —

ENGEL

days when we're young! Gold - en days!

Orchestra repeats *pp* once through.

reprise pp.

K. Il est assez vieux pour être mon père
 P. Kathie, vous ne pouvez aimer un homme aussi vieux -

[At cue—"now-now" Gaudeamus (6a) repeated off stage]

Cue—"You can't love an old man like that?"

N^o 7

DUET.— (Kathie and Prince)

"DEEP IN MY HEART DEAR"

Moderato

(KATHIE) I guess love is only for rich people, I don't know anything about it. (PRINCE) What is that? A

Piano

Fl.
pp

Musical notation for Piano, Flute (Fl.), and Flute (Fl.) in G major, 4/4 time, Moderato tempo. The piano part is in the left hand, and the flute parts are in the right hand.

nightingale? (KATHIE) No, that's poor Nicholas playing his pipe. (PRINCE) It seems to be telling us some-

pp

Clar.
& Vln.

Musical notation for Piano, Clarinet (Clar.), and Violin (Vln.) in G major, 4/4 time, Moderato tempo. The piano part is in the left hand, and the clarinet and violin parts are in the right hand.

thing. Do you hear it? It's saying it's Springtime. The buds are opening, the birds are returning, it's saying love, love— (KATHIE) Don't,

Je vous en prie -

Musical notation for Piano in G major, 4/4 time, Moderato tempo. The piano part is in the left hand.

On dit que tous les coeurs dans un frisson — battent pour
 KATHIE

Of love I've of - ten heard — And all its joy, — How ev - 'ry
 I mustn't listen.

Clar.
p

Harp

Hn.

Musical notation for Clarinet (Clar.), Harp, and Horn (Hn.) in G major, 4/4 time, Moderato tempo. The clarinet part is in the right hand, and the harp and horn parts are in the left hand.

le bonheur - à l'u-ni-son — Je n'ai ja-mais connue — cette dou-
 KATH. heart is stirred, — Both girl and boy, — But though in love a-lone — is ten-der

mf

ceur — et mon cœur ingé-nu — reste ré-veur — Pour - PRINCE
 KATH. bliss, — My lips have nev - er known — a lov - er's kiss. — Oh,

p

60

Lento — Valse moderato — si ja-mais votre cœur — demandait ardem-
 PRIN. tell — me if with - in your heart — you know a ten - der

ment un peu d'a-mour — Je veut
 PRIN. long - ing, sweet as mine, — A spell —

più espress.

re' bon die sans ex - reux — qu'un de' sir e' mou - rant m'e' -
 KATH. — that fills me full of joy — And through my veins like wine, runs

treint tou - jours — C'est le prin - tempo
 KATH. joy di - vine. — **Più MOSSO** PRINCE It is the Spring

Hns. Trpt. (muted)
 Clar. *sempre*

qui tendrement nous dit. Le ciel est ver -
 PRIN. That's call - ing you and me. Joy is in the

meno mosso
accel. e cresc. *rit.* *f*

meil tous est en e' veil — tous est en so - leil
 PRIN. air, Cast a - way all care, Ev - 'ry song that's sung

A la chanson

Più mosso

KATHIE

nos coeurs sont pa-reils
 Tells us we are young! Hm! Hm! Hm!
 Is this some spell

Trpt. (muted)
 accel. e cresc.
 molto cresc.

o-be'-is-sons nous serons heureux
 of mag-ic May? Mag-ic of the May! Oh! her call we
 Si nous la chan-

Hm! Mag-ic of the May! Oh! her call we

rit. f molto allarg.

tous tous deux tous les deux à l'eu-nis-son
 must o-bey And fol-low her flow'r-strewn way!
 Slowly Allegretto

must o-bey And fol-low her flow'r-strewn way!

ff pp molto calmato Hn.

Le
PRINCE

Fl. > Ob. & Clar. > Hn. & Vln. > p Vlns. > p

The

PRIN. *so leil du printemps, la lune d'ar-gents ren-dent les heu-*
Valse
mag - ic of spring-time is round us to - night, En - chant - ment is

PRIN. *res bien plus bel - les Dans les bois les oi-seaux pour leurs chants dou-*
KATHIE
borne on the breeze; — And clothed in the sil - ver of ten - der moon -

KATH. *veut s'ac-com pa-gnent d'un doux bruit d'ai - les Je crois voir en*
PRINCE
-light The birds mur - mur soft in the trees. — As deep in the

vos yeux le pe lit a - voir di - sant: je ne suis pas les re - bel -

PRIN. sha - dow your eyes look in mine, With - in them a soft flame gent - ly glows.

le L'air est plein des sen - teurs des ro - ses en fleurs et nos cœurs sont

PRIN. BOTH PRINCE

The breath of the night-wind with per - fume di - vine Is filled with the

allargando *mf a tempo*

L.H.

pa reils aux fleurs — ja - mais l'a - mour n'at - tend vi -

PRIN. scent of the rose. Oh Love! while I live I will

BOTH

sez son bon temps j'at - ten - dais ce moment char - mant

BOTH KATHIE rit.

al - ways en - shrine Your love in the heart of a rose.

p

Red. *

J'ai fait un rê-ve que je gar-de en mon coeur — Un

ENCORE
REFRAIN (*molto espressivo*)

PRINCE

KATH.

Deep in my heart dear, I have a dream of you, — Fash

pp dolciss. *mf*

PRIN.

jo li rê-ve que je gar-de avec fer-veur —

-ioned of star - light, Per-fume of ro - ses and dew. —

cresc e allarg. *poco rit.*

mal-gre l'ab-sen-ce

KATHIE
mf a tempo

J'ai rai-dou-ce sou-ve-ran-ce

Our paths may sev - er, But I'll re-mem-ber for ev - er,

mf *rall.*

Et ce beau rê-ve sera notre bon-heur —

BOTH
molto allargando

Deep in my heart, dear, Al-ways I'll dream of you! —

f *ff* *ff molto rall.* *ff*

*Red. **

Segue after Encore

enchainez

No 8

FINALE — ACT I

Allegro vivace

Où est-il ! où est-il !

(von ASTERBERG) Where's the new arrival?

Piano

Ah ! le voilà ! Eh ! bien Monsieur, avez pris une décision

(LUCAS) There he is! (DETLEF) Well sir, have you made up your mind?

Voulez-vous entrer dans notre ré-gi-ment ?

(DETLEF)

Lucas Come, sir, will you join our no - ble Sax - on Corps?

TENORS I & II

oui ou non ?

Yes or no?

BASSES I & II

CHO.

von ASTERBERG

Give us the de - ci - sion we are wait - ing for!
veu - lez vous donner votre consen - tement

CHO.

ré - pon - dez!
 Let us know!

LUCAS

But the gal - lant Rhe - nick - ers may be your choice If it's so,
veu - lez vous, gail - lard, entrer chez nos Hussards? oui ou non?

CHO.

If it's so,
oui ou non?

von ASTERBERG

v. AST.

Dites vos de'sirs selon votre plaisir
 Cast your vote as pleas - es you, but give it voice.

Vou - lez vous entrer dans notre re: gi: ment? oui ou non?

DETLEF

ast

Come, sir, will you join the no - ble Sax - on corps? Let us know!

von ASTERBERG

Det

Come, sir, will you join the no - ble Sax - on corps? Let us know!

LUCAS

Come, sir, will you join the no - ble Sax - on corps? Let us know!

CHO.

Come, sir, will you join the no - ble Sax - on corps? Let us know!

Vou - lez vous donner votre consen - te - ment? re: pondrez!

DET.

ast

Give us the de - ci - sion we are wait - ing for, Yes or no!

v. AST.

Det.

Give us the de - ci - sion we are wait - ing for, Yes or no!

LUCAS

Give us the de - ci - sion we are wait - ing for, Yes or no!

CHO.

Give us the de - ci - sion we are wait - ing for, Yes or no!

PRINCE (holding out his hand) ①

I give my vote right will-ingly to you— Sax-on corps is my corps.
Vous in-ais-ley a-vec tant de bon-té je chois-is sans re-lard

rit Allegretto

PRIN. I accept with grat-i-tude.
Ce ré-gi-ment de Rus-sards. Les Rus-sards, les Rus-sards sont contents de vous

f DETLEF
 Sax-on corps, Sax-on corps, wel-come you to - day.

f von ASTERBERG
 Sax-on corps, Sax-on corps, wel-come you to - day.

f LUCAS
 Sax-on corps, Sax-on corps, wel-come you to - day.

CHO. Sax-on corps, Sax-on corps, wel-come you to - day.

Allegretto

PRIN. *Je suis comme vous*
 Let me thank you, pray. *Cent thousands, cent thousands*

DET. *sont contents de vous*
 Sax-on corps more and more

v. AST. wel-come you to - day!
 Sax-on corps more and more

LUCAS Sax-on corps more and more

CHO. Sax-on corps more and more

mf *ff*

DET. *on doit toujours rir' rir' jusqu'a mourir*
 bids you to be gay! See that you o - bey,

v. AST. bids you to be gay!

LUCAS bids you to be gay!
 Hon-our and o - bey!
ou' mourir de rir'

CHO. bids you to be gay!

mf

② **Vivo**
PRINCE ALL **PRINCE** ALL

Let me drink your health, Health! Let me wish you wealth. Wealth!
A vo-tre san-té He! Soyons toujours gais He-

Bon heur et pros-pe-ri-te', puisse Dieu nous pro-te-ger
DETLEF

Wish-ing you pros-per-i-ty, Pledge you with sin-cer-i-ty!

von ASTERBERG

Wish-ing you pros-per-i-ty, Pledge you with sin-cer-i-ty!

LUCAS

Wish-ing you pros-per-i-ty, Pledge you with sin-cer-i-ty!

CHO.

Wish-ing you pros-per-i-ty, Pledge you with sin-cer-i-ty!

Andante espressivo

ENGEL (entrance) The students are clustering around; the Prince shaking hands with as many as he can.

f

p.

Messieurs (speaking) Gentlemen! messieurs Gentlemen!

mf

pp

ENGEL sings

mf

ff

messieurs Gentlemen! *Permettez moi de vous présenter* Per - mit me to intro - duce *His* *Son al-*

ENGEL

Le Prince
(DETLEF) - The Prince!
(Students salute)

High - ness Karl Franz, our Prince!
tes - se Karl Franz notre Prince

Horns

Gloire à toi chère pa-ti-e pour toi nos coeurs, la nuit le jour, ballonné tou-

DETLEF

Musical staff for DETLEF with lyrics: To our na-tive land of free-dom, Pledge of our lives, pledge of our hearts, grate-ful and

von ASTERBERG

Musical staff for von ASTERBERG with lyrics: To our na-tive land of free-dom, Pledge of our lives, pledge of our hearts, grate-ful and

LUCAS

Musical staff for LUCAS with lyrics: To our na-tive land of free-dom, Pledge of our lives, pledge of our hearts, grate-ful and

CHO.

Musical staff for CHO. with lyrics: To our na-tive land of free-dom, Pledge of our lives, pledge of our hearts, grate-ful and

Piano accompaniment for the first section, featuring triplets in both hands.

3 jours Hoorrah! Tempo di marcia Karl Franz est digne de nous Karl Franz

DET.

Musical staff for DET. with lyrics: true! Karl Franz, beat him if you can! Karl Franz,

v. AST.

Musical staff for v. AST. with lyrics: true! Karl Franz, beat him if you can! Karl Franz,

LUCAS

Musical staff for LUCAS with lyrics: true! Karl Franz, beat him if you can! Karl Franz,

CHO.


Musical staff for CHO. with lyrics: true! Karl Franz, beat him if you can! Karl Franz,


un étudiant comme vous tous!

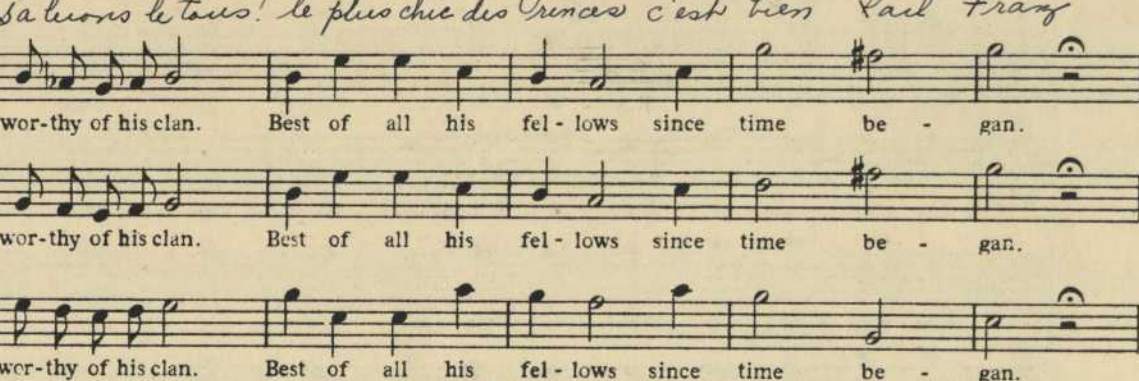
PRINCE - I'm not a prince here but a student like yourselves. Tempo di marcia

Musical staff for PRINCE with lyrics: PRINCE - I'm not a prince here but a student like yourselves. Tempo di marcia

saluons le tous! le plus chic des Princes c'est bien Karl Franz

DET.  *wor-thy of his clan. Best of all his fel-lows since time be-gan.*


v. AST.  *wor-thy of his clan. Best of all his fel-lows since time be-gan.*

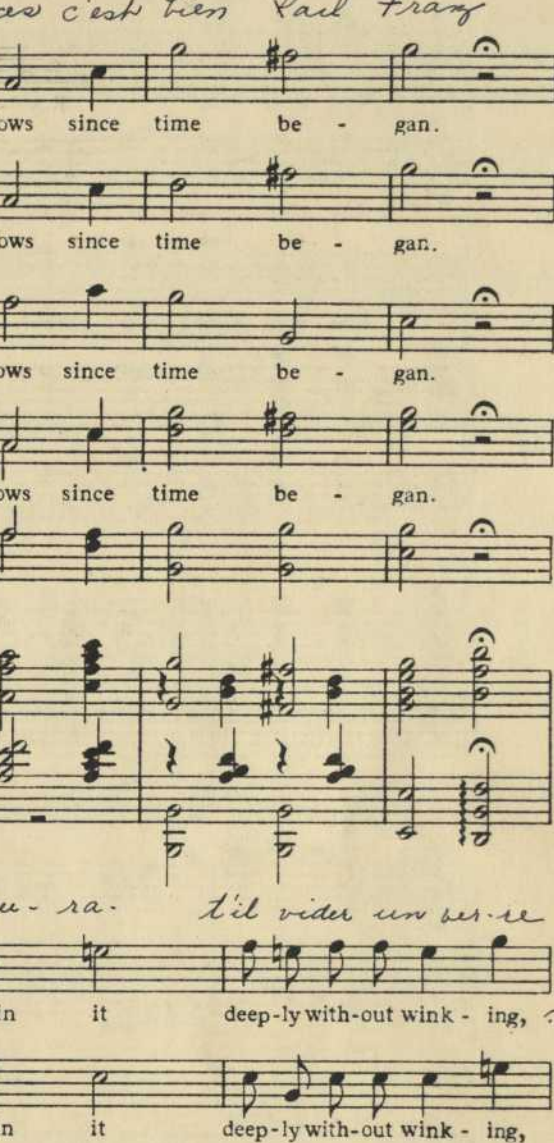
LUCAS  *wor-thy of his clan. Best of all his fel-lows since time be-gan.*

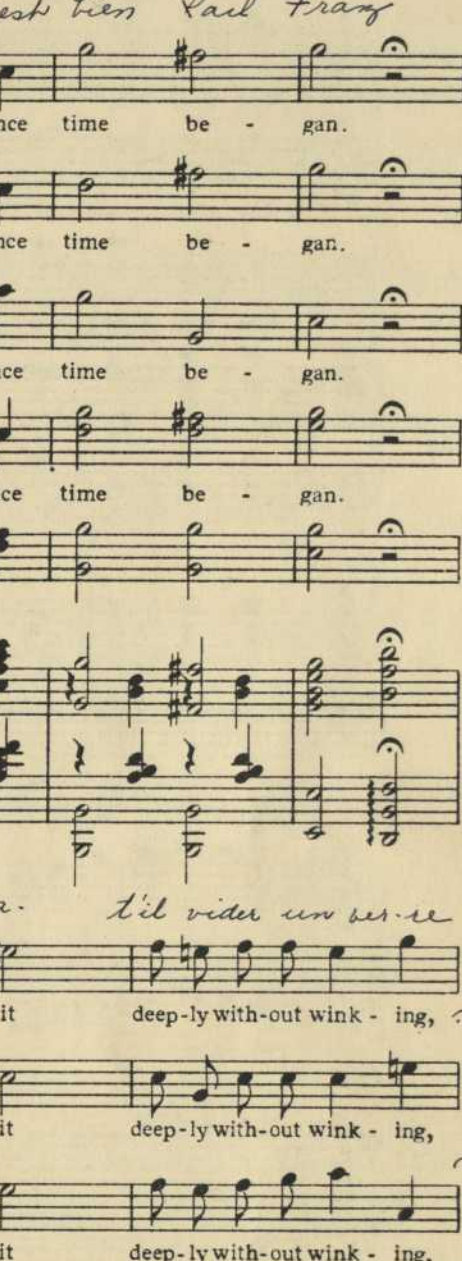
CHO.  *wor-thy of his clan. Best of all his fel-lows since time be-gan.*




Qui, mais
Meno mosso *de quelle manie-re sau-ra. t'il vider un ver-re*

DET.  *Come show met-tle in your drink-ing, Drain it deep-ly with-out wink-ing,*

v. AST.  *Come show met-tle in your drink-ing, Drain it deep-ly with-out wink-ing,*

LUCAS  *Come show met-tle in your drink-ing, Drain it deep-ly with-out wink-ing,*

CHO.  *Come show met-tle in your drink-ing, Drain it deep-ly with-out wink-ing,*

Meno mosso  *il boit*

Il vient de prou- ver qu'il est un frè- - re

DET.

You may be a Roy - al Prince, but you're a man!

v. AST.

You may be a Roy - al Prince, but you're a man!

LUCAS

You may be a Roy - al Prince, but you're a man!

CHO.

You may be a Roy - al Prince, but you're a man!

accel

④ Vivo

a boire

Kathie enters

Al- ⑤ lous Va- Arie, la

DET.

Come an - swer to our

v. AST.

Come an - swer to ou

LUCAS

Come an - swer to our

CHO.

Come an - swer to our

ff


5

blon- de, un peu de biè- re blon- de

KATHIE

DET.

call _____ for or - ders large and small _____ I wait on
Com-ment mes-



v. AST.

call _____ for or - ders large and small _____



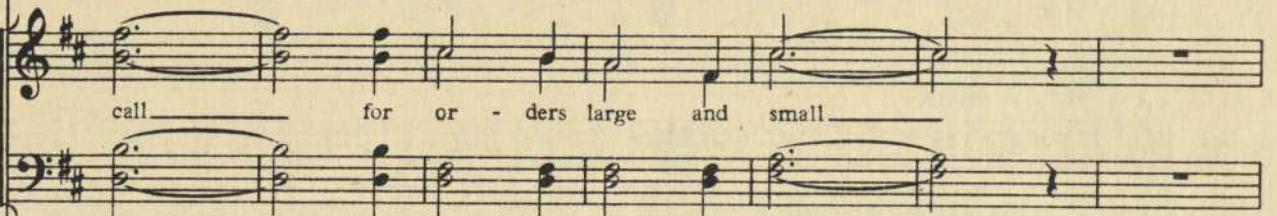
LUCAS

call _____ for or - ders large and small _____



CHO.

call _____ for or - ders large and small _____




DETLEF

ENGEL

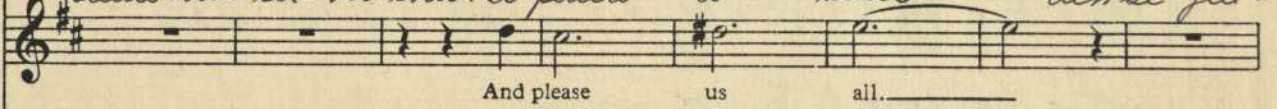
KATH.

these young gen - tle - men. And please us all. _____ How youth is
siens vous ser - vir sous? et plaire à tous ainsi jeu -



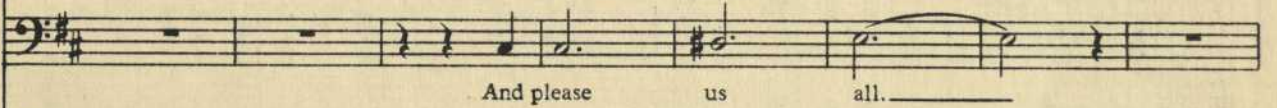
v. AST.

And please us all. _____



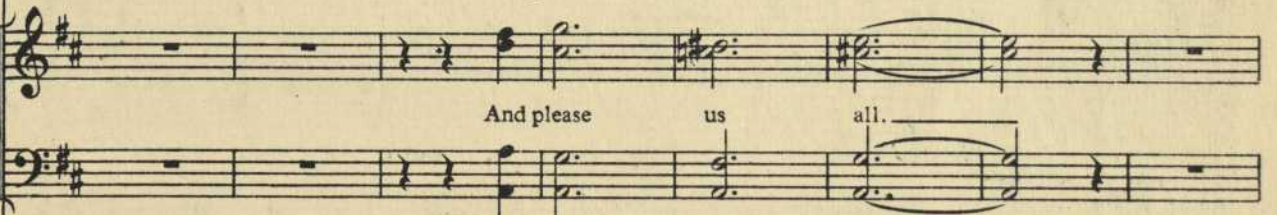
LUCAS

And please us all. _____



CHO.

And please us all. _____




mus - se pas - se *Ainsi* *KATHIE* *jeu - nes - se cas -*

ENGEL full of joys, It makes a shock - ing noise.

se *ENGEL*

KATH. She knows she should scold your man - ner bold, But boys will still be boys!

DET. *Vous sornis des enfants mal e - le - ves il faut nous - pardon -*

DET. She knows she should scold our man - ner bold, But boys will still be boys!

v. AST. She knows she should scold our man - ner bold, But boys will still be boys!

LUCAS She knows she should scold our man - ner bold, But boys will still be boys!

CHO. She knows she should scold our man - ner bold, But boys will still be boys!

⑥ *Poco meno* *Voici le* *DETLEF* *pe - lit det - nier* *du re - gi - ment* *fe*

Kath - ie, this is a new mem - ber of our Corps. Per -

Slower

KATHIE

pp *meno*

DET. *vais te le pré-sen-ter* Oh yes! Karl Franz, our lat-est ar-
So-lut! Karl Franz c'est un jo-li
 -mit me to in-tro-duce (Spoken) Karl Franz!

KATH. -ri-val.
 DET. *nom - o-ser l'ap-pe-ler par son pe-tit nom -*
 She calls him by name, his most Roy-al High-ness!
 v. AST. She calls him by name, his most Roy-al High-ness!
 LUCAS She calls him by name, his most Roy-al High-ness!
 CHO. She calls him by name, his most Roy-al High-ness!

⑦ *Je suis Karl Franz pour Ka-thie la belle* *Bravo, mon*
 PRINCE ENGEL

Kath-ie, for you I'm glad-ly Karl Franz, Bra-vol my

filis tu de - viens ha - di *Moi je suis Ka -*
 ENGEL KATHIE

boy, right soon you'll ad - vance. Come what may I'm

rit. *rit.*

shie et vobis ami - e // Viv' Karl - Franz

KATH. Kath - ie for you al - ways. Hail Karl Franz!

DET. Hail Karl Franz!

v. AST. Hail Karl Franz!

ENGEL *Viv' Karl Franz!* Hail Karl Franz!

LUCAS Hail Karl Franz!

GIRLS Hail Karl Franz!

CHO. Hail Karl Franz!

Silentium (8) The Salamander!

Oboe

A Karl Franz
To Karl Franz!

Et à Ka-shi la Rei - ne de nos coeurs!
DETLEF

And to Kath - ie the queen of all our hearts!

Tchin! Tchin! Tchin! Chan tous et bu-vez no bre bi-er
DET.

Drink! Drink! Drink to arms that are white and warm as a

blon - - de *chin! chin! chin! chantons et bu-*
 DET. *rose in the sun! Drink! Drink! Drink! to hearts that will*

STU.

Drink to them!
à la sienne

vous pour la joie de mon - - de *Fai - sons le voeu qu'un*
 DET. *love one, on - ly when I am the one. Here's a hope that those*

von ASTERBERG

Here's a hope that those
 LUCAS

STU.

Drink to them! Here's a hope that those
à sa santé
mp espress. e meno mosso

peu de ha-sard mi-re dans nos yeux un jo-li re-gard
 DET. *soft arms will twine Ten - der - ly, trust - ing - ly, soon a - round mine!*

v. AST. *soft arms will twine Ten - der - ly, trust - ing - ly, soon a - round mine!*

LUCAS *soft arms will twine Ten - der - ly, trust - ing - ly, soon a - round mine!*

poco allarg.

et fai- sous le voeu qu'un doux cueur bat. de tout pres de

DET. v.AST.& LUCAS *pp*

May she give me a price - less boon: Her love be - neath the

TENORS I & II

CHO May she give me a price - less boon: Her love be - neath the

BASSES I & II

no - du cueur *poco rall.* *Con fuoco* *Schin!* *Schin!* *deux jets d'a - zur*

DET. v.AST.& LUCAS

sweet May moon! Drink! Drink! Let the toast start!

CHO. sweet May moon! Drink! Drink! Let the toast start!

rall. *molto cresc.* *ff* *mf* *Con fuoco*

Schin *Schin* *un re gard sur* *Schin!* *Schin!*

DET. v.AST.& LUCAS

May young hearts nev - er part! Drink! Drink!

CHO May young hearts nev - er part! Drink! Drink!

ff *mf* *ff*

80

Tchin pour toutes les beaux-les' du mon - - de Bu-sons, Hourrah!

DET.
v. AST.&
LUCAS

DIALOGUE

Drink! Let ev'-ry true lov-er sa-lute his sweet-heart! Let's drink! HOORAY!

Drink! Let ev'-ry true lov-er sa-lute his sweet-heart! Let's drink! HOORAY!

Cue.-"I have taught it to Karl Franz"

SERENADE

Andante molto tranquillo *Sur les cieux le pour s'a-che'-re et parait la be-ne*

Prince

Piano

O-ver-head the moon is beam-ing white as blossom on the

PRIN.

d'ou Naught is heard fill-ing all the air with

car c'est une nuit de

Naught is heard Ten - der

Nothing is heard but the song of a bird Ten - der

ré-ve Ne has de pas a' pa-rai'-bre je suis venu de chan-

PRIN. dream - ing, Could my heart but still its beat - ing, on - ly you can tell it

DET. dream - ing, *Primo* you can tell it how, *entends ma chan-son*

v. AST. dream - ing, Its beat - ing still, *ne has de pas*

LUCAS dream - ing, Oh my *ma chan-*

sempre pp

lev *mon a mour* *rit.* *a tempo*

PRIN. how, ——— be - lov - ed, While you

DET. Oh my love, from your win - dow give me greet - ing, *p SOLO*

mon a - mour *rit.* *a tempo* *et pen-chee a' sa fe-ne-bre*

v. AST. loved one hear! Oh hear my vow,

mon a *rit.* *a tempo* *e' cau-te mon*

LUCAS loved one hear!

son a - mour *rit.* *a tempo* *pp*

entends mon chant d'a-mour
rall. *long* *a tempo*

PRIN. hear my e - ter - nal vow!

DET. *rall.* Hear my vow! *p SOLO a tempo* *alto* Soft in the trees sigh the e - cho of my long - ing,
mon *rall.* *a-mour* *maur* *du fir-mament nous a- vous pris les e- toiles*

v. AST. Hear my vow! Soft the e - cho, rap - tour-ous long - ing,
chante *rall.* *a-mour* *maur* *no-temps- vous cueil- le les e- toiles*

LUCAS Hear my vow!
mon *a-* *mour* *pp*

CHO. *rall.* *mon* *a-* *mour* *bruslé, fermée* E - cho long - ing -
 Hear my vow! E - cho long - ing
hm- hm- hm- hm-

rall. *pp a tempo*

pour mettre en-encore nos chants des ri-mes d'or
 SOLO

PRIN. *5th* while all a-round you my dreams of rapture throng.

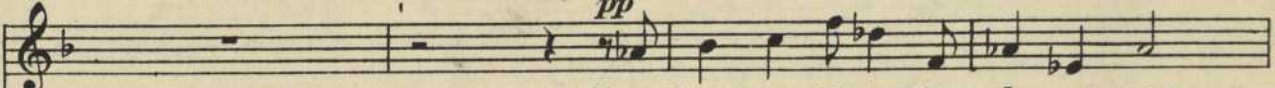
DET. *ast* rap - ture, Dreams round you throng. *pp SOLO*
en *pp* *des ri-mes d'or* *at* My

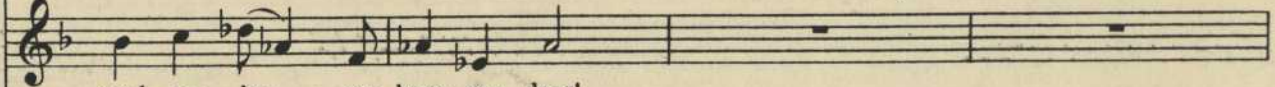
LUCAS Dreams a - round you throng, *pp*
pp *at* *aux*

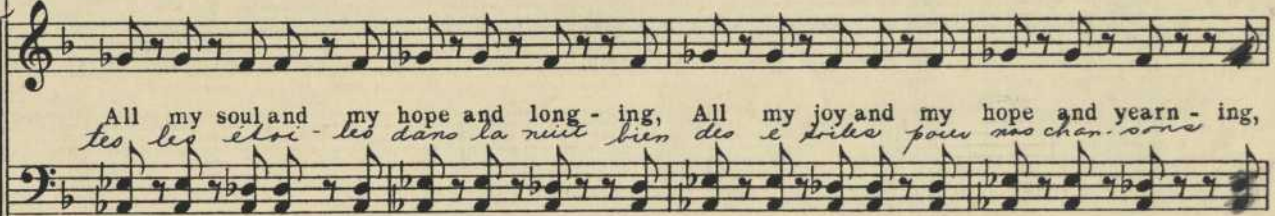
CHO. Dreams will throng, vis - ions glowing a - round me throng - ing,
du fir-mament nous a- vous pris tant
 Dreams, dreams will throng, vis - ions glowing a - round me throng - ing,
b.f. *b.f.* *du fir-mament*


pp

Sop pp

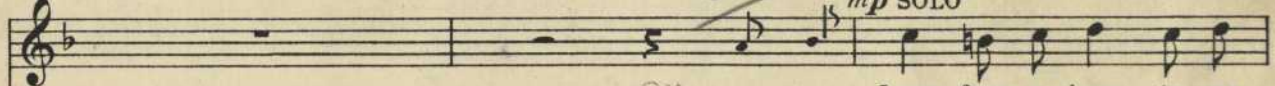
PRIN.  Your heart must tell you that I am near,
bien des e'toi les pour nos chan-sons


DET.  soul, my joy, - my hope, my dear!
nuits sans voiles nous dirons

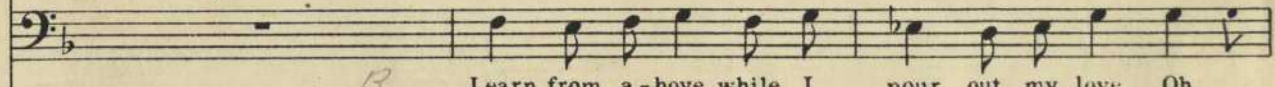
CHO.  All my soul and my hope and long - ing, All my joy and my hope and yearn - ing,
tes les etoi - les dans la nuit bien des e'toi les pour nos chan-sons




Accel - Prince mp SOLO

DET.  Learn from a - bove to my
Nous chan-tons les mer-veils de la

v. AST.  Learn from a - bove while I pour out my love, for you know to my life you are
et c'est pourqu'i de nos mots sans pa-reils nous chan-tons les mer-veils de l'a -

LUCAS  Learn from a - bove while I pour out my love, Oh,
Mots sans pa-reils nous chan-tons les mer-veils de l'a

slightly accel.



p poco a poco cresc.

Det

mer-veil - les de la. nous mer-veil - les de tou. jours -

Ten solo
PRIN.

Musical staff for PRIN. with notes and dynamics (mf, dim.).

DET.

Musical staff for DET. with notes and lyrics: Oh hear my longing cry; oh love me or I die!

v. AST.

Musical staff for v. AST. with notes and lyrics: love, Oh love me! love me, love me!

LUCAS

Musical staff for LUCAS with notes and lyrics: dear, Oh love me! love me, love me!

CHO.

Musical staff for CHO. with notes and lyrics: love, Oh love me! love me, love me!

Musical staff for CHO. with notes and lyrics: love, Oh love me! love me, love me!

Musical staff for CHO. with notes and lyrics: love, Oh love me! love me, love me!

Musical staff for CHO. with notes and lyrics: love, Oh love me! love me, love me!

Musical staff for CHO. with notes and lyrics: love, Oh love me! love me, love me!

Musical staff for CHO. with notes and lyrics: love, Oh love me! love me, love me!

Musical staff for CHO. with notes and lyrics: love, Oh love me! love me, love me!

Musical staff for CHO. with notes and lyrics: love, Oh love me! love me, love me!

ENCORE

He adde

Dans les cieux le jour s'a-chi - ve et fa rait la lu - me d'or

PRIN.

Musical staff for PRIN. with notes and lyrics: O - ver-head the moon is beam - ing White as blos - som on the tree,

CHO.

Musical staff for CHO. with notes and lyrics: tout s'en - dort

Musical staff for CHO. with notes and lyrics: Hear me, hear me, love;

Musical staff for CHO. with notes and lyrics: tout s'en - dort

Musical staff for CHO. with notes and lyrics: tout s'en - dort

Musical staff for CHO. with notes and lyrics: tout s'en - dort

Musical staff for CHO. with notes and lyrics: tout s'en - dort

ENGEL & DET. su - mus, Gau - de - a - mus i - gi - tur Ju - ve - nes dum

v. AST. su - mus, Gau - de - a - mus i - gi - tur Ju - ve - nes dum

LUCAS su - mus, Gau - de - a - mus i - gi - tur Ju - ve - nes dum

CHO. su - mus, Gau - de - a - mus i - gi - tur Ju - ve - nes dum

⑩

PRINCE *pour quoi* ENGEL
What for? Are you in-

LUTZ (*parle!*)
Spoken Stop! Your high-ness, I beg of you to leave this hov-el.
Al - tes - se je vous en prie lais - sez ces me - nante

ENGEL *for* LUTZ
- sane? Command these zu - lus to go a - way at once; I'm hav - ing a re - lapse of my in - som - ni -
il faut ren voyer ces zoulous sur le champ je sens que mon sommeil tout à coup me re -

sp

RUDER (*Spoken ad lib.*) STUDENTS

LUTZ. *a. friend* Mind your bus'-ness! Go home? What for? The man must be
on s'en no-que partir pour par cet homme ferd le

Oboe

LUTZ STUDENTS

STU. *mad. nord* In the name of your an-ces-tors, I im-plore you. What's his name? What's his
au nom de vos anci tres je vous im plo-re Quel est son nom quel est son

HUBERT LUCAS ENGEL

STU. His ex-cel-len-cy Lutz! Lutz! Lutz!
son ex cel len ce Lutz Muly Gretchen Puly

DETLEF GRETCHEN STUDENTS

name? Lutz! Lutz! His ex-cel-len-cy
Wuto Sons ex cel len ce

Clars. Cello & Bass

STU. (*Lutz starts towards Inn - Students also*) (DETLEF) *Halté-la!* Halt!

Lutz! *Torts*

11 Allegro

All Students shouting

STU. *Lutz! Lutz! Lutz!*

Students dance around Lutz

STU. *Laissez le PRINCE ce la souffrir C'est une si bel - le KATHIE*

Lutz! Lutz! Lutz! Let him go; he's punished quite! For the sake of sweet May

KATH. *nuit* night! *C'est comme une fe - e ri - e* Joy-ous Eve of May, The PRINCE *Sai -*

'Tis the Car-ni-val of Spring-time, The *Sai -*

cresc.

KATH. *-son que l'on en - vi - e*

Car - ni - val of Spring-time. *C'est le plus beau temps de la ri - e* ENDEL

PRIN. *son que l'on en - vi - e* Car - ni - val of Spring-time. The Car-ni-val of Spring - time. *de la ri - e*

rall.

Tempo di Valse moderato

PRINCE

When the Spring wak-ens ev'-ry-thing
Le prin-temps c'est l'en-ri-ve-ment

PRIN. ENGEL

- When the blos- soms drop from the trees, Hum of the bees
l'en chan- te- ment de nos vingt ans de nos vingt ans

ENGEL

c'est tout l'en-cha-n-te-ment KATHIE & PRINCE *l'en-temps c'est pour les*

dron-ing their ro-sa-ries. Ev'-ry-where Spring is in

KATH & PRIN.

a-mants - un re-flet bleu dans le fond des
 the air, And its mes-age is borne on the

KATH & PRIN. & ENGEL

jeuf *d'est dans l'âme et le cœur* *rall.* *un doux par-fum de fleurs*

breeze, Per-fume from Eg-lan-tine, Lil-ies and Col-um-bine.

13 Valse grandioso

KATH.

Musical staff for KATH. with lyrics: When the Spring wak - ens ev - 'ry -

GRET.

Musical staff for GRET. with lyrics: Le prin - tempo c'est l'en - i - ve -

PRIN. RUDER ENGEL

Musical staff for PRIN. RUDER ENGEL with lyrics: When the Spring wak - ens ev - 'ry -

GIRLS

Musical staff for GIRLS with lyrics: Le prin - tempo c'est l'en - i - ve -

CHO.

Musical staff for CHO. with lyrics: Gone is the win - ter of sad - ness, wel - come the mad - ness of

MEN

Musical staff for CHO. MEN with lyrics: Ce' le' trons le doux prin - tempo C'est comme un en - i - ve -

13 Valse grandioso

Piano accompaniment for the first system, including treble and bass clefs.

KATH.

Musical staff for KATH. with lyrics: - thing ment flow de 'ring fruit trees

GRET.

Musical staff for GRET. with lyrics: - thing ment Blos - soms drop from the trees, Hum of the

PRIN. RUDER ENGEY

Musical staff for PRIN. RUDER ENGEY with lyrics: - thing ment c'est tout l'en - chon - te ment de nos vingt

CHO.

Musical staff for CHO. with lyrics: Spring siment flow de 'ring fruit trees

Musical staff for CHO. with lyrics: ment c'est tous l'en - chon - te ment de nos vingt

Piano accompaniment for the second system, including treble and bass clefs.

16 *suab!* (ad libitum)
ad.

KATH.

Per - fume the ten - der breeze; High a - - bove

GRET.

la sai - son des ser - ments le prin - temps

PRIN. RUDER ENGEL

bees Dron - ing their ros - a - ries; High a - - bove

la sai - son des ser - ments le prin - temps

CHO.

Per - fume the ten - der breeze; High flut - ters the

la sai - son des ser - ments le prin - temps

ff

ad.! (ad lib)

KATH.

Calls the dove, Come,

GRET.

en - i - vant mur - murs of love, Come,

PRIN. RUDER ENGEL

pour tous les a - - vet dove call - ing Come,

CHO.

vel - vet dove mur - murs of love, Come,

pour tous les a - - vet dove call - ing, Gone is the

molto cresc.

KATH. Love, Life's at its mad-ness, So Hail, Hail
 qui se le coeur comme un doulx

GRET. Love, Life's at its mad-ness, So Hail, Hail
 son qui se le coeur comme un doulx

PRIN. RUDER ENGEL Love, Life's at its mad-ness, So Hail, Hail
 son qui se le coeur comme un doulx

CHO. Love, Life's at its mad-ness, So Hail, Hail, Hail
 son qui se le coeur fait comme un doulx
 win-ter of sad-ness, So Hail, Hail
 son qui se le coeur fait comme un doulx

rall.

KATH. to youth and Love!
 par - fum de fleur

GRET. to youth and Love!
 par - fum de fleur

PRIN. RUDER ENGEL to youth and Love!
 par - fum de fleur

CHO. to youth and Love!
 par - fum de fleur

rit. *allargando*

ENCORE

Tempo di Marcia

KATH.

GRET.

Det - best
PRIN.
RUDER
ENGEL

GIRLS

TENOR

CHO.

BASS

Come, ah!

Come, boys, lets all be gay, boys,

Come, boys, lets all be gay, boys,

Come, boys, lets all be gay, boys,

Come, boys, lets all be gay, boys,

Tempo di Marcia

KATH.

GRET.

PRIN.
RUDER
ENGEL

CHO.

la la la la la la la

for ed - u - ca - tion should be sci - en - tif - ic play, boys.

la science et tous ces vieux boys qu'ins tout ca ne rait rien

la science et tous ces vieux boys qu'ins tout ca ne rait rien

for ed - u - ca - tion should be sci - en - tif - ic play, boys,

for ed - u - ca - tion should be sci - en - tif - ic play, boys,

for ed - u - ca - tion should be sci - en - tif - ic play, boys,

for ed - u - ca - tion should be sci - en - tif - ic play, boys,

for ed - u - ca - tion should be sci - en - tif - ic play, boys,

for ed - u - ca - tion should be sci - en - tif - ic play, boys,

for ed - u - ca - tion should be sci - en - tif - ic play, boys,

for ed - u - ca - tion should be sci - en - tif - ic play, boys,

for ed - u - ca - tion should be sci - en - tif - ic play, boys,

for ed - u - ca - tion should be sci - en - tif - ic play, boys,

for ed - u - ca - tion should be sci - en - tif - ic play, boys,

for ed - u - ca - tion should be sci - en - tif - ic play, boys,

for ed - u - ca - tion should be sci - en - tif - ic play, boys,

for ed - u - ca - tion should be sci - en - tif - ic play, boys,

for ed - u - ca - tion should be sci - en - tif - ic play, boys,

for ed - u - ca - tion should be sci - en - tif - ic play, boys,

for ed - u - ca - tion should be sci - en - tif - ic play, boys,

for ed - u - ca - tion should be sci - en - tif - ic play, boys,

for ed - u - ca - tion should be sci - en - tif - ic play, boys,

KATH. *la.* pru-dent stu-dent

GRET. Don't waste your time on books, boys, for ev-ry pru-dent stu-dent

PRIN. RUDER ENGEL *Et passe ri-vois la ri- loin du maître et de ses dis-*
Don't waste your time on books, boys, for ev-ry pru-dent stu-dent

CHO. Don't waste your time on books, boys, for ev-ry pru-dent stu-dent

KATH. stud-ies wo-men's looks; Ah! Ah!

GRET. stud-ies wo-men's looks; When old pro-fes-sors

PRIN. RUDER ENGEL *Cours chantons l'a-mour on rit a la fa-*
stud-ies wo-men's looks; When old pro-fes-sors

CHO. stud-ies wo-men's looks; When old pro-fes-sors

KATH. 

GRET. 

PRIN. RUDER ENGEL 

prate, boys, — that we will flunk be-cause we're drunk, Don't hes-i - tate,
li - e quand on peut ou - bli - er l'hon - neur du pro - fes - seur

prate, boys, — that we will flunk be-cause we're drunk, Don't hes-i - tate,


prate, boys, — that we will flunk be-cause we're drunk, Don't hes-i - tate,

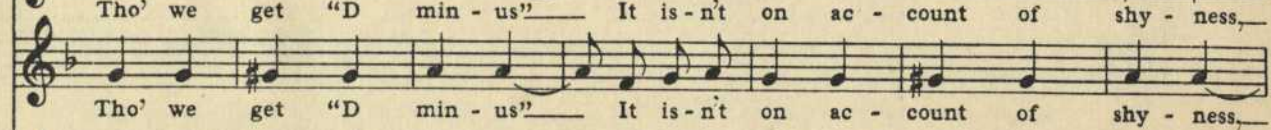
prate, boys, — that we will flunk be-cause we're drunk, Don't hes-i - tate,

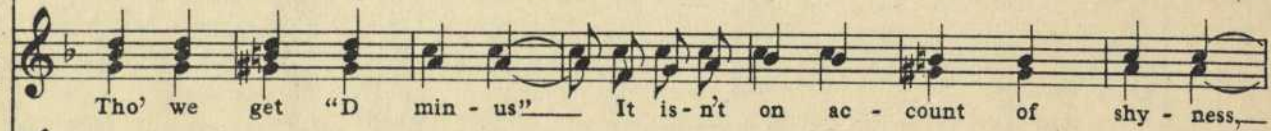
CHO. 

prate, boys, — that we will flunk be-cause we're drunk, Don't hes-i - tate,



KATH. 

GRET. 

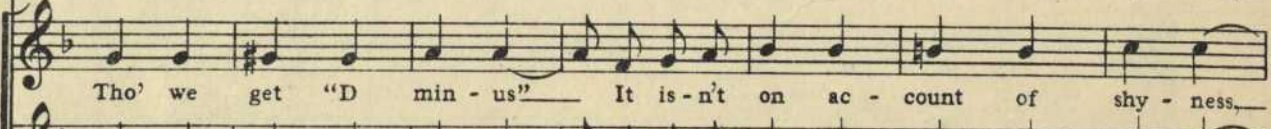
PRIN. RUDER ENGEL 

Tho' we get "D min - us" — It is - n't on ac - count of shy - ness,
houe nous mo - quons vrai - ment — de ceux qui de - vien - rent des sa - vants


Tho' we get "D min - us" — It is - n't on ac - count of shy - ness,

Tho' we get "D min - us" — It is - n't on ac - count of shy - ness,

Tho' we get "D min - us" — It is - n't on ac - count of shy - ness,

CHO. 

Tho' we get "D min - us" — It is - n't on ac - count of shy - ness,



- pas le orin de gros ro - lu - mes se' veres pour lui sa-voir te voir

KATH.

Musical staff for KATH. with lyrics: - We cut their lec - tures for their dry - ness, boys, In drink - ing we will grad - u -

GRET.

Musical staff for GRET. with lyrics: - We cut their lec - tures for their dry - ness, boys, In drink - ing we will grad - u -

PRIN. RUDER ENGEL

Musical staff for PRIN. RUDER ENGEL with lyrics: - We cut their lec - tures for their dry - ness, boys, In drink - ing we will grad - u -

CHO.

Musical staff for CHO. with lyrics: - We cut their lec - tures for their dry - ness, boys, In drink - ing we will grad - u -

Musical staff for CHO. with lyrics: - We cut their lec - tures for their dry - ness, boys, In drink - ing we will grad - u -

Piano accompaniment for the first system, including a fermata and the instruction *ff molto rit.*

KATH.

Musical staff for KATH. with lyrics: - atel

GRET.

Musical staff for GRET. with lyrics: - atel

PRIN. RUDER ENGEL

Musical staff for PRIN. RUDER ENGEL with lyrics: - atel

Musical staff for PRIN. RUDER ENGEL with lyrics: - atel

CHO.

Musical staff for CHO. with lyrics: - atel

Musical staff for CHO. with lyrics: - atel

Musical staff for CHO. with lyrics: - atel

Piano accompaniment for the second system, including the instruction *mf d. leiss.*

Le prince et Kathie jouent à cache-cache, & cachés derrière un arbre

reclamer

Le prince la trouve

Mal - gre' l'ab - sen - ce f'au - rai dou - ce sou - ve
KATHIE
 Our paths may sev - er, But I'll re - mem - ber for

nan - ce Et ce beau ré -
KATHIE & PRINCE
 ev - er, Deep in my heart

dear se - ra no - die of you -
KATH. & PRIN.
 Always I'll dream of you -

scuffe

See full score

Piano

Allegretto giocoso

First system of piano introduction music. It consists of two staves (treble and bass clef) with a 4/4 time signature and a key signature of two flats. The music features a rhythmic pattern of eighth notes and chords. Dynamics include *sf* (sforzando) and *mf* (mezzo-forte). There are accents (^) and breath marks (>) throughout the system.

Second system of piano introduction music, continuing the rhythmic pattern from the first system. It includes dynamics *sf* and *mf*, and features accents (^) and breath marks (>).

Third system of piano introduction music. The dynamics change to *mp espressivo* (mezzo-piano, expressive). The music continues with chords and eighth notes, including accents (^) and breath marks (>).

Fourth system of piano introduction music, featuring a more sustained chordal texture. It includes accents (^) and breath marks (>).

Fifth system of piano introduction music. Dynamics include *ff con fuoco* (fortissimo, with fire) and *mf*. The music features strong accents (^) and breath marks (>).

Sixth system of piano introduction music. Dynamics include *mf* and *sf* (sforzando). The system concludes with a double bar line and a key signature change to one flat.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several measures with beamed notes and some measures with longer note values.

The second system of musical notation continues the piece. It features similar rhythmic patterns and melodic lines in both the treble and bass staves. The notation includes slurs and ties across measures.

The third system of musical notation shows further development of the musical themes. The bass line has some more complex rhythmic figures, and the treble line has some longer note values.

The fourth system of musical notation continues the composition. It features a mix of melodic and harmonic textures in both staves.

The fifth system of musical notation concludes the piece on this page. It features a final cadence with sustained chords in the bass and a melodic line in the treble.

Coulisse

Act II

No 9a

OPENING CHORUS

Gfelo d'oiseaux en coulisse —

Piano at back of Stage

Piano

Allegretto

CHO.

TENORS I & II *Pen- dant que l'fermier Jacob ron-flait sur son lit d'plum!*

BASSES I & II Farm-er Ja-cob lay a-snor-ing In his fea-ther bed,

CHO.

tout au-tour du pou-lait les pro-fi-tant de la brun!

Farm-er Ja-cob heard a squeak-ing and a steal-thy tread.

ro- dait uns re- nard en que- te d'un pou- let

CHO. Has a thiev- ing fox broke in my farm- yard shed?

y'a- rait pas d'quale ni pou- let

CHO. Help, help, he will steal, he said, ——— y'a rait a goose. y'a- rait a

a goose; a

SOLO VOICE

pp

CHO. goose.

SOLO VOICE

ritò

lunga

goose.

morendo

Cue.- PRINCE-"World for breakfast"
 ALL-"Champagne"

No 10

CONCERTED NUMBER

"STUDENT LIFE"

Moderato

Prince *L'e' stu - diant*
 Stu - dent life

Detlef von Ast. & Lucas *est joyeux comm' un pais-*
 Is as gay as drum and

Piano *Fl.*
mf *p*

L'e' tu diant
 GRETCHEN PRINCE KATHIE *et de de'siro*
 Stu - dent life In the morn - ing

DET. v. AST. & LUC. *son*
 fite, We are ve - ry bright all night un - til the ear - ly morn - ing,
Il rê - ve de plai - sirs et de de' - sirs
Ne rê ve que de chan - sons, de de' - sirs et de plai - sirs

a - rec toute la fer-veur de ses 20 ans
KATHIE & GRETCHEN

& PRINCE

they will greet the ear-ly dawning with a yawn! Mer-ry as a drum and
 ENGEL *doit profiter du prin-*

dawning with a yawn!
 DET. v.AST. & LUC. *si l'a vrais vingt ans*

ear-ly morn-ing, Stu-dent life plays its
 ENGEL *il a vingt ans l'e-té d'ant ai-me*

KATH. GRET. & PRIN.

fife, And they nev-er blink at drink-ing when cham-
 ENGEL *il doit ou-bly-er qu'il est un tempo sei*

And they nev-er blink at drink-ing when cham-

DET. v.AST. & LUC.

drum and fife, pays its bill for
 ENGEL *le bon tempo car le plaisir*

KATH. GRET. & PRIN.

-pagne is wink-ing in their gay Stu-dent life.
 ENGEL *la nei ge des ans fait les che-veux blancs*

-pagne is wink-ing in their gay Stu-dent life.

DET. v.AST. & LUC.

fif-ing when cham-pagne we drink.
 ENGEL *ai-mer ne du-re qu'un tempo*

R.H.

Allegro molto

PRIN.

YOUTH is here to-day, so seize it while we may, For when
C'est si l'été d'iciant a sur bien d'amours Il a

PRIN.

our hair is grey we will re-mem-ber these hours with glad-ness. Age
certai-ne ment-ber mé-ri-te de vi-ve le prin-temps Car

KATHIE

KATH.

is oft-en sad; If youth's full joy you've had You won't have
pour la per-nes - si il n'est pas de ca-tes - ses PRINCE
 You won't have
de bai-sers

KATH.

missed the bliss that the Springtime madness brings to a lad.

PRIN.

missed the bliss that the Springtime madness brings to a lad.
plus trou-blant que le souf-fle dans le vent du prin-temps

STUDENTD' CHORUS (unison)

Allegro

CHO.

ne rêvant que de chan-
 Stu-dent life is as mer-ry as a drum and fife, We are ve-ry bright all
l'i-tu-diant - est toujours joyeux com' un peu d'or

CHO.

sons et de plaisir et de troul-lons di-rire puis bien pro-fi-ter de ses 20 ans
 night un-til the day is dawn-ing, But at lec-tures how we'll yawn to-mor-row morning.

CHO.

l'i-tu-diant - se doit de savou-er ce bon temps - il doit ou-bli-er qu'il
 Stu-dent life is as mer-ry as a drum and fife And we ne-ver blink at

CHO.

est un temps ou la nei-ge des ans fait les che-veux blancs,
 drink-ing when cham-pagne is wink-ing in our gay Stu-dent life.

voulez
 ENGEL
 We're so

rit
 vous se voir pour qui nous n'avons jamais un ko-pack *parce que suivant nos lois partant tou-*
 DETLEF von ASTERBERG & LUCAS
 mer-ry, we're so mer-ry, do you know the rea-son why? We're so mer-ry, we're so ve-ry fond of

Vite au lit la nuit i - clair - cit les i - dees
 KATHIE & GRETCHEN
 Go to bed! 'Tis said 'twill clear a swimming head!

Touto nous buvra see
 DET. v. AST. & LUC.
 drink-ing ex-tra dry!

noos irons au diabl' mais nous n'irons pas nous cou cher
 PRINCE, ENGEL, DETLEF, von ASTERBERG & LUCAS
 We will go to down be-low but we won't go to bed!

l'i - tu - diant est toujours joyeux comme un pain - son
 KATHIE, GRETCHEN & PRINCE

Stu - dent life is as mer - ry as a drum and fife,
 ENGEL

Stu - dent life is as mer - ry as a drum and fife,
 DETLEF, von ASTERBERG & LUCAS

Stu - dent life is as mer - ry as a drum and fife,

KATH. & GRET. We are ve - ry bright all night.

PRIN. *ne rêvant que de chan - sons et de plai - sirs et de trouillants dé -*
 We are ve - ry bright all night un - til the day is dawn - ing, But at

ENGEL We are ve - ry bright all night un - til the day is dawn - ing, But at

DET. v AST. & LUC. We are ve - ry bright all night un - til the day is dawn - ing, But at

KATH. & GRET. lec - tures how we'll yawn to - mor - row morn - ing! Stu - dent life,

PRIN. *siro pour bien pro - fi - ter de ces 20 ans R'é - tu - diant*
 lec - tures how we'll yawn to - mor - row morn - ing! Stu - dent life,

ENGEL lec - tures how we'll yawn to - mor - row morn - ing! Stu - dent life,

DET. v AST. & LUC. lec - tures how we'll yawn to - mor - row morn - ing! Stu - dent life,

KATH. & GRET. is as mer-ry as a drum and fife, And we nev-er blink at

PRIN. is as mer-ry as a drum and fife, And we nev-er blink at

ENGEL *se doit de sa-voir ce bon tempo* is as mer-ry as a drum and fife, *il doit au-ller qu'il* And we nev-er blink at

DET. v. AST. & LUC. is as mer-ry as a drum and fife, And we nev-er blink at

Tempo KATH. & GRET. *la nei-ge des ans fait les che-veux blancs*
Ha wink-ing in their gay Stu - dent life.

PRIN. drink - ing when cham - pagne is wink - ing in our gay Stu - dent life.

ENGEL *est un tempo ou la neige des ans fait les che-veux blancs*
drink - ing when cham - pagne is wink - ing in our gay Stu - dent life.

DET. v. AST. & LUC. drink - ing when cham - pagne is wink - ing in our gay Stu - dent life.

rall.

l'etudiant est toujours joyeux comme!
 ENGEL DETLEF, von ASTERBERG & LUCAS *ne servant que de chanon et de plai.*

Stu-dent life! Is as mer-ry as a is as mer-ry as a mer-ry drum and

pp *meno mosso*

DET. v. AST. & LUC.

Prince ENGEL *du plaisir de dormir* Engel *ah* DETLEF

fife Mer-ry sound of fif-ing. (yawns) (yawns)

pp

DET.

Prince ENGEL *Je crois j'ai et tard* LUCAS von ASTERBERG *Sore night baby* ENGEL

I must go to sleep! (yawns) (yawns) ve-ry sleepy.

Ob. Cl.

Fl.

DETLEF LUCAS *Prince* ENGEL

Shut up! Goodnight! Stu-dent life

la ferme! *Good night* *l'etudiant*

sempre pp

DETLEF LUCAS von ASTERBERG DETLEF

(yawns) Oh! (whistle) (deep snore) (snore)

perdendosi *ff*

Cue.—PRINCE—"Fetch Kathie at once"

LUTZ—"Kathie quick!"

Nº 11

INCIDENTAL MUSIC

Vivace

Piano

pp *R.H.*

31331

Chappell

(crescendo at entrance)

Repeat ad lib. until Kathie exits.

Je serai un homme libre
 Cue—PRINCE—“Only too well, I will be a free man”
 Engel enters.

No 11a

FLUTE SOLO

Flute *Adagio*

pp

Stop at Cue.
 PRINCE—“Very well, I will go.”

Von Mark out.

Cue - Chancellor's Exit

No. 12

FINALE - ACT II

(ENGEL) There my boy, don't take it so to heart. The King will get well, he's a strong hearty man. In two weeks you'll be back again.

Andante

Piano *p legato*

(PRINCE) Ah! Doctor! (ENGEL) Shall I go with you? (PRINCE) No, no! stay here; keep the rooms till I come back,

Allegro moderato

mf

Doctor. I want to think of you sitting on the little balcony there waiting for me - -

Tempo di Valse

PRINCE *mf dolce*

Heidel berg il faut que t'en ton beau - sé-jour

Thoughts will come to me of days that are no more,

PRIN. *et comm' un pauc' ins - oen. sé j'ai le coeur lourd*

Dear old Hei - del - berg be - side the riv - er's shore;

PRIN. *car aujourd'hui sans re-tard* — *sous ton* — *ciel bleu rit.*
 In my heart I hear the words of sad - dest truth, *rit.*

PRIN. *je dis a mes plus beaux jours ... a - dien* *ENGEL plus de cha -*
 On this day you bid fare - well to youth. Be of good

Flutes *ff* *rit.* *p a tempo*

ENGEL *grin - cest ton - des-ten* *C'est un bien doux souve - nir - jus'ic*
 cheer - ing, lad, and say "Hap - pi - ly I know the days of

ENGEL *ant - chi-rie* *PRINCE* *ma juri/ant il o. le. ie* — *et tant - ouf-*
 joy - ous May." Still I hear the words of sad and sol - emn

PRIN. *rit.* *juand on dit aux jours heureux,* *a - dien*
 truth, On this day I bid fare - well to youth! *pp*

(ENGEL) Come! your time is short; you mustn't waste it on farewells. Only remember this, Karl Franz, a

Fl. Solo

sostenuto

time may come when you'll be tempted to think of these Heidelberg days as

days of folly. Don't believe it my boy; they were the wisest days

of your life.

(ENGEL) Courage! courage! (They embrace)

Trpt.

Vln. Solo Exit Engel

p *pp*

KATHIE (off stage)

Musical score for Kathie (off stage). The vocal line consists of three phrases of "Ahl" with a melodic flourish. The piano accompaniment is mostly rests, with a final chord marked *ff*.

Kathie enters
Tempo di Valse

Piano introduction for Kathie's entrance. The music is in 3/4 time, marked "Tempo di Valse". It features a waltz-like melody in the right hand and a steady bass line in the left hand.

Je vais ré-a li-er mon fo-es-voir
KATHIE

Musical score for Kathie's first vocal line. The vocal line is in French and English. The piano accompaniment is marked *mf*.

We're off to Pa-ris, the Ci-ty of joy.

Je vais pour Paris, par-tir ce soir

KATH.

Musical score for Kathie's second vocal line. The vocal line is in French and English. The piano accompaniment continues with the waltz rhythm.

I'm dream-ing that I'm a fai-ry Prin-cess!

(KATHIE) Karl Franz, what's the matter? Why don't you look at me? See, I've put on my blue dress!

Vivo Tempo di Marcia

(PRINCE) Kathie darling. I must go back to Karlsberg; my grandfather is ill, he has sent for me.

(KATHIE) Your grandfather? You're leaving me?

(PRINCE) The King commands, I must obey.

PRINCE *Je dois à mon drapeau, et ma vie et mon a-mour*

The flag that flies a - bove us de - mands our life and love.

(KATHIE) Oh yes, Karl Franz. He needs you! Come, I'll help you pack.

(PRINCE) Yes, yes it's getting late — I'll write to you of course, Kathie,

Allegro

Clar. *p*

and when I come back you'll come to meet me. (KATHIE) Yes, yes, of course!

Fl.

Have you everything, Karl Franz? (PRINCE) My hat!

Kathie goes to cupboard and gets it

Harp *8*

Oboe

(KATHIE) Oh, it's dusty!

(PRINCE) Take care of this for me, Kathie.

Andante sostenuto

pp legato

(KATHIE) No, Karl Franz, you'll never come back, you'll forget me. Forget you? (PRINCE) Kathie, never!

PRINCE

mf

Deep in my heart, dear, I have a dream of you —

l'ai fait un rêve que je garde en mon cœur —

PRIN.

Fash - ioned of star - light, per - fume of ro - ses and dew,

un ja - si - ré. ve que je garde à ve - ve - ve - ve

KATHIE

accel. BOTH Allarg.

Our paths may sev - er, But I'll re - mem - ber for ev - er, Deep

mal - gré l'ab - sen - ce j'au - rai douce sou - ve - nance. ce et

accel.

BOTH

basso (PRINCE)

in my heart dear! al - ways I'll dream of you. I'll come back to you

ce beau ré - ve se ra no - té. Je le jure

fff *rall.*

al tisse!
les chevaux sont prêts

von MARK (Knocks)
We must start sir.

Prince runs from table, up stage
Allegro

repeat *pp*

Kathie bangs on door

KATHIE *molto espressivo*

Our paths may sev -
mal - gré l'ar - sen -

KATH.

- er But I'll re - mem - ber for ev - er.
ce j'ai rai don ce souve - man - ce

(KATHIE) Oh doctor, he's gone, he's gone!

END OF ACT II

Act III OPENING

No 13

Andante maestoso

Piano

Andante

The first system of music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

The second system is marked "Slow Valse" and begins with the instruction "poco rall.". It features a more rhythmic accompaniment in the left hand with eighth notes. The right hand continues with a melodic line, including a section marked "ff" (fortissimo) and a circled "2" above a measure.

The third system continues the piece with a consistent accompaniment in the left hand and a melodic line in the right hand. It includes several measures with eighth-note patterns in the right hand.

The fourth system features a prominent eighth-note triplet in the right hand, indicated by a bracket and the number "8". The left hand continues with a steady accompaniment.

The fifth system continues with the eighth-note triplet in the right hand. The left hand accompaniment remains consistent, with some chordal textures.

The sixth system concludes the piece with a "rall." (ritardando) instruction. The right hand features a final melodic phrase with a triplet, and the left hand provides a final accompaniment.

BALLET

Moderato

The musical score is written for piano and consists of six systems. The first system is marked 'Moderato'. The second and third systems continue the piece. The fourth system features a section marked 'accel.' (accelerando) with a first ending bracket and a second ending bracket. The fifth system continues with a first ending bracket and a section marked '8' (octaves). The sixth system concludes with a section marked 'rall.' (rallentando) and a first ending bracket.

First system of musical notation, consisting of a treble and bass clef. The music includes various note values and rests.

Second system of musical notation. It includes dynamic markings: *8*, *accel.*, and *rall.*. A circled cross symbol indicates the start of the Coda section, with the text "to Coda" above it.

Third system of musical notation, showing a treble and bass clef with a melodic line in the treble and accompaniment in the bass.

Fourth system of musical notation, featuring a treble and bass clef with a melodic line in the treble and accompaniment in the bass.

Fifth system of musical notation. It includes a *rall.* marking and a circled cross symbol. Below the system, the text "D.S. al Coda" is written.

Sixth system of musical notation, labeled "CODA". It features a treble and bass clef with a melodic line in the treble and accompaniment in the bass.

Cue: "Grand Duchess Anastasia" *attacca*

Tempo di Valse

Stop at cue: "Supper is served in Madame's Salon?"

... Dans le salon maure.

Cue. - LUTZ - "In the park?"

No 13a Dans le parc.

Cue. - "You are cruel!"

No. 14

*Les femmes sont souvent cruelles
quand elles sont malheureuses!*
DUET - (Princess and Tarnitz) and CHORUS
"JUST WE TWO"

Piano *p* *poco rall.*

poco rall.

Je ne puis répondre... ①

donnez-moi votre main ... dites-moi, a-dieu
And say good-bye!

② DIALOGUE *a-dieu ... on la jouait, la première*
Valse Viennoise *pp* R.H.

Vois ③ *maintenant c'est la dernière valse*
What could be more fitting for our farewell!

④

PRINCESS
Just we two! If they knew how in the waltz we woo;

TARNITZ
Just we two! If they knew how in the waltz we woo;
En valsant ten-dre ment on i-change des mot

R.H.

PRINCESS
Mem-o-ries all in vain ech-o-ing still a - gain,

TARNITZ
Mem-o-ries all in vain ech-o-ing still a - gain,
et de tendres pro- pos en un go-li. du.

⑤

PRINCESS
While the waltz swells and halts, sing-ing of love's sweet pain.

TARNITZ
While the waltz swells and halts, sing-ing of love's sweet pain.
aux ac cents ca-ressants des plus char-ma-nis- mes

PRIN⁹⁵ Haunt - ing tune end - ing too soon, while we say a - dieu. —

TAR. Haunt - ing tune end - ing too soon, while we say a - dieu. —
la mélo - die de ja fi - nie on se dit a - dieu — Officers enter

ENCORE TENORS I & II Hap - pi - ly we have found you!

CHO. BASSES I & II *la valse qui com men - ce*

CHO. Gra - cious - ly give the prizel All of us seek your fav - our,

nous dir a vous tar - der qui au ra cet te chan - ce

7
TARNITZ

Gen - tle - men you are tar - dy,
Messieurs j'aurai la chan - ce

CHO. Quick, ere the mus - ic dies!
d'être un ca - va - lier

mf

Je ici vous re - cher - chez *et je vais vous prou - ver que l'on ne*
 fol - ly your plead - ing sighs. I am the part - ner who shall guide her,

va pas me re - pen - tir
 gaz - ing in - to her eyes.

TENORS I & II *rit.* *a tempo*
Non, non, il n'au - ra pas cel - le dan - se
 No, no, no! Why should he be the vic - tor?

BASSES I & II

rit. *a tempo*

8

CHO. Why should he win the prize? Why should he be the luck - y man who
Car nous en ter reu - lions
et nous em - pê - che - rons, ce fan - fa -

9

PRINCESS

Gen - tle - men I beg your grace, 'tis no place for a
Ah, messieurs je vous en prie calmez vous calmez

CHO. gaz - es in - to her eyes?
vous me - ritâtes le - çon

Fl. & Ob.

PRINCESS
 race, Tho' so much de - vo - tion is sub - lime I pre - fer one part - ner
vous je ne veux pas voir se des - pu - ler - des a - mes qui me sont

Clar.

10

PRIN^{SS}

at a time... *depuis* — Tho'the dance I would a - dore With you all at the ball
je serais pourtant ra - vie de valser avec vous

8

Fl. & Ob.

PRIN^{SS}

But you can-not have a dance a-piece. Kind-ly cease and for peace let me im - plore.
valser avec vous tous, mais hé las je ne puis cal-mer vous mes chers a - mis

Clar.

11

ENCORE

(ils implorent la princesse)

mf

TARNITZ

Fl. & Ob.

L.H.

Just we
en val -

⑫ Valse, Tempo I

TAR.

two If they knew how in the waltz we woo;
sant ten- des ment on e chan- ge des mals

⑬

TAR.

Mem-o-ries all in vain ech-o-ing still a-gain,
et de ten- des pro- pos en un po- li des- o

⑭

PRINCESS

While the waltz swells and halts, sing-ing of love's sweet
aux ac- cents ca- res- sants des flo- res- mo- ri-

⑮

PRINCESS

pain, Haunting tune end-ing too soon, while we say a - dieu.
aux la mélo- die déjà fi- nie **TARNITZ** *on se dit a - dieu*
 while we say a - dieu.

TENORS I & II

CHO. Just we twol If they knew how in the waltz we

BASSES I & II

en val-sant ten-due ment on e chan-ge des

CHO. woo, Mem-o-ries all in vain ech-o-ing still

mote et de ten-dres pro-pos en un po-li

CHO. a - gain; While the waltz swells and halts, sing-ing of

du - o aux ac-cents ca-res-pants des flots hor-

CHO. love's sweet pain; Haunt - ing tune end - ing too

mo - ni - eur la me' lo - die de ja fi -

CHO. soon, while we say a - dieu!

nie ou se dit a - dieu

(16) Tempo I
PRINCESS

Wo - men are al - ways fick - le; if you would win the prize,

TARNITZ

Wo - men are al - ways fick - le; if you would win the prize,
La fem - me est très li - gar - re pour a voir ses fa - veurs

CHO. Wo - men are al - ways fick - le, if you would win the prize,

(16) Tempo I

ff

PRIN^{SS} Take her from o - ther lov - ers, gaz - ing in - to her eyes.

TAR. Take her from o - ther lov - ers, gaz - ing in - to her eyes.
point le soin de qui - ta - res, de sou piro et de pleurs

CHO. Take her from o - ther lov - ers, gaz - ing in - to her eyes.

PRIN^{SS} (17) Wo - men a - dore a cap - tor, lit - tle they care for sighs, —
Il faut un peu d'au - do - ce pour con - nai - tre ses già - ces

TAR. Wo - men a - dore a cap - tor, lit - tle they care for sighs,

CHO. Wo - men a - dore a cap - tor, lit - tle they care for sighs, —

PRIN^{SS} He is the vic - tor who will take her heart by sud - den sur - prise!

TAR. *et même si son cœur est trop mo - queur en é - le vain - queur*
He is the vic - tor who will take her heart by sud - den sur - prise!

CHO. He is the vic - tor who will take her heart by sud - den sur - prise!

(18)

PRIN^{SS} He is the vic - tor who will take her heart by sud - den sur - prise!

TAR. *et même si son cœur est trop mo - queur en é - le vain - queur*
He is the vic - tor who will take her heart by sud - den sur - prise!

CHO. He is the vic - tor who will take her heart by sud - den sur - prise!

ENSEMBLE and GAVOTTE

No 15

Maestoso con moto

messieurs

Trpt. 3 3

3 3

- dames

SOPRANO ALTO

TENOR

BASS

CHO.

ENSEMBLE

Je dois à mon drapeau

The Flag that flies a -

The Flag that flies a -

"La Majesté"

peau et ma vie et mon a-mour je

-bove us de-mands our life and love, So

CHO.

-bove us de-mands our life and love, So

This system contains the first two systems of music. The top system has a vocal line with lyrics 'peau et ma vie et mon a-mour je' and a piano accompaniment. The second system has two vocal parts labeled 'CHO.' with lyrics '-bove us de-mands our life and love, So' and a piano accompaniment.

dois mon amour et ma vi-e à ma pa-tri e

to our na-tiveland of Karls-berg ev-er well faith-ful prove.

CHO.

to our na-tiveland of Karls-berg ev-er well faith-ful prove.

dois mon amour et ma vi-e à ma pa-tri e

This system contains the next two systems of music. The top system has a vocal line with lyrics 'dois mon amour et ma vi-e à ma pa-tri e' and a piano accompaniment. The second system has two vocal parts labeled 'CHO.' with lyrics 'to our na-tiveland of Karls-berg ev-er well faith-ful prove.' and a piano accompaniment.

Cue.— Princess announced (".....Marie") Son Altesse Victoria ... Elisabeth....

"Marie"

BRASS

Piano

ff

This system contains the musical score for the 'Marie' cue. It features a brass part and a piano part. The piano part is marked 'ff' (fortissimo). The title 'Marie' is written above the brass part.

"Avec plaisir, cousin"

Cue. - "With pleasure, Cousin."

Tempo di Gavotte

Coupe

Piano

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff begins with a bass clef and a piano dynamic marking 'p'. It features a series of chords, primarily triads and dyads, in the right hand, with a steady eighth-note accompaniment in the left hand.

The second system continues the piece. It features a repeat sign (double bar line with dots) in the middle of the treble staff. Following the repeat, the music leads into a section marked 'to Coda' with a Coda symbol (a circle with a cross). The bass staff continues with its accompaniment throughout.

The third system shows further development of the piano accompaniment. The treble staff contains chords and melodic fragments, while the bass staff maintains a consistent rhythmic pattern. The music is marked with a Coda symbol at the end of the system.

The fourth system includes a first ending (marked '1') and a second ending (marked '2'). The first ending leads back to an earlier part of the piece, while the second ending concludes the section. The piano accompaniment remains consistent.

The fifth system concludes the main body of the piece with a final Coda symbol. The piano accompaniment continues to provide harmonic support.

⊕
CODA

D. C. al Coda

The final system is the Coda section, marked with a Coda symbol (⊕). It consists of two staves with sustained chords in the treble and a simple bass line in the bass, providing a final resolution to the piece.

Von Mark "Mesdames et Messieurs de la Cour"

Cue. - "Ladies and Gentlemen:"

coupe Slower

Piano *ff*

"Voulez-vous accompagner la princesse"
 Cue. - "Soon I will attend you as my queen:" (sortie des invités)

coupe Tempo I

Piano *ff*

"Toni, pauvre vieux Toni"
 Cue. - "Toni, poor old Toni:"

No 15a

INCIDENTAL MUSIC

Con moto
Muted Str.

ici

Piano *p*
R.H.
Cello

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece. The treble staff features a melodic line with a *ten.* (ritardando) marking at the end. The bass staff continues with a steady accompaniment.

Third system of musical notation, featuring a section marked *Str. pizz.* (string pizzicato) and *p* (piano). The treble staff has a melodic line with a *sempre stacc.* (sempre staccato) marking. The system concludes with first and second endings.

Fourth system of musical notation, primarily consisting of chords in both the treble and bass staves. It includes first and second endings.

Fifth system of musical notation, featuring a melodic line in the treble staff and a chordal accompaniment in the bass staff.

Sixth system of musical notation, ending with a *Segue* instruction. It includes a *ten.* marking and a first ending with the instruction *1 repeat ad lib. last time*.

"elle a bien change! Je l'ai souvent vue, pleurer....."

Cue.— TONI—"I've often seen her crying:"

(PRINCE) (Speaks) Taps! Ten o'clock. See that this man has quarters in the Palace! I want him well taken care

Trpt. SOLO 3

(GRASBY) of, understand! Yes, Majesty. (PRINCE) Go to bed, Toni! Tomorrow we can talk again. (TONI) You really

3

(PRINCE) want me to stay? I always keep my word! (TONI) But they said you were coming back to Heidelberg and you never came:

3

Promesse tenue, nuit de réverie

There's an old Proverb: "A promise keep, right well you sleep— A promise break all night you'll wake."

3

Vous resterez avec moi; Dieu benisse votre Majeste'

(PRINCE) A promise break, all night you'll wake! But I'll keep my promise to you Tony; you shall stay with me! (TONI) God bless you Majesty.

Drums

Do you remember our roses? The garden was full of them when I came.

3

Merci Toni

(PRINCE) I remember. (TONI) I thought they might remind you of Heidelberg!

3

Bonsoir, Majeste'

Good night your Majesty. mf Clar. SOLO

Eteignez les lumieres

(PRINCE) Put out the lights! (CAPTAIN) Any further orders your Majesty?

Heidelberg... ma jeunesse disparue
 (PRINCE) Roses from Heidelberg! Heidelberg— my vanished youth!

PRINCE
 (Recit)

What mem-o-ries, sweet rose, thou bring'st to me! The scent of o-thersum-mersclings to thee.
cette rose m'apporte le par-fum des plus precieux instants de mon desin

Moderato

PRIN. Van-ished for ev - er-more the glad days of yore, For

PRIN. ev - er, for ev - er I'm a - lone. A - lone! Nev-er-more will come a -

Valse moderato

PRIN. *-gain* those days of youth, Nev - er - more I'll know the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 3/4 time signature. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally quarter notes E5, F5, and G5. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 3/4 time signature. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

PRIN. glow of friends and truth. Free - dom and the joy of

The second system continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally quarter notes E5, F5, and G5. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and bass line in the left hand.

PRIN. life for ev - er flown, *rit.* Wea - ry is the path of youth

The third system continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally quarter notes E5, F5, and G5. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and bass line in the left hand. The tempo marking *rit.* (ritardando) is placed above the vocal line and below the piano accompaniment.

PRIN. a lone. *a tempo* Fare - well to youth,

The fourth system concludes the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally quarter notes E5, F5, and G5. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and bass line in the left hand. The tempo marking *a tempo* is placed above the vocal line and below the piano accompaniment. The piano dynamic marking *p* is placed below the piano accompaniment.

PRIN. To joy, — To truth. Nev-er shall the ro-ses bloom — a -

PRIN. -round — a throne. Wea-ry is the path I walk a -

PRIN. -lone. **ENGEL** Gold-en days, In the sun-shine of our hap-py youth.

ENGEL Gold-en days full of in-no-cence and full of truth, — In our

ENGEL hearts we re-mem-ber them all else a-bove. — Gold-en days days of youth and

Marcia

ENGEL

STUDENTS

love. To the tune we're march-ing, for our
A l'av-ber-ge nous tou-chou-la

pp

STU.

What was that? dans un ra-di-ant bon-heur
throats are parch-ing un-der fruit trees arch-ing in the month of May—
ber-ge sui l'on se go-ber-ge

STU.

PRINCE & ENGEL join in.
- For there's no good fel-low, when he's feel-ing mel-low, to the
De la ca-se un feu-met su-a-se douce ment nous

PRIN.
ENGEL & STU.

(PRINCE) (Spoken)
There's
beer so yel-low would say nay. All in step we're
bra-ve jus-qu'au fond du coeur. Bi-er blan-de

Detlef and Lucas, And my dear old Doctor, they're all smiling at me!

STU. swing-ing while we join in sing-ing with our voi - ces ring-ing in a mer-ry rhyme,
il n'est pas au mon-de pour les gorges nor-des une plus bel-le cou leur!

Friends, good faith - ful friends. Come, we'll make a night of it, we'll go

STU. - There is joy a - bound-ing in our song re - sound-ing while our steins are
- dans nos ver-res que la bon-de biè-re qui cou-le le li-gè-re

to the old castle on Neckar rock. They are lifting their glasses
 They are drinking my health. **DETLEF**

STU. pound-ing all in time. *comme u-ne va-peur* Si - len - ti - um! Si -

Ils boivent à ma santé!

von ASTERBERG

Here's your health in return. Come! - The Salamander!
 You, Detlef and Lucas, and you, Doctor! Luck! Luck! Boys, Luck!

DET. - len - ti - um!

Bonne chance!

Valse moderato

Non je rêve, ... Belle est marié

mf

et le dacheur mon (PRINCE) (Spoken) A promise keep. well you'll

pp

sleep! A promise break, all night you'll wake. ils sont tous partis!

rit.

La route de ma destinée ... s'étend
(PRINCE) The path of Destiny lies straight before me—I am the King—no turning aside.
Cornet back stage

mf

avoir quelqu'un pour me reconforter - mais je suis seul - seul -
(PRINCE) Oh to have someone at my side to comfort me; to give me strength: But I'm alone.-

Musical score for Prince's vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with triplets and a final cadence. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It includes a Vln. 3 part with triplets and a piano (p) dynamic marking.

Sinks in chair

Piano accompaniment for the 'Sinks in chair' section. It is in grand staff with a key signature of one flat (Bb) and a 3/4 time signature. The music consists of chords and single notes, with a piano (p) dynamic marking.

(KATHIE) Have you forgotten your promise?

Courage, Karl Franz

Piano accompaniment for Kathie's vocal line. It is in grand staff with a key signature of one flat (Bb) and a 3/4 time signature. The music consists of chords and single notes, with a piano (p) dynamic marking.

KATHIE

Vocal line for Kathie. The lyrics are: "Our paths may sever, But I'll re-mem-ber for-
mal-gre' lab-sen-ce j'ai rai-dou-ce sou-ve-

(PRINCE) Kathiel - Kathiel -

KATH.

Vocal line for Kathie. The lyrics are: "- ev - er.
nan - ce

"*Ne pars pas... je t'aime*
(She starts to disappear)

Kathie, my love, Don't go! I love you!

Allegretto
Musical notation for piano accompaniment, first system. Treble and bass clefs, 4/4 time signature. Dynamics include *p*.

J'ai besoin de toi I need you!
Il faut que je la revvoie (Kathie disappears) Gone! no, no, I must see you again!

je
PRINCE

Musical notation for piano accompaniment, second system. Treble and bass clefs, 4/4 time signature. Dynamics include *pp* and *ff*. Includes triplets and a fermata.

PRIN. *t'aime, je t'aime, je t'aime*
want you, I need you, my love!

Musical notation for piano accompaniment, third system. Treble and bass clefs, 4/4 time signature. Dynamics include *fff*. Includes triplets and a fermata.

Grave (very slow)
"I'll go back to Heidelberg!"

Musical notation for piano accompaniment, fourth system. Treble and bass clefs, 4/4 time signature. Dynamics include *fp*, *ff*, and *fff*. Includes triplets and a fermata.

END OF ACT III

N^o 16^a

SERENADE INTERMEZZO

Andante sostenuto

8

pp

Ob. *espress.*

Fl.

poco accel.

Vln. SOLO

dim.

pp rall. - e - espress.

p dolce

sempre

rit. a tempo

pp

rall.

pp a tempo

Clar.

pp

Ob.

a tempo

f

sempre cresc. e poco accel.

allarg.

ff rit.

Coulibre

Act IV

OPENING CHORUS

Allegretto quasi Marcia

Piano

Musical score for the piano introduction, featuring a treble and bass clef with a 2/4 time signature. The music is marked *ff* and consists of rhythmic patterns in both hands.

STUDENTS *Chantons un refrain - le long du chemin - un re-frain*
 Let us sing a song — as we march a - long, — sing a song,

Musical score for the first student part, including vocal line and piano accompaniment. The piano part is marked *mf*.

STU. *un refrain* — *mais il ne doit*
 sing a song, — But as it is

Musical score for the second student part, including vocal line and piano accompaniment.

STU. *pas e-tre trop long chan. tons donc un petit pe-tit pe-tit re-*
 wrong to sing too long, a song we'll sing a lit-tle, ve-ry lit-tle,

Musical score for the third student part, including vocal line and piano accompaniment.

STU. *frain en tout pe-tit petit re-frain — tout pe-tit*
 sing a lit-tle, ve-ry lit-tle song, — sing a song.

Musical score for the fourth student part, including vocal line and piano accompaniment.

(KATHIE) (Spoken) Won't you sit down, gentlemen

(1st STUDENT) Come on Fritz, We're going

pp

to the new café (Start to Exit) *Chantons un re-frain - le long du che-min*

STUDENTS Let us sing a song - as we march a - long, -

STU. - un re-frain - un re-frain -

- sing a song, - sing a song, -

STU. *mais il ne doit pas ê-tre trop long chan-ton-dre* (NICOLAS) (Spoken) Why do the students

But as it is wrong to sing too long, a song well sing, a lit-tle, ve-ry lit-tle

un pe-tit, pe-tit re-

pp

STU. go away? (KATHIE) people change, Nicolas!

song, a lit-tle ve-ry lit-tle song, Sing a song!

frain un tout pe-tit pe-tit re-frain tout pe-tit

No 18

INCIDENTAL MUSIC

Slow

Piano



pp



Harp

dim.



N^o 19

FINALE—ACT IV

Tempo di Marcia

Piano *mf*

CHO. *mf*

STUDENTS *mf*

To the inn we're march-ing, for our
A l'au-ber-ge nous tou-cho-ns la

mf *R.H.* *leggiero*

sempre marc.

CHO.

throats are parch-ing, Un-der fruit trees arch-ing in the month of May;—
ber-ge où l'on se go-ber-ge dans un ra-di-ant bon-heur—

CHO.

— For there's no good fel-low, when he's feel-ing mel-low, to the
— de la ca-ve un fu-met su-a-ve dou-ce-ment nous

ff

Students come marching on

CHO.

beer so yel - low would say nay! — All in step we're

bra - ve jus - qu'au fond des cœurs — Biè - re blon - des

CHO.

swing - ing while we join in sing - ing with our voi - ces ring - ing in a

il n'est pas au mon - de pour les gor - ges ron - des une plus bel -

CHO.

mer - ry rhyme, — There is joy a - bound - ing In our song re -

le cou - leur — dans nos ver - res que la blon - des biè - re

CHO. sound- ing while our steins are pound- ing all in time, — The

qui cou- le le- gé- le com- mune va- peur — je

The first system of the musical score consists of four staves. The top two staves are for the choir, with the upper staff in treble clef and the lower staff in bass clef. The bottom two staves are for the piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a steady accompaniment of chords and eighth notes.

CHO. flag that flies a - bove us de - mands our life and love, So

dois à mon dra- peau et ma vie et mon a - mour je

marcato

The second system of the musical score consists of four staves. The top two staves are for the choir, with the upper staff in treble clef and the lower staff in bass clef. The bottom two staves are for the piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The piano part features a steady accompaniment of chords and eighth notes, with a *marcato* marking.

CHO. to our na- tive land of Karls - berg ev- er we'll faith - ful prove!

dois mon amour et ma vi - e à ma pa- trie — e

The third system of the musical score consists of four staves. The top two staves are for the choir, with the upper staff in treble clef and the lower staff in bass clef. The bottom two staves are for the piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The piano part features a steady accompaniment of chords and eighth notes, with a triplet marking in the bass line.

19^a

160

(DETLEF) *Silentium!*
Sostenuto

Silentium
The Salamander!

Musical score for 'The Salamander!' in 4/4 time. The piece is marked *mf* and *Sostenuto*. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The melody is characterized by a series of sixteenth-note runs.

Messieurs, Le Roi!
To the King! Boys - To the King!

Musical score for 'To the King!' in 4/4 time. The piece is marked *mf* and *Sostenuto*. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The melody is characterized by a series of sixteenth-note runs.

Lucas *Longue vie à Karl Franz* *Drinks*
(Drink)

DET.

Musical score for 'Longue vie à Karl Franz' in 4/4 time. The piece is marked *mf* and *Sostenuto*. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The melody is characterized by a series of sixteenth-note runs.

Attention gentlemen!

Prince

PRINCIPALS & CHORUS sing
parts *ad lib.* as on pages 84-86

DET.

Musical score for 'Ov - er - head the moon is beam - ing' in 4/4 time. The piece is marked *p* and *Sostenuto*. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The melody is characterized by a series of sixteenth-note runs.

DET.

White as blos-soms on the bough,
et paraît la li-ne d'or

No-thing is heard but the song of a bird,
et dans son nid là-haut l'oiseau s'en dort

PRINCE

DET.

Fill-ing all the air with dream-ing. Could my heart but still its
Car c'est u-ne nuit de rê-ve ne har-de pas à pa-

PRIN.

beat-ing, On-ly you can tell it how, — be-lov-ed,
rai-bre je suis ve-nu te chan-ter — mon a-mour

PRIN.

From your win-dow give me greet-ing, Hear my e-ter-nal vow!
et pen-chée à ta fe-rê-tre en-tend mon chant pa-

DIALOGUE

Civret

PRINCE I'd like to carry those memories away: Good-bye!
Tempo di Marcia

Tant pis — que l'on au-
ALL

Come boys — let's all be

bli — e — la Scienc' et tous ces vieux bou-quiens tout ca ne

gay boys, — For ed - u - ca - tion should be sci - en - ti - fic

vaut rien — Et puis — vi-sons la

play, boys, — Don't waste — your time with

vi — e loin du maître et de ses dis-cours chan-tons l'a-

books, boys, — For ev - 'ry pru - dent stu - dent stud - ies wo - man's

mour — bonn' bonn' bonn' on rit — à la fo-

looks. — Bom, bom, bom, It's old — pro - fess - ors

li - e - quand on peut ou bli - er l'hor - reur des pro - fes - seurs

ALL

prate, boys, — that you will flunk be - cause you're drunk, don't hes - i - tate.

— bom bom bom Nous nous mo - quons vrai - ment — de ceux qui

ALL

— Bom, bom, bom, Tho' you get "D mi - nus" — It is - n't

de - vien - nent des sa - vants - pas le soin de gros

ALL

on ac - count of shy - ness, — You cut their lec - tures

vo - lu - mes se' - riers pour bien sa - voir te - nir ^{un ver -} Dialogue

ALL

for their dry - ness, boys; In drink - ing you will grad - u - ate.

#21

INCIDENTAL MUSIC

KATHIE Greetings, your Majesty!

Piano

The musical score is written for piano and consists of five systems of music. The first system begins with a piano (*p*) dynamic marking. The music is in 3/4 time and features a melody in the right hand and a supporting bass line in the left hand. The second system continues the melody with a slur over the first four measures. The third system features a prominent chordal texture in the right hand. The fourth system includes accents (>) over the notes in the right hand. The fifth system concludes with a *molto rall.* (ritardando) marking and a final cadence. The score includes various musical notations such as slurs, accents, and dynamic markings.

Moderato

The first system of musical notation for the Moderato section. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The upper staff begins with a piano (*p*) dynamic marking. The music features a melodic line in the right hand and a supporting bass line in the left hand, with various chordal textures and rhythmic patterns.

The second system of musical notation, continuing the Moderato section. It maintains the same grand staff and key signature. The melodic line in the right hand continues with a series of eighth and sixteenth notes, while the left hand provides harmonic support with chords and moving bass lines.

The third system of musical notation. The right hand features a more active melodic line with some slurs, while the left hand continues with a steady bass line and chordal accompaniment.

The fourth system of musical notation. The right hand has a melodic line with some rests, and the left hand continues with a consistent bass line and chordal accompaniment.

The fifth system of musical notation, labeled "Dialogue" at the end. It features a more complex texture with overlapping melodic lines in both hands, including some slurs and dynamic markings. The key signature remains two flats.

Carlise

LUTZ "Those terrible Zulus again"

§ KATHIE

fait un rê- ve que je garde en mon

Deep in my heart, dear, I have a dream of

KATH. *coeur — Un PRINCE fo- li rê- ve que je garde à ve fer- veur*
 you. — Fash - ioned of star - light, Per-fume of ro-ses and dew. —

cresc. e rall.

PRIN. *Più mosso*
 KATHIE *- que' l'ab sen- ce j'aurai dou- ce sou- ve nan- ce*
 Our paths may sev - er But I'll re- mem-ber for ev - er,

poco rit. *rit.* *rall.*

et *ce beau rê- ve se- ra leur seul bon- heur*
 ALL PRINCIPLES

CHO. Deep in my heart, dear, Al-ways I'll dream of you!

ff molto allargando *ff* *ff molto rall.*

Repeat from § for curtain
END OF OPERA

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WANTING YOU	-	-	-	-	-	
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