

DER SUESSE PAPA

(Dear old Dad)



Operette in drei Akten.



Text und Musik

von

OTTO GORITZ

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PERSONEN VERZEICHNISS

Wilhelm Bornicke, Bankier aus Spandau
Euphrosine, dessen Frau
Hannchen } deren Töchter
Röschen }
Dr. Edgar Stolzen
Erich Saltern, Oberingenieur
Dr. Lampe
Prof. Hanshaus
Dr. Ehrenkraut
Dr. Vogel
Dr. Mandelbaum
Mr. Wellington, ein amerikanischer Geschäftsmann
Geraldine, dessen Schwester
Marianka, Köchin aus Prag
Jungmann,)
Ellerbart,) Mitglieder eines berliner Klub
Schlump,)
Körner,)
Ein Tunnelarbeiter
Hans, Oberkellner im Hotel
Liesel,)
Gretel,) schwarzwälder Kindermädchen
Marie,)
Anna,)
Doktoren, Hotelgäste beiderlei Geschlechts, Musiker einer
Badekapelle, vier kleine Kinder.

Zeit der Handlung: Im Sommer 1911

Ort der Handlung: 1. und 2. Akt, am Titisee im Schwarzwald.

3. Akt, in einer Heilanstalt in Berlin.

Der letzte Akt spielt ein Jahr später.

REIHENFOLGE DER GESANGS NUMMERN

I. AKT.

- Nº 2. Eröffnungsschor. *Damen und Herrenchor*
Nº 3. Quartett. *Röschen, Hannchen, Euphrosine Bornicke*
Nº 4. Couplet. *Marianka und Chor*
Nº 5. Auftritts-Duett. *Geraldine und Wellington*
Nº 6. Auftritts-Gesang. *Jungmann, Ellerbart, Schlump, Koerner*
Nº 7. Staendchen. *Jungmann, Ellerbart, Schlump, Koerner*
Nº 8. Duett. *Röschen, Saltern*
Nº 9. Baby-Quartett. *Liesel, Gretel, Marie, Anna*
Nº 10. Finale I. Ak. *Lampe, Hanshaus, Ehrenkraut, Vogel, Mandelbaum, Bornicke, Stolzen, Saltern, Jungmann, Ellerbart, Schlump, Koerner, Chor.*

II. AKT.

- Nº 11. Schwarzwald-Lied. *Marianka.*
Nº 12. Terzett. *Hannchen, Röschen, Stolzen.*
Nº 13. Lied. *Stolzen.*
Nº 14. Couplet. *Bornicke.*
Nº 15. Duett. *Marianka, Jungmann.*
Nº 16. Couplet. *Bornicke.*
Nº 17. Ensemble. *Marianka, Jungmann, Chor.*
Nº 18. Finale II Akt. *Stolzen, Jungmann, Ellerbart, Schump, Koerner, Bornicke, Lampe, Hanshaus, Ehrenkraut, Mandelbaum, Geraldine, Hannchen, Euphrosine, Liesel, Gretel, Marie, Anna, Chor, Musikkapelle.*

III. AKT.

- Nº 19. Duett. *Röschen, Saltern.*
Nº 19a Duett. *Marianka, Bornicke.*
Nº 20. Schluss-Duett. *Hannchen, Stolzen, Chor und alle Solisten.*
-

"DER SUESSE PAPA"

(Dear Old Dad)

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Operette in 3 Akten

VORSPIEL

(INTRODUCTION)

von Otto Goritz

Nr 1

Marschtempo
(Tempo di Marcia)

First system of the introduction, featuring piano and bass staves. The music is in 2/4 time and begins with a forte (f) dynamic. It includes various musical notations such as accents, triplets, and slurs.

Second system of the introduction, featuring piano and bass staves. The music continues with a fortissimo (ff) dynamic and includes various musical notations such as accents and slurs.

Third system of the introduction, featuring piano and bass staves. The music includes dynamics such as ritardando (rit.), a tempo, and piano (p), along with various musical notations such as accents and slurs.

Langsamer Walzer
(Slow Waltz)

Fourth system of the introduction, featuring piano and bass staves. The music begins with a piano (p) dynamic and includes various musical notations such as accents and slurs.

First system of musical notation. The treble clef staff contains a series of chords and melodic fragments, starting with a piano (*p*) dynamic marking. The bass clef staff provides a harmonic accompaniment with sustained notes and some rhythmic patterns.

Second system of musical notation. The treble clef staff continues with complex chordal textures and melodic lines. The bass clef staff features a more active accompaniment with eighth-note patterns.

Third system of musical notation. The treble clef staff shows a continuation of the harmonic and melodic themes. The bass clef staff has a steady accompaniment with some melodic movement.

Fourth system of musical notation. The treble clef staff contains dense chordal structures. The bass clef staff features a prominent eighth-note accompaniment pattern.

Fifth system of musical notation. The treble clef staff continues with complex textures. The bass clef staff has a more active accompaniment with eighth-note patterns.

Sixth system of musical notation. The treble clef staff contains dense chordal textures. The bass clef staff features a prominent eighth-note accompaniment pattern.

Sehr bewegt
(*Very lively.*)

f *p* *mf*

f *p* *mf*

p

p

f *p*

f *mf* *pp*

mf

1. 2. *f* *p*
Walzer tempo
(Tempo di Valse)

p

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* is present in the middle of the system.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings include *ff* and *pp*.

Third system of musical notation. The right hand features a complex, rapid melodic passage with many beamed notes. The left hand has a steady accompaniment of quarter notes.

Fourth system of musical notation. The right hand continues with a complex melodic line, and the left hand has a steady accompaniment of quarter notes.

Fifth system of musical notation. The right hand features a complex, rapid melodic passage with many beamed notes. The left hand has a steady accompaniment of quarter notes.

Sixth system of musical notation. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A dynamic marking of *8va* is present at the beginning of the system.

6. *All^o con brio*

The first system of the musical score is in 2/4 time. The right hand begins with a piano (*f*) dynamic and a triplet of eighth notes. The left hand also features a triplet of eighth notes. The key signature has one flat (B-flat). The system concludes with a triplet of eighth notes in the right hand.

The second system is marked *Allegro*. It begins with a *rit* (ritardando) marking. The right hand has a *ff* (fortissimo) dynamic. The left hand has a *b* (basso) dynamic. The system ends with a *rit.* marking.

The third system continues the *Allegro* tempo. The right hand has a *p* (piano) dynamic, and the left hand has a *f rit.* (fortissimo ritardando) dynamic. The system ends with a *rit.* marking.

The fourth system is marked *ff atempo* (fortissimo ad libitum). The right hand has a *ff* dynamic. The left hand has a *p* dynamic. The system ends with a *rit.* marking.

The fifth system features an *8va* (octave) marking. The right hand has a *ff* dynamic. The left hand has a *p* dynamic. The system ends with a *rit.* marking.

The sixth system features an *8va* marking. The right hand has a *ff* dynamic. The left hand has a *p* dynamic. The system ends with a *rit.* marking.

Nº 2
Marschtempo
(Tempo di Marcia)

- CHOR -

f Vorhang
(Curtain)

Sopr.
Alt.

Heut ist Fei-er-tag, wer da nicht fei-ern mag, der bleib zu Haus
 Ev'-ry holi-day should be a jol-ly day; start out from home,

Ten.
Bass

S.
A.

still al-lein, häng seine Fen-ster zu. Hier in Waldesduft, in norm-ger
 leave be-hind worry and doubt and fear. In this healty air With o- zone

T.
B.

S. A. rei-her Luft, ein her-lich Prangen roter Wangen ex- blüht uns hier im Nu! Und kleine zarte Schmetter-
 ey-ry-where all cheeks are glo-wing, Younger growing, all hearts are hap-py here. And butter flies are flitting

T. B.

S. A. -linge um-flattern Blu-men, Men-schendinge, und schweben froh dem Son-nen lich-te
 lightly a-bove the flows that blossom brightly, in beaming gol-den sun-light far and

T. B.

rit.

cresc. e. rit.

Breiter
 (Broader)

S. A. zu near!

T. B. Ha-rum nicht gu-ten Muß dem schö-nen Tag - traum, der uns
 Why doubt - That hap-py hours for- ever - Will stay? Why think

f Breiter
 (Broader)

S. A.

T. B.

so hell und hei-ter lacht, geschmückt mit Blu-men, sind ex-le Härdchen
 of gray and clou-dy skies. With fair-est bloo-soms, the pre-ty Girtschen

S. A.

T. B.

und schö-ne Frau'n; Son-ntag Aus-schön-heit uns die Fracht.
 vy-ing to-day; Beau-ty o'er the land-scape lies!

S. A.

T. B.

Tan-zen, - wenn erst die Sonn' dem Stra-hlen-mond weicht, zu-belt,
 Moon-light - will fol-low sun-shine bea-ming on high; dan-cing

S. A. *wer sich ein Lieb er — rang, Bald, ach,*
will join young hearts ere long! Flee — zing

T. B.

S. A. *ver — rinnt die Stun — de, jauchzt drum, aus Her — zens gun — de, stüht ein*
is joy, so clasp it, firm — ly if you can grasp it! Don't wait

T. B.

S. A. *in un — serm Jub — el — sang! sang!*
but join the hap — py throng! throng!

T. B.

QUARTETT

Nº 3.

Hänichen, Röschen, Euphrosine, Bornicke. (Jenny, Rosy, Euphrosine, Bornicke)

Allegro

ALLE. (All)

1) Ach, mir ist das Wurst; ick hab' Durst, ick hab'
 2) Ach, ihm ist das Wurst; er hat Durst, er hat
 3) Ach, ihm ist das Wurst er hat Durst, er hat
 1) makes me groan and sigh: I am dry, I am
 2) makes him groan and sigh: I am dry, I am
 3) makes him groan and sigh I am dry, I am

1) Durst, trink nach je - der Krax - el - ei ein, Zwei Li - ter
 2) Durst, trink nach je - der Krax - el - ei ein, Zwei Li - ter
 3) Durst, trink nach je - der Krax - el - ei ein, Zwei Li - ter
 1) dry! Af - ter walk - ing he drinks more, Two, three schoo - ners
 2) dry! Af - ter walk - ing he drinks more, Two, three schoo - ners
 3) dry! Af - ter walk - ing he drinks more, Two, three schoo - ners

Alle (an)

1) o — der drei!! A — ber ach, das ist mir Wurst, ich hab'
 2) o — der drei!! A — ber ach, das ist ihm Wurst, er hat
 3) o — der drei!! A — ber ach das ist ihm Wurst, er hat
 1) ev — en four. yes it makes him groan and sigh: I am
 2) ev — en four. yes it makes him groan and sigh: I am
 3) ev — en four. yes it makes him groan and sigh: I am

Durst, ich hab' Durst, trink nach je - der Krax-el - ei, ein, Zwei
 Durst, ich hab' Durst, trink nach je - der Krax-el - ei, ein, Zwei
 Durst, ich hab' Durst, trink nach je - der Krax-el - ei, ein, Zwei
 dry, I am dry! Af-ter Walk-ing I drink more! Two - three
 dry, I am dry! Of-ter Walk-ing I drink more! Two - three
 dry, I am dry! Of-ter Walk-ing I drink more! Two - three

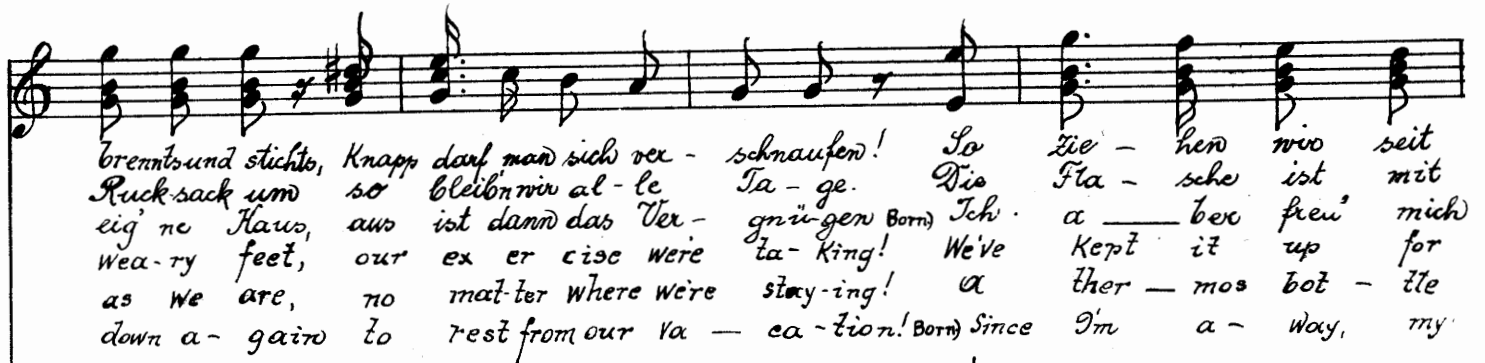
Alle (an)

Li - ter o — der drei!! 1. Im Schwei - ße uns - res
 Li - ter o — der drei!! 2) Be schränkt auf ein
 Li - ter o — der drei!! 3) Und mor - gen sind die
 scho - oners ev — en four! 1) Per - spi - ring in the
 scho - oners ev — en four! 2) Oux bag - gage we re -
 scho - oners ev — en four! 3) So - mor - row we will

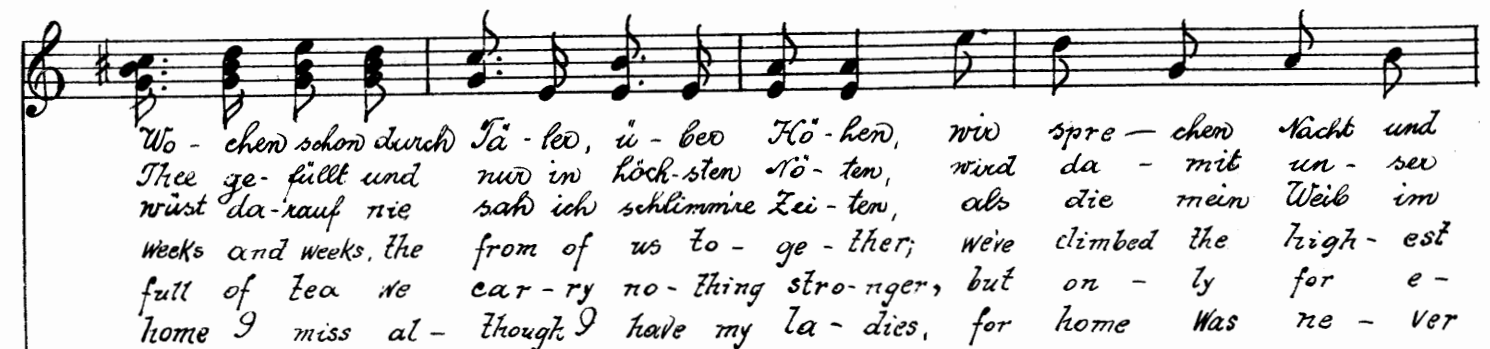
f FINE



An — ge — sichts mit trock — nen Hah — len lau — fen, in al — len Mus —keln
 Mi — ni — mum ist die Sei — lö — zen — fa — ge, im Lo — den und den
 Fe — rion aus, dann gehts in Bum — mel — zü — gen, zur Hei — mat — stadt, ins
 sun and heat, with throats all dry and ach — ing, on dus — ty roads, with
 — duced so far, its no — thing much for weigh — ing, we go to dine just
 board a train, with home the des — ti — na — tion, and then will set — tle

brennt und sticht, Knapp darf man sich ver — schnaufen! So zie — hen wir seit
 Ruck — sack um so bleiben wir al — le Ja — ge. Die Fla — sche ist mit
 eig — ne Haus, aus ist dann das Ver — gnü — gen Born) Ich a — box frei mich
 wea — ry feet, our ex — er — cise were ta — king! We've kept it up for
 as we are, no mat — ter where we're stay — ing! a ther — mos bot — tle
 down a — gain to rest from our va — ca — tion! Born) Since I'm a — way, my

Wo — chen schon durch Tä — ler, ü — ber Hö — hen, wir spre — chen Nacht und
 Tee ge — fällt und wird in höch — sten Rö — ten, wird da — mit un — sex
 rüst da — rauf nie sah ich schlimme Zei — ten, als die mein Weib im
 weeks and weeks, the from of us to — ge — ther, we've climbed the high — est
 full of tea we car — ry no — thing stro — nger, but on — ly for e —
 home I miss al — though I have my la — dies, for home was ne — ver



Je - bel Kohn und schlim - men Stur - mes - bö - en Born.) Mein
 Durst ge - stillt, sonst ist es streng ver - bö - ten Euph.) An
 Dau - er - lauf, mir täg - lich tut bo - rei - ten Hann.) Auf
 moun - tain peaks, re - gard - less of the wea - ther Born.) My
 mer - gen - cy when me can't stand it lon - ger Euph.) The
 worse than this, un - less it were in Ha - des Hann.) Pa -

Weib sagt mir es wä - re gut, das wä - re mei - ne Ret - tung) Sie
 je - des Quelle, ei - ner - lei, obs Bier ist, obs Ge - wäs - ser, führe
 je - de Na - ge, die man sieht, muss sich der Va - ter kau - ern) (Ros.) Wenn
 Wife in - sids I must re - duce to Win here ap - pro - ba - tion, but
 Doc - tor's word: No drinks, light food, we fol - low to the let - ter, and
 pa gets weighed where 'er - he goes, to see how much he lo - ses) (Ros.) But

for - dert, dass ihr Hann) was tut für sei - ne Leib's - ent - fettung) A - ber
 ich denn Lün - des dran vor - bei, drum fühlt er sich auch bes - ser. U - bed
 sein Ge - wicht sie nun - ter Licht, seh' ich ihn bang er - schau - en. A - ber
 I have found it is no use: I can't re - sist Tem - ta - tion) And it
 I am, sure it does him good, for he is too - king bet - ter, - 5337 it
 if he's gained more a - oli - pose, strong lang - uage) Da - dy us - see, - Und it

Alleg(ari)

D.S. al Fine

COUplet.

Marianka

№ 4 Allegro

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the treble staff begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a half note F4. The bass staff provides a simple harmonic accompaniment with chords and single notes.

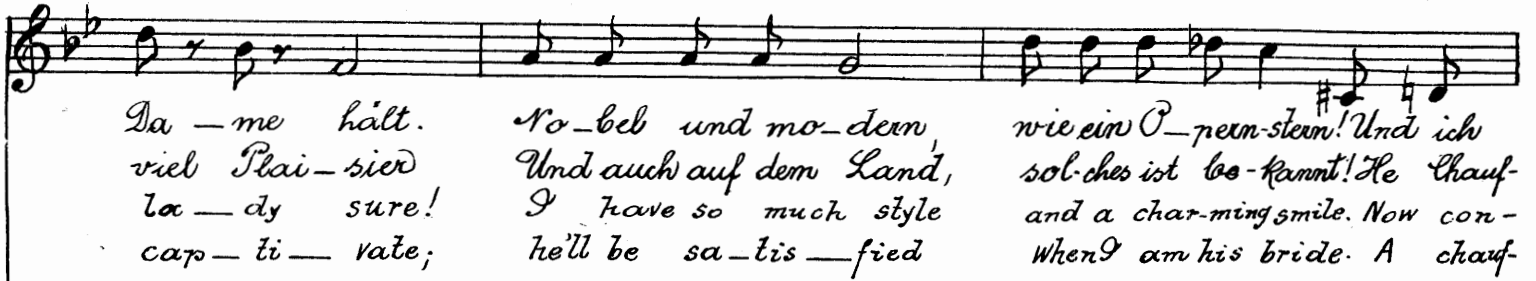
Marianka

1.) Wo ich geh', wo ich steh' in der gan - zen Welt
 Mann, wenn ich kann, den er - ring' ich mir.
 At my face and my grace, and my glance de - mere
 man, if I can, I will share my fate,

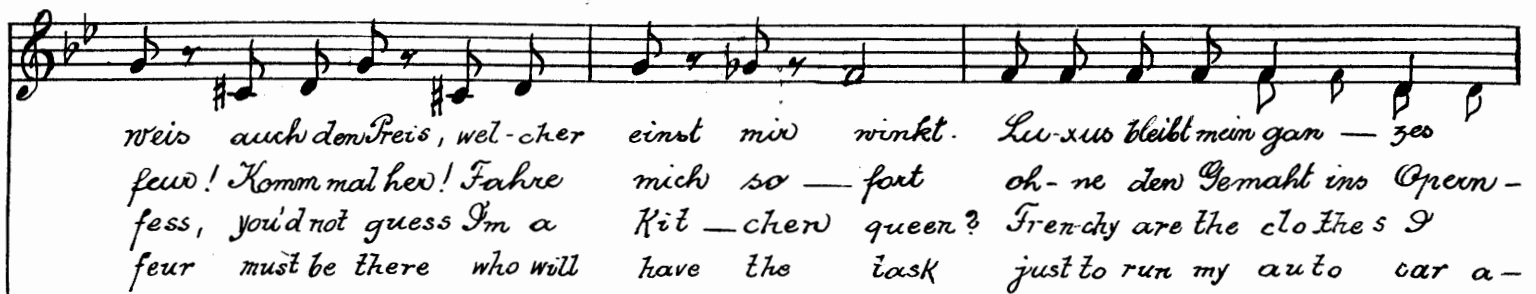
The piano accompaniment for the first vocal line consists of two staves. The treble staff features a melody with eighth and quarter notes, often beamed together. The bass staff provides a steady accompaniment with chords and single notes. The key signature remains two flats, and the time signature is common time.

schaud das Männer volk mich an. Weil man mich, so wie ich für in
 doch das Wenig - ste ist' ne Mil - lion! Da - mit hab' in der Stadt man och
 all the men turn round and stare, and they think as they wink: she's a
 he must have a mil - lion thought at least, I'm not slow and I know how to

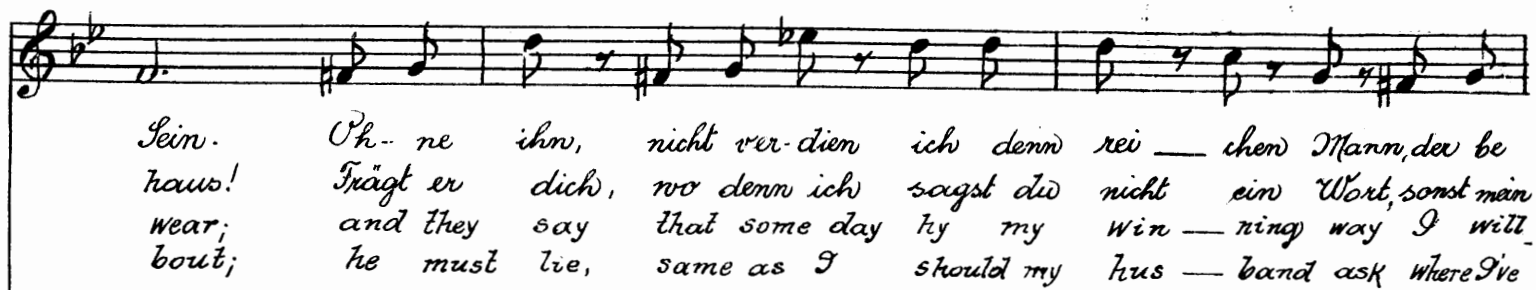
The piano accompaniment for the second vocal line consists of two staves. The treble staff features a melody with eighth and quarter notes, often beamed together. The bass staff provides a steady accompaniment with chords and single notes. The key signature remains two flats, and the time signature is common time.



Da - me hält. No - bel und mo - dern, wie ein O - pen - stein! Und ich
 viel Plai - sир Und auch auf dem Land, sol - ches ist be - kannt! Hei - ßauf
 la - dy sure! I have so much style and a char - ming smile. Now con -
 cap - ti - vate; he'll be sa - tis - fied When I am his bride. A char -

weis auch den Preis, wel - cher einst mir winkt. Lu - xus bleibt mein gan - zes
 feud! Komm mal her! Fahre mich so - fort oh - ne den Gemacht ins Opren -
 fess, you'd not guess I'm a Kit - chen queen? Frenchy are the clothes I
 feur must be there who will have the task just to run my auto car a -

Sein. Oh - ne ihn, nicht ver - dien ich denn rei - chen Mann, der be
 haus! Trägt er dich, wo denn ich sagst du nicht ein Wort, sonst man
 wear; and they say that some day by my win - ning way I will
 bout; he must lie, same as I should my hus - band ask where I've



stimmt nur für mich ab — lein. Im Böh — mo — land
 Jun ge sonst fliegst du raus! Böh — misch Blut,
 cap — turé a mil — lion — naire. Im gay, Pa — ree
 been while he was out. Temp — ra — ment

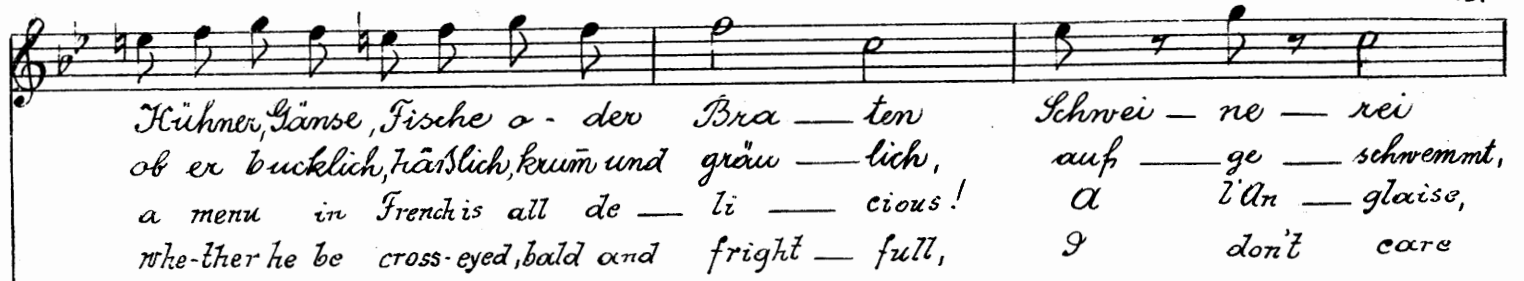
mei-ne Wie-ge stand, arm ward ich ge — bo — ren!
 heiss ist es voll Glut, läßt sich nicht be — sie — gen!
 the dis-cov-ered me; poor but most good loock — ing.
 due to French descent, full of high am — bi — tion.

A — ber bald hat-te ich er — kannt, wo — zu ich ev —
 Und Ver — stand nie-mand bei uns found, den soll'n wir noch
 Soon I came in-to weath and fame by, my art of
 Like my stove, glow-ing hot with love, That's my dis — po —

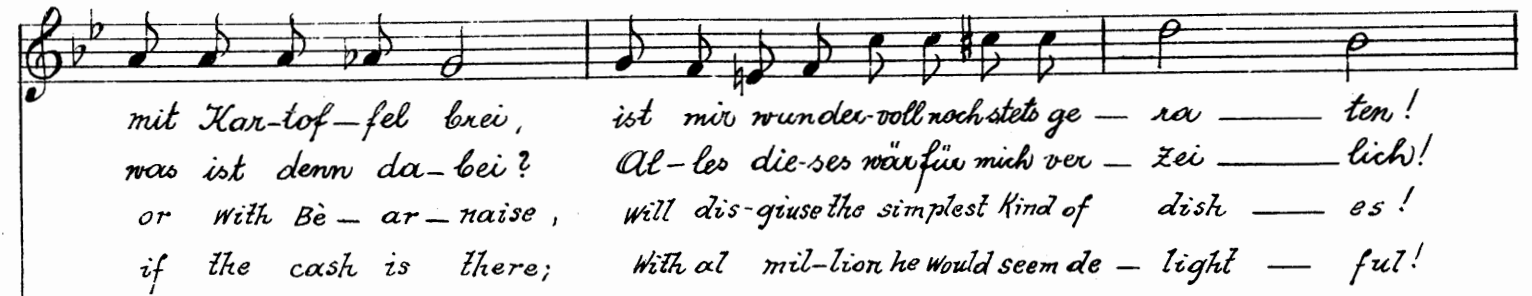
ko — ren! Kochtopf her, wenn es noch so schwer, da mit wird be —
 krie — gen! Glückt es mir das ich nächstens hier find' — nen rei — chen
 cook ing! All suc — cess in the bu — si — ness ties in sauce and
 si — tion. If I find what I have in mind I would mar — ry

you — nen! Hast du Geld hast du auch die Welt der Män — ner bald ge —
 el — ten, die Ge — stalt, sei es mit Ge — walt, will ich mir er —
 dres — sing. My ad — vice: Use a lit — tle spice and keep peo — ple
 glad — ly. Though I take him for mo — ney's sake I won't treat him

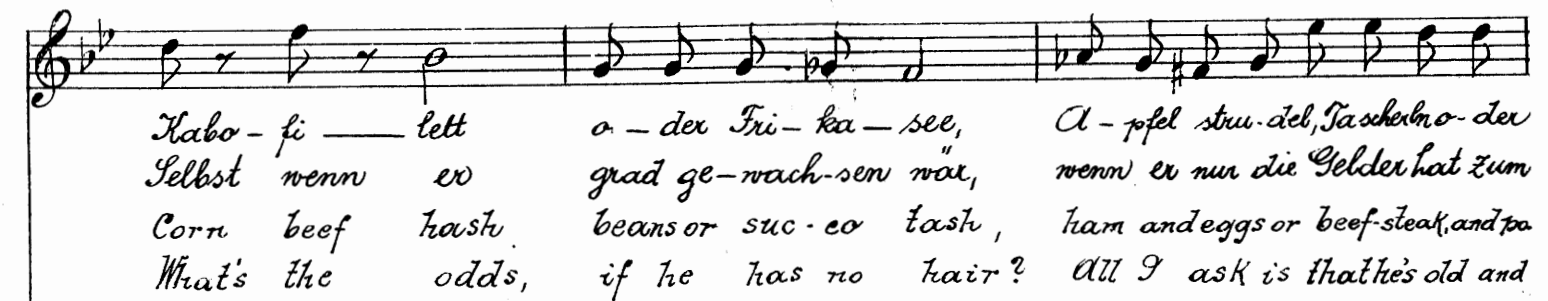
won — nen! Ei — ner — lei, was es im — mer sei,
 wal — ten!! Ei — ner — lei, wie er im — mer sei,
 guess — ing! It is true what I'm tel — ling you:
 bad — ly It is true what I'm tel — ling you:



Kü — hen, Gän — se, Fi — sche o — der Bra — ten Schrei — ne — rei
 ob er bucklich, häßlich, krum und gräu — lich, auf — ge — schremmt,
 a menu in French is all de — li — cious! A l'An — glaise,
 whe — ther he be cross-eyed, bald and fright — full, I don't care

mit Kar — tof — fel brei, ist mir wunder-voll noch stets ge — ra — ten!
 was ist denn da — bei? Al — les die — ses wär für mich ver — zei — lich!
 or with Bè — ar — naise, will dis — guise the simplest kind of dish — es!
 if the cash is there; With a mil — lion he would seem de — light — ful!

Ka — bo — fi — lett o — der Fri — ka — see, A — pfel stu — del, Tascher — no — der
 Selbst wenn er grad ge — wach — sen war, wenn er nur die Gelder hat zum
 Corn beef hash, beans or suc — co tash, ham and eggs or beef — steak, and po
 What's the odds, if he has no hair? All I ask is that he's old and



Kno — del back' ich koch' ich brot' ich für die gan-ze Haut-vo-lee
 zah — len ober ex ü-ber sieb-zig und der Ko, ganz blank und kahl,
 ta — toes- All I do is call it by a Ver-y, Fren chy name
 weal — thy Tough he's o-ver se-ven-ty and deaf- it's all the same

das ist mein Me-tier! Ei — ner — lei,
 das ist mir e-gal! Ei — ner — lei,
 That's my little game!

It is true

was es im-mer sei, Hüh-ner, Gänse, Fi-sche o-der Bra-ten
 wie ex im-mer sei, ob ex bucklich, häßlich, krum und grau-lich.

what she's tel ling you: A me-nu in French is all de-li-cious!
 whe ther he be cross-eyed bald and fright-ful!

f Schweine - rei mit Kar - tof - fel - brei ist mir wun - der - voll noch stets ge - ra - ten
 auf - ge - schwinmt, was ist denn da - bei? Al - les die - ses nur für mich ver - zei - lich

p

A l'An - glaise or with Bé - ar - naise will dis - guise the simplest kind of dish - es.
 She don't care, if the cash is there with a mil - lion he would seem de - light - full

gra *loco*

f *p*

f Halbs - fi - lett o - der Fri - ka - see, A - pfel - stru - del, Taschen o - der
 Selbst wenn er grad ge - mach - sen wär, wenn er nur die Gel - dex hat zumv

p

Corn - beef - hash beans or suc - co lastly ham and eggs or beef - steak and po -
 What's the odds if he has no hair all she wants is that he's old and

gra *loco*

ff *p*

Wier reisen in dem Auto

We travel in our Motor

Duett

No 5

Tempo di marcia

Wellington, Geraldine

Beide *Both*

1. Wir rei - sen
2. Man hält von
1. *We tra - vel*
2. *Our na - tion's*

in dem Au - to durch al - le deut - schen Gau'n,
uns sehr we - nig, man schilt uns kalt und härt.
in our mo - tor through all of Ger - ma - ny;
young and grow - ing but we are get - ting there;

und wol - len al - ler Or - ten das Schön - ste schaun!
Al - lein wir sind nur seh - nig und ganz a - part!
we take in all the beau - ties there are to see.
and we have made a show - ing that's pret - ty fair.

Je - doch nur wen' - ge Stun - den, wird es von
Wir zei - gen nie Ge - füh - le, denn, in dem
The love - ly scenes be - fore us they soon be -
Though Eu - rope's al - ways knock - ing and finds our

uns em - pfun - den, denn wirk - lich prak - tisch sind doch
Kampf - ge - wüh - le, da heisst es fac - tisch im - mei
gin to bore us; We find the great - est, up - to -
mān - ners shock - ing; That we're the great - est, up - to -

fac - tisch nur wir in New York! Was
prak - tisch sein, sonst ists vor - bei! Da
da - test coun - try is our own. At
da - test peo - ple they ad - mit. We

nutzt uns all' der al - te Plun - der? Wir lie - ben
 lernt man kalt sein, ists ein Wun - der? Es nützt, be -
Eu - ro - pe - an ways we won - der. We like a
make them all sit up and won - der. We're not po -

p

fz

mäch - tig all' was da präch - tig,
 hü - te, nicht Weich - heit, Gü - te,
few things, but most - ly new things,
e - tic, but en - er - ge - tic,

an Di - men - sio - nen kost' es auch Mil - lio - nen!
 nur schnel - les Fas - sen und nicht lo - cker las - sen!
all that's ex - ten - sive, and that's most ex - pen - sive.
in all this bus - tle, you have got to hus - tle.

rit.

rit.

Um Klei - nig - kei - ten, wir nie uns strei - ten,
 Geh'n dum - me To - ren, auch dran ver - lo - ren,
We're cheat - ed rare - ly, we bar - gain square - ly,
We grab our chan - ces, in cir - cum - stan - ces,

p
f

Vier - zig - tau - send Dol - lar jähr - lich macht man
 Tau - send And' - re war - ten schon, s'ist sei - ne
and we show the Eu - ro - pe - ans Yan - kee
where the bold - est wins the day — That's our

f *ff*

schon!
 Schuld!
ways!
way!

p *ff*

1u2 Das Vor-wärts - drän - gen aus al - len En - gen
 1&2 Lead the pro - ces - sion, in your pro - fes - sion.

mf

ver - steht nur ei - ne Macht der Welt!
 Be first in ev' - ry - thing you do!

Will's nicht ge - lin - gen, muss man's er - zwin - gen,
 Run af - ter mon - ey, to get it, son - ny,

von selbst ge - lau - fen kommt kein Geld!
 for mon - ey wort run af - ter you!

rit.

a tempo

Ru - hig zu wan - deln, oh - ne zu han - deln,
 Your luck pur - su - ing, be up and do - ing!

ff a tempo

man - gelt's bei uns an Zeit.
 Wait - ing a - round don't pay.

etwas breiter werden

Denn nur der har - te Ar - bei - ter, der smar - te,
 On - ly the hard - est wor - ker and the smart - est

etwas breiter werden

a tempo

drückt den Stem - pel drauf: all - right!
 bears the stamp that says O R!

a tempo ff

AUFTRITT der DICKEN.

Nº 6. Jungmann, Ellerbart, Schlump, Körner. (Entrance Song of Fatties.)

Sehr bewegt.
(Very lively)

Auftritt genau mit der Musik schrittweise. (Appearance in step with the music)

f *p* *mf*

Hier muss er sein, wir sind ihm auf der Spur, als Opfer der Natur ver-
 Stop where you are - he can't be ve ry far! Oww na-tu ral de-lect we

f *p*

-trau'n wir sei ner Kur. Hier muss er sein, es hielt ihm kein Ent-
 want him to cor-rect. Stop where you are - he can not get a-

mf

-fliehn, wir fin-den ihn, wir fin-den ihn, wir las-sen ihn nicht zieh'n.
 way - - - we're on - to him, we're on - to him, with us he's got to stay.

Wir brau-chen schlanke Glie-der im-mer nie-dex, im-mer, nie-dex
 Though ma-ny doc-tors hi-ring yet no sten-der lines ac-qui-ring

The first system of the musical score consists of three staves. The top staff is the vocal line in G major, with lyrics in German and English. The middle staff is the piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand. The bottom staff is the bass line, also in G major, with a simple eighth-note pattern.

schlanke Glie-der oh-ne Nie-dex, woll'n wir dün-ner sein;
 in our ef-forts quite un-ti-ring we have al-ways been.

The second system continues the musical score. The vocal line has a melodic line with lyrics in German and English. The piano accompaniment continues with chords and a bass line. The bottom staff shows the bass line with eighth notes.

Ha-ben wir erst Fett ver-lo-ren, durch die To-ren, aus-ge-goh-ren,
 We'll re-duce by pers-pi-ra-tion, cas-ti-ga-tion, and star-va-tion,

The third system of the musical score. The vocal line features a melodic line with lyrics in German and English. The piano accompaniment consists of chords and a bass line. The bottom staff shows the bass line with eighth notes.

durch das Schmoren, neu-ge-bo-ren, Kin-dex, wär das fein; Denn
 We will fight un-due in-fa-tion: Boys, we'll all get him! The

The fourth and final system of the musical score. The vocal line concludes with a melodic line and lyrics in German and English. The piano accompaniment ends with a final chord. The bottom staff shows the bass line with eighth notes.

Doc-tor, der uns macht ge-sund, dem fol-gen teu wir wie ein Hund; Sind
 doc tor who can melt your fat to him we all take off our hat; we

wir auch jetzt noch ku-gel-rund, es wird nicht lang mehr sein. Doc-tor,
 hope that soon he'll leave us flat and shrink us in our skin. doc-tor,

Doc-tor, Doc-tor, Doc-tor, Doc-tor, Doc-tor, Doc-tor, Doc-tor, Doc-tor,

Doc-tor, Doc-tor, Doc-tor, Doc-tor, Doc-tor, Doc-tor, Doc-tor!

mf

Schmerz be-rei-ten, Fet-tig-kei-ten, Sup-pen, Tun-ken, Sü-sig-kei-ten,
 Will give up the temp-ting rab-bit, Pie, ice-cream and pud-ding ha-bit,

mf

ei-ne zox-te Schwei-nes-schwarte, Brat-kar-tof-feln auf der Kar-te,
 jui-cy beef and stuffed to-ma-toes, e-ven sim-ple fried po-ta-toes.

Ha-jonai — se, Hirn-ge Krö-se, Har-zer, Main-zer Lie-gen-Kä-se
 Lob-ster from our thoughts must Van-nish, pork and beans we too must ba-nish

al-tes das Gott sei's ge-klagt, ist für uns ver sagt. sagt.
 we must give up all of that, for it makes you fat. fat.

1. 2.

f

Ständchen

Serenade

No. 7

Jungmann, Ellerbart, Schlump, Körner

Waltzer Tempo

Ellerbart, Schlump, & Körner begleiten mit Brummstimmen

Jungmann 1 Sieh,
2 Komm,
1 Dark,
2 Wet,
p.

schon sinkt die Nacht und dein Treu - er steht
Lieb - ste her - aus und um - schlin - ge mit
dark is the night, And your true love is
wet is the rain, But my heart glows in

un - ter dem Fen - - ster auf ein - sa - mer
wei - - chen Ar - - men mich in Sturm - ge -
here at your win - - dow. No one is in
spite of the weath - - er, Here, here I'll re -

Wacht zu be - hü - ten der Hol - de - sten
 braus, den sein glü - hen - des Herz nur er -
 sight, Of your fath - er I am not a -
 main, Tili you come down and kiss me good -

Schlaf wärmt! Kalt weh - et der Wind
 fraid. Komm, küss' mei - nen Mund,
 night. Cold, cold is the wind,
 Don't, don't be a fraid,

und die Trop fen vom Him - mel fal - - len,
 lass' die Her - zen zu - sam - men schla - - gen,
 And the rain-drops from heav - en are fall - - ing.
 That your fath - er will see us to - geth - - er.

Trotz - dem be - rauschst du mich, denn, ach, ich lie - be dich,
 Wenn wir auch kalt und nass, Lieb - chen, was macht denn das,
Ill catch a cold, I fear, Still I am stand - ing here,
I made quite sure to - day, That he had gone a - way.

Alle 4 Spannen ihre Schirme auf

ritenuto

Lieb - ste und sing' dich in Schlaf.
 wenn uns Gott A - mor be - schirmt.
Sing - ing a sweet ser - en - ade:
So I can sing here all night:

ritenuto

f
 Gre - - tel, Gre - tel - chen, Gre - tel - chen, träu - me das
 Girl - - ie, won't you be good to me, Pit - y I'm

f *p*

Schön-ste von mir, Träum', dass ich dann und wann
ask-ing of you. I've lost my heart for good,

ein-mal dich seh-en kann, und mach'den Traum dann auch wahr!
I did not think I could and I don't know what to do

f Mä - del, *p* Mä - del - chen, Mä - del - chen, sieh wie's um
Girl - ie, please let me come and see if my lost

mich Ärm-sten steht. Hast mir mein Herz ge-raubt, Nie-mals hätt'
heart is with you. If it is in your care, I'd bet-ter

1.

ich's ge-glaubt, und mir den Kopf ganz ver-dreht.
join it there, You can take care of me too.

Die andern drei
 ganz ver-dreht.
of me too.

2. *gva ad lib.*

ich's ge-glaubt, und mir den Kopf ganz ver-dreht.
join it there, You can take care of me too.

ganz ver-dreht.
of me too.

Heisseste Liebe

Sweetest Emotion

No.8

Duett

Röschen, Saltern

Tempo di Valse

Saltern: 1. Müs-sen nicht
 Röschen: 2. Lass mich dich
 1. Ah, do not
 2. In - to love's

im - mer mich fra - - gen!
 küs - sen und ko - - sen!
 ask me to say it,
 king-dom we'll wan - - der!

Se - hen sie bit - te doch fort.
 Glaubst mei - nen Schwüren du nicht?
 I could not tell what I feel.
 Come I will show you the way?

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

Kann es be - stimmt noch nicht
Lip - pen gleich pur - pur - nen
I would not dare to, be -
Ris - ses will teach you the

sa - - gen, Kann es nicht sa - gen, kann's doch nicht
Ro - - sen, Be - stimmt, zum Ko - sen, be - schwich - tigt das
tray it, I can not say — it, I'll not be -
les - - son, For though you're learning, you know not love's

wa - gen, ich find' nicht das richt' - ge Wort!
To - sen des Her - zens, das ü - ber - laut spricht!
tray it, what here in my heart I con - ceal!
yearn - ing, you're still like a kit - ten at play!

Salt. Rei - zen - des lieb - li - ches Schätz - chen! Gönn' mir, im Her - zen ein
 Rös. Ich bin kein rei - zen - des Schätz - chen, son - dern ein krat - zen - des
 Salt. *Sweet - est of girls, I a - dore you! Give me your heart, I im -*
 Rös. *If I'm a kit - ten then sure - ly, though I may pure quite de -*

mf *fz*

Plätz - chen! Weiss es ja doch ge - nau, kei - ne nehm ich zur Frau, als
 Kätz - chen! Schnurrend er - den ke ich, wie nur, wie kränk ich dich?
plore you! You'll be my lit - tle wife, I'll love you all my life, I'll
mure - ly, still I have scratchy claws here on my vel - - vet paws

fz

dich, du mein trau - te - stes Herz! Rös. Nicht doch, ich
 Wirst dei - ne Wahl noch be - reu'n! Salt. La - chend be -
vow that to you I'll be true! Rös. You are so
and you'll be sor - ry some day! Salt. If you should

p

kann es nicht wa - - gen. Was sie ver - lan - gen, zu
 schneid' ich dem Kätz - - chen die Kral - len, am sei - de - nen
wise and dis - cern - - ing, while I need know-ledge and
scratch 'twere a pi - - ty I'll cut off your claws lit - tle

sa - gen! Bin noch nicht alt ge - nug, furcht - bar dumm,
 Tätz - chen! Wirst noch sehr brav und gut, was man aus
learn - ing! I'm far too young, they say, fool - ish and
kit - ty! You will be good to me as lit - tle

gar nicht klug! Treib' auch da - mit kei - nen Scherz!
 Lie - be tut, braucht auch ein Kätz - chen nicht scheu'n!
fly a - way, and love to me is so new!
cats should be, for love will teach you the way!

mf

Salt. 1. Hei - sse - ste Lie - be, e - wi - ge Treu! _____
 Salt. 1. Sweet - est e - mo - tion, Love that is true! _____

mf

Röschen

2. Hei - sse - ste Lie - be, e - wi - ge Treu! _____
 2. Sweet - est e - mo - tion, Love that is true! _____

mf

Saltern

Hol - de - ste Trie - be, stets oh - ne Reu! _____
 End - less de - vo - tion, I'll give to you! _____

Hol - de - ste Trie - be, stets oh - ne Reu! _____
 End - less de - vo - tion, I'll give to you! _____

1. Schwö - re, ge - lob' ich, Sü - sse - ste du! _____
 1. I'll vow to cher - ish your love a - lone _____

2. Schwö - re, ge - lob' ich, Herz - lieb - ster du! _____
 2. I'll vow to cher - ish your love a - lone _____

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in grand staff (treble and bass clefs). The music features a mix of quarter and eighth notes, with some phrases marked with slurs and accents.

Komm, mach' mich glücklich, ach glücklich, o schenk' mir Ruh! _____
 We'll both be hap - py, so hap - py, Ah be mine own! _____

Ich mach' dich glücklich, ja glücklich, bleib' e - wig nur dein! _____
 We'll both be hap - py, so hap - py, Ah be my own! _____

The second system continues with two vocal staves and piano accompaniment. The vocal staves are in treble clef with a key signature of three flats. The piano accompaniment is in grand staff. The music features a mix of quarter and eighth notes, with some phrases marked with slurs and accents.

BABY QUARTETT

N^o 9*Allegretto* ^{8^{va}} LIESEL, GRETE, MARIE, ANNA.

First system of musical notation, featuring a treble and bass clef with piano accompaniment. The treble clef part contains a series of chords and a melodic line, while the bass clef part provides harmonic support.

Second system of musical notation, featuring a treble and bass clef with piano accompaniment. The treble clef part contains a series of chords and a melodic line, while the bass clef part provides harmonic support.

Third system of musical notation, including vocal lines and piano accompaniment. The vocal line is written in a treble clef and includes the following lyrics:

Lüsse kleine Baby's, je-der hat Euch gern! Ue-ber eu-rem Bett-chen wacht
 Cun-ning lit-tle Bob-ies, you are all so dear! Mo-ther wach-sches o-ver you,

Fourth system of musical notation, including vocal lines and piano accompaniment. The vocal line is written in a treble clef and includes the following lyrics:

Mut-ter's Aug-en-ster-n! Spiel mit euch be-stän-dig, Va-tern seht ihr nie.
 she is ev-er near! If there's any trou-ble, fa-ther says good-by,

der ist gleich da-von ge-lau-fen, als-mal Ei-nes schrei! Lü-Be kleine Ba-lays
 dis-ap-pears around the corner if the youngsters cry! Cun-ning lit-tle ba-bies.

so was kommt doch vor. Wenn auch was nicht richtig scheint, brüllt nur laut im Chor!
 Sweetest things on earth; if you don't get what you want, yell for all you're worth!

Schließlich, wer ist Schuld dran, dass ihr da?? Ganz be-son-ders der Pa-
 Af ter all you'd not be Where you are, if it were'nt for your Pa-

pa !!
 pa !!

1. Neu-lich, als ihr mor-gens früh die
 2. Mor gens, Wenn die An- dern in die
 1. When you dar-tings first ar- rived from
 2. Ev' ry morning When to school the

Welt er- blickt, strahlt ins Zim-mer gleich die hel- le Son- ne!
 Schu- le gehn, fñhrt man sein euch aus, s'ist ein Ver- gnü- gen!
 Ba- by- land, ev- ry- bo- dy made a fuss a- bout you,

Jan-ten Vot-tern, Bei-son schienew hoch, ent- zückt, Vor- ter lacht von lau- ten
 Ei, was kömmt ihr da so vie-les Schö- nes sehn, was nicht all' zu se- hen
 and your lov- ing ro- ta- tives were all ou hand wondered how they'd do with
 What a lot of things the lit- tle ba- bies know, that would set the grown ups

Won- ne! kein so schrie die Ei- ne, die- se Ähn- lich- keit!
 Krie- gen! So zum Bei- spiel, je- den Mor- gen gleich nach gehn.
 out you! Aun- tie said: He'll sure- ly be his no ther's joy!
 talk- ing! on the lone- ly park- way the need have no fear!

Mit den Gel- tern ist nicht zu- be- schrei- ben!
 Kommt ein Mann und setzt sich an den Wa- gen.
 Some day he'll be Fro si dent, I know it!
 for a big po lice man comes to meet them;

Ganz der eig'ne Va-ter in der früh'sten Ju-gend-zeit! Wird's auch in der Zu-kunft
 küßt die liebe Min-na ach so in-nig wun-der-schön! Doch du darfst's nicht wei-ter
 in-clo said: he's like his fa-ther when he was a boy, but there's hope the he'll out
 Ba-by likes him 'cause he his-ses ba-bys mu-sic dear, and he'll watsch that bears' done

Anmerk: (Die 4 Kindermädchen nehmen beim 2. Vers die kleinen Kinder aus dem Tragen.)
 Note: (The girls take out the children during second verse and put them on their feet.
 The youngsters - in little white coats - dressed to look as young as possible - take hand
 and sing the following alone:)

(Vier kleine Kinder allein) Kurtchen, Karlchen, Emmy, Frida.

blei — ben??
 sa — gen!!
 grow it!
 sat them.
 O

Wir sind klei-ne Ba-bys, je-der hat uns gern!
 We are lit-tle ba-bies, Peo-ple call us dear!

Tempo I

Ue-ber uns'rem Bettchen wacht Mutters Au-gen-stern!
 Mo-ther watsches o-ver us, she is al-ways near!
 Spielt mit uns be-stän-dig,
 If there's anny trouble

Va-tern sehn wir nie.
 fa-ther says good-bye

Der ist gleich davon ge-lau-fen, als mal Ei-nes schrie!
 dis-appears ar-ound the cor-ner if we e-ver cry!

Wir sind klei-ne Ba bys! So was kommt doch vor! Wenn uns was nicht richtig scheint,
 Peo-ple like us ba-bies t'rough we don't know only! On-ly fa-ther says were bad

brül-len wir im Chor! Schließlich, wer ist Schuld dran, das wir da?!
 if at night we cry! Af-ter all, we'd not be Where we are,

Ganz be-son-ders der Pa pa!!
 if it were for our Pa paah!!

8va
f *p*

p *f* *p* *f*

N^o 10.

FINALE ACT I.

All^o

LAMPE

Ich wox-ten sie doch, sie soll'n see-un
I beg you to stay! You'll see me dis-

diren, ihn jetzt zu bla-mis-ren ge-lin-get mir noch!
grace him, for bold-ly I will face him; hell not get a-way!

Bornicke

Ich werd' nicht dross klug! (gesprochen) (Was soll denn das becken den
I'm real-ly at sea! (spoken) (You must be in high

c.

S
A
T
B

von allen diesen Leuten) was einer genug.
feather! So call a crowd together instead of just me)

Was geht hier vor? Was ist ge-schehn? Was
What's go-ing on? What hap-pened here? What's

SALTERN.

S
A
T
B

Hier
This

geht hier vor? Was ist ge-schehn? Was geht hier vor? Was ist ge-schehn?
go-ing on? What hap-pened here? What's going on? What hap-pened here?

Salt.

S
A
T
B

die man sie sehr be-lie-bigt dich!
has vil-li-fied your name!

dir zu himmeln, hielt ich
though if well to let you

Satt. *Stolzen.*

für die Pflicht! Er soll die Re-de stehn! Er mir? Warum? Lass ihn nur
 Know his game. To you he must ac-count. What he? I care not what the

stolz.

redn, mir macht sein Gro-ßen gar nichts aus- Ich ma-che
 views of such a gen-tle-man may be- It's real-ty

(gesprochen) *Langsamer Walzer (Slow Waltz)*
spoken

mir nicht so viel draus! Wie mir nicht wohl will, in der
 all the same to me! If on may way I meet it-

Welt dem will ich auch nicht hel fen. Wer nichts von
 will, why should it greatly sur-prize me? They must ad-

mei - nem Kön - nen hält, der heu le mit den Wöl -
 möß my great er skill who thus an - ta - go - nize

fern! Mein Stu dium zei tig te Ox folg. Ich hab um Grad nicht zu
 me! I have the know - ledge for my task, and I have gained a - po -

bit - ten, auch hal'ich nie mit ei - nem Stroh, um An - er -
 si tion. There is no need that I should ask, row - dies for

Lampe (während) Das geht zu weit. Thos goes too far!
(spoken)

kenning ge - stit - ten, Ich lebe für der Mensch - heit
 re - cog - ni - tion! I strive for u - ni - ver - sial

Stöhen.

Wohl, da-zu ward ich ge-bo-ren. Ich tu-e
 good, led by pe-des-ti-na-tion, do-ing my

was ich tu-en soll, wo-zu ich aus-er-
 du-ty as I should, I do not seek appro-

ko-ren.
 ba-tion.

S.
 A. Er tut mir was
 He does his du-ty

T.
 B.

8va

f

S. A. T. B.

er lu — en will no — zu er aus — er —
 zy as he should by all the ku — man

Saltern. *All:*

Um Got-tes Wil-len! Sie sind in Ge-
 Now hea-ven help us! there is dan-ger

S. A. T. B.

Kor'n!
 race!

All:

Bornicke *Saltern*

fahr! Was heist Ge-fahr? siet munder — bar! siet, munder bar! Wenn manns nicht
 What danger here? It's ve — ry queer! It's ve — ry queer! When we don't

Salt.

weiß, wo mit man spielt, man nicht ein bis chen Un-ruh
 know with what we play we felt no ter - ror no dis-

fühlt! doch, wenn er den Tod, kei-ne Ret-tung sieht dann wird er zum
 may! But when we feace death in his aw-ful full might, strongmen oft are

Feigling das ist Dy-na - mit!
 co - wards: This is dy - na - mite!

S. *f* *p*
 A. Es ist Dy - na - mit!
 T. It is dy - na - mit. *f* *p*
 B. Es ist Dy - na - mit. *f* *p*
 It is dy - na -

S. A. *mit! mit!* (Anderer) Was sagt er? Wie, was ist es? (Die Ersten) Es
 (Others:) What is it? What's he say - ing (The Firsts) He

T. B.

S. A. ist Dy - na - mit! (Die Andern) Ent - setz - lich!
 said dy na mit (The others) How aw - ful!

T. B.

S. A. Schrecklich! Es ist Dy - na - mit! (Alle) Dy - na -
 Fright-ful! It is dy - na - mite! (All) Dy - na -

T. B.

S. mit! mit! mit! mit!
 A. Dyna Dyna mit! mit!
 T. Dyna Dyna mit! mit!
 B. Dyna Dyna mit! mit!

Stolzen
 talle talle talle talle

(Die Dynamitstange nehmend.) Wo
 (taking stick) You

mit! mit! mit! mit!
 Dy - na - mit! Dy - na - mit!
 Dy - na - mit! Dy - na - mit!

bleibt eu - er Hut? Sagt an star - ke
 brave, us ble men! How great is your

Hän - neu
 cour - age?

Es
 He

ist Dy - na mit!
 holds dy - na mite!

Mit
 I

p

die — sen mei — nen Ar — men beid, kann
 hold — the pow'r with — in my hand, to

bringen ich grösstes Leid! Wenn ich die Stange fallen lass, be-
 Rüt you just where you stand! If this I drop you'll meet your fate, and

rit.

rit.

em - det gleich ist Reid und Hass! ist Reid und
 thus I'll end ill with and hate, ill will and

Hass.
hate!

Er - bar - men mit
 Have mer - cy we

uns!
pray.

Er - bar - men mit uns!
 spare us to - day! Ach
 Have

Nicht eilen. (Not fast.)

habt mit uns Or - men
 mer ey and spare us, Ex - don't

bar - men, Ex - bar - men; wir sind, ganz er -
 rend us and tear us; to moto you We're

ge len, schenkt uns un ser
 try ing, for life We are

Stolzen

Lex — stück - elt, wenn mei-ne Kraft ver -
 Le - ben!
 cy - ing!
 Lex -
 Our

sagt,
 part, es gibt kein Ver-sa-gen, kein Ent-rin-nen!
 no hope of es-cape from your destruction.

stück-elt, wenn seine Kraft ver - sagt.
 hinks Will be tom and rent a - part,
 Kein Ent-rin-nen!
 from des-truck-tion!

crese.
 Wir müs-sen al-le, al-le fort! Habt Erb-bar-men
 We all must suf-fer cru-el death! O have mer-cy

crese.
p cresc.
f
f
 Sed.

Erb-bar-men! Erb-bar-men!
 And spare us! Mit uns Armen! and tear us!
 do not rend us

Die Dicken.
(Fatties)
 Mit uns have

Ar-men! Ach, mit uns Ar-men, habt Erb-bar-men, Erb-
 mer-cy! O please have mer-cy please don't tear us out

bar-men!
spare us.

rit

Stolzen.

Die Jour
knoch bones
en will
zer-be

kna-cken!
scat-tered!

Die Jour
kno-chen bones
will
zer-be
kna-cken!
scat-tered!

simile

hin - re neu sprü - tzen!
 brains will be spat - tered!

Heim
 All

Ge - hir - ne neu - sprü - tzen!
 For brains will be spat - tered!

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with lyrics in German and English, and a piano accompaniment. The second system continues the vocal line with more lyrics and the piano accompaniment. The piano part consists of chords and rhythmic patterns in the right and left hands.

Stückchenbleibst!

Smashed up and battered

Entsetzlich! Schrecklich! Entsetzlich! Schrecklich! Entsetzlich! Schrecklich!
 O this is aw - ful, O this is aw - ful! O's realy frightful!

Detailed description: This system contains the third and fourth systems of the musical score. The third system has a vocal line with lyrics in German and English, and a piano accompaniment. The fourth system continues the vocal line with more lyrics and the piano accompaniment. The piano part features a complex rhythmic pattern with triplets and dynamic markings like 'f' and 'p'.

Detailed description: This system shows the piano accompaniment for the second system of the score. It features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as 'f', 'dim.', and 'p'.

Detailed description: This system shows the piano accompaniment for the third system of the score. It features a melodic line in the right hand and a bass line in the left hand, with some slurs and dynamic markings.

Stolzen.

Hört mir denn Al-le! Falschheit hat Euch ver-führt! Lei-det mit ihm, dem
 How pay at ten tion. you all believed a li-ar, up-hold-ing him: With

Hra-fe ge büht! (Allgemeiner Aufschrei) (all scream)
 him now you die!

ff *p* *Adagio*

Stolzen.

Ha! Ha! Beruhigt euch ihr star-ken Män-ner!
 Ha! Ha! I re-cog-nize you all for Her-oes!

war nur ein Scherz! Zum Massen-mörder hab' ich kein Talent! Ein einfach Stückchen Holz schick
 Was but a jest! So Wholesale murder I am not in-clined! A stick of wood drove you to desper

rit.

Ban-gen? Was könnt ich mehr von meinem Stückchen Holz ver-lan-gen?!
 ra-tion. That shows the pow'r that lies in our i-ma-gi-na-tion.

p Ein Stück-chen Holz, — kein Dy-na mit!
 A stick of wood! — no Dy-na mite! —

p

Sop. Ten.

Alt. Bass.

Al les war nur Scherz zum Lachen! Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha

Just a harmless joke, quite harmless

f *p*

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! Was sol-len wir mit
Good sports are we and

die — sem hier, vor lau-ter Freu-de tun?
We can see a joke that is on us!

f *f*

Su — belt — vor Lust und Won — ne, uns scheint die
Lau — set — nur fro — he Klän — ge, aus lust — gen
Sing now — With out re — pi — ning The sun — is
Sing now, yo your ef forts ben — ding a hap — py

p *CRESC.*

2. en — ding — ta give this day a new — born

1) Son — ne, wie je — den Tag! Und uns — re
 2) Men — ge, ex — ten — den laut! die wir ver —
 1) Shi — ring to give be flo — ro at thought mis —

led — ones, we are not dead — ones and life is
 feel — ing, comes o'er you steal — ing when life a

Glie — der sind heil und bie — der. Das Le — ben
 lor — en, wie neu ge — bor — en sind wir dem

ro — sy and bright with de — light once
 new smiles at you and your heart is 1. more

lä — chelt uns grad' wie bis — her so froh!
 Le — ben ge — ge — ben das neu eu —
 gra —

2.
 laut! Ha, ha, ha, ha, ha, ha, ha, ha
 gay

ff *fp*

Ha, ha, ha, ha, ha, ha, ha, ha, ha! *Es* ist vor-bei, die
The laughs on us for

Quä-ler-ei, die Al-les war nur Scherz zum Lachen! Ha, ha, ha, ha, ha
all this fuss was just a harmless j-oke, quite-harmless.

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! *Es*

leb' des Leb-ens Son-nen-schein drum stimmt Al-le ein:
sports are we, and we can see a joke that is on us:

ff

Joh-heit soll heut uns' ne We-ge lei-ten! Je-der
 ty for our mot-to we have cho-sen! Let all

schlie-ße sich an! Wem heut nicht lach-en will ver-schwinde
 hands join the fun! Those who are cross to day had bet-ter

schnell und still, denn er ver-stimmt uns sehr und ge-hört
 keep a-way they are not wan-ter here, tell them so,

hier nicht her! Gleich-ge-heit Freu-de sie er-
 make it clear! We will have a high old

ff

- fullt uns heu te. Gries gram ist uns ver-
 time to ge ther all the boys ev' ry

handt. Wer heut nicht scher-zen soll ver-grab da-
 one if grow-ches are a bout put all the

heim dem Groll. Laßt uns dem Froh-sinn, dem
 Hill joys out we're feel-ing hap-py and

Leicht-sinn, der zu uns passt.
 got-ly: We're out for fun.

(Die Dicker haben Stolzen auf die Schultern gehoben und tragen ihn herum. Bornicke hat schon vorher Hans gerufen und Be-
 stellungen gemacht. Hans und Kellner bringen ein Bierfass, welches mit bekränzt ist, stellen es in die Mitte der Bühne und Be-
 schenken ein. Alles trinkt dann. (Vorhang fällt)) The Fatties have lifted Stolzen on their shoulders and carry him
 about. Bornicke gave orders to waiter during preceding and Hans and waiters now serve beer. All drink
 (curtain) 73.

The musical score is written for piano and consists of five systems of staves. Each system contains a grand staff with a treble and bass clef. The first system begins with a fortissimo (*fff*) dynamic marking. The second system includes a fermata over a chord in the bass. The third system features a fermata over a chord in the treble. The fourth system has an *8va* marking above the treble staff. The fifth system concludes with a *fz* (forzando) marking. The score is set in a key with one sharp (F#) and a 2/4 time signature.

— ENDE des 1. Actes —
 (End of the first act)

ACT II.

Schwarzwald-Lied

Black Forest Song

Marianka

No. 11

Andante

Piano introduction in B-flat major, 6/8 time, marked Andante. The score features a treble and bass clef with a piano (p) dynamic. The right hand plays chords and a melodic line, while the left hand plays a rhythmic accompaniment. A Horn part is indicated with a 'rit.' (ritardando) marking.

Marianka

Vocal line and piano accompaniment for the first line of the song. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The lyrics are: Im Schwarz - wald, un - ter / Der Son - ne hel - le / Be - neath the spread - ing / The gleam - ing sun - lit. The piano part includes a 'Fine p' marking.

Vocal line and piano accompaniment for the second line of the song. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The lyrics are: Bäu - men, am schö - nen blau - en See, die / Strah - len, des Wal - des dunk - les Grün. Im / bran - ches of gi - ant for - est trees A / wa - ters re - flect the a - zure skies The

Ta - ge zu ver - träu - men, ver - ges - send Leid und
 Was - ser - spie - gel ma - len, sie Bil - der zart und
sweet and won - drous mur - mur is waf - ted on the
gi - ants of the for - est in ma - jes - ty a -

Weh! _____ Fühlt man sich so ge - bor - gen fühlt
 kühn! _____ du schaust mit hel - len Bli - cken, dies
breeze. _____ Be - side the laugh - ing wa - ters, where
rise! _____ And with en - rap - tured glan - ces we

man sich leicht und froh; _____ Man den - ket nicht an
 herr - li - che Ge - bild, _____ mit heim - li - chem Ent -
gold - en sun - beams play _____ we'd like to rest for -
see the love - ly sight! _____ we feel our hearts up -

string.

mor - gen, ach blieb es im - mer so! _____ Schau
 zü - cken macht es dich weich und mild! _____ Aus
ev - er and dream our cares a - way! _____ See
lift - ed with ho - ly, pure de - light! _____ A

Horn string.

dort das klei - ne Häus - chen, es spie - gelt sich im
 tau - send klei - nen Keh - len, jauchzt es zu Got - tes
there the lit - tle cot - tage up - on the moun - tain
thou - sand birds sweet hom - age to their cre - a - tor

See. _____ Und dort mein sü - sses Mäus - chen des
 Preis. _____ Da darfst auch du nicht feh - len und
side _____ A home for hearts u - ni - ted where
bring _____ We too must lift our voi - ces and

string.

Ber - ges stei - le Höh! ————— Dort schwimmt ein klei - ner
 summt für dich ganz leis, ————— schon längst ver gess' - ne
peace and love a - bide! ————— A lit - tle bark is
join them as they sing! ————— Old mel - o - dies a

string.

Na - chen, ach, schön ist die - se Welt; ————— da
 Lie - der, von Sehn - sucht Lust und Leid. ————— Sie
float - ing up - on the sun lit mere ————— And
wa - ken like ten - der long - ing sighs. ————— Sweet

zu das hel - le La - chen, vom blau - en Him - mels - zelt! ————— Wenn die
 keh - ren lang - sam wie - der aus der Ver - ges - sen - heit! —————
through the peace - ful still - ness that murm'ring voice I hear! ————— When the
mem - o - ries and vi - sions from out the past a - rise! —————

p

Andante

Wip - fel lei - se rau - schen und der Specht die
lea - fy boughs are sway - ing and the birds in

Rin - de schält, — lass uns hor - chen, lass uns lau - schen,
cho - rus sing, — do you know what they are say - ing,

was der Schwarzwald uns er - zählt! — Von der Lieb' soll
and the mes - sage that they bring! — Hark the for - est

p

er uns sa - gen, von dem Glück, das er er -
tells a sto - ry of a love that's fond and

schauf. — Wol - len war - ten, nie - mals fra - gen, bis er
true — Bide your time: In all its glo - ry! Love some

selbst es uns ver - traut! — Wenn die traut! —
day will come to you! — When the you!

mf

p

D. S. al Fine

TERZETT

№ 12.

*Andante quasi Moderato. Stolzen, Hammen, Röschen.**Violin Solo*

The musical score is arranged in three systems. The first system shows the beginning of the piece with a violin solo and piano accompaniment. The second system contains the first vocal entry with German and English lyrics. The third system contains the second vocal entry with German and English lyrics.

System 1: Violin Solo (mf) and Piano accompaniment (mf). The violin part features a melodic line with a crescendo leading to a fortissimo (f) section.

System 2: Vocal entry for Stolzen. The piano accompaniment provides harmonic support. Dynamics include mf and p.

System 3: Second vocal entry. The piano accompaniment continues with harmonic support. Dynamics include p.

Lyrics:

Stolzen.
 Ver-zei-hen Sie, wenn ich ver-
 I beg you, do not be of-

we-gen, die Freundes-hand hier bie-te dar! Ihr Zö-ger-n macht mich ganz ver-
 fen-ded, and do not turn a-way from me. Is all the past for-got-ten,

Hannchen

le - gen Ist al - les aus, was ei - stens war. Mein Herr, ich weiß nicht was Sie
end - ed? Will you not lis - ten to my plea? I fail to grasp what you have

Spre - chen, was Sol - lte aus sein, was da - hin? Wenn un - sre Freundschaft mu - ßte
spo - ken, what did you say was at an end? If he's of friend - ship once are

Stolzen

bre - chen; hat die Er - neu - er - ung noch Sinn? - Sie zür - nen mir ich weiß wes -
ho - ken, why should we make at - tempts to mend - With an - gry thoughts your heart is

We - gen. Zu zür - nen mir, ist auch ihr Recht! - doch soll, sich je - der Zwei - fel
swel - ling for you be - lieve I was un - true; but ev - ry slightest doubt dis -

le - gen, denn ich bin schuldlos, bin nicht schlecht! Die Treue, die ich weinst ge -
 pel ting I'll vin - di - cate my - self to you! Be - lieve me, trust me, I im -

Schworen, ich hielt sie, wende dich nicht ab! — Die Hol - de die ich mir er -
 plore you! I swear by all the stars a - bore — I love you dear - est I a -

ko - ren, werd' ich sie hal - ten, bis an's Grab! O, komm mit
 dore you, my life will end but not my love! Do you re -

Grandioso

mir, du her - rich, hol - de Sü - ße! Ver - gön den Kum - mer, lin - dre
 call the sac - red vows we plight - ted! Ah, tell me not that all is

Dein! — Der Son-ne Strahlen, leuchtend grü-ße, als Braut-paar uns bin e-wig
 c'er —! Let Sun-set find our hearts u-ni-ted, Be mine and let us part no

Dein! Komme an mein Herz du lieb-lich, traute Schö-ne! Ich
 more! Read in my heart its wealth of ten der felt ing, Let

lieb' Dich heiss aus Herzens-grund! — Laß mich dich kü-ssen tau-send-mal, und
 me not plead for joy in vain! — In trem-bling kis-ses all our love re

krö-ne durch die-sen Kuss, — den heil'gen Le-bens — bund!
 rea-ling, let us re-peat — those ble-sed vows or-gain!
 ff

84

1st Violin Solo

p

ff *f*

p

Andte Hannchen, Röschen.

Lit-ternd, steh' ich vor Er-re-gung, weiß nicht was mir die
 Stolzen Fear-ing, tram-bing with e-mo-tion, doubt-ing we stand at

p *pp*

Zu - künft, bringt. Was mir die Zukunft bringt. Die Zu - künft. Braucht's so lan - ger
 fu - ture's door, An - know - ing what it brings, The fu - ture! Can ^{his} my fond and

Ue - ber - le - gung eh - e, der Liebe Sai - te klingt. Der Liebe Sai - te klingt! O
 Time de - vo - tion wa - ken your heart to love once more? Will Love a Wake once more ^{mis} _{stolz.}

kurz dies Schwei - gen, gib dich zu ei - gen!
 giv ing ba - mish, all fears must va - nish!

Sü - ße! Grü - ße mich der kein dich tie - bet! Ver -
 Dea - rest! Hear my plea ding Be my own - bet! By

Alte 3
(cont'd)

First system of the musical score. The vocal line (treble clef) has lyrics: "l'ant love für's Le ben, will solist auch er", with "love" under "l'ant", "u" under "für's", "ni" under "Le", "zeal," under "ben,", "true" under "will solist", and "hearts" under "auch". The piano accompaniment (grand staff) features a bass line with eighth-note patterns and a treble line with chords.

Second system of the musical score. The vocal line (treble clef) has lyrics: "he beru dich zu der-nem Gott, der mir das", with "pligh" under "he", "ted." under "beru", "ich" under "dich", "es." under "zu", "come" under "der-nem", "I'll be your own", "and be my", and "and thy will We". The piano accompaniment (grand staff) includes the instruction "string." and "poco cresc." below the bass line.

Third system of the musical score. The vocal line (treble clef) has lyrics: "Al-ter-höch-ste giebt! live for love a - lone!". The piano accompaniment (grand staff) includes the instruction "ff" and "poco dim." below the bass line.

O Süsse Worte

Love I Implore you

No 13

Stolzen

Moderato

The piano introduction consists of three staves. The right hand plays a series of chords and single notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Moderato'.

Stolzen

§

The first system of the vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The tempo is 'Moderato'. The lyrics are in German and English.

1. Es war einst in lau - er Som - mer-nacht, die Stern-lein blitz - ten so
2. glänz - te der Mond und die Ster - ne - lein, als woll - ten sie recht deut - lich
1. How well I re - call that sum - mer night! The bright sil - ver stars were —
2. moon and the stars in the bound - less sky with joy up - on us were

§

The second system of the vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The tempo is 'Moderato'. The lyrics are in German and English.

hel - le. Der Mond sich spie - gelt im Was - ser und lacht, als wir
zei - gen: dass wir für ein - an - der ge - schaf - fen — sein, und uns
beam - ing; the moon was flood - ing our boat with her light as we
beam - ing, while swift - ly the mo - ments were pass - ing — by, and of

fuh - ren im Kahn durch die Wel - le! Da
 gö - ben für im - mer zu ei - gen! Wir
drift - ed o'er wa - ters — gleam - ing. I
love that ne'er ends we were dream - ing. Those

zog mir die Weh - muth in's Herz hin - ein, dass die
 schwu - ren uns Treu - e für al - le Zeit un - ter
knew that our part - ing was draw - ing nigh, and the
rap - tur - ous kiss - es still burn and glow which you

Zeit so schnell schon ver - stri - chen, denn ich
 Küs - sen so glü - hend und in - nig. Wä - re
mo - ments were swift - ly — fly - ing; I —
gave to me as a tok - en That our

sag - te mir, bald muss ge - schie - den — sein. Ach, die
 auch un - ser Hof - fen, das Ziel noch so weit; wir ge -
longed for the bliss of the hours gone — by and my
love will not end on this earth be - low and the

schön - sten der Stun - den ent - wi - chen. Die
 den - ken doch uns - rer nur min - nig! Nun
soul was — yearn - ing and sigh - ing. I
vows we had made ne'er be brok - en. Time

Lie - be, das wusst' ich, die Lie - be so rein, zog
 ist schon ver - gan - gen ver - flos - sen ein Jahr! Mein
knew that you loved me, though noth - ing was said, for
passed since our part - ing; 'tis sum - mer a - new, my



sieg - reich und mäch - tig in's Herz mir hin - ein. Und
 Lieb' blieb ver - schol - len, die Lie - be blieb wahr! Ach
in your sweet glan - ces my fate I had read. I
loved one I lost, but my love still is true! Ah,




plötz - lich noch traum - haft, denk ich zu - rück. Hielt
 dürft ich um - fas - sen und hal - ten dich nun, an's
seemed to be moved by some im - pulse di - vine. I
that I might fold you once more to my heart, to




won - nig um - schlun - gen im Arm mein Glück!
 Her - ze dich pres - sen, am Her - zen dir ruhn!
clasped you, I held you, I felt you were mine!
have you and hold you, no more to de - part!



Valse lento

O sü - sse Wor - te die wir ge - tauscht.
 O schö - ne Wor - te die wir ge - tauscht.
 O sa - cred prom - ise, giv - en to me
 Love, I im - plore you, come back to me

Am stil - len Or - te von Nie - mand be -
 No - one to hear us and no - one to

tauscht!
 see! Won - ni - ge Stun - den, herr -
 On - ly the moon knows up

li - che Nacht!
 in the sky Da uns ver - bun - den der
 that we're u - ni - ted by

Lieb' heil- ge Macht! da uns ver- bun - den der
 love's sweet- est tie, that we're u - ni - - ted by

Lieb' heil- ge Macht.
 love's ho - ly tie.

to Coda

D.S. al \oplus

2. Es
 2. The

p

D.S. al \oplus

\oplus Coda

Macht.
 tie.

ging!
fort?
schafft!
*went,
tears,
rise,*

Fühlt man
Ist bei
Dort im
*When the
What I
I don't*

häu - fig das
uns doch das
Him - mel ich
*fire of youth
like is fun
think I'll have*

Be - dürf - niss für ein
Ver - lan - gen nach dem
will's hof - fen, Steht für
*is warn - ing you for
and laugh - ter with no
to wor - ry For the*

e - he - lich Zer - wüf - niss, das seit Jah - ren schon am seid' nen Fa - den
Schö - nen nicht ver - gan - gen, und zu su - chen nun das - selb' ist un - ser
mich die Tü - re of - fen, Denn die Lie - be ü - ber - all uns Ein - gang
*get your ri - gid train - ing and the years of do - mes - ti - ci - ty you
thought of a here - af - ter, no re - mind - er that I'm get - ting on in
an - gels all will hur - ry To re - ceive me at the gates of pa - ra -*

hing!
Sport!
schlafft.
*spent.
years!
dise,*

Doch wo
Wenn zum
Dann will
*Then you
I don't
An - gels*

fin - det in dem Al - ter, wo das
Bei - spiel ich mit Al - ten fromm ich
ich mit Ken - ner - bli - cken, Mich an
*long for some thing warm - er, for a
see why I should sor - row, and a
are my pre - di - lec - tion And I'll*

Blut be - deu - tend kal - ter durch die A - dern fließt, gleich ei - nem Kro - ko -
 soll die Hän - de fal - ten und ich krampf - haft an mein En - de den - ken -
 En - ge - lein ent - zü - cken, Die mein Au - ge hier auf Er - den nie er -
gid - dy lit - tle charm - er who will set your heart to go - ing pit - a -
wait my end to - mor - row, just be - cause I am a lit - tle bit too
hold a grand in - spec - tion While they gath - er all a - round me in a

dil. Schö - ne See - len, die be - reit sind, wenn sie
 soll, pa - cken mich Ver - zweif - lungs - kral - len und ich
 schaut! Und so - bald es mir sollt glü - cken, An die
pat. But al - though my na - ture's sun - ny and I'm
stout. For my heart with love is glow - ing and is
ring And be - fore I'm there a min - ute, You can

rit.

sonst auch nicht ge - scheut sind, dass sie mit 'nem al - ten Kna - cker, knei - pen
 lass mir's nicht ge - fal - len, da mein Herz bis o - ben hin mit Lie - be
 Män - ner - Brust sie drü - cken, Bis das Eng - 'lein mit mir ju - belt hell und
la - vish with my mon - ey, all the girls ap - pear to think I'm "old and
simp - ly o - ver - flow - ing with a feel - ing that has got to be let
bet I'll be right in it, With the an - gels and they'll join me when I

a tempo

will? voll! laut! *fat. out. sing.*

1. Was doch er - freut, so sehr er freut, wenn mit
 2. Ach das er - freut! Ja, das er - freut! Nun bring
 3. *1. Now what I like, yes, what I like, is a*
 3. *2. That's what I like, that's what I like, Here is*

Bier o - der Wein, mit 'nem Mä - del ganz al - lein, man nur zu Zweit, in Freu - dig -
 Nektar o - der Wein, A - ber schnell mein En - ge - lein, Dass wir zu Zweit, in Fröh - lich -
bot - tle cold as ice, and a girlie who is nice, for com - pa - ny by Jim - mi -
Nec - tar kept on ice, and the an - gels all so nice, There's lots to see no pru - de -

keit, — fröh - lich tän - delnd, man ver - trö - delt so die Zeit. —
 keit, — Lus - tig tän - delnd, uns er - freu - en, ich hab Zeit. —
nee, — That's a si - tu - a - tion that ap - peals to me. —
ry — That's the kind of pa - ra - dise ap - peals to me. —

Lachen macht gesund

Laughing makes you healthy

No 15

DUETT

Marianka, Jungmann

Allegretto

Jungmann 1. Wa - rum ängst-lich
 Marianka 2. Ei, das hör' ich
 Marianka 3. Frei-lich, das klingt
 1. *Why should you and*
 2. *That sounds good to*
 3. *It is all quite*

sein, und zö - gern vor der Plag? Es scheint die Son - ne
 gern, das Mot - to ist fa - mos! Da wär die Freu-de
 schön, ganz ein - fach und so leicht. Wenn so die Sor - ge
I Not have our share of fun? Though some-times un - der
me I like that mot - to too. For then in ev - 'ry -
true So sim - ple and so clear, If dai - ly cares we

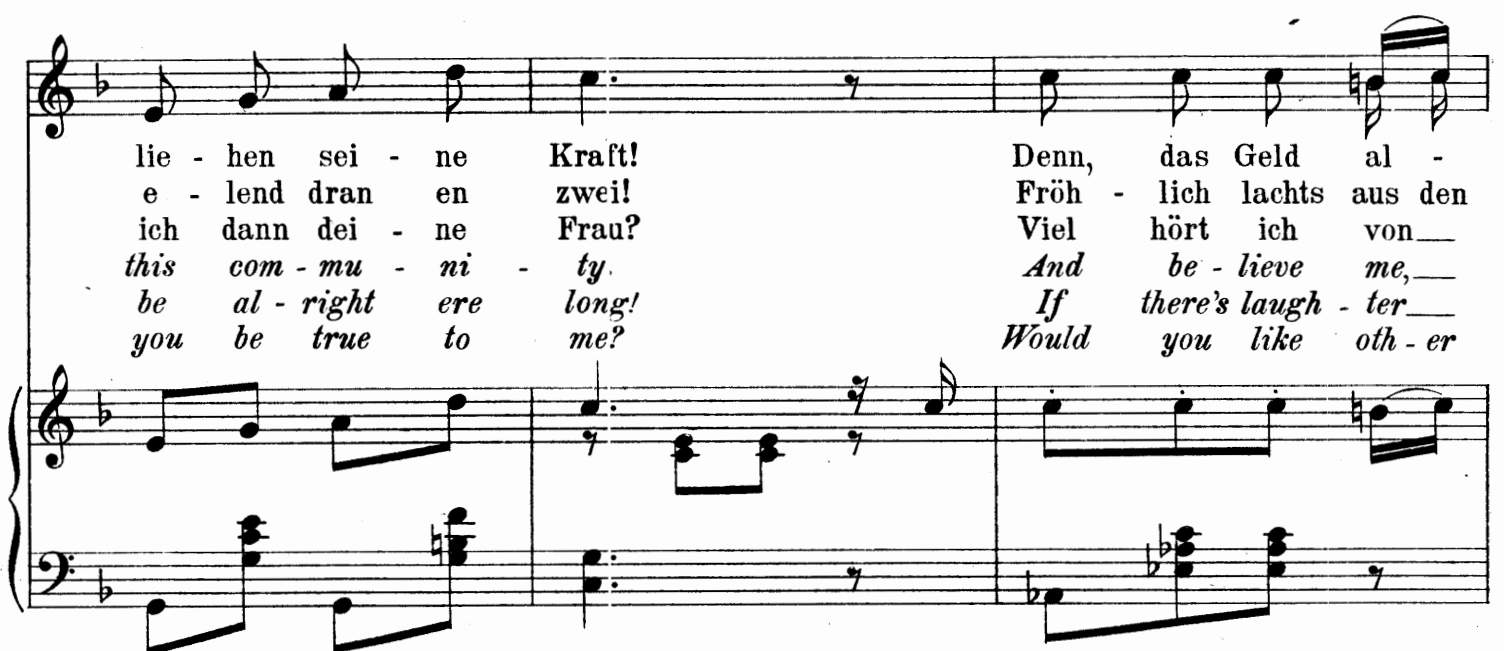
je - den Tag in's Men - schen - herz hin - ein!
 dop - pelt gross und Aer - ger blieb uns fern!
 von uns weicht dann will ich mit dir geh'n!
clouds, the sun Is al - ways in the sky.
thing we do A lot of fun there'll be!
need not fear, Then I will go with you.



Wer nich mu - tig schafft, mit hel - lem, kla - ren
 Je - de Pla - cke rei, die e - kel - haft und
 Ein - es mir ver - trau' wen nacht der Flit - ter -
He who does not work And strug - gle cheer - ful -
And if things go wrong We'll sim - ply laugh and
Tell me ser - ious - ly When I am young no



Blick, ver - dient nicht, das dass Le - ben ihm, ver -
 fad! Ja selbst die Sor - ge die sich naht, geht
 zeit, die Sehn - sucht dir ver - gan - gen ist, bleib'
ly, Does not de - serve to be a - part Of
say The clouds will soon have blown a - way, We'll
more, The hon - ey - moon has long been o'er, Will



lie - hen sei - ne Kraft! Denn, das Geld al -
 e - lend dran en zwei! Fröh - lich lachts aus den
 ich dann dei - ne Frau? Viel hört ich von
this com - mu - ni - ty. And be - lieve me,
be al - right ere long! If there's laugh - ter
you be true to me? Would you like oth - er

lei - ne nur macht nicht glück - lich, kei - ne Spur, Die
 Häu - ser - reihn. Es giebt kein Schel - ten, Zan - ke rei'n. Hu -
 den Män - ner - schwarm, 'ne andre hält man gern im Arm. Zu
wealth can't give All the things we need to live, For
ev - 'ry place Soon of wor - ry there's no trace, And
men go out With oth - er wo - men flit a - bout, While

Lieb' ge - hört da - zu, Ja Lieb' ge - hört da - zu!
 mor der uns ent zücht, hat al - les u - ber - brückt
 Hau - se sitzt die Frau, vor Kum - mer alt und grau! Das
love it can - not buy, No love it can not buy!
I don't real - ly care. That you're no mil - lion - aire.
I at home must stay When I am old and gray? A

Durch die Lieb' er rin - gen wir, uns - res Le - bens
 Leicht - sinn jag - te den Kum - mer fort und Freu - de herrscht an
 liegt nur an dem Temp' - ra - ment der Frau, die kei - ne
Love is need - ed ev - 'ry - where, Just the same as
Hu - mor can't be bought or sold Con - tent - ment's worth far
jeu - lous wife will drive a - way The best of hus - bands

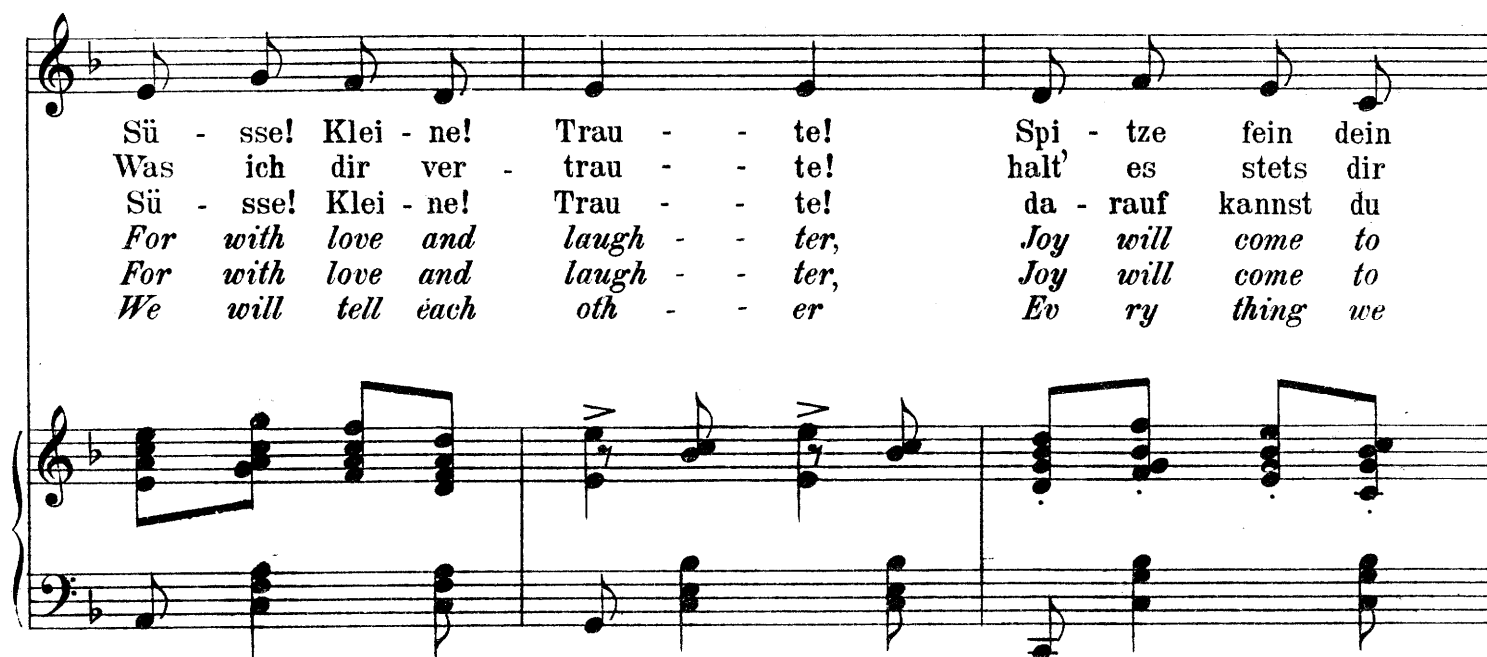
E - li - xir und and' - res noch da - zu, ja
 je - den Ort. Zu frie - den - heit zog ein. Man
 Gren - zen kennt! Durch Ei - fer - such - te - lei. Bricht
light and air With out it we would die. Ah
more than gold. Our mar - ried life will be. A
an - y day But you're no fool my dear, So

and' - res noch da - zu! Un - ser Mot - to
 braucht nicht reich zu sein! Un - ser Mot - to
 sie ihr Glück ent zwei. Das zwei - te Mot - to
yes, we'd sure - ly die. We will choose a
case where two a - gree. We will choose a
you need have no fear. We will choose a

a tempo

lau - - te: „Leicht sinn und Hu - mor“
 lau - - te: „Leicht sinn und Hu - mor“
 lau - - te: „Lie - be und Ver - trau'n“
 Mot - - to: „Let our hearts be gay.“
 Mot - - to: „Let our hearts be gay.“
 Mot - - to: „Let our hearts be true.“

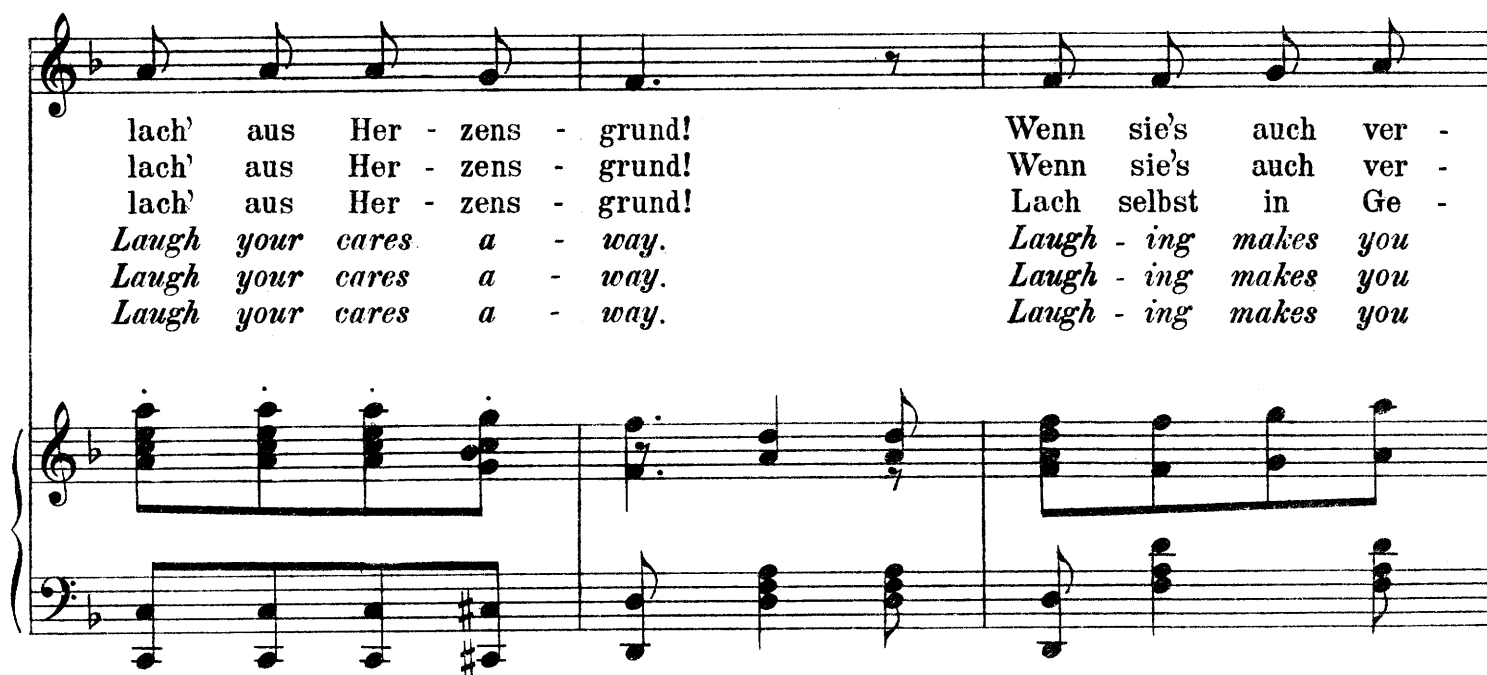
a tempo



Sü - sse! Klei - ne! Trau - - te! Spi - tze fein dein
 Was ich dir ver - trau - - te! halt' es stets dir
 Sü - sse! Klei - ne! Trau - - te! da - rauf kannst du
For with love and laugh - - ter, Joy will come to
For with love and laugh - - ter, Joy will come to
We will tell each oth - - er Ev ry thing we



Ohr! Lass die an - dern grü - - beln,
 vor! Lass die an - dern grü - - beln,
 baun! Lass die an - dern zan - - ken,
stay Let the oth - ers wor - - ry
stay Let the oth - ers wor - - ry
do! 'Stead of be - ing jea - - lous



lach' aus Her - zens - grund! Wenn sie's auch ver -
 lach' aus Her - zens - grund! Wenn sie's auch ver -
 lach' aus Her - zens - grund! Lach selbst in Ge -
Laugh your cares a - way. Laugh - ing makes you
Laugh your cares a - way. Laugh - ing makes you
Laugh your cares a - way. Laugh - ing makes you

ü - - beln; La - chen ist ge - sund!
 ü - - beln; La - chen ist ge - sund!
 dan - - ken: La - chen ist ge - sund! Das
health - - y Do it ev - 'ry day
health - - y Do it ev - 'ry day
health - - y Do it ev - 'ry day

Un - ser Mot - to lau - te: „Leicht - sinn und Hu - mor“
 Un - ser Mot - to lau - te: „Leicht - sinn und Hu - mor“
 zwei - te Mot - to lau - te: „Lie - be und ver - traun“
We will choose our Mot - to: “Let our hearts be gay,”
We will choose our Mot - to: “Let our hearts be gay,”
We will choose our Mot - to: “Let our hearts be true,”

rit. *a tempo*

Sü - sse! Klei - ne! Trau - tel! Spi - tze fein dein Ohr!
 Was ich dir ver - trau - te, halt es stets dir vor!
 Sü - sse! Klei - ne! Trau - tel! da - rauf kannst du baun!
For with love and laugh - ter, Joy will come to stay.
For with love and laugh - ter, Joy will come to stay.
We will tell each oth - er Ev - 'ry - thing we do!



Lass die an - dern grü - beln,	lach' aus Her - zens - grund.
Lass die an - dern grü - beln,	lach' aus Her - zens - grund.
Lass die an - dern zan - ken,	lach' aus Her - zens - grund.
<i>Let the oth - ers wor - ry</i>	<i>Laugh your cares a - way</i>
<i>Let the oth - ers wor - ry</i>	<i>Laugh your cares a - way</i>
<i>'Stead of be - ing jea - lous</i>	<i>Laugh your cares a - way</i>



Wenn sie's auch ver - u - beln:	La - chen ist ge - sund.
Wenn sie's auch ver - u - beln:	La - chen ist ge - sund.
Lach selbst in ge - dan - ken:	La - chen ist ge - sund.
<i>Laugh - ing makes you health - y.</i>	<i>Do it ev - 'ry day.</i>
<i>Laugh - ing makes you health - y.</i>	<i>Do it ev - 'ry day.</i>
<i>Laugh - ing makes you health - y.</i>	<i>Do it ev - 'ry day.</i>



Schnuteken, Schnuteken, komm und tanz doch!

(Toodlekings, Toodlekings, don't be mean now!)

. Bornicke

Nº 16

Tempo di Gavotte Bornicke

1. Ach, _____
 2. Ach, _____
 3. Ach, _____
 1. O _____
 2. O _____
 3. O _____

mf poco cresc. *f* *p*

was muss ich er - le - ben an dem Weib, al - le mei - ne
 kei - nen Blick be - komm ich ar - mer Mann, al - le mei - ne
 nun schaut er in's Aug' ihr s'ist zu toll Jetzt kann ich mich
what a both - er wom - en are to me! I re - fer to
this is more than an - y man can bear! I would like to
mo - dern danc - ing's aw - ful, so I claim! Some - how peo - ple

Kno - chen be - ben, mir im Leib! Ach
 Pul - se flie - gen, seh' ich sie an! Ach
 nicht mehr hal - ten s'Mass ist voll! Ach
this one here es - pe - cial - ly! O
punch that fel - low o - ver there! O
seem to like it just the same! O

jetzt tanzt sie mit ei - nem, der ver - liebt und sie
 jetzt drückt er sie zärt - lich, ich halt's nicht aus! Wart' nur,
 fal - sche Schlange ich durch - schau das Spiel, die - se
there she's danc - ing with that bloom - ing guy! Her af -
now he's hug - ging her! I'll make a row This will
if the dance were pro - per, I'd not kick, But this

soll - te doch, mit kei - nem noch, weil's be - trübt
 gleich du Schuft, das es pufft, fliegst du raus!
 Küs - se - rei Drü - cke - rei wird zu viel!
fi - ni - ty he seems to be more than I!
have to stop, he must drop that right now!
spoon - y - ness, loon - y - ness, makes me sick!

1.2.3. Schnu-te - ken, Schnu-te - ken, komm und tanz doch,
 1.2.3. Too - dle - kins, Too - dle - kins, don't be mean now!

lass doch den Dä - me - lak steh'n! den - ke dran, den - ke dran
What is that lob-ster to you? Come a - long, come a - long!

wie so schön wir se - lig im Krei - se uns bei - de dreh'n!
dance with me dear I want a turn at you too I DO!

Schnu - te - ken, Schnu - te - ken, komm und tanz doch,
 Too - dle - kins, Too - dle - kins, don't be mean now!

lass doch den Dä - me - lak steh'n! den - ke dran, den - ke dran
 What is that lob - ster to you? Come a - long, come a - long!

f *p*

wie so schön wir se - lig im Krei - se uns dreh'n! —
 dance with me dear, I want a turn at you too! —

fz *D.C.*

*) Wiederholung als Nachspiel ohne Gesang

ENSEMBLE.

№ 17

Som. Ten. *Allegro* Marianka, Jungmann, Chor.

Alto, Bass

Ha! Jetzt sitzt er in der Fal-le, sei-ne Lei-den-schaft wird kalt.
Ha! He can not get a-way now; in the trap he's fair-ly caught,

fz pp fz

Sead. *

und wir tri-um-phi-eren Al-le, da er selbst den Spasß be-zahlt!
and a bill hell have to pay now that will make him good and hot!

ffz pp

Lasst ihm zit-tern, laßt ihn frie-ren, um so e-her lenkt er ein,
If in there he's al-most free-zing, he will soon ca-pi-tu-late.

p fz

um ihn gründlich zu ku-rie-ren muß es ein Ex-em-pel sein,
 Wait un-til we hear him snee-zing: Then he's in the pro-per-state.

p *fz*

sta-tu-ir-et, un-ge-nier-et, Was bla-mir-et und zer-nier-et
 Hum-bled, ab-ject and re-pen-ting; We will then be un-re-lent-ing

ffz

Ra-che göt-tern gleich, er-schei-nen wir vor ihm! Er
 and will rise be-fore his eyes and cry. Re-venge! He

Marianka

molto dim. *pp* *ppp* *fine*

Poco meno

hat mich hin-ters Licht ge-führt, wollt sich mit mir ver-lo-ben, hat
 played a most olis-grave full part, be trayed a trust-ing mai-den Will

Ped. *Ped.*

lie - bes - glu - ten an - ge - schürt die ra - send in mir to - ben. Mir
love he filled my glow - ing heart, and now it's o - ver - ta - den He

hat er mei - ne Braut je - raubt hat ihr einen Kuss je - stoh - len, wer
ac - tu - al - ly stole a kiss from her whose stock - od ta - ken, and

da noch an Ver zei - hung glaubt, den soll der Dei - bel ho - ten! Da
if he think I'll stand for this he's ve - ry much mis - ta - ken! So

Alte(alt)

fz *p*

steht die ärg - ste Stra - fe drauf, die Frech - heit geht doch zu weit, — führt
be held up to ri - äi cute nes ex - pi - a - tion shall be, — führt
for

ei - nar sol - chen Le - bens - lauf, hört sich's doch wirk - lich auf! mit
that is pain - ful as a rule to sin - ners such as he. So

Schau - dern hö - ren wir so gar, daß er ver - heira - tet sei - ein
vie and black his trea - che - ry, our hair if fair - ly curls - He

aus - ge - wach's nes Töch - ter - paar ist auch da - bei!
has a wife and fa mi ly! Two grown up girls!

fz *fz* *fz* *fz* *ff*

D.S.
AL fine.

DIALOG: (Prose)

Jungmann: Mein Glück ist dahin! Du hast dich Küssen lassen... von so einem.. Det kann ich nicht über-
 (It's all over! You let him kiss you... that's too much... that's settles it) Winden.

Marianka: Ajust! Du willst mich verstossen?! (Ajust's You are throwing me over?!)

Jungmann: Ich kann nicht anders! Du bist entweiht! (I can't help it - You are defiled!)

Marianka: (schreiend) Ajust!! (screams) Ha! .. Augustus!!

Allegretto Marianka:

p *staccato e crescendo.* *p*

Ich habe nie in
 I'm sure that I had

mei-nem Le-ben ei-nen Mann ge-küsst, auch nie-mals Hoff-nung
 ne-ver kissed a man in all my life, nor do I think I

ihm ge-ge-ben, nie-mals, das ich wüsst! Doch die-ser Frük-ling
 e-ver pro-mised to be some one's wife! Then came this vil-lain

son-der-gleichen fing durchlist mich ein, Schlau mus-ste er es zu er-räcken
in dis-guise and swore he spoke the truth; yes, an-y one who tells good he's fools

und ich fiel drauf rein! Er sagt, er wollt mein Bräutigam sein, ich sei sein lie-ber
in no-cence and youth! He said he'd be my fee-ong-see, and I should be his

Schatz, lockt mich in je-nes Zelt hin-ein und gab mir da den Schmatz! Mein
bride, then to this tent per-sua-ded me and kissed me when in-side! He

gan-zer Stolz ist nun da-hin, mein keu-sches Selbstge-fühl ach, wie ich un-glück-
look ad-van-tage of my youth, for I am ve-ry shy. But when I learned the

Alle (all)

se- lig bin, das ist für mich zu - viel!! Wir bit- ten, fast doch end- lich Mut, wir
aw- ful truth I thought that I would die!! Now please be clam and dry your eyes, we

Wis- sen al- te wie das tut, Wir bit- ten sehr, nehmt nicht zu schwer der Bräut- gam Ver-
feel with you and sym- pa- thise, We beg of you, don't be so blue, your sweet- heart here don't

Zeht! Wenn solch ein Lüst- ling, ränke will die h heis- sen Tränen trock- nen soll sei
mind! This vil- tain shall not get a- way with- out his pun- ish- ment to day, for

er so- gleich, ganz win- del- weich dem Straf- ge- richt ge- weht!
We ap- pear as jud- ges here of him and all his kind!

Marianka (übertrieben traurig. (with exaggerated tragic sorrow))

Right here I'll a-wait him, for - e - ver now I hate him, My
 Der mich so ver - las - sen ihm Will ich e - wig has - sen er

brachte mir nur Schand und Schmach, er stel - te mei - ner Un - schuld nach! Nun
 young af - fec - tion he had won; he'd go still far - ther just for fun. No

rit.

soll er es bü ßen, hier kni - end. mir zu Fü - ßen, ach Gott mir wird so
 pe - ty shall sway me, for him who could be - tray me, O dear, O dear, O

jam - mer - voll, ich werd' vor Schmerz noch toll. Die Herrn
 feel so bad! This thing will drive me mad! Ten. Bass

Ach, das ist fürch - ter -
 Ach, this is sad - in -

rit.

Jungmann (übertrieben unglücklich)

Alle (all)

Jgmann.

lich! Ich bil- te, sei doch end-lich gut! Wer al- le wis- sen wie es tut! Ich
 dead! Now please calm and dry your eyes! We feel with you and sym- pa- thise! ♪

Alle.
 bitt' dich sehr eines nicht zu schwer! Der Bräu- li- gam ver- zeiht! Kenn solch ein Lüst- ling
 beg of you, don't be so blue! Your sweet- heart here don't mind! This vil- lain shall not

rän- ke- voll die hei- den Frä- nen tro- chnen soll, sei er so- gleich ganz win- del- weich dem
 get a- way with- out his pun- ish- ment to- day, for we ap- pear as jud- ges here, of

Straf- ge- richt ge- weht! Ge- weht! ge- weht!
 him and all his kind, of all his kind!

rit.
ff a tempo

FINALE des 2^{ten} ACTES

N^o 18.

All^o: Die Dicken, Stolzen, Lampe, Geraldine, Hamichen, (Die Doctoren.)

p poco - - - a - - - poco - - - crescendo

Stolzen Die Dicken

Ein am prak-tisch wir be-gin-nen he-rt Was ich sag! Hier i my Chor, sind gan-
 Ere p can be-gin to cure you you most an-swer me: That we'll do, that we'll

Stolzen. Die Dicken.

Ohr! And ihr müsst mir ehr-lich sa-gen, was ich Euch auch frag! Zwei-fel-
 do! And your an-swern in accor-dance with the facts must be. Ve-ry

Stolzen

ios, true! legt nur ios! Dann die Nur ist nicht so ein-fach in der
 To - ry true For the cure is not so sim-ple and re-

p.

Die Dicken.

Stolzen.

er - sten Zeit! Das ist klar, ganz und gar! Denn ganz
 quires much care, O no doubt, - O no doubt! For a

plötz-lich dünn zu Wer - den, auf der schö-nen Got - tes - er - den, ist selbst
 sud - den great re - duc - tion of the fat pro - du - ces ruc - tion, and can

für den stärk-sten Men - schen un - brauch - bar! Da - rum
 knock the strong - est cov - sti - tu - tion out! Is the

sagt mir jetzt ganz of- fen, ob das Herz bei Euch im Takt, ob Ihr an- die Lei- der au- Ber- dem ge-
 heart in per- fect or- der, are you al- ways fee- ling fine? Are there any signs that you are grow- ing

habt? Hat sich's nicht ein- mal ge- trof- fen, dass Euch Fie- ber- schütteln packt, wenn Ihr
 old? Do you e- ver have a fee- ling like a shud- der down your spine, if you

Die Dicken. (Fatties)

Euch, an ei- nem Was- ser- trunke labt? Ach, Herr Doc- tor, Was- ser trink ich
 take a drink of wa- ter that is cold? Wa- ter is a good think in its

nie! Das ist nur zum waschen o- der für das Vieh! Wenn ich wirklich
 place, for the cows and hor- ses or to wash your face! But when I am

dur-stig und das bin ich stets, die-ßen Durst zu stil-ten, nur mit Ur-quell
 Thirsty and I'm al-ways so, they must have the real thing; noth-ing else will

geh's! "Was-ser ist ge-fähr-lich" sa-gen at-le. Da-rum schützt sich
 go! "Wa-ter's full of mi-crobes, so they tell me, and I'd hate to

Je-der wie er a-kann. Und in mei-nem Fal-le klopft die To-des-
 swa-low those a-live, so when I must use it, care-ful-ly I

krat-tuse it oh-na vie-le Um-ständ bei mir en! Mein Herr Doc-tor, Doc-tor you must
 rit. with the stuff wher-ein they as not thrive. rit. a tempo

Was - ser pro - mise Wä - rö's nicht sein, Wo - mit Ihr Ku - rie - ret, uns nur ganz al -
 That your cure; hois no wa - ter in it, that wou'd kill us

lein! sure Nein, Herr Doc - tor, Was - ser darfs nicht sein, Nein, Herr Doc - tor
 Give us wa - ter for ex - ter - nal use, But in - side of

rit. Was - ser darfs nicht sein! *altempo* Nein, Herr Doc - tor Was - ser darfs nicht
 us! would raise the dence 'tis all - right for just ex - ter - nal

rit. sein! *altempo* Nein, Herr Doc - tor Was - ser darfs nicht sein! Ha!
 use, but in - side of us' would raise the Dence!

Bornicke (ärgerlich) (crossly)

(Zu Stolzen) (to Stolz)

Seht Euch das an! Ach lässt mich zu frie- den! Wir
 look who is here! No cause here for laugh-ter We're

(gesprochen) (spoken) mich rühr keiner an! (Now let me alone!)

zwei sind ge schie- den! zwei sind ge schie- den!
 two are here at-ter! two are here at-ter!

(Wütend zu Stolzen) (Furious to Stolz)

Sol- che Spä ße mit ei nem zu trei- ben, der in der
 That's no joke that I'd play on a bro- ther who was in

höch- sten Not
 great dis- tress.

soll- ten bei Män- nern un- ter
 Gen- tle - men should not hold one a -

blei - beru den so was grenzt schon an Spott! - Ver - spot - ten
 no - ther, I'm feel - ing sore, con - fess - - - - - wort

lass ich von Kei - nem wie mich! Mag Kom - men wer da will. -
 stand for rough stuff like this! I don't care who it may be - - -

(Befehlend)
 Ich zeich - ne die Quitt - tung ins Ge - sicht, Wenn nicht so -
 I'm in the hu - mor to knock him flat, Who tries to get

Lampe und die Doctoren.
 fresh er with still! -
 This Herr dis - - - Dok - - - grace -

Ebr ces solch our Be pro tra fes gen sion! geht denn doch
 ces our pro fes sion! Sir, you're en-

et - was zu weit, man durchschaut ih-ren Cha- rak-
 tire - ly too free It is plain that you're a fa-

Ker. Wer die Dumm heit Will
 Ker. Of mal prac tice we

ge brau chen, nen-ne sich Ofuscher ul-lein
 ac - cuse you, so that ar-res-tya you'll be.

For you're not an M. D! To
 Doch ein Arzt, darfs nicht sein! Die

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a long note on 'an M. D!' followed by a melodic phrase. The piano accompaniment features a steady bass line and chords in the right hand.

Les Fest ist uns zu Eh
 this fête none are in vi

The second system continues the musical score. The vocal line has a melodic line with lyrics 'Les Fest ist uns zu Eh' and 'this fête none are in vi'. The piano accompaniment consists of chords and a bass line, maintaining the 4/4 rhythm.

fern, Die wir im Am-te schon lang. Deren Stam'
 ted, on- ly phy- si- cians of natre who de- sette

The third system of the score. The vocal line includes the lyrics 'fern, Die wir im Am-te schon lang. Deren Stam'' and 'ted, on- ly phy- si- cians of natre who de- sette'. The piano accompaniment continues with chords and a bass line.

den be- sten and Klang. Die - - Les müs =
 hon- or and fame. We re - - gret

The final system of the score. The vocal line has lyrics 'den be- sten and Klang. Die - - Les müs =' and 'hon- or and fame. We re - - gret'. The piano accompaniment concludes with chords and a bass line.

I see
 I see
 Wir
 you
 Wer
 feel
 weh
 slight
 ren
 ed,

Buch, die wir hier, da nur die Hier nach
 but in your kind, we do not find fit

Geld com buch pa treibt! ny.
 rall. p

Allegro

cresc. f

8va

8va

Allegro

Stolzen. Valselento

1) Tanz	Mä- del	mit	mir,	ich	zei- ge	Dir	neu	e
2) Schau	was	ich	tu,	ohn'	je- de	Ruh'	Dir	zu
1) Come	dance	this	with	do	not	re-	fuse	be-
2) Wien	he	went	a-	way	down-	town	to	stay,
							so	he

rit.

Ar	zen!	Dreh'	ren	Dich	im	Kreis	und	reich	mir	Dei-
schen	ken	lieg'	Schmetter	ling	Du,	um's	hel-	te	Lam	-
sech	you,	Waltz	for-	ward	and	back,	now	make	a-	no
sta	ted,	she	went	to	a	tea	gay	but-	ter-	fly

al tempo

he nicht hier was
 O Land
 Sang, sing!
 sing!

Jetzt, h
 Mail
 hier

So Brust an.
 hol- de mich
 new he- si-
 part-ner was

Brust schmett
 late
 flect,

fühlst hei-ße
 lock- erer
 all- the
 his the-
 horn-king

Steps feet,
 O fas - can - teach
 i - na - you!
 Zion - He is as
 ed - sy, as
 step and she

Lust, set!
 uns' - ter
 musst - ihn
 War - ten - ten!
 Ken!

Nun sei dein
 Doch sei - ne
 Köp - chen, dein
 Flü - gel, die

8^{va}

Walk found
 ing him
 when good
 once com
 you pa
 tain!
 ny

One
 One

sü
 bin

Des,
 ten,

ab
 brenn,

ge
 ihm

Wandt!
 nicht!

Nun
 der

dis - ad - van - tage I
 day the hus - band came that way and
 I have found in all this mo - dern dan -
 thought he'd do some dan -

Gal - ter,
 schan' ins
 der um
 Du - gen
 flat - tert
 mein, lass
 dich, er
 warm ist
 von
 Hand dir
 dir ge -
 drü - bren -

eing, that those who wait us think we find our part - ner
 eing, he found a part - ner right a way a wi - dow
 cken! Für Kön - nte es doch e - wig sein, solch Won - ni -
 det. dir dich al - lein er op - fert sich, weil Du ihm

most en - tran - cing. For if the part - ner 'smar - ried
 quite en - tran - cing. But O, his wife was dan - cing
 ges ent - zü - cken! In dein - en bli - cken heil - te
 licht ge - spen - det! Doch fängst du ihm gar zart und

this may lead to com - pli - ca - tion; such po - ses
 too and where were com - pli - ca - tion; for po - ses
 Gut und pur - puru dei - ne Wan - gen. Fühl' ich für
 dank - bar er sich zei - gen zei - gen. Dann wird er

may re - sult in strained re - la - tions -
 such as this bring strained re - la - tions -
 dich mit hei - ßem Blut: Ver - lan - gen!
 dir der Tren - ste sein, zu ei - gen!
 8va ----- 8va -----

Schätz - chen, Schätz - chen, schnurr' mir so trant wie ein Kätz - chen.
 Re — no, Re — no, that is a phase He and she know!

Schmeichel mit Pfötchen so sam - met weich, — machst mich reich! —
 They don't be - have that they'll land there but still they do! —

Schätz - chen, Schätz - chen, gön' mir im Her - zen ein Platz - chen.
 Re — no, Re — no, all there who want a de - cree know:

denk an die Stunde, mit lachendem Munde und bleib mir gut. —
 There you can buy it and then you can try it with num - ber two! —

(Der Chor beginnt zu tanzen) (The Chorus begins to dance)

Schätz - chen, Schätz - chen Schmir mir so traut wie ein
 Re - no Re - no that is a please he and

Hätz - chen Schmeichel mit Pföt - chen so sam - met - weich;
 she know. They don't be - lieve that they'll land - there but

mächst mich reich! Schätz - chen,
 still they do! Re - no

Schätz-chen gönn mir im Herzen ein Plätz-chen. Denk'an die Stunde mit
 Re- no, all those who want a de- eree know: There you can buy it and

lach-en-dem Mundle und bleib' mir gut.
 then you can try it with rum ber two.

All: con brio

Alle (all)

Sop. Ten.
Alt. Bass

Jetzt wol-ten wir im Rei - gen, zu - stig mit From -
Come While the mu - sic's play - ing We will from a

pe - ten ge - schmet - ter, uns'rer Lau - ne Frohsinn zei - gen und
mer - ry pro - ces - sion; till the ear - ly mor - ning stay - ing well

lach - end, den See um - geh'n! Spaz' at - le
march all around the lake! Save ev - ry

Sor - gen, für den näch - sten Mor - gen!
Sor - row, keep it for to - mor - row!

Heut lasst uns fröhlich sein, tan-zen, sprin-gerd
 Take what the day is bring- ing; laugh- ter, sing- ing,

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics in German and English. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in a 4/4 time signature and a key signature of one flat (B-flat major or D minor).

O, herrlich Som-mer-We-t-ter! Toll, wie in Jugend-jah-ren.
 in glo-ri-ous sum-mer weather. Joy ev-ry where is reign- ing

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics in German and English. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music continues in the same 4/4 time signature and key signature.

Lu-stig lasset uns sein! —! Seht See ihr, der
 come now and join the fun —! the there the

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics in German and English. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music continues in the same 4/4 time signature and key signature.

hol- te Schein auf dem dunk len Was ser,
 silv- ry light on the si- lent wa- ter,

The fourth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics in German and English. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music continues in the same 4/4 time signature and key signature.

nimmt uns're See-len wie durch Lau-ber
 Each soul re-ponds un-to the love — of

ein!!
 sight!!
 8va

Flark cho gibt uns zu-rück
 the e — cho's call

Was mir hell-jub-elnd vor kün — den: Traulich, im Arm das Glück.
 out in the night it is wof — fel: Take some one by the hand,

Vor-wärts so Stück um Stück, muss ge-gan-gen sein!
 start for the hap-py land where there's joy for all!

Aus *at-* *ten* *Herr* *-* *zen* *tönt* *lou-ter* *Dan-kes-*
Hearts *that* *are* *hap-* *py* *All* *their* *joy* *must*
8^{va}

ruf *Trotz* *munt'rem* *Scher-zen,* *zu* *dem,*
zell. *that* *us* *old* *world* *was* *made* *so*
8^{va}

der *all'* *die-* *ses* *schuf!* *Herr* *-* *liche*
Wis *ely* *and* *so* *welt!* *All* *joy* *of*
8^{va}

Et *de,* *Won-ni* *ges* *schönes* *Sein,*
liv *ing* *came* *to* *us* *from* *a* *bove,*
8^{va}

dass sie stets ge - nos - sen! wer - de, lud' sie ein!
 un - to ev' ry mor - tal giv - ing some - one to love!

8^{va}

Alle bis auf Stolzen und Geraldine verlassen die Bühne.
 All except Stolzen and Geraldine leave the stage.

8^{va}

8^{va}

mf

p

(Die Music auf der Bühne verhallt allmählich)
 (Music off Stage gradually dies away)

Hänchen.

So Hope muss ich schei — den, e — wig dich
 I am tea — ving, deep — ly I'm

mei — den dich, denn ich lieb — te, mein
 give — ving, dark is the fu — ture, O!

O! — les mein Glück! — Dart nicht mit
 why — must we part; Vain — ly I'm

Ban — gen, nach Dir ver — lan — gen,
 sigh — ing, vain — ty I'm cry — ing,

Bit — te — re Zä — ren and die — ser um
 deep is my love and sad is my

Nich — heart. Trost — los reich ich Vor
 heart. Glad — ty I'd bear it

Dir zu — rück. Vuota
 it I knew. Vuota.

molto rall.

pp

Fin — dest nur Du dein Glück!
 that fate is kind to you!

The first system of the musical score features a vocal line in a soprano clef and a piano accompaniment in a grand staff. The vocal line begins with a long note on 'Fin' followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The dynamic marking *pp* is placed at the beginning of both staves.

Hannchen. Schluss Lampe

Was ich Ich
 Once you my
 einst in sel- gen Stunden, wol-ter
 You would love me till the

The second system continues the musical score. It includes a section marked 'Hannchen.' and another marked 'Schluss' with a double bar line. The piano accompaniment features a more active bass line with eighth notes. The dynamic marking *pp* is present.

Lieb' für dich em- pfunden, ist er - im - ernd, mei- ner bän- gen Zu- kunft
 stars grew cold a - bove me, and I Well re- call the rap- ture of that

The third system shows the vocal line continuing with a melodic line. The piano accompaniment has a steady bass line with some chordal movement in the right hand. The dynamic marking *pp* is maintained.

Halt!
 day!

Bei- ner Au- gen glü- hend Strahlen, brach- ten
 Tough my Wea- ry eye ore ad- ing, and my

The fourth system concludes the page. The vocal line has a final melodic phrase. The piano accompaniment features a more complex texture with chords in the right hand and a bass line. The dynamic marking *mf* is used for the piano part.

mir er-neute Qua-len und mein Le-ben bleibt für mich un-er-tot und
 heart is nigh to brea-king, must try to drive the me-mo-ry a-

Kalt!
- Way! So fahr da-hin; du Lie-bes-
So think of thee. I do not

mf *p*

traum!
dare! Sein zu ge-den-ken, wie so schön er, wag' ich
Fare-well to thee, my dream of love so Wond-rous

Kaum,
fair, ach, wag' ich kaum!
So Wondrous fair!

Recit.
Lampe

p.s.
al

suchte dich, mein trautes
dea-rest, come, well go a-

rall.

Hannchen

Lieb! Ich heg- te Zweifel schon, da- rum ver- gieb! An mei ner
Way! Ist I am anx- ions, par- dow me, I pray! Ist e' ver I

The musical score for 'Hannchen' consists of a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal line.

Lampe

Treu, braucht niemals Du ver- za- ger griehe you, it will be un- knowing; Ich traun' dir fest! Doch kom, schon harrt der
I trust you dear, but me we must be

The musical score for 'Lampe' features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two flats, and the time signature is 4/4. The lyrics are written below the vocal line.

Ariete
Stolzen. (fassungstoll)

Wa- ger! Ist dies ein Traum? Der mich um- pfängt?
go- ing! Is this a dream that I be- hold?

The musical score for 'Ariete' includes a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two flats, and the time signature is 3/4. The lyrics are written below the vocal line.

Soll ich dem Spiegel- bild tra- en? Was ich vor mir, se- he all-
Oh, this is past all be tier- ing? What my own eyes cant re- a-

The musical score for the final section consists of a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two flats, and the time signature is 4/4. The lyrics are written below the vocal line.

hier, muss dies mein wachend Aug' schau'n?
 tize, cru-el de-cep-tion must be?

rall.

Hänchen.
 O die-se Qual?
 My bit-ter woe

Stolzen.
 Was trübt den Blick,
 Woe-rest, O say.

Lieb-ste Dir sprich
 tell me, I pray

Leb' Wohl mein Glück!
 I dare not show!

Drückt Dich ein him-lich-er Kum-mer?
 tell me, dear heart what can grieve you?

Was es auch
 What e'er you

Herz meiner Wahl!
It breaks my heart!

Bleibst hier zurück!
That we must part!

Sei,
do,

ich bleib' dir treu!
I will be true!

Wie ich in se-li-gen
Te-Ver, no ne-Ver, I'll

Hannchen, Roschen, Stolzen.

Du stil-le Nacht,
I air sum-mer night,

in hel-ler
star-ry and

Schum-mer.
leaves you.

Pracht,
bright,

brach-test mir Herzleid' und Sor- gen!
brought me but heart-ache and sor- row!

Trö-stelnd ich steh', Za-gend ich seh' ent-ge-gen dem
 Though down is nigh, cheer-less am I, with ver-a

Adagio (Hannchen, von Dr. Lampe geführt nach links hinten ab)
 (Jenny, led Lampe exit left)

stolz Mer-gen, Glück fahr da
 Nähernden Mor fare-well my hin!!
 hope for to-mor row. own!

E-Jay lend ich
 now has

bi- flown!
 And you are lost love to me!

At-tes Ver-to-ren, Ver-bei!
 And you are lost love to me!

Hannchen (hinter der Scene) (offstage)

sü-ße
 sa-cred

Wor - te, Die wir ge - tauscht,
 pro - mise gi ven to me

am stil - len Or - te, von nie - mand be - tauscht!
 No one to hear us and no one to see!

Won ni - ge Stun - den, herr ti - che
 On ly the moon knows up in the

Geraldine: (spricht, während des Gesanges) Doctor, Sie lieber, guter Mann, ...
 (speaks softly during song) Doctor - you poor dear fellow; Come with

Nacht! Da uns ver - bun - den dieß Lieb!
 sky! That were u - ni - ted by Love's

Kommen Sie zu uns nach Amerika - wir wollen Sie richtig verstehen. Hier hasst man Sie.
us to the states. We will appreciate you there - Here they hate you and

heil' ge Macht! Da uns ver - bun -
ho = ge ty tie! that we're u - ni -

Wir werden Sie lieben. Kommen Sie mit uns!
We will love you. - Come with us!

den der Lieb' heil' ge Macht!
ted by love's ho - ly tie

Stolzen (steht auf, räuft nach hinten und blickt nach links, ruff in fürchtbarste Schmerz)

(Runs up stage and looks off left! With deep sorrow)

Hannchen! Mein Hannchen!
Jenny, Jenny, My Love!

Vorhang.
Curtain.

Ende des Aktes II
End of Act II

ACT III.

Walzer-Duett

No. 19. a

Marianka, Bornicke

Tempo di Valse

Bor. 1. Den - ke nicht mit Ban - gen an die
Mar. 2. Darf ich dir auch trau - en da - mals
Bor. 1. Once, with your as - sis - tance, a mis -
Mar. 2. Yes, a friend's de - vo - tion I would

Zeit zu - rück, da einst mit Ver - lan -
warst du schlecht, spiel - test mit uns Frau -
take I made, Now I'll keep my dis -
great - ly prize, There is safe e - mo -

rit. *a tempo*

gen, streif - te dich mein Blick. Lass' uns
 en, was doch gar - nicht recht. Wenn ich
tance so don't be a - fraid Let's be
tion in pla - to - nic ties I will

Freun - de blei - ben Mä - del sei mir gut
 Freund dir wer - de, Freund - schaft muss es sein
friends and com - rades, That is al - ways nice
let you give me friend ship tried and true

Freund - schaft, Freund - schaft bleibt un - ser
 Lie - be, Lie - be darf nicht ins
Friend - ship, friend - ship. we'll keep it
No - thing warm - er I will per -

schön - stes Gut. - ein.
 Herz hin -
stored on ice.
mit to you.

Bor. Schau mich an, als Freund bin ich der rech te Mann
 Mar. Glaub' ich nicht, ich 'sag' es of - fen, sag' es schlicht
Look at me, a friend and no - thing more you'll see,
That will do, I will not say it is not true,

der mu - tig sich be - zäh - men kann glau - be drann
 denn al - te Lie - be ro - stet nicht, der Ver - zicht,
Who will be - have most pro - per - ly, safe with me
And yet I would - n't trust in you not to do

dann und wann. Schau mich an! Lie - be - lei
 Her - zen bricht, schlau - er Wicht! Freund - schafts - wort
you will be, Look at me! As be - fore
all that you did, - a, new, Friend ship's ties

sei e - wig nun für mich vor - bei ich swö - re das ich
 ist schon in'n paar Mi - nu - ten fort. Du bist von je - ner
I'll flirt and car - ry on no more, on all my past I'll
Are ve - ry flim - sy I sur - mise and I don't think you

ar - tig sei für al - le Zeit.
 Män - ner - sort die e - wig freit.
shut the door, I will be good!
re - a - lize, That as you should.

ff

Bornicke

Lass uns sitt - sam in Eh - ren als Freun -
Friend - ship, needs cul - ti - va - tion - and some

mf

Marianka

de wei - ter ver - keh - ren. Das kann ich
 ex - pe - ri - men - ta - tion. I have no

kei - nen ver - weh - ren, Doch mich kann kei - ner be -
 se - rious - ob - jec - tion to friend - ly show of af -

Bornicke

tö - ren. Aeug - - lein, strah - len - des, son - ni - ges,
 fec - tion, Sure - ly then you'll ex - cuse me, a

Münd - - chen ro - si - ges, won - ni - ges, schenk'
 kiss you will not re - fuse me, true friend -

Marianka

mir den Ab - schieds - kuss! Freundschaft ver - bietet's drum Schluss! —
 ship's proof a - gainst this! All friend - ship ends with a kiss. —

Valse Da Capo al

♩ CODA

Beide

Gut. _____
 ice. _____

Den - ke nicht mit Ban - gen
 Ich denk' nicht mit Ban - gen
Once with your as - sis - tance
Once with my as - sis - tance

an die Zeit zu - rück, _____
 an die Zeit zu - rück, _____
 a mis - take I made. _____
 a mis - take you made. _____

Da einst mit Ver -
 Da einst mit Ver -
 Now I'll keep my
 Now you'll keep your

lan - gen streif - te dich mein Blick _____
 lan - gen streif - te mich dein Blick _____
 dis - tance So don't be a - fraid _____
 dis - tance I am not a - fraid _____

rit.

rit.

allegretto

Lass uns Freun - de blei - ben Mä - del sei mir
 Wir wol - len Freun - de wer - den ach ich bin dir
 Let's be friends and com - rades, that is al - ways

allegretto

gut Freund - schaft, Freund - schaft
 nice Friend ship, friend - ship

bleibt un - ser schön - stes Gut.
 We'll keep it stored on ice.

ff

ff

Was wir erträumt in sel'ger Nacht

All that we dreamed so wondrous sweet

No. 20.

Tempo di Valse

Piano introduction in 3/4 time, marked *Tempo di Valse*. The music is in G major and consists of two systems of piano accompaniment. The first system starts with a *mf* dynamic and features a melodic line in the right hand and a bass line in the left hand. The second system continues the piece with a *f* dynamic, showing a more active piano accompaniment.

Beide

Both

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

rit.

Was wir er -
All that we

träumt in sel'ger Nacht,
dreamed so won - drous sweet,

hat uns das Glück,
For - tune has thrown,

lä - cheind ge - bracht.
here at our feet.

Und al - le Angst ist nun vor - bei,
Doubt - ing and fear - ing now are past

träumt in sel'ger Nacht,
dreamed so won - drous sweet,

hat uns das Glück,
For - tune has thrown,

lä - cheind ge - bracht.
here at our feet.

Und al - le Angst ist nun vor - bei,
Doubt - ing and fear - ing now are past

träumt in sel'ger Nacht,
dreamed so won - drous sweet,

hat uns das Glück,
For - tune has thrown,

lä - cheind ge - bracht.
here at our feet.

Und al - le Angst ist nun vor - bei,
Doubt - ing and fear - ing now are past

träumt in sel'ger Nacht,
dreamed so won - drous sweet,

hat uns das Glück,
For - tune has thrown,

lä - cheind ge - bracht.
here at our feet.

Und al - le Angst ist nun vor - bei,
Doubt - ing and fear - ing now are past

träumt in sel'ger Nacht,
dreamed so won - drous sweet,

hat uns das Glück,
For - tune has thrown,

lä - cheind ge - bracht.
here at our feet.

a tempo

träumt in sel'ger Nacht,
dreamed so won - drous sweet,

hat uns das Glück,
For - tune has thrown,

lä - cheind ge - bracht.
here at our feet.

Und al - le Angst ist nun vor - bei,
Doubt - ing and fear - ing now are past

träumt in sel'ger Nacht,
dreamed so won - drous sweet,

hat uns das Glück,
For - tune has thrown,

lä - cheind ge - bracht.
here at our feet.

Und al - le Angst ist nun vor - bei,
Doubt - ing and fear - ing now are past

träumt in sel'ger Nacht,
dreamed so won - drous sweet,

hat uns das Glück,
For - tune has thrown,

lä - cheind ge - bracht.
here at our feet.

Und al - le Angst ist nun vor - bei,
Doubt - ing and fear - ing now are past

träumt in sel'ger Nacht,
dreamed so won - drous sweet,

hat uns das Glück,
For - tune has thrown,

lä - cheind ge - bracht.
here at our feet.

Und al - le Angst ist nun vor - bei,
Doubt - ing and fear - ing now are past

träumt in sel'ger Nacht,
dreamed so won - drous sweet,

hat uns das Glück,
For - tune has thrown,

lä - cheind ge - bracht.
here at our feet.

Und al - le Angst ist nun vor - bei,
Doubt - ing and fear - ing now are past

träumt in sel'ger Nacht,
dreamed so won - drous sweet,

hat uns das Glück,
For - tune has thrown,

lä - cheind ge - bracht.
here at our feet.

Und al - le Angst ist nun vor - bei,
Doubt - ing and fear - ing now are past

träumt in sel'ger Nacht,
dreamed so won - drous sweet,

hat uns das Glück,
For - tune has thrown,

lä - cheind ge - bracht.
here at our feet.

Und al - le Angst ist nun vor - bei,
Doubt - ing and fear - ing now are past

f a tempo

mf

Stolzen

Ich lieb' dich in - nig und herz dich min - nig, mein
Now I can hold you, My arms en - fold you, You're

The first system of the musical score for 'Stolzen'. It features a vocal line with German and English lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: 'Ich lieb' dich in - nig und herz dich min - nig, mein' and 'Now I can hold you, My arms en - fold you, You're'.

lä - chelnd ro - si - ges Glück! Von al - len Frau - en, die
mine at last, dear - est heart! While I was lone - ly your

The second system of the musical score. The lyrics are: 'lä - chelnd ro - si - ges Glück! Von al - len Frau - en, die' and 'mine at last, dear - est heart! While I was lone - ly your'.

ich konnt schau - en, kehrt stets dein Bild mir zu - rück!
i - mage on - ly from me would ne - ver de - part!

The third system of the musical score. The lyrics are: 'ich konnt schau - en, kehrt stets dein Bild mir zu - rück!' and 'i - mage on - ly from me would ne - ver de - part!'.

Hannchen

Mir ist so ban - ge, denn ach schon lan - ge, ein
How strange the feel - ing now o'er me steal - ing, I

The first system of the musical score for 'Hannchen'. It features a vocal line with German and English lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: 'Mir ist so ban - ge, denn ach schon lan - ge, ein' and 'How strange the feel - ing now o'er me steal - ing, I'.

Schau - ern be - ben mich macht: Ist's Freu - de? Ist es
 won - der what it may be? Is't rap - ture? Is it

Won - ne? dass die Zu - kunft lacht?
 sor - row that will come to me?

Stolzen

Wenn ein Schau-ern dich durch-bebt, tan - ze, Lieb - chen, tan - ze!
 Dance all doubts and fears a - way; gai - ly, sweet-heart, gai - ly!

Ue - ber dir Gott A - mor schwebt; tan - ze, Lieb - chen, tan - ze!
 Mer - ri - ly we bend and sway, gai - ly sweet-heart gai - ly

rit.

a tempo

Bald ist auch die Furcht vor - bei, fröh - lich lacht das
 Cu - pid smiles on you and me, life to us is

a tempo

Le - ben! Lockt des Wal - zers Me - lo - dei.
 cal - ling! When you hear love's me - lo - dy

Beide (Both)

rit.

Tan - ze Lieb - chen, tanz! Was wir er -
 dance my sweet - heart dance All that we

rit.

D. S. al Fine

Mein Herz ist mir bis oben voll, zum platzen

If you are false, there's something that I might do

Duett

Röschern, Saltern

Röschern: Du willst nun
Saltern: Ich wie - der -
Rosie: So your are
Saltern: Now to con -

treu - los mich ver - las - sen?
ho - le Dir auf's Neu - e!
false and you de - ceive me?
vince you, I'll en - dea - vor

S. Kind, sag' doch so was nicht,
R. Nein, nein ich glaub' es nicht
S. *It is not that at all,*
R. *No, no, you need not try,*

Es ist ja mei - ne Pflicht. R. Ich kann's nicht glau - ben kann's nicht fas - sen!
Was Dei - ne Zun - ge spricht! S. Ge - lo - be wie - de - rum Dir tre - ue!
I go at du - ty's call. R. *If you are true, why do you leave me?*
You need not tell me why! S. *My love is yours a - lone for - ev - er,*

S. Ich ke - hre bald zu - rü - ck Und len - ke Dein Ge - schick!

R. Ist es auch wirk - lich wahr, Wir wer - den dock ein Paar?

S. *I swear my heart is true,* *And I'll re - turn to you!*

R. *If that is real - ly so,* *I don't see why you go?*

R. Einst hast du Tre - ue mir ge - schwor - en, Nun scheint es,

S. Du sollst nicht zwei - feln, noch ver - za - gen, Ich würd mein

R. *You told me once you loved me on - ly,* *And now you*

S. *I'd mar our hap - pi - ness by stay - ing:* *Have you no*

gehst Du mir ver - lo - ren!
Lied - stes nicht so pla - gen
want to leave me lone - ly,
faith in what I'm say - ing?

S. Hab' Dich von Her - zen lieb,

R. Ich zitt 're nur um Dich,

S. *I love but you, I vow,*

R. *Be - cause I love you so,*

Schnell ei - nen Kuss mir gib, Lieb - chen, Du mein ein - zig Glück! —
 Lieb Dich ganz fürch - ter - lich, Kenn' kein and - 'res Glück für wahr! —
Come, kiss me quick, right now Dear - est, I love on - ly you! —
That's why I want to know Why you leave me here and go? —

— R. Ach, mei - ne Angst ist rie - sen-gross, Ich ban - ge um mein Glück! Mein
 — S. Nun sei ver - nün - ftig, lie - ber Schatz, Still Dei - ner Trä - nen Flut! If
 — R. *Im so a - fraid you'll not re - turn, I don't know what to do*
 — S. *I'll not be false to you, my dear, Of that there is no fear!*

sfz p

Breit

Herz ist mir bis ob - en voll, zum plat - zen! Ich weiss nicht was ich
you are false, there's something that I might do In such a case I'd

mach - en soll, möcht krat - zen! Lässt Du mich a - ber doch im Stich, Dann
scratch you and I'd bite you! *I'd make you sor - ry, so be - ware, For*

string
 fre - ue Dich, Ich räk - he mich Und quä - le Dich ganz fürch - ter - lich, Find'st
I'll get square, And don't you dare To tell me that your heart is true, And

kei - ne Ruh, Du Falsch - er, Du, Bis du ganz alt und schwach! Mein schwach!
I don't care, It is not fair To treat me as you do! If do!