

# THE STUDENT PRINCE

*A Spectacular Light Opera*

*Book and Lyrics by*  
DOROTHY DONNELLY

*Music by*  
SIGMUND ROMBERG

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# THE STUDENT PRINCE

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# THE STUDENT PRINCE

Nº 1

Act 1

Words by  
DOROTHY DONNELLY

PROLOGUE

Music by  
SIGMUND ROMBERG

Andante maestoso

Piano

8va

*ff*

First system of piano introduction, 4/4 time, key of B-flat major. Treble clef, bass clef. Features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is Andante maestoso.

Second system of piano introduction, continuing the melody and accompaniment from the first system.

Third system of piano introduction, concluding the piece with a final cadence. Includes a fermata over the final chord.

1st & 2nd LACKEYS

By our bear - ing so se - date We up - hold the

3rd & 4th LACKEYS

By our bear - ing so se - date We up - hold the

Vocal and piano accompaniment for the lackeys. The vocal parts are in 4/4 time, key of B-flat major. The piano accompaniment is in the same key and time, starting with a mezzo-forte (*mf*) dynamic. The piano part includes a triplet in the bass line at the end of the phrase.

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1st & 2nd LACK. 1st LACK. 2nd LACK.

Roy - al State, Through the grace of his sub-lime be - nig - ni - ty. We

3rd & 4th LACK.  
Roy - al State,

The first system of music features three staves. The top staff is a vocal line with two measures of music, labeled '1st & 2nd LACK.' and '1st LACK.' and '2nd LACK.' respectively. The lyrics are 'Roy - al State, Through the grace of his sub-lime be - nig - ni - ty. We'. The middle staff is another vocal line with two measures of music, labeled '3rd & 4th LACK.' and the lyrics 'Roy - al State,'. The bottom staff is a piano accompaniment with two staves (treble and bass clef). It begins with a triplet of eighth notes in the bass clef. The piano part includes a dynamic marking 'p' (piano) and a fermata over the first measure of the second system.

1st & 2nd LACK. 3rd LACK. 4th LACK

serve the Court

3rd & 4th LACK.  
And King with fit - ting dig - ni - ty, Our fa - ces blank as

The second system of music features three staves. The top staff is a vocal line with two measures of music, labeled '1st & 2nd LACK.' and the lyrics 'serve the Court'. The middle staff is another vocal line with two measures of music, labeled '3rd & 4th LACK.' and '4th LACK' and the lyrics 'And King with fit - ting dig - ni - ty, Our fa - ces blank as'. The bottom staff is a piano accompaniment with two staves (treble and bass clef). It continues with a steady accompaniment of chords and single notes.

1st & 2nd LACK. 2nd LACK. 1st LACK.

You'd not know we're men at all. But off du - ty

3rd & 4th LACK.  
an - y wall,

The third system of music features three staves. The top staff is a vocal line with two measures of music, labeled '1st & 2nd LACK.' and '2nd LACK.' and '1st LACK.' and the lyrics 'You'd not know we're men at all. But off du - ty'. The middle staff is another vocal line with two measures of music, labeled '3rd & 4th LACK.' and the lyrics 'an - y wall,'. The bottom staff is a piano accompaniment with two staves (treble and bass clef). It includes dynamic markings like '>' (accent) and triplet markings in the bass clef.

1st & 2nd LACK. that is when

3rd LACK. We re-mem-ber we are men.

3rd & 4th LACK.

Detailed description: This system contains the first three lines of music. The top line is the vocal line for the first and second parts, with the lyrics 'that is when'. The second line is the vocal line for the third and fourth parts, with the lyrics 'We re-mem-ber we are men.' The piano accompaniment is shown in a grand staff with treble and bass clefs. It features a triplet of eighth notes in the bass line and various chords and melodic lines in the treble.

Più mosso  
1st LACK. Then scan - dal

2nd LACK. Who is writ - ing

1st LACK. And

3rd & 4th LACK. We han - dle,

3rd LACK. Bill - ets doux,

Più mosso

Detailed description: This system contains the next three lines of music. The tempo is marked 'Più mosso'. The top line is the vocal line for the first and second parts, with lyrics 'Then scan - dal' and 'Who is writ - ing'. The second line is the vocal line for the third and fourth parts, with lyrics 'And', 'We han - dle,', and 'Bill - ets doux,'. The piano accompaniment continues in the grand staff, with a dynamic marking of 'mf' (mezzo-forte) in the bass line.

1st & 2nd LACK. who has an af - fair with who;

2nd LACK. She clutch - es

3rd & 4th LACK. The old Duch - ess,

Detailed description: This system contains the final three lines of music. The top line is the vocal line for the first and second parts, with lyrics 'who has an af - fair with who;' and 'She clutch - es'. The second line is the vocal line for the third and fourth parts, with the lyrics 'The old Duch - ess,'. The piano accompaniment continues in the grand staff, featuring various chords and melodic lines.

1st & 2nd LACK. 2nd LACK.

Who gets a-way as best he can.

3rd & 4th LACK. 3rd LACK. 4th LACK.

an - y un - sus - pect - ing man, The Field Mar - shal

Detailed description: This system contains the first two musical systems. The first system has two vocal staves: the top staff is labeled '1st & 2nd LACK.' and contains the lyrics 'Who gets a-way as best he can.'; the second staff is labeled '3rd & 4th LACK.' and contains the lyrics 'an - y un - sus - pect - ing man,'. A '2nd LACK.' label is placed above the first staff. The piano accompaniment is shown in a grand staff below the vocal lines.

1st & 2nd LACK. 1st LACK. 2nd LACK.

is par - tial to a pret - ty maid of hon - our. If they catch him -

3rd & 4th LACK. 3rd LACK.

He's a gon - er.

Detailed description: This system contains the second and third musical systems. The second system has two vocal staves: the top staff is labeled '1st & 2nd LACK.' and contains the lyrics 'is par - tial to a pret - ty maid of hon - our. If they catch him -'; the bottom staff is labeled '3rd & 4th LACK.' and contains the lyrics 'He's a gon - er.'. '1st LACK.' and '2nd LACK.' labels are placed above the first staff. The piano accompaniment is shown in a grand staff below the vocal lines.

1st & 2nd LACK. 1st LACK.

Folks haugh - ty

3rd & 4th LACK. 4th LACK. 3rd LACK.

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

Detailed description: This system contains the third and fourth musical systems. The third system has two vocal staves: the top staff is labeled '1st & 2nd LACK.' and contains the lyrics 'Folks haugh - ty'; the bottom staff is labeled '3rd & 4th LACK.' and contains the lyrics 'Are naugh - ty just the same as o - ther men, But'. '1st LACK.' and '3rd LACK.' labels are placed above the first staff. The piano accompaniment is shown in a grand staff below the vocal lines.

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

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

3rd & 4th LACK.   
 though they're full of pride,

Detailed description: This system contains three vocal staves and a piano accompaniment. The first staff is for the 1st and 2nd vocal parts, with lyrics 'We know what's in - side. Some-one's com-ing!'. The second staff is for the 3rd and 4th vocal parts, with lyrics 'though they're full of pride,'. The piano accompaniment consists of a grand staff with a treble and bass clef, featuring chords and moving lines.

Tempo I 1st LACK.

1st & 2nd LACK.   
 By our bear-ing so se-date We up-hold the Roy-al State. By our bear-ing

3rd & 4th LACK.   
 By our bear-ing so se-date We up-hold the Roy-al State.

Detailed description: This system is marked 'Tempo I' and contains three vocal staves and a piano accompaniment. The first staff has lyrics 'By our bear-ing so se-date We up-hold the Roy-al State. By our bear-ing'. The second staff has lyrics 'By our bear-ing so se-date We up-hold the Roy-al State.'. The piano accompaniment features a steady rhythmic pattern with triplets in the bass line and chords in the treble. A dynamic marking 'p' (piano) is present.

1st LACK.   
 State, the State.

2nd LACK.   
 do up-hold the Roy - State.

3rd LACK.   
 So se-date we al State.

4th LACK.   
 Roy - al State.

Detailed description: This system contains four vocal staves and a piano accompaniment. The first staff has lyrics 'State, the State.'. The second staff has lyrics 'do up-hold the Roy - State.'. The third staff has lyrics 'So se-date we al State.'. The fourth staff has lyrics 'Roy - al State.'. The piano accompaniment continues with chords and moving lines, marked with 'pp' (pianissimo).

Cue. D<sup>r</sup> ENGEL "Go, and God bless you."

No 2

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

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

Piano

Flute

*pp molto semplice*

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

Vln. Solo

Flute

students' work. How they sing in the evening! (ENGEL) Oh! How they can sing!

Violins

ENGEL

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



ENGEL

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

②

PRINCE

Twilight comes steal-ing and moonlight shines down,

ENGEL

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

PRIN.

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

ENGEL

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

*poco più mosso*

ENGEL

ENGEL

DIALOGUE

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

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

Allegro

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

(ENGEL) Oh, my poor lad, you don't know what the world's like 9

Cello  
Clar.  
Cello  
Clar. & Cel'lo

ENGEL 4 Moderato e molto espress.

but I'll show you! (opens window) Gold-en days in the sun-shine of our hap-py  
(PRINCE) Heidelberg!  
Heidelberg!

Horn

ENGEL PRINCE

youth, Gold-en days full of in-no-cence and full of truth,

PRIN. Gold-en

ENGEL

In our hearts we re-mem-ber them all else a - bove, Gold-en

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

ENGEL days; days of youth and Love. \_\_\_\_\_

PRIN. sting, \_\_\_\_\_ We will know life has

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

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

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

⑤ *Molto moderato*

First system of musical notation. It consists of two staves: a bass staff and a grand staff (treble and bass). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is *Molto moderato*. The dynamics are marked *mf*. The music begins with a piano introduction.

Second system of musical notation, continuing the piano introduction from the first system. It features the same two-staff layout and key signature.

Third system of musical notation. The tempo changes to *Subito allegretto*. The dynamics are marked *acc.* (accelerando). A timpani part is introduced, marked *Timp.*. The key signature changes to two sharps (F#, C#) and the time signature changes to 2/4.

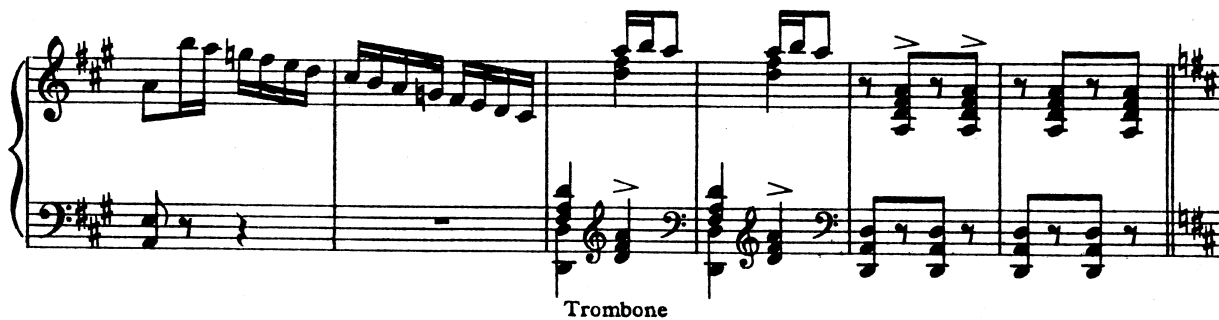
Fourth system of musical notation. The tempo is marked *Allegretto*. The dynamics are marked *ff* (fortissimo). The key signature remains two sharps and the time signature is 2/4.

Fifth system of musical notation, continuing the main theme. It features the same two-staff layout and key signature.

Sixth system of musical notation. It features a *w.w.* (trill) marking above the first note of the treble staff. The key signature remains two sharps and the time signature is 2/4.



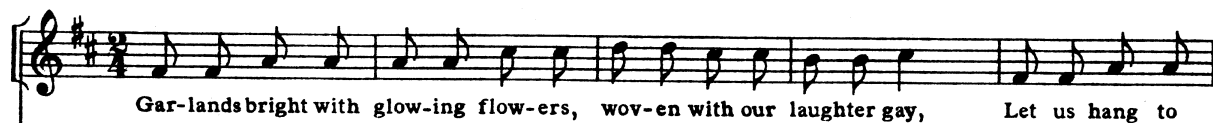
Piano introduction musical notation in G major, 2/4 time. The right hand features a melodic line with accents and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines.



Piano introduction musical notation with a Trombone part. The Trombone part is written in a separate staff below the piano accompaniment, featuring a melodic line with accents and slurs.

⑦ Allegro moderato

GIRLS

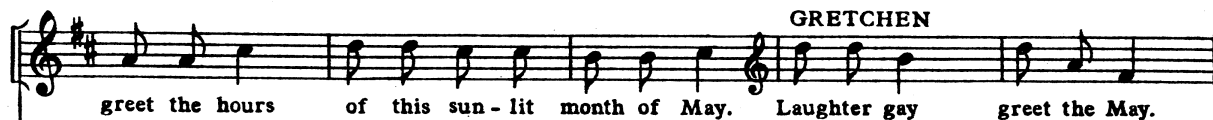


Gar-lands bright with glow-ing flow-ers, wov-en with our laugh-ter gay, Let us hang to



Piano accompaniment for the GIRLS vocal line, featuring a steady rhythmic accompaniment in the right hand and a bass line in the left hand.

GIRLS



greet the hours of this sun-lit month of May. Laughter gay greet the May.



Piano accompaniment for the GIRLS vocal line, continuing the rhythmic accompaniment from the previous section.

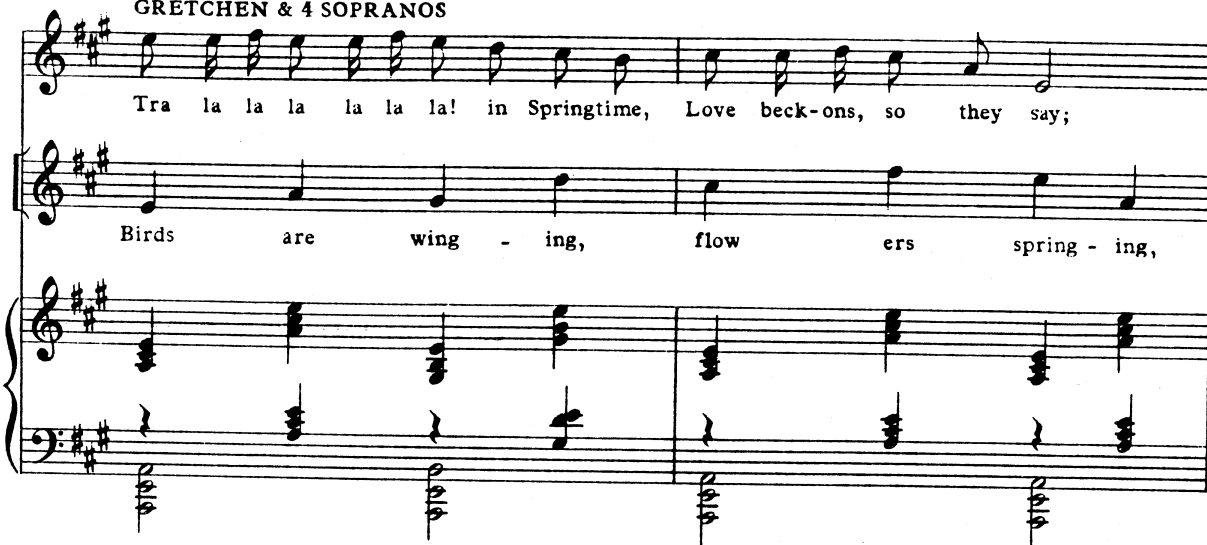
GRETCHEN



GRETCHEN & 4 SOPRANOS

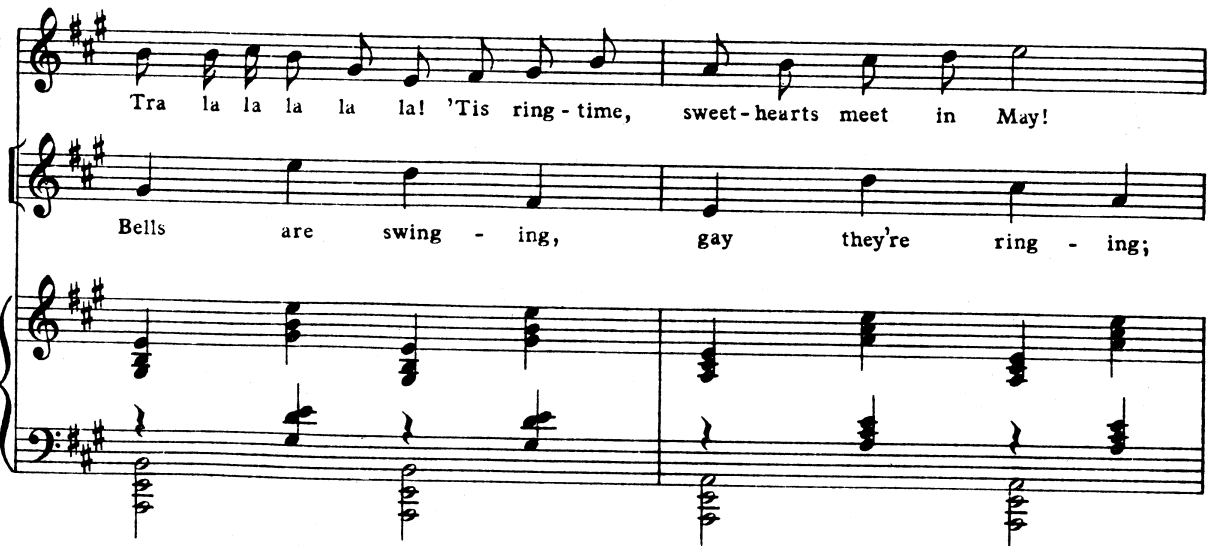
GRETCHEN & 4 SOPRANOS  
Tra la la la la la la! in Springtime, Love beck-ons, so they say;

GIRLS  
Birds are wing - ing, flow ers spring - ing,



GRET. & 4 SOP.  
Tra la la la la la! 'Tis ring - time, sweet-hearts meet in May!

GIRLS  
Bells are swing - ing, gay they're ring - ing;



GRET. & 4 SOP.  
Tra la la la la la la! a maid - en, hear - ing her lov - er pray,

GIRLS  
Gar - lands fling - ing with our sing - ing,





GRET. & 4 SOP.  
 Tra la la la la la! joy la - den, can - not say him nay!

GIRLS  
 Wel - com - ing the Spring.

⑨ Tempo I

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

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

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

GRETCHEN RUDER

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

GIRLS

GRETCHEN

Hap - py laugh-ter greets the May.

Gai - ly greet the May Ah!

DANCE (♩=♩)

RUDER

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

Cue.— RUDER — “He isn't a King yet!”

Nº 3a

NICOLAS' PIPE

Flute

Musical notation for Flute part of 'NICOLAS' PIPE'. The score is written on a single staff in treble clef, 2/4 time signature, with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some phrases beamed together and others separated by rests.

Cue. LUTZ “Juice of the Juniper”

Nº 4

ENTRANCE OF STUDENTS AND KATHIE

Piano

Musical notation for Piano part of 'ENTRANCE OF STUDENTS AND KATHIE'. The score is written on a grand staff (treble and bass clefs) in 2/4 time signature, with a key signature of one sharp (F#). The piano part features a steady accompaniment with eighth notes in the bass and chords in the treble. Dynamics include *mf* and accents (>). The word 'Horns' is written above the treble staff with a > symbol.

STUDENTS

To the Inn we're march-ing, for our

Musical notation for STUDENTS vocal part of 'ENTRANCE OF STUDENTS AND KATHIE'. The score is written on a single staff in bass clef, 2/4 time signature, with a key signature of one sharp (F#). The lyrics are: "To the Inn we're march-ing, for our". The melody is simple and rhythmic, following the piano accompaniment.

STU.

throats are parch-ing, Un-der fruit trees arch-ing in the month of May;

Musical notation for STU. vocal part of 'ENTRANCE OF STUDENTS AND KATHIE'. The score is written on a single staff in bass clef, 2/4 time signature, with a key signature of one sharp (F#). The lyrics are: "throats are parch-ing, Un-der fruit trees arch-ing in the month of May;". The melody continues from the previous section.

STU. — For there's no good fel - low, when he's feel - ing

The first system of music consists of a vocal line for a student (STU.) and piano accompaniment. The vocal line is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "— For there's no good fel - low, when he's feel - ing". The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

*molto cresc.* *Students come marching on*

STU. mel - low, to the beer so yel - low would say nay, —

The second system of music continues the vocal line and piano accompaniment. The vocal line is marked with *molto cresc.* and *Students come marching on*. The lyrics are: "mel - low, to the beer so yel - low would say nay, —". The piano accompaniment includes a *ff* (fortissimo) dynamic marking. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

TENORS

STU. — All in step we're swing-ing while we join in sing - ing, with our

BASSES

The third system of music features two vocal lines (TENORS and BASSES) and piano accompaniment. The tenor line is written in treble clef and the bass line in bass clef, both with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "— All in step we're swing-ing while we join in sing - ing, with our". The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

STU.      voi - ces ring - ing in a mer - ry rhyme, — There is

STU.      joy a - bound - ing in our song re - sound - ing while our

STU.      steins are pound - ing all the time. — For the

von ASTERBERG  
*p*

①

v. AST. gold - en month of May is here,

LUCAS *p* And to - day be -

CHO. *f* May is here!

Detailed description: This system contains the first vocal entry. The vocal soloist (v. AST.) begins with a melodic line in treble clef. The bass soloist (LUCAS) enters with a bass line in bass clef. The choir (CHO.) enters with a chordal accompaniment in both treble and bass clefs. The piano accompaniment (piano) features a complex texture with chords and moving lines in both hands.

①

DETLEF *p* While the spring we're greet - ing, By our

LUCAS - gins the col - lege year.

CHO. *f* Col - lege year.

Oboe *p*

Detailed description: This system continues the musical piece. The vocal soloist (DETLEF) and bass soloist (LUCAS) have their respective lines. The choir (CHO.) provides accompaniment. The piano accompaniment continues with intricate textures. An Oboe part is introduced in the lower register of the piano staff.

DET. mer - ry meet - ing and our joy com - plet - ing with a mug of beer, —

DET. All to - ge - ther laugh - ing, at each  
 von ASTERBERG  
 LUCAS mug of beer. — All to - ge - ther laugh - ing, at each

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

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

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

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

DET. — All to - ge - ther laugh - ing, at each o - ther

v. AST. — All to - ge - ther laugh - ing, at each o - ther

LUCAS — Dev - il take our clas - es! Let us lift our

CHO. — All to - ge - ther laugh - ing, at each o - ther  
Dev - il take our clas - es! Let us lift our

*ff*

DET. chaff - ing while a toast we're quaff - ing to our

v. AST. chaff - ing while a toast we're quaff - ing to our *mf* Si -

LUCAS glass - es — to the pret - ty lass - es!

CHO. chaff - ing while a toast we're quaff - ing to our  
glass - es — to the pret - ty lass - es!



3

DET.

Si - len - ti - um!

v. AST.

- len - ti - um!

Sostenuto

DETLEF

And the girl that we love Deep in our hearts!

Segue

No 5

CHORUS (Students) "DRINKING SONG"  
and Concerted Number

Detlef

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

Piano

DET.

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

STUDENTS

Drink to them!

DET.

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

STU.

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

von ASTERBERG  
& LUCAS

*mp* *espressivo e meno mosso*

DET.  
v. AST. LUCAS

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

*poco allarg.*

*mf* DETLEF, von ASTERBERG & LUCAS

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

TENOR I & II

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

BASS I & II

*p*

DET.  
v. AST. & LUCAS

*poco rall.* *ff* **Con fuoco**

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

CHO.

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

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

DET.  
v. AST &  
LUCAS

May young hearts nev - er part! Drink!

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

*ff* *mf* *ff*

DET.  
v. AST. &  
LUCAS

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

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

*mf*

DET.  
v. AST. &  
LUCAS

1 2 (Hooray!)  
- lute his sweet - heart - lute his sweet - heart Let's Drink!

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

*p.* *f* *f*

⑤ DETLEF

Musical staff for Detlef, treble clef, 4/4 time. The melody consists of eighth notes with triplet markings. The lyrics are: "Where is the maid who can add to our cheer?"

LUCAS

Musical staff for Lucas, bass clef, 4/4 time. The melody consists of eighth notes with triplet markings. The lyrics are: "Some-thing is lack-ing if Kathie's not here!"

Piano accompaniment for the first system, consisting of treble and bass clef staves. The music features chords and triplet patterns.

von ASTERBERG

Musical staff for Detlef, treble clef, 4/4 time. The melody consists of eighth notes with triplet markings. The lyrics are: "Kath - ie, come here!" and "Bring some more beer!"

DET.

Musical staff for Detlef, treble clef, 4/4 time. The melody consists of eighth notes with triplet markings. The lyrics are: "Bring some more beer!"

LUCAS

Musical staff for Lucas, bass clef, 4/4 time. The melody consists of eighth notes with triplet markings. The lyrics are: "Kath - ie, come here!" and "Bring some more beer!"

Kath - ie, come here!

Bring some more beer!

CHO.

Musical staff for the Chorus, treble clef, 4/4 time. The melody consists of eighth notes with triplet markings. The lyrics are: "Kath - ie, come here!" and "Bring some more beer!"

Kath - ie, come here!

Bring some more beer!

Musical staff for the Chorus, bass clef, 4/4 time. The melody consists of eighth notes with triplet markings. The lyrics are: "Kath - ie, come here!" and "Bring some more beer!"

Piano accompaniment for the second system, consisting of treble and bass clef staves. The music features chords and triplet patterns. Dynamics include *f* and *mf*.

Allegro vivace

DET.

Fresh-men here! Call for beer!

CHO.

Fresh-men here! Call for beer!

Oboe Brass Cello

Allegro vivace

Flute

DETLEF ⑥

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

Trpt.

8

*Kathie enters*

Trom.

KATHIE (7)

I'm com - ing at your

*pp* *p* *pp*

KATH.

call for or - ders large or small; I

KATH.

wait on ten young gen - tle - men, and serve them

KATH. all. The youth is full of joys, It makes a

KATH. shock - ing noise, I real - ly should scold your man - ners

KATH. bold, But boys will still be boys!

⑧ DETLEF  
We will be po - lite, just right to - night,

von ASTERBERG  
We will be po - lite, just right to - night,

LUCAS  
We will be po - lite, just right to - night,

⑧



KATHIE

*p* ^ ^ ^

I hope its true! See that you do! Trou-ble you save If you be -

DET.

We sol- emn-ly swear you

v. AST.

We sol- emn-ly swear you

LUCAS

We sol- emn-ly swear you

*p*

KATH.

*rit.* ^ ^ ^

- have, Gen- tle- men!

DET.

need have no care!

CHORUS

v. AST.

need have no care! Head and hearts are warm to- night with the

LUCAS

need have no care!

CHO. fire of spring; — DET. v. AST. & LUCAS Spring is bring - ing  
 Spring is bring - ing

KATHIE Joy and sing - ing; Youth — has no sor - row,

⑨ Moderato

KATH. fear — no to - mor - row, Joy is its e - cho, Youth is king of

*P calmato*

KATH. Spring!

Strgs. *a tempo* Clar. 2nd Clar.

von ASTERBERG

Oboe

musical notation for Oboe and piano accompaniment

11 Allegretto grazioso

v. AST.

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

DETLEF

Allegretto grazioso

He

musical notation for piano accompaniment

DET.

leads a peace - ful life.

LUCAS

To

CHO.

For he has-n't got a nagging wife —

musical notation for piano accompaniment

DETLEF

And

von ASTERBERG

LUCAS

His beers and meals he chalks it up,  
at - tic room he walks it up,

DET.

fa - ther pays the bill.

CHO.

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

Meno mosso

KATHIE

*accel.*

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

*p rit.* *a tempo*

KATH. *rit.*  
But an-y work he'll al - ways shirk, and say:

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

12 Tempo di Marcia

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

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

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

**KATHIE**

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

**KATH.**

drunk, don't hes - i - tate.

**STUDENTS** **13** **KATHIE**

Bom, bom, bom. Though you

**KATH.**

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

*cresc.*

**KATH.**

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

**KATH.**

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

14

TENORS

Ca - to, Pla - to, Ci - ce - ro, They all make me sick - er - o.

BASSES

von ASTERBERG & DETLEF

All good stu - dents love the la - dies,

LUCAS

All good stu - dents love the la - dies,

v. AST. & DET.

LUCAS

CHO.

Ho - mer, Xer - xes, Xen - o - phon, Twice as bad a - gain - o - phon.

Ho - mer, Xer - xes, Xen - o - phon, Twice as bad a - gain - o - phon.

Ho - mer, Xer - xes, Xen - o - phon, Twice as bad a - gain - o - phon.

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

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

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

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

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

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

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



KATHIE

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

von ASTERBERG & DETLEF

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

LUCAS

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

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

CHO.

High - er math - e - ma - tics on - ly makes us

High - er math - e - ma - tics on - ly makes us

KATH.

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

v. AST. & DET.

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

LUCAS

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

CHO.

snore, It's a teas - er, His - to - ry's a mys - te - ry so

snore, It's a teas - er, His - to - ry's a mys - te - ry so

*molto rall.*

ENCORE

15 Not too fast

**KATHIE**  
*ff* come, Ah!

**DETLEF**  
*ff* come, boys, let's all be gay, boys, For ed - u - ca - tion should be

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

**LUCAS & BASSES**  
*ff*

15 Not too fast

**KATH.**

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

**v. AST. & Tenors**  
 sci - en - tif - ic play, boys. Don't waste your time with

**LUCAS & Basses**

KATH  Pru-dent stu - dent stu - dies wo - men's looks. \_\_\_\_\_

DET.  books, boys, \_\_\_\_\_ For ev - 'ry pru - dent stu - dent stu - dies wo - men's looks. \_\_\_\_\_

v. AST. & Tenors  books, boys, \_\_\_\_\_ For ev - 'ry pru - dent stu - dent stu - dies wo - men's looks. \_\_\_\_\_

LUCAS & Basses  books, boys, \_\_\_\_\_ For ev - 'ry pru - dent stu - dent stu - dies wo - men's looks. \_\_\_\_\_



KATH.  When old \_\_\_\_\_

DET.  When old \_\_\_\_\_ pro - fes - sors prate, boys, \_\_\_\_\_ that we will

v. AST. & Tenors  When old \_\_\_\_\_ pro - fes - sors prate, boys, \_\_\_\_\_ that we will

LUCAS & Basses  When old \_\_\_\_\_ pro - fes - sors prate, boys, \_\_\_\_\_ that we will



KATH.  Though we get "D

DET.  flunk be-cause we're drunk, don't hes-i - tate; — Bom bom bom Though we get "D

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

LUCAS & Basses 

 *p cresc.*

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

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

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

LUCAS & Basses 

 *molto cresc.* — — — — — *accel.*

*molto rit.*

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

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

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

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

*molto rit.*

*a tempo*

KATH. - ate.

DET. - ate.

v. AST. & Tenors - ate.

LUCAS & Basses - ate.

**Presto**

REPRISE

"DRINKING SONG"

Cue:—"Luck, Luck, Luck!"

No 5a

Detlef von Asterberg & Lucas

Tenors I & II

Basses I & II

Piano

Drink! Drink! Let the toast start!

DET. AST. & LUC.

TEN. I & II

BASS. I & II

Piano

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

DET. AST. & LUC.

TEN. I & II

BASS. I & II

Piano

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

Cue:- KATH.-"Quick March?"

No 5b

EXIT OF STUDENTS

Tempo di Marcia

Chorus

To the Inn we're march-ing and our

Tempo di Marcia

Piano

*f* *R.H.*

CHO.

throats are march-ing, un - der fruit trees march - ing in the

CHO.

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

Students Exit

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



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

Nº 6

ENTRANCE of PRINCE & ENGEL

*Agitato*

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

Piano *p*

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

(RUDER) No, no, Dumbhead, here it is. (KATHIE) Holy Saints, I'm so excited!

①

*molto agitato*

Trom.

*ff*

*p*

②

ENGEL

Hei-del - berg, Be - lov - ed vis-ion of my

PRINCE

ENGEL

This is the place of my heart,  
The place of my dreams.

PRIN.

ENGEL

dreams. Old Hei-del - berg! *(Spoken ad lib.)*  
Has the

RUDER *(Spoken ad lib.)*

ENGEL

Go on, don't wait all day.  
young maid - en some - thing to say?

*accel.* *rall.*

## ③ Allegretto moderato

KATHIE

ENGEL

Your high-ness, our greet-ings sin-cere, sin - cere. Don't be a -

*mp dolce*

ENGEL

PRINCE

ENGEL

-fraid, dear. Doc-tor, please tell her that's no-thing to fear. Shy is this maid - en

ENGEL

KATHIE

ENGEL

here. — Your high-ness most grac-ious and kind and good. Come, once more

ENGEL

RUDER (*Spoken ad lib.*)

LUTZ

try it. Dont be so slow, is your head made of wood? Your high-ness!

PRINCE

Be si - lent!

KATH. <sup>4</sup> KATHIE

In Hei - del - berg fair You'll breathe sweet - er air, While

ro - ses a - bloom Bring sweet per - fume, The wel - come we sing Through

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

## Allegretto grazioso

RUDER

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

RUDER

GRETCHEN

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

GRET.

PRINCE <sup>5</sup> Allegretto

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

PRIN.

KATHIE & 3 GIRLS

ENGEL These sim - ple peo - ple have hearts of gold. In

-tal - i - ty do I feel!

**KATH. & 3 GIRLS**

Hei - del-berg fair.

Hei - del-berg, Hei-del-berg you'll breathe sweet - er air, While ro - ses a -

**KATH. & 3 GIRLS**

bloom Bring sweet per - fume. The wel - come we sing through

**KATHIE**

The wel - come you sing through

**PRINCE**

The wel - come you sing through

**KATH.**

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

**PRIN.**

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

**3 GIRLS**

and youth and spring!

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

No 6a

GAUDEAMUS (Unaccompanied)

TENORS

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

BASSES

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

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

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

Cue:-ENGEL-"Gaudeamus!"

No 6b

## REPRISE (Engel)

"GOLDEN DAYS"

Engel

Gold - en days, in the sun - shine of our hap - py youth,

Piano

ENGEL

Gold - en days full of in - no - cence and full of truth,

ENGEL

In our hearts we re - mem - ber them all else a - bove,

ENGEL

Gold - en days, days of youth and love!



ENGEL

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

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a melodic line with lyrics. The piano accompaniment has a bass line and a treble line with chords and arpeggios.

ENGEL

Looking back through mem - o - ry's hazel. We will

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The piano accompaniment features a prominent arpeggiated pattern in the right hand.

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

The third system of the musical score. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and arpeggios.

ENGEL

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

The fourth system of the musical score. It concludes the vocal line and piano accompaniment. The piano accompaniment ends with a final chord.

*Orchestra repeats pp once through.*

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

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

**Nº 7**

**DUET.— (Kathie and Prince)**

**"DEEP IN MY HEART DEAR"**

**Moderato**

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

Piano

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

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

**KATHIE**

Of love I've of - ten heard— And all its joy, ——— How ev - 'ry

I mustn't listen.

KATH.

heart is stirred, — Both girl and boy, — But though in love a-lone — is ten-der

KATH.

bliss, — My lips have nev - er known — a lov - er's kiss. — Oh,

PRINCE

Valse moderato

PRIN.

tell — me if with - in your heart — you know a ten - der

PRIN.

long - ing, sweet as mine, — A spell —

KATHIE

KATH.

— that fills me full of joy — And through my veins like wine, runs

KATH.

joy di - vine. — *Più mosso* PRINCE It is the Spring

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

PRIN.

That's call - ing you and me. Joy is in the

*meno mosso*

*accel. e cresc.* *rit.*

PRIN.

air, Cast a-way all care, Ev - 'ry song that's sung

## Più mosso

KATHIE

PRIN. Is this some spell  
Tells us we are young! Hm! Hm! Hm!

Trpt. (muted)

*accel. e cresc.* *molto cresc.*

KATH. of mag - ic May? Mag - ic of the May! Oh! her call we

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

*ril.* *f* *molto allarg.*

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

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

*pp* *pp* *ff* *pp* *molto calmato* Hn.

Slowly Allegretto

PRINCE

Fl. > Ob. & Clar. The

*p* Vlns. Hn. & Vin. *p*

Detailed description: This block contains the instrumental introduction for the Prince's part. It features a flute (Fl.) with accents, oboe and clarinet (Ob. & Clar.) parts, and a piano accompaniment consisting of violins (Vlns.) and horns/violas (Hn. & Vin.). The music is in a key with two sharps (D major) and a 2/4 time signature. The tempo is marked *p* (piano).

PRIN.

Valse

mag - ic of spring-time is round us to - night, En - chant - ment is

*mf*

Detailed description: This block contains the first vocal line for the Prince, labeled 'Valse'. The lyrics are 'mag - ic of spring-time is round us to - night, En - chant - ment is'. The piano accompaniment is in a waltz style. The tempo is marked *mf* (mezzo-forte).

PRIN.

KATHIE

borne on the breeze; — And clothed in the sil - ver of ten - der moon -

Fl. *p*

Detailed description: This block contains the second vocal line for the Prince, labeled 'KATHIE'. The lyrics are 'borne on the breeze; — And clothed in the sil - ver of ten - der moon -'. The piano accompaniment includes a flute (Fl.) part. The tempo is marked *p* (piano).

KATH.

PRINCE

-light The birds mur - mur soft in the trees. — As deep in the

*mf* *p*

Detailed description: This block contains the third vocal line for the Prince, labeled 'PRINCE'. The lyrics are '-light The birds mur - mur soft in the trees. — As deep in the'. The piano accompaniment is marked *mf* (mezzo-forte) and *p* (piano).

PRIN.

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

PRIN. BOTH PRINCE

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

*allargando* *mf a tempo*

L.H.

PRIN. BOTH

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

BOTH KATHIE rit.

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

*p* *rit.*

Red. \*

**ENCORE**

**REFRAIN** *(molto espressivo)*

KATH.

Deep in my heart dear, I have a dream of you, \_\_\_\_\_ Prince  
*pp dolciss.* *mf*

PRIN.

-ioned of star - light, Per-fume of ro - ses and dew. \_\_\_\_\_  
*cresc e allarg.* *poco rit.*

KATHIE  
*mf a tempo*

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

BOTH  
*molto allargando*

Deep in my heart, dear, Al-ways I'll dream of you! \_\_\_\_\_  
*f* *ff* *ff molto rall. ff* *sillo* *Red.* \*

Segue after Encore



N<sup>o</sup> 8

## FINALE — ACT I

Allegro vivace

(von ASTERBERG)

Where's the new arrival?

Piano

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

*pp*

(DETLEF)

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

TENORS I &amp; II

BASSES I &amp; II

Yes or no?

CHO.

*mf*

von ASTERBERG

Give us the de - ci - sion we are wait - ing for!

CHO.

Let us know!

*mf*

LUCAS

von ASTERBERG

But the gal - lant Rhe - nick - ers may be your choice If it's so,

CHO.

If it's so,

*mf*

v. AST.

Cast your vote as pleas - es you, but give it voice.

*mf*

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

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

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

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



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

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

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

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



PRINCE (*holding out his hand*)

①

I give my vote right will - ing - ly to you — Sax - on corps is my corps.

Allegretto

PRIN.

I accept with grat - i - tude.

*f* DETLEF

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

*f* von ASTERBERG

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

*f* LUCAS

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

CHO.

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

Allegretto

PRIN. *Let me thank you, pray.*

DET. *Sax-on corps more and more*

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

LUCAS *Sax-on corps more and more*

CHO. *Sax-on corps more and more*

DET. *bids you to be gay! See that you o - bey,*

v. AST. *bids you to be gay!*

LUCAS *bids you to be gay!* *Hon-cur and o - bey!*

CHO. *bids you to be gay!*

② **Vivo**  
**PRINCE** **ALL** **PRINCE** **ALL**

Let me drink your health, Health! Let me wish you wealth. Wealth!

**DETLEF**

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

von **ASTERBERG**

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

**LUCAS**

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

**CHO.**

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

Andante espressivo

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

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines.

(speaking) Gentlemen!

Gentlemen!

Piano accompaniment for the second system, including dynamic markings like *mf* and *pp*.

ENGEL sings

Vocal line and piano accompaniment for the third system, with lyrics "Gentlemen! Per - mit me to intro - duce His".

(DETLEF) - The Prince!  
(Students salute)

Vocal line and piano accompaniment for the fourth system, with lyrics "High - ness Karl Franz, our Prince!" and "Horns".

**DETLEF**  
To our na-tive land of free - dom, Pledge of our lives, pledge of our hearts, grate-ful and

**von ASTERBERG**  
To our na-tive land of free - dom, Pledge of our lives, pledge of our hearts, grate-ful and

**LUCAS**  
To our na-tive land of free - dom, Pledge of our lives, pledge of our hearts, grate-ful and

**CHO.**  
To our na-tive land of free - dom, Pledge of our lives, pledge of our hearts, grate-ful and

**STUDENTS—Hooray** *Tempo di marcia*

**DET.**  
true! Karl Franz, beat him if you can! Karl Franz,

**v. AST.**  
true! Karl Franz, beat him if you can! Karl Franz,

**LUCAS**  
true! Karl Franz, beat him if you can! Karl Franz,

**CHO.**  
true! Karl Franz, beat him if you can! Karl Franz,

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



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

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

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

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

## Meno mosso

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

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

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

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

## Meno mosso

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

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

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

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

*accel*

④ *Vivo*

*Kathie enters*

DET. Come an - swer to our

v. AST. Come an - swer to ou

LUCAS Come an - swer to our

CHO. Come an - swer to our

*ff*

⑤

KATHIE

DET. call \_\_\_\_\_ for or - ders large and small \_\_\_\_\_ I wait on

v. AST. call \_\_\_\_\_ for or - ders large and small \_\_\_\_\_

LUCAS call \_\_\_\_\_ for or - ders large and small \_\_\_\_\_

CHO. call \_\_\_\_\_ for or - ders large and small \_\_\_\_\_

The first system of the musical score features four vocal parts (DET., v. AST., LUCAS, CHO.) and a piano accompaniment. The vocal parts are in treble and bass clefs with lyrics: "call \_\_\_\_\_ for or - ders large and small \_\_\_\_\_ I wait on". The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. A *pp* dynamic marking is present in the piano part.

DETLEF

ENGEL

KATH. these young gen - tle - men. And please us all. \_\_\_\_\_ How youth is

v. AST. \_\_\_\_\_ And please us all. \_\_\_\_\_

LUCAS \_\_\_\_\_ And please us all. \_\_\_\_\_

CHO. \_\_\_\_\_ And please us all. \_\_\_\_\_

The second system of the musical score features four vocal parts (KATH., v. AST., LUCAS, CHO.) and a piano accompaniment. The vocal parts are in treble and bass clefs with lyrics: "these young gen - tle - men. And please us all. \_\_\_\_\_ How youth is". The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

KATHIE

ENGEL

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

KATH.

ENGEL

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

DET.

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

v. AST.

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

LUCAS

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

CHO.

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

⑥ Poco meno  
DETLEF

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

*Slower*

KATHIE  
*pp* *meno*

Oh yes! Karl Franz, our lat - est ar -

DET. - mit me to in - tro - duce (*Spoken*) Karl Franz!

KATH. - ri - val.

DET. She calls him by name, his most Roy - al High - ness!

v. AST. She calls him by name, his most Roy - al High - ness!

LUCAS She calls him by name, his most Roy - al High - ness!

CHO. She calls him by name, his most Roy - al High - ness!

⑦ *Meno mosso*  
PRINCE

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

KATHIE

ENGEL

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

*rit.*

*rit.*

KATH.

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

DET.

Hail Karl Franz!

v. AST.

Hail Karl Franz!

ENGEL

Hail Karl Franz!

LUCAS

Hail Karl Franz!

GIRLS

Hail Karl Franz!

CHO.

Hail Karl Franz!

*ff*

*rit.*

Silentium! **8** The Salamander!

Oboe

To Karl Franz!

DETLEF

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

DET.

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

DET. *rose in the sun! Drink! Drink! Drink! to hearts that will*

STU. *Drink to them!*

DET. *love one, on - ly when I am the one. Here's a hope that those*  
*von ASTERBERG*

STU. *Here's a hope that those*  
*LUCAS*

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

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

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

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

*rall.*

*poco allarg.*



DET.  
v. AST. &  
LUCAS

*pp*

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

TENORS I & II

CHO

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

BASSES I & II

This system contains the first musical system. It includes a vocal line for DET. v. AST. & LUCAS and a choral line for CHO. The piano accompaniment is marked *pp*. The lyrics are: "May she give me a price - less boon: Her love be - neath the".

DET.  
v. AST. &  
LUCAS

*poco rall.*

Con fuoco

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

DET.  
v. AST.  
LUCAS

CHO

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

This system contains the second musical system. It includes a vocal line for DET. v. AST. & LUCAS and a choral line for CHO. The piano accompaniment is marked *poco rall.* and *Con fuoco*. The lyrics are: "sweet May moon! Drink! Drink! Let the toast start!".

DET.  
v. AST. &  
LUCAS

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

CHO

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

This system contains the third musical system. It includes a vocal line for DET. v. AST. & LUCAS and a choral line for CHO. The piano accompaniment is marked *rall.*, *molto cresc.*, and *ff*. The lyrics are: "May young hearts nev - er part! Drink! Drink!".

DET.  
v. AST.&  
LUCAS

CHO.

DIALOGUE

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

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

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

SERENADE

Prince

Piano

Andante molto tranquillo

*pp* SOLO

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

*pp* *dolcissimo*

PRIN.

SOLO

bough, Naught is heard fill-ing all the air with

DETLEF

Naught is heard Ten-der

von ASTERBERG

Naught is heard Ten-der

LUCAS *pp* SOLO

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

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

DET. dream - ing, you can tell it how,

v. AST. dream - ing, Its beat - ing still,

LUCAS dream - ing, Oh my

*sempre pp*

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

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

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

LUCAS loved one hear!

*rit. a tempo*

*rit. p SOLO*

*rit. a tempo*

*rit. a tempo*

*rit. pp a tempo*

PRIN. *rall.* hear my e - ter - nal vow! *a tempo*

DET. *rall.* Hear my vow! *p SOLO a tempo* Soft in the trees sigh the e - cho of my long-ing,

v. AST. *rall.* Hear my vow! *a tempo* Soft the e - cho, rap - tour-ous long-ing,

LUCAS *rall.* Hear my vow!

CHO. *pp* E - cho long - ing -

*rall.* Hear my vow! *pp* E - cho long - ing

*rall.* *pp a tempo*

PRIN. SOLO while all a - round you my dreams of rapture throng.

DET. rap - ture, Dreams round you throng. *pp SOLO* My

LUCAS Dreams a - round you throng, *pp*

CHO. Dreams will throng, vis - ions glowing a - round me throng - ing, *pp*

Dreams, dreams will throng, vis - ions glowing a - round me throng - ing, *pp*

PRIN. *pp*  
Your heart must tell you that I am near,

DET.  
soul, my joy,- my hope, my dear!

CHO.  
All my soul and my hope and long-- ing, All my joy and my hope and yearn - ing,

DET. *mp* SOLO  
Learn from a - bove to my

v. AST. *p* SOLO  
Learn from a - bove while I pour out my love, for you know to my life you are

LUCAS  
Learn from a - bove while I pour out my love, Oh,

*slightly accel.*  
*p* *poco a poco cresc.*

SOLO *mf* *dim.* *pp*

PRIN. Oh hear — my longing cry; oh love — me or I die!

DET. *mf* *dim.* *pp*  
love, Oh love me! love me, love me!

v. AST. *mf* *dim.* *pp*  
dear, Oh love me! love me, love me!

LUCAS *mf* *dim.* *pp*  
love, Oh love me! love me, love me!

CHO. *mf* *dim.* *pp*  
Oh, love me! love me, love me!

Oh hear my love plea, oh hear my love plea, oh hear me, love me!

*mf* *ten.* *ten.* *p* *f* *p*

**ENCORE**

*mp* SOLO

PRIN. O - ver-head the moon is beam - ing White as blos-som on the tree,

CHO. *p* *p*  
Hear me, hear me, love;

PRIN. *mp* SOLO fill - ing all the air with

DET. *mp* SOLO No - thing is heard but the song of a bird -

v. AST. *p* Naught is heard but the song of bird,

LUCAS. *p* No - thing is heard but the song of a bird -

CHO. Song of bird filled with dreaming, filled with  
Air is filled with dreaming, filled with  
Song of bird filled with

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

DET. *mf* Air is filled with dream - ing, dream - ing, tell me,

v. AST. *mf* Air is filled with dream - ing, dream - ing, tell me,

LUCAS. *mf* Air is filled with dream - ing, dream - ing, tell me,

CHO. *mf* dream - ing, dream - ing, tell me,

PRIN. *rit.* how, — be-lov-ed! *mf* While here I swear my e-ter - nal vow!

DET. tell me how, While here I swear my e-ter - nal vow!

v. AST. tell me how, While here I swear my e-ter - nal vow

LUCAS tell me how, *a tempo* While here I swear my e-ter - nal vow!

CHO. tell me from your window give me greet - ing, Hear, hear my vow!  
tell me how, oh Hear, hear my vow!

*rit.* *a tempo* *rall.* *ff*

Red.

**DETLEF & ENGEL**

Gau - de - a - - mus i - gi - tur Ju - ve - nes dum  
von ASTERBERG

**LUCAS**

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

**TENORS**

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

**BASSES**



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

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

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

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

⑩

PRINCE

ENGEL

What for? Are you in-

LUTZ

Spoken Stop! Your high-ness, I beg of you to leave this hov-el.

ENGEL

LUTZ

- sane? Command these zu - lus to go a - way at once; I'm hav - ing a re - lapse of my in - som - ni -

*fp*

LUTZ. **RUDER** (*Spoken ad lib.*) **STUDENTS**

- a. Mind your bus'-ness! Go home? What for? The man must be

Oboe

STU. **LUTZ** **STUDENTS**

mad. In the name of your an-ces-tors, I im-plore you. What's his name? What's his

STU. **HUBERT** **LUCAS** **ENGEL** **DETLEF** **GRETCHEN** **STUDENTS**

name? His ex-cel-len-cy Lutz! Lutz! Lutz! Lutz! Lutz! His ex-cel-len-cy

Clars. Cello & Bass

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

Lutz! —

11 Allegro

STU. *All Students shouting*

*Students dance around Lutz* *Lutz! Lutz! Lutz!*

STU. *Lutz! Lutz! Lutz!* **PRINCE** *Let him go; he's punished quite!* **KATHIE** *For the sake of sweet May*

KATH. *night!* **ENGEL** *Joy-ous Eve of May, The* **PRINCE** *The*

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

*cresc.*

KATH. *Car - ni - val of Spring - time.* **ENGEL** *The Car-ni-val of Spring - time.*

PRIN. *Car - ni - val of Spring - time.*

*rall.*

Tempo di Valse moderato

PRINCE

When the Spring wak-ens ev' - ry - thing,

PRIN. ENGEL

- When the blos - soms drop from the trees, Hum of the bees

ENGEL KATHIE & PRINCE

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

KATH & PRIN.

the air, And its mes - age is borne on the

KATH & PRIN. & ENGEL

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

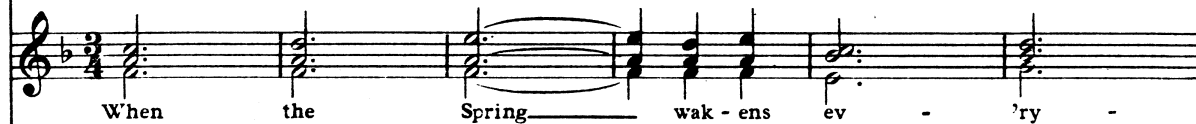
*rall.*

13 Valse grandioso

KATH.

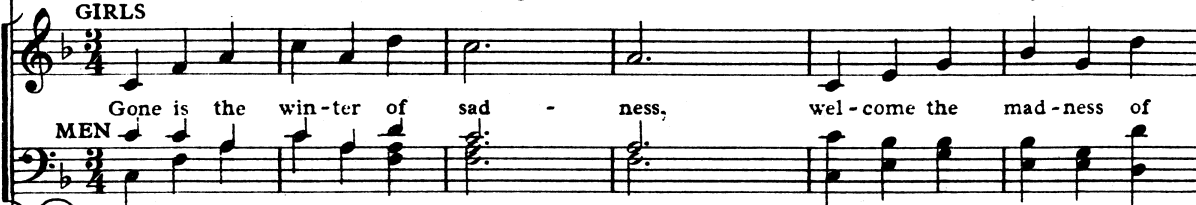


GRET.

PRIN.  
RUDER  
ENGEL

GIRLS

CHO.



13 Valse grandioso



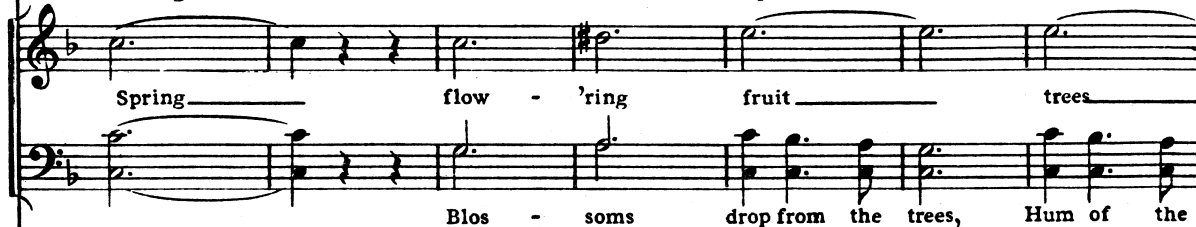
KATH.



GRET.

PRIN.  
RUDER  
ENGEY

CHO.



(16)

KATH. — Per - fume the ten - der breeze; High a - bove

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

PRIN. RUDER. ENGEL bees Dron - ing their ros - a - ries; High a - bove

CHO. — Per - fume the ten - der breeze; High flut - ters the  
bees Dron - ing their ros - a - ries; High a - bove

(16)

KATH. — Calls the dove, Come,

GRET. — to the sky mur - murs of love, Come,

PRIN. RUDER. ENGEL — wings the vel - vet dove call - ing Come,

CHO. vel - vet dove mur - murs of love, Come,  
— wings the vel - vet dove call - ing, Gone is the

*molto cresc.*

Allegro

KATH. Love, Life's at its mad-ness, So Hail, Hail

GRET. Love, Life's at its mad-ness, So Hail, Hail

PRIN. RUDER ENGEL Love, Life's at its mad-ness, So Hail, Hail

CHO. Love, Life's at its mad-ness, So Hail, Hail, Hail  
win-ter of sad-ness, So Hail, Hail

*rall.*

KATH. to youth and Love!

GRET. to youth and Love!

PRIN. RUDER ENGEL to youth and Love!

CHO. to youth and Love!

*rit.* *allargando.*

ENCORE

Tempo di Marcia

KATH.

GRET.

PRIN.  
RUDER  
ENGEL

GIRLS

TENOR

CHO.

BASS

Come, ah!

Come, boys, — let's all be gay, boys, —

Come, boys, — let's all be gay, boys, —

Come, boys, — let's all be gay, boys, —

Come, boys, — let's all be gay, boys, —

Tempo di Marcia

KATH.

GRET.

PRIN.  
RUDER  
ENGEL

la la la la la la la

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

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

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

CHO.

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



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

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

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

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

This system contains the first musical phrase. It includes vocal staves for KATH., GRET., PRIN. RUDER ENGEL, and a four-part CHO. (Soprano, Alto, Tenor, Bass). The piano accompaniment is shown in grand staff notation (treble and bass clefs). The lyrics are: "la. pru-dent stu-dent" for KATH., and "Don't waste your time on books, boys, for ev-ry pru-dent stu-dent" for the other parts.

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

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

PRIN. RUDER ENGEL stud-ies wo-men's looks; When old pro-fes-sors

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

This system contains the second musical phrase. It includes vocal staves for KATH., GRET., PRIN. RUDER ENGEL, and a four-part CHO. (Soprano, Alto, Tenor, Bass). The piano accompaniment is shown in grand staff notation. The lyrics are: "stud-ies wo-men's looks; Ah! Ah!" for KATH., and "stud-ies wo-men's looks; When old pro-fes-sors" for the other parts.

KATH.

GRET.

PRIN.  
RUDER  
ENGEL

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

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

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

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

CHO.

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

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

KATH.

GRET.

PRIN.  
RUDER  
ENGEL

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

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

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

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

CHO.

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

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

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

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

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

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

*ff molto rit.*

KATH. - atel

GRET. - atel

PRIN. RUDER ENGEL - atel

CHO. - atel

*mf dulciss.*

Piano introduction musical notation, first system. Treble and bass clefs. Key signature: one sharp (F#). Time signature: 4/4. The music features a flowing melody in the right hand and a supporting bass line in the left hand.

Piano introduction musical notation, second system. Continuation of the piano introduction with similar melodic and harmonic structure.

**KATHIE**

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

*mf* *rit.*

Vocal and piano accompaniment for Kathie's first line of lyrics. The piano part includes dynamic markings *mf* and *rit.*

**KATHIE & PRINCE**

**KATH.** ev - er, Deep in my heart

Vocal and piano accompaniment for the duet section. The piano part continues with harmonic support for the vocal lines.

**KATH. & PRIN.** dear ..... Al - ways I'll dream of you.

*ff* *rall.*

Vocal and piano accompaniment for the final line of lyrics. The piano part concludes with a *ff* dynamic and a *rall.* (ritardando) marking.

END OF ACT I

# Act II INTRODUCTION

Nº 9

*Allegretto giocoso*

Piano

The musical score consists of six systems of piano accompaniment. Each system is written for the right and left hands on a grand staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked *Allegretto giocoso*. The dynamics and articulations are as follows:

- System 1:** Right hand starts with *sf* (sforzando) and *mf* (mezzo-forte) markings. Accents (^) are placed above the first notes of several measures. The left hand has a steady eighth-note accompaniment.
- System 2:** Similar to the first system, with *sf* and *mf* markings and accents.
- System 3:** The right hand is marked *mp espressivo* (mezzo-piano, expressive). It features a melodic line with slurs and accents. The left hand continues with eighth notes.
- System 4:** The right hand has a melodic line with slurs and accents. The left hand continues with eighth notes.
- System 5:** The right hand is marked *ff con fuoco* (fortissimo, with fire) and *mf*. It features a melodic line with slurs and accents. The left hand continues with eighth notes.
- System 6:** The right hand is marked *mf* and *f*. It features a melodic line with slurs and accents. The left hand continues with eighth notes.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a melodic phrase with a slur, and the bass staff features a steady accompaniment.

Third system of musical notation. The treble staff has a melodic line with a slur, and the bass staff continues with a rhythmic accompaniment.

Fourth system of musical notation. The treble staff contains a melodic line with a slur, and the bass staff provides a harmonic accompaniment.

Fifth system of musical notation, the final system on the page. The treble staff has a melodic line with a slur, and the bass staff concludes the accompaniment.

## Act II

No 9a

## OPENING CHORUS

*Piano at back of Stage*

**Allegretto**

*8* *loco*

Piano

TENORS I & II

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

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

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

CHO. Help, help, he will steal, he said, \_\_\_\_\_ a goose.

a goose; a

SOLO VOICE a

*pp*

CHO. goose.

SOLO VOICE

goose.

*lunga*

*morendo*



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

No 10

CONCERTED NUMBER

"STUDENT LIFE"

Moderato

Prince

Stu - dent life \_\_\_\_\_

Detlef von Ast. & Lucas

Is as gay as drum and

Piano

Fl.

*mf*

*p*

GRETCHEN

PRINCE

KATHIE In the morn - ing

Stu - dent life \_\_\_\_\_

We are bright all night un - til the morning,

DET. v. AST. & LUC.

fife, We are ve - ry bright all night un - til the car - ly morn - ing,

KATHIE & GRETCHEN

& PRINCE

they will greet the ear - ly dawning with a yawn! Mer - ry as a drum and  
 ENGEL  
 dawning with a yawn!

DET.  
v.AST.  
& LUC.  
ear - ly morn - ing, Stu - dent life plays its

KATH.  
GRET.  
& PRIN.

ENGEL

DET.  
v.AST.  
& LUC.

fife, And they nev - er blink at drink - ing when cham -  
 ENGEL  
 And they nev - er blink at drink - ing when cham -

drum and fife, pays its bill for

KATH.  
GRET.  
& PRIN.

ENGEL

DET.  
v.AST.  
& LUC.

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

fif - ing when cham - pagne we drink.

R.II.

## Allegro molto

PRIN.

Youth \_\_\_\_\_ is here to - day, \_\_\_\_\_ so seize \_\_\_\_\_ it while we may, \_\_\_\_\_ For when \_\_\_\_\_

PRIN.

\_\_\_\_\_ our hair is grey \_\_\_\_\_ we will re - mem - ber these hours with glad - ness. Age \_\_\_\_\_

KATH.

\_\_\_\_\_ is oft-en sad; \_\_\_\_\_ If youth's \_\_\_\_\_ full joy you've had \_\_\_\_\_ You won't have  
PRINCE  
You won't have

KATH.

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

PRIN.

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

## STUDENTD' CHORUS (unison)

Allegro

CHO.

Stu-dent life \_\_\_\_\_ is as mer-ry as a drum and fife, \_\_\_\_\_ We are ve-ry bright all

CHO.

night un - til the day is dawn-ing, But at lec-tures how we'll yawn to - mor-row morning.

CHO.

Stu-dent life \_\_\_\_\_ is as mer-ry as a drum and fife \_\_\_\_\_ And we ne-ver blink at

ENGEL

We're so

CHO.

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

DETLEF, von ASTERBERG & LUCAS

ENGEL

mer-ry, we're so mer-ry, do you know the rea-son why? We're so mer-ry, we're so ve-ry fond of

KATHIE & GRETCHEN

Go to bed! 'Tis said 'twill clear a swimming head!

DET.  
v. AST.  
& LUC.

PRINCE, ENGEL, DETLEF, von ASTERBERG & LUCAS

drink-ing ex-tra dry! We will go to down be-low but we won't go to bed!

KATHIE, GRETCHEN & PRINCE

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

ENGEL

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

DETLEF, von ASTERBERG & LUCAS

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

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

**PRIN.**  
— We are ve - ry bright all night un - til the day is dawn - ing, But at

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

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

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

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

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

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

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

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

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

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

KATH. & GRET. Ha ————— wink-ing in their gay Stu - dent life.

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

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

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

*rall.*

ENGEL DETLEF, von ASTERBERG & LUCAS

*pp*

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

*pp meno mosso*

DET. v.AST. & LUC. ENGEL DETLEF

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

*pp*

DET. ENGEL LUCAS von ASTERBERG ENGEL

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

Ob. Cl.

Fl.

DETLEF LUCAS ENGEL

Shut up! Goodnight! Stu-dent life

Flts. *sempre pp*

DETLEF LUCAS von ASTERBERG DETLEF

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

*perdendosi* *ff*



Cue.—PRINCE—"Fetch Kathie at once"

LUTZ—"Kathie quick!"

Nº 11

INCIDENTAL MUSIC

Vivace

Piano

*pp* >  
R.H.

The musical score is written for piano and consists of five systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The tempo is marked 'Vivace' and the dynamics are 'Piano' with a 'pp' marking. The music features a mix of chords and melodic lines in both hands, with some passages marked with accents and slurs. The score includes a repeat sign in the fifth system.

(crescendo at entrance)

Repeat ad lib. until Kathie exits.

Cue—**PRINCE**— “Only too well, I will be a free man”

*Engel enters.*

**No 11a**

**FLUTE SOLO**

Flute *Adagio*

*pp*

*Stop at Cue.*

**PRINCE**—“Very well, I will go!”

Cue—Chancellor's Exit

Nº 12

FINALE — ACT II

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

*Andante*

Piano *P legato*

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

*Allegro moderato*

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

*Tempo di Valse*

PRINCE *mf dolce*

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

PRIN.

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

PRIN. *rit.*  
 In my heart I hear the words of sad - dest truth, *rit.*

The first system of the score features a vocal line for the Prince and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "In my heart I hear the words of sad - dest truth," with a *rit.* marking above the final note. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. The music is in a 4/4 time signature and includes various chordal textures and melodic lines.

PRIN. *rit.* **ENGEL**  
 On this day you bid fare - well to youth. Be of good

Flutes *rit.* *p a tempo*

The second system continues the Prince's vocal line and introduces the Flutes. The Prince's part has the lyrics "On this day you bid fare - well to youth. Be of good" and a *rit.* marking. The Flutes part is in a single staff with a treble clef and a key signature of one flat, marked with *rit.* and *p a tempo*. The piano accompaniment continues with two staves.

ENGEL  
 cheer - ing, lad, and say "Hap - pi - ly I know the days of

The third system features the Engel's vocal line in a single staff with a treble clef and a key signature of one flat. The lyrics are "cheer - ing, lad, and say 'Hap - pi - ly I know the days of". The piano accompaniment continues with two staves.

ENGEL **PRINCE**  
 joy - ous May." Still I hear the words of sad and sol - emn

The fourth system features the Engel's vocal line and the Prince's vocal line. The Engel's part has the lyrics "joy - ous May." and the Prince's part has the lyrics "Still I hear the words of sad and sol - emn". Both vocal lines are in a single staff with a treble clef and a key signature of one flat. The piano accompaniment continues with two staves.

PRIN. *rit.*  
 truth, On this day I bid fare - well to youth! *pp*

The fifth system features the Prince's vocal line and piano accompaniment. The vocal line has the lyrics "truth, On this day I bid fare - well to youth!" and a *rit.* marking. The piano accompaniment includes a *pp* marking. The system concludes with a final chord in the piano part.

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

Fl. Solo

*sostenuto*

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

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

of your life.

(ENGEL) Courage! courage! (They embrace)

Trpt.

Vln. Solo Exit Engel

*p* *pp*

KATHIE (*off stage*)

Ahl Ahl Ahl

*ff*

*Kathie enters*

Tempo di Valse

KATHIE

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

*mf*

KATH.

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

KATH.

The first system shows the piano accompaniment for KATH. It consists of a grand staff with treble and bass clefs. The music is in a key with two sharps (D major) and a 4/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and single notes.

KATH.

Soon we will start, dear,

The second system includes the vocal line for KATH. The lyrics are "Soon we will start, dear,". The music is marked with a piano (*p*) dynamic. The piano accompaniment continues with chords and a steady bass line.

KATH.

Never to part, dear, A lone my own

PRINCE

Dear - est love.

The third system features the vocal lines for KATH. and PRINCE. KATH.'s lyrics are "Never to part, dear, A lone my own". PRINCE's lyrics are "Dear - est love.". The music is marked with *molto cresc.* and *accel.* dynamics. The piano accompaniment is more active, with a prominent bass line.

KATH.

boy Oh hap - py days!

PRIN.

Oh, what shall I say? A - last!

The fourth system shows the final vocal lines for KATH. and PRIN. KATH.'s lyrics are "boy Oh hap - py days!". PRIN.'s lyrics are "Oh, what shall I say? A - last!". The music is marked with a fortissimo (*ff*) dynamic. The piano accompaniment features a complex texture with many chords and a strong bass line.

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

Vivo Tempo di Marcia

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

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

(PRINCE) The King commands, I must obey.

PRINCE

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

(KATHIE) Oh yes, Karl Franz.

He needs you! Come, I'll help you pack.

*molto rit.*



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

Clar.  
*p*

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

Fl.

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

*Kathie goes to cupboard and gets it*

Harp *8*  
 Oboe

(KATHIE) Oh, it's dusty!

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

*pp legato*

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

**PRINCE**  
*mf*

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

**PRIN.**

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

**KATHIE**  
*accel.*

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

**BOTH** *Allarg.*

**BOTH**

in my heart dear! al-ways I'll dream of you. \_\_\_\_\_

(PRINCE) I'll come back to you  
Kathie, I'll swear it!

*rall.*

von MARK (Knocks)  
We must start sir.

Prince runs from table, up stage  
Allegro

ff  
mf cresc. - e - accel.  
repeat pp

Kathie bangs on door

KATHIE *molto espressivo*

Our paths may sev -

ff

KATH.

- er But I'll re - mem - ber for ev - er.

pp

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

ff  
molto rit.

# Act III

## OPENING

### No 13

Andante maestoso

Piano

Fl. (Cad. ad lib.)

*mf*

CURTAIN

Andante

The first system of music is in 3/4 time and consists of two staves. The treble staff contains a series of chords and some melodic fragments, while the bass staff provides a harmonic accompaniment with chords and moving lines.

The second system begins with the tempo change 'Slow Valse'. It includes dynamic markings: 'poco rall.' in the bass staff, 'fff' in the bass staff, and 'ff' in the bass staff. The music continues with complex chordal textures and melodic lines.

The third system continues the musical development with intricate chordal structures and melodic passages in both staves.

The fourth system includes a first ending bracket in the treble staff, marked with a circled '8'. The music concludes with a repeat sign in the bass staff.

The fifth system continues the harmonic and melodic progression with sustained chords and moving lines.

The sixth system concludes the piece with a 'rall.' marking in the bass staff, indicating a final deceleration. It features sustained chords and melodic lines.

## BALLET

Moderato

Musical score for Ballet, Moderato. The score is written for piano and consists of six systems of music. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked Moderato. The score includes various dynamics and articulations:

- System 1: Moderato. Treble and bass clefs. Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a bass line with chords and eighth notes.
- System 2: Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a bass line with chords and eighth notes.
- System 3: Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a bass line with chords and eighth notes.
- System 4: Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a bass line with chords and eighth notes. Dynamics include *8*, *accel.*, *1*, and *2*.
- System 5: Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a bass line with chords and eighth notes. Dynamics include *8*.
- System 6: Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a bass line with chords and eighth notes. Dynamics include *1*, *8*, and *rall.*

First system of musical notation, consisting of a treble and bass clef. The music includes various notes, rests, and dynamic markings.

Second system of musical notation, including an 8-measure repeat sign, *accel.* and *rall.* markings, and the text "to Coda".

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

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

Fifth system of musical notation, including a *rall.* marking and the text "D.S. al Coda".

Sixth system of musical notation, starting with a "CODA" symbol and ending with a double bar line.

Cue: "Grand Duchess Anastasia"  
attaca

## Tempo di Valse

Musical score for "Tempo di Valse" in 3/4 time, key of D major. The score consists of four systems of piano accompaniment. The first system begins with a treble clef and a key signature of one sharp (F#). The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes. The second and third systems continue the melodic and harmonic development. The fourth system concludes with a first ending (marked '1') and a second ending (marked '2') that leads to a final cadence.

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

Cue.- LUTZ—"In the park!"

No. 13a

Musical score for "No. 13a" in 4/4 time, key of D major. The score consists of two systems of piano accompaniment. The first system begins with a treble clef and a key signature of one sharp (F#). The melody in the right hand is characterized by a series of eighth and sixteenth notes, with a dynamic marking of *mf*. The left hand provides a steady accompaniment of chords and single notes. The second system concludes with a first ending (marked '1') and a second ending (marked '2') that leads to a final cadence. The tempo markings *rall.* and *a tempo* are present in the second system.



Cue. —“You are cruel!”

No 14

DUET—(Princess and Tarnitz) and CHORUS  
“JUST WE TWO”

Piano

*p* *poco rall.*

*poco rall.*

①

And say good-bye!

② DIALOGUE  
Valse Viennese

*pp* R.H.

③

What could be more fitting for our farewell!

Detailed description: This is a piano score for a duet and chorus. It consists of five systems of music. The first system is marked 'Piano' and begins with a dynamic of *p*. The second system continues with *poco rall.*. The third system features a first ending bracket labeled '1'. The fourth system concludes with the instruction 'And say good-bye!'. The fifth system is titled 'DIALOGUE Valse Viennese' and starts with a dynamic of *pp* for the right hand. It includes a second ending bracket labeled '3' and ends with the instruction 'What could be more fitting for our farewell!'. The score is written in a key signature of three flats and a 3/4 time signature.

④

PRINCESS

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

TARNITZ

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

*R.H.*

PRINCESS

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

TAR.

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

⑤

PRINCESS

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

TAR.

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

PRIN<sup>CS</sup>

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

TAR.

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

*Officers enter*

**ENCORE**

CHO.

TENORS I & II

BASSES I & II

Hap - pi - ly we have found you!

CHO.

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

7

TARNITZ

Gen - tle - men you are tar - dy,

CHO.

Quick, ere the mus - ic dies!

7

TAR.

fol - ly your plead - ing sighs. I am the part - ner who shall guide her,

8

TAR.

gaz - ing in - to her eyes.

TENORS I & II

*rit.*

*a tempo*

CHO.

BASSES I & II

No, no, no! Why should he be the vic - tor?

8

*rit.*

*a tempo*

CHO. Why should he win the prize? Why should he be the luck - y man who

⑨

PRINCESS

Gen-tle-men I beg your grace, 'tis no place for a  
gaz - es in-to her eyes?

Fl. & Ob.

PRINCESS  
race, Tho' so much de - vo - tion is sub - lime I pre - fer one part - ner

Clar.

10

PRIN<sup>SS</sup>

at a time.— Tho'the dance I would a - dore With you all at the ball!

Fl. & Ob.

PRIN<sup>SS</sup>

But you can-not have a dance a-piece. Kind-ly cease and for peace let me im - plore.

Clar.

11

ENCORE

*mf*

TARNITZ

Just we

Fl. & Ob.

L.H.

⑫ Valse, Tempo I

TAR.

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

The musical score for the Tarantelle section consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in a grand staff with a key signature of two flats and a 3/4 time signature. The lyrics are: "two! If they knew how in the waltz we woo;"

⑬

TAR.

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

The musical score for the second Tarantelle section consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in a grand staff with a key signature of two flats and a 3/4 time signature. The lyrics are: "Mem-o-ries all in vain ech-o-ing still a - gain,"

⑭

PRINCESS

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

The musical score for the Princess section consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in a grand staff with a key signature of two flats and a 3/4 time signature. The lyrics are: "While the waltz swells and halts, sing-ing of love's sweet"

⑮

PRINCESS

pain, Haunting tune end-ing too soon, while we say a - dieu.

TARNITZ

while we say a - dieu.

The musical score for the Princess section consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in a grand staff with a key signature of two flats and a 3/4 time signature. The lyrics are: "pain, Haunting tune end-ing too soon, while we say a - dieu." and "TARNITZ while we say a - dieu."

## TENORS I &amp; II

CHO.

Just we two! If they knew how in the waltz we

BASSES I &amp; II

The first system of the musical score consists of three staves. The top staff is for Tenors I & II, the middle for Basses I & II, and the bottom for piano accompaniment. The piano part features a waltz-like melody in the right hand and a simple bass line in the left hand. The vocal parts enter with the lyrics 'Just we two! If they knew how in the waltz we'.

CHO.

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

The second system continues the vocal and piano parts. The vocal parts sing 'woo, Mem-o-ries all in vain ech-o-ing still'. The piano accompaniment continues with its waltz melody and bass line.

CHO.

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

The third system concludes the vocal and piano parts. The vocal parts sing 'a - gain; While the waltz swells and halts, sing-ing of'. The piano accompaniment continues with its waltz melody and bass line.



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

CHO. soon, while we say a - dieu!

⑩ Tempo I  
PRINCESS

Wo - men are al - ways fick - le; if you would win the prize,

TARNITZ

Wo - men are al - ways fick - le; if you would win the prize,

CHO. Wo - men are al - ways fick - le, if you would win the prize,

⑩ Tempo I

PRIN<sup>SS</sup>

Take her from o - ther lov - ers, gaz - ing in - to her eyes.

TAR.

Take her from o - ther lov - ers, gaz - ing in - to her eyes.

CHO.

Take her from o - ther lov - ers, gaz - ing in - to her eyes.

(17)

PRIN<sup>SS</sup>

Wo - men a - dore a cap - tor, lit - tle they care for sighs, —

TAR.

Wo - men a - dore a cap - tor, lit - tle they care for sighs,

CHO.

Wo - men a - dore a cap - tor, lit - tle they care for sighs, —

(17)

PRIN<sup>SS</sup> He is the vic - tor who will take her heart by sud - den sur - prise!

TAR. He is the vic - tor who will take her heart by sud - den sur - prise!

CHO. He is the vic - tor who will take her heart by sud - den sur - prise!

*rit. 1st time only*

18

PRIN<sup>SS</sup> He is the vic - tor who will take her heart by sud - den sur - prise!

TAR. He is the vic - tor who will take her heart by sud - den sur - prise!

CHO. He is the vic - tor who will take her heart by sud - den sur - prise!

ENSEMBLE and GAVOTTE

No 15

Maestoso con moto

Trpt. 3 3

3 3

The piano accompaniment for the first system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over the notes) in both staves.

SOPRANO ALTO

ENSEMBLE

CHO.

TENOR

BASS

The Flag that flies a -

The Flag that flies a -

The second system features three vocal staves (Soprano Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts enter with the lyrics "The Flag that flies a -". The piano accompaniment continues with a similar rhythmic pattern as the first system, including triplet markings. The system concludes with a double bar line.

CHO.

-bove us de - mands our life and love. So

-bove us de - mands our life and love, So

CHO.

to our na-tiveland of Karls - berg ev - er well faith - ful prove.

to our na-tiveland of Karls - berg ev - er well faith - ful prove.

*Cue.*— Princess announced (“.....Marie”)

BRASS

Piano *ff*

Cue. — "With pleasure, Cousin!"

## Tempo di Gavotte

Piano

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece. It features a repeat sign with first and second endings. The first ending leads back to an earlier section, while the second ending concludes the phrase. The music maintains its rhythmic and melodic character.

The third system continues the piece. It features a repeat sign with first and second endings. The first ending leads back to an earlier section, while the second ending concludes the phrase. The music maintains its rhythmic and melodic character.

The fourth system continues the piece. It features a repeat sign with first and second endings. The first ending leads back to an earlier section, while the second ending concludes the phrase. The music maintains its rhythmic and melodic character.

The fifth system continues the piece. It features a repeat sign with first and second endings. The first ending leads back to an earlier section, while the second ending concludes the phrase. The music maintains its rhythmic and melodic character.

CODA

*D. C. al Coda*

The coda section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is characterized by sustained chords and a simple, rhythmic bass line, providing a final, peaceful conclusion to the piece.

Slower

Piano *ff*

Cue.—“Soon I will attend you as my queen:”

Tempo I

Piano *ff*

Cue.—“Toni, poor old Toni:”

No 15a

INCIDENTAL MUSIC

Con moto

Muted Str.

Piano *p*  
Cello R. H.

First system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The melody in the treble staff is primarily quarter and eighth notes, while the bass staff provides a steady accompaniment of quarter notes.

Second system of musical notation, continuing the piece. The treble staff includes a "ten." marking above the final measure. The bass staff continues with a consistent rhythmic pattern.

Third system of musical notation, starting with "Str. pizz" and "p" markings. It includes first and second endings for a section. The treble staff has "sempre stacc." written above it.

Fourth system of musical notation, featuring first and second endings. The bass staff has a more active role with eighth notes.

Fifth system of musical notation, showing a continuation of the piece with a mix of quarter and eighth notes in both staves.

Sixth system of musical notation, ending with a "Segue" instruction. It includes a "ten." marking and a first ending with the instruction "1 repeat ad lib." and "last time".



Cue.— TONI—"I've often seen her crying"

(PRINCE) *(Speaks)* Taps! Ten o'clock. See that this man has quarters in the Palace! I want him well taken care

Trpt. SOLO

Musical notation for Trpt. SOLO, featuring a melodic line with triplets and slurs.

(GRASBY) of, understand! Yes, Majesty (PRINCE) Go to bed. Toni! Tomorrow we can talk again. (TONI) You really

Musical notation for Trpt. SOLO, continuing the melodic line with triplets and slurs.

(PRINCE) want me to stay? I always keep my word! (TONI) But they said you were coming back to Heidelberg and you never came:

Musical notation for Trpt. SOLO, continuing the melodic line with triplets and slurs.

There's an old Proverb: "A promise keep, right well you sleep— A promise break all night you'll wake."

Musical notation for Trpt. SOLO, continuing the melodic line with triplets and slurs.

(PRINCE) A promise break, all night you'll wake!  
But I'll keep my promise to you Tony:  
you shall stay with me!

(TONI) God bless you Majesty.

Musical notation for Trpt. SOLO and Drums. The Trpt. SOLO continues with triplets and slurs, while the Drums part is indicated by a double bar line and a drum symbol.

Do you remember our roses? The garden was full of them when I came.

Musical notation for Trpt. SOLO, continuing the melodic line with triplets and slurs.

(PRINCE) I remember. (TONI) I thought they might remind you of Heidelberg!

Musical notation for Trpt. SOLO, continuing the melodic line with triplets and slurs.

Musical notation for Piano and Clarinet. The Piano part includes the lyrics "Good night your Majesty." and the Clarinet part is marked "mf Clar. SOLO".

(PRINCE) Put out the lights! (CAPTAIN) Any further orders your Majesty?

Musical score for the first system, featuring piano accompaniment with a dynamic marking of *p*.

(PRINCE) Roses from Heidelberg! Heidelberg— my vanished youth!  
 Ob. Flute

Musical score for the second system, including vocal lines for Oboe and Flute.

PRINCE  
 (Recit)

Musical score for the third system, featuring a recitative vocal line and piano accompaniment with a dynamic marking of *pp*.

What mem-o-ries, sweet rose, thou bring'st to me! The scent of o-thersum-mersclings to thee.

Moderato

Musical score for the fourth system, marked *Moderato*, featuring a vocal line and piano accompaniment with dynamic markings *ff* and *pp*.

PRIN. Van-ished for ev - er-more the glad days of yore, For

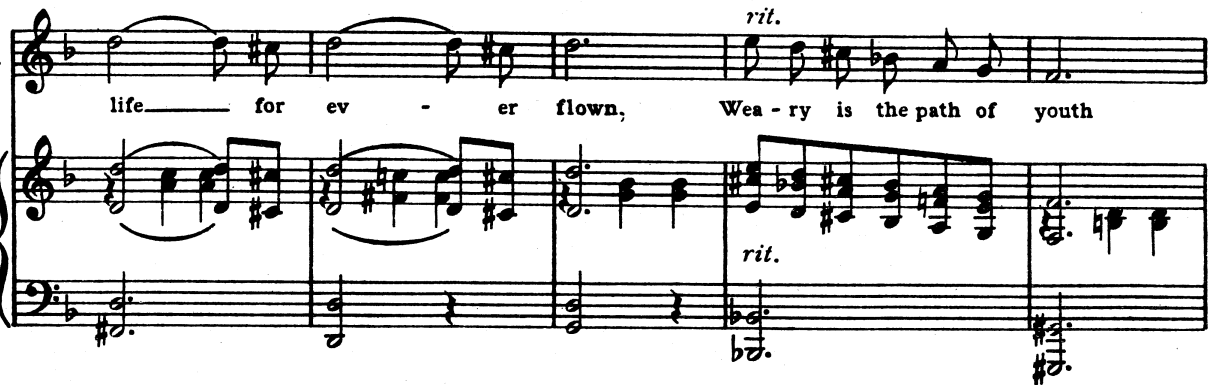
Musical score for the fifth system, featuring a vocal line and piano accompaniment with dynamic markings *pp*, *rit.*, and *p*.

PRIN. ev - er, for ev - er I'm a - lone. — A - lone! Nev-er-more will come a -

Valse moderato

PRIN.  *gain* — those days — of youth, Nev - er - more I'll know the

PRIN.  glow — of friends — and truth. Free - dom and the joy of

PRIN.  life — for ev - er flown, *rit.* Wea - ry is the path of youth

PRIN.  a - lone. *a tempo* Fare - well — to youth,

PRIN. To joy, — To truth. Nev-er shall the ro-ses bloom — a -

PRIN. -round — a throne. Wea-ry is the path I walk a -

PRIN. ENGEL  
-lone. Gold-en days, In the sun-shine of our hap-py youth, —

ENGEL Gold-en days full of in-no-cence and full of truth, — In our

ENGEL hearts we re-mem-ber them all else a - bove. — Gold-en days days of youth and

# Marcia

## STUDENTS

Hark!

ENGEL

love. To the tune we're march-ing, for our

The musical score for Engel's part consists of a vocal line and a piano accompaniment. The vocal line starts with a long note on 'love.' followed by a melodic phrase for 'To the tune we're march-ing, for our'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A *pp* dynamic marking is present.

STU.

What was that?  
throats are parch-ing un-der fruit trees arch-ing in the month of May—

The musical score for the Student's part includes a vocal line and piano accompaniment. The vocal line begins with 'What was that?' and continues with 'throats are parch-ing un-der fruit trees arch-ing in the month of May—'. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

STU.

PRINCE & ENGEL join in.  
— For there's no good fel-low, when he's feel - ing mel-low, to the

The musical score for the Student's part features a vocal line and piano accompaniment. The vocal line starts with 'PRINCE & ENGEL join in.' followed by '— For there's no good fel-low, when he's feel - ing mel-low, to the'. The piano accompaniment remains consistent with the previous sections.

(PRINCE) (Spoken)  
There's

PRIN. ENGEL & STU.

beer so yel-low would say nay. All in step we're

The musical score for the combined part of Prince, Engel, and the Student includes a vocal line and piano accompaniment. The vocal line begins with 'beer so yel-low would say nay.' followed by 'All in step we're'. The piano accompaniment continues with the established eighth-note bass line and chords.

STU. Detlef and Lucas, And my dear old Doctor, they're all smiling at me!

swing-ing while we join in sing-ing with our voi - ces ring-ing in a mer-ry rhyme,

STU. Friends, good faith - ful friends. Come, we'll make a night of it, we'll go

— There is joy a - bound-ing in our song re - sound-ing while our steins are

STU. to the old castle on Neckar rock. *von ASTERBERG* They are lifting their glasses They are drinking my health. *DETLEF*

pound-ing all in time. *mf* Si - len - ti - um! Si -

DET. Here's your health in return. You, Detlef and Lucas, and you, Doctor! Comel— The Salamander! Luck! Luck! Boys, Luck!

-len - ti - um!

## Valse moderato

*mf*

(PRINCE) (Spoken) A promise keep well you'll

*pp*

sleep! A promise break, all night you'll wake.

*rit.*

(PRINCE) The path of Destiny lies straight before me—I am the King—no turning aside.

*Cornet back stage*

*aside.*

(PRINCE) Oh to have someone at my side to comfort me: to give me strength: But I'm alone.—

Musical score for Prince's first line. The vocal line consists of a series of eighth notes with triplets. The piano accompaniment includes a violin part with triplets and a piano part with a mezzo-forte (*mf*) dynamic.

*Sinks in chair*

Piano accompaniment for the 'Sinks in chair' section. It features a series of chords and bass notes in a 3/4 time signature, with a piano (*p*) dynamic.

(KATHIE) Have you forgotten your promise?

Musical score for Kathie's first line. The vocal line is in a 3/4 time signature. The piano accompaniment includes a piano (*p*) dynamic.

KATHIE

Musical score for Kathie's second line. The vocal line includes the lyrics: "Our paths may sev - er, But I'll re - mem - ber for -". The piano accompaniment continues with chords and bass notes.

(PRINCE) Kathiel— Kathiel—

KATH.

Musical score for Kathie's third line. The vocal line includes the lyrics: "- ev - er." The piano accompaniment features a piano (*p*) dynamic and includes some grace notes.



(She starts to disappear)

Kathie, my love, Don't go! I love you

**Allegretto**

*p*

(Kathie disappears)

I need you Gone! no, no, I must see you again PRINCE

*pp* *ff*

PRIN.

want you, I need you, my love!

*fff*

Grave (very slow)

"I'll go back to Heidelberg!"

*fp* *ff* *fff*

SERENADE INTERMEZZO

Andante sostenuto

8

*pp*

Ob. *espress.*

*poco accel.*

Fl.

*dim.*

Vln. SOLO

*pp rall. - e - espress.*

*p dolce*

*sempre*

*rit. a tempo*

*pp*

*rall.*

*pp a tempo*

Clar.

*pp*

Ob.

The first system of the musical score features an Oboe part in the upper staff and a piano accompaniment in the lower staff. The Oboe part begins with a melodic line of eighth notes, while the piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines. The key signature has two flats, and the time signature is 3/4.

The second system continues the piano accompaniment. It features dense chordal textures and moving bass lines. The system concludes with the performance instruction *rall.* and a dynamic marking of *ppp*.

The third system of the piano accompaniment shows a continuation of the harmonic and rhythmic patterns. It includes various articulations and dynamic markings such as *mf* and *rit.*.

The fourth system of the piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. The system includes the dynamic marking *mf* and the instruction *rit.*.

*a tempo*

The fifth system of the piano accompaniment begins with the tempo marking *a tempo*. It features a steady melodic flow in the right hand and a consistent bass line in the left hand. The system concludes with the instruction *sempre cresc. e poco accel.*

The sixth and final system of the piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. The system includes the instruction *allarg.* and the dynamic marking *ff rit.*.

# Act IV

## OPENING CHORUS

### No. 17

Allegretto quasi Marcia

Piano

ff

STUDENTS

Let us sing a song — as we march a - long, — sing a song,

*mf*

STU.

sing a song, But as it is

STU.

wrong to sing too long, a song we'll sing a lit - tle, ve - ry lit - tle,

STU.

sing a lit - tle, ve - ry lit - tle song, sing a song.

(KATHIE) (*Spoken*)

Wont you sit down, gentlemen!

(1st STUDENT)

Come on Fritz, We're going

pp

to the new café

(*Start to Exit*) STUDENTS

Let us sing a song — as we march a - long. —

STU.

— sing a song. — sing a song, —

(NICOLAS) (*Spoken*) Why do the students

STU.

But as it is wrong to sing too long, a song well sing, a lit-tle, ve-ry lit-tle

pp

go away?

(KATHIE) people change, Nicolas!

STU.

song, a lit-tle ve-ry lit-tle song. — Sing a song! —

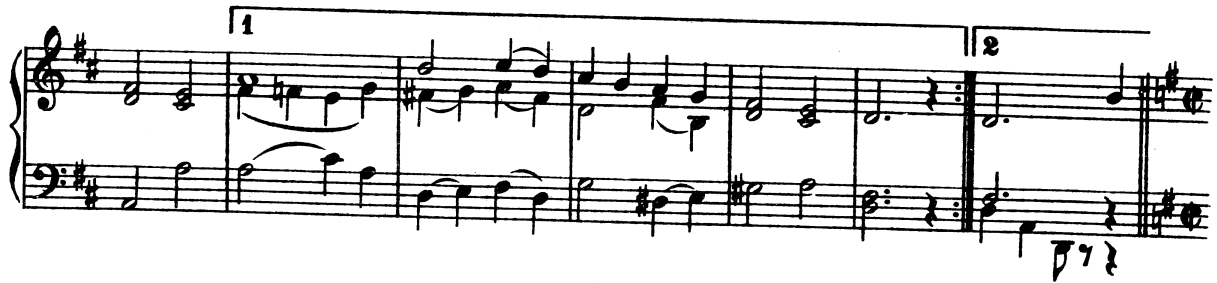
Segue

No 18

## INCIDENTAL MUSIC

Slow

Piano



*pp*



Harp

*dim.*



N<sup>o</sup> 19

## FINALE—ACT IV

**Tempo di Marcia**

Piano *mf*

CHO. **STUDENTS** *mf*

To the inn we're march-ing, for our

*mf R.H.* *leggiere*

*sempre marc.*

CHO. throats are parch-ing, Un - der fruit trees arch-ing in the month of May,—

CHO. — For there's no good fel - low, when he's feel - ing mel - low, to the

*ff*

*Students come marching on*

CHO.

beer so yel - low would say nay! All in step we're

beer so yel - low would say nay! All in step we're

The first system consists of a vocal line for the choir and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "beer so yel - low would say nay! All in step we're". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note bass line and a more melodic treble line.

CHO.

swing - ing while we join in sing - ing with our voi - ces ring - ing in a

The second system continues the musical score. The vocal line lyrics are "swing - ing while we join in sing - ing with our voi - ces ring - ing in a". The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

CHO.

mer - ry rhyme, — There is joy a - bound - ing In our song re -

The third system concludes the musical score. The vocal line lyrics are "mer - ry rhyme, — There is joy a - bound - ing In our song re -". The piano accompaniment continues with the same rhythmic and melodic patterns as the previous systems.



CHO. sound - ing while our steins are pound - ing all in time, ——— The

This system contains the first two systems of music. The first system has two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The lyrics are "sound - ing while our steins are pound - ing all in time, ——— The". The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The second system continues the vocal lines and piano accompaniment.

CHO. flag that flies a - bove us de - mands our life and love, So

*marcato*

This system contains the third and fourth systems of music. The third system has two vocal staves and piano accompaniment. The lyrics are "flag that flies a - bove us de - mands our life and love, So". The piano part is marked *marcato* and features a more active eighth-note accompaniment. The fourth system continues the vocal lines and piano accompaniment.

CHO. to our na - tive land of Karls - berg ev - er we'll faith - ful prove!

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and piano accompaniment. The lyrics are "to our na - tive land of Karls - berg ev - er we'll faith - ful prove!". The piano part continues with the eighth-note accompaniment. The sixth system concludes the piece with final vocal notes and piano chords.

(DETLEF) *Silentium!*  
*Sostenuto*

The Salamander!

Musical score for piano accompaniment of 'The Salamander!'. It features a treble and bass clef with a 4/4 time signature. The piece begins with a *mf* dynamic. The melody is characterized by a series of sixteenth-note runs, with a prominent sixteenth-note figure in the right hand and a corresponding bass line in the left hand. A large slur covers the first two measures, and another slur covers the final two measures.

To the King! Boys — To the King!

Musical score for piano accompaniment of 'To the King! Boys — To the King!'. It features a treble and bass clef with a 4/4 time signature. The piece begins with a *mf* dynamic. The melody consists of sixteenth-note runs, with a prominent sixteenth-note figure in the right hand and a corresponding bass line in the left hand. A large slur covers the first two measures, and another slur covers the final two measures.

DET.

(Drink)

Musical score for vocal and piano accompaniment of 'and may long live Karl Franz!'. The vocal line is in a treble clef with a 4/4 time signature. The lyrics are 'and may long live Karl Franz!'. The piano accompaniment is in a treble and bass clef with a 4/4 time signature. The piece begins with a *f* dynamic. The vocal line features a long note on 'Franz!' with a fermata. The piano accompaniment features a series of sixteenth-note runs in the right hand and a corresponding bass line in the left hand. A large slur covers the first two measures, and another slur covers the final two measures.

Attention gentlemen!

PRINCIPALS & CHORUS sing  
parts *ad lib.* as on pages 84-86

DET.

Ov - er - head the moon is beam - ing

Musical score for vocal and piano accompaniment of 'Over-head the moon is beam-ing'. The vocal line is in a treble clef with a 4/4 time signature. The lyrics are 'Ov - er - head the moon is beam - ing'. The piano accompaniment is in a treble and bass clef with a 4/4 time signature. The piece begins with a *p* dynamic. The vocal line features a long note on 'beam-ing' with a fermata. The piano accompaniment features a series of sixteenth-note runs in the right hand and a corresponding bass line in the left hand. A large slur covers the first two measures, and another slur covers the final two measures.

DET.

White as blossoms on the bough, No-thing is heard but the song of a bird,

PRINCE

DET.

Fill - ing all the air with dream - ing. Could my heart but still its

PRIN.

beat - ing, On - ly you can tell it how, — be - lov - ed,

PRIN.

From your win-dow give me greet - ing, Hear my e - ter - nal vow! —

DIALOGUE

PRINCE I'd like to carry those memories away: Good-bye!  
 Tempo di Marcia

ALL

Come boys — let's all be

gay boys, — For ed - u - ca - tion should be sci - en - ti - fic

play, boys, — Don't waste — your time with

books, boys, — For ev - 'ry pru - dent stu - dent stud - ies wo - man's

looks. — Bom, bom, bom, It's old — pro - fess - ors

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Tempo di Marcia'. The score is divided into five systems, each starting with the word 'ALL'. The lyrics are: 'Come boys — let's all be gay boys, — For ed - u - ca - tion should be sci - en - ti - fic play, boys, — Don't waste — your time with books, boys, — For ev - 'ry pru - dent stu - dent stud - ies wo - man's looks. — Bom, bom, bom, It's old — pro - fess - ors'. The piano part includes dynamic markings such as 'f' and 'mf'. The score is in 2/4 time and has a key signature of one flat (B-flat).

ALL

prate, boys, — that you will flunk be- cause you're drunk, don't hes - i - tate.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "prate, boys, — that you will flunk be- cause you're drunk, don't hes - i - tate." The piano accompaniment is in two staves, with a treble and bass clef, and a key signature of one flat. It features a steady rhythmic accompaniment with chords and moving lines.

ALL

— Bom, bom, bom, Tho' you get "D mi - nus" — It is - n't

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics: "— Bom, bom, bom, Tho' you get 'D mi - nus' — It is - n't". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

ALL

on ac - count of shy - ness, — You cut their lec - tures

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics: "on ac - count of shy - ness, — You cut their lec - tures". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

ALL

for their dry - ness, boys; In drink - ing you will grad - u - ate.

*Dialogue*

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has the lyrics: "for their dry - ness, boys; In drink - ing you will grad - u - ate." The piano accompaniment continues with similar rhythmic patterns and chordal structures. The word "Dialogue" is written above the final measure of the vocal line.

# INCIDENTAL MUSIC

KATHIE Greetings, your Majesty!

Piano

The piano score consists of five systems of music. The first system begins with a piano (*p*) dynamic marking. The music is written in a 3/4 time signature with a key signature of one flat. The first system contains two staves of music. The second system also contains two staves. The third system contains two staves. The fourth system contains two staves. The fifth system contains two staves and concludes with a *molto rall.* (ritardando) marking. The score includes various musical notations such as treble and bass clefs, notes, rests, slurs, and dynamic markings.

## Moderato

First system of musical notation, featuring a treble and bass clef. The tempo is marked "Moderato". The music begins with a piano (*p*) dynamic. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff features a melodic line with various rhythmic values, and the bass staff provides a steady accompaniment with chords and moving lines.

Third system of musical notation, continuing the piece. The treble staff features a melodic line with various rhythmic values, and the bass staff provides a steady accompaniment with chords and moving lines.

Fourth system of musical notation, continuing the piece. The treble staff features a melodic line with various rhythmic values, and the bass staff provides a steady accompaniment with chords and moving lines.

Fifth system of musical notation, concluding the piece. The tempo is marked "Dialogue". The treble staff features a melodic line with various rhythmic values, and the bass staff provides a steady accompaniment with chords and moving lines.

LUTZ "Those terrible Zulus again"

♩ KATHIE

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

PRINCE

KATH.

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

*cresc. e rall.*

Più mosso  
KATHIE

PRIN.

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

*poco rit.* *mf* *rit.* *rall.*

ALL PRINCIPLES

CHO.

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

*ff molto allargando* *ff molto rall.*

Repeat from ♩ for curtain  
END OF OPERA