ALONE AT LAST

OPERETTA IN THREE ACTS

BY

FRANZ LEHÁR

BOOK BY

EDGAR SMITH

ADAPTED FROM THE GERMAN BY A.M. WILLNER & ROB. BODANZKY

LYRICS BY

MATTHEW WOODWARD & JOSEPH HERBERT

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PROPIETARIOS

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ALONE AT LAST

Produced for the first time in America
at the
SHUBERT THEATRE,
New York City
October 19th, 1915

Under the Management of
The Messrs. Shubert

And
Under The Stage - Direction
of

BENRIMO

Musical Director

GAETANO MEROLA.

Dances arranged by

ALLEN K. FOSTER.
Original Cast of Characters.

Dolly Cloverdale, an American heiress . . . . . . . . . . . Marguerite Namara
Tilly Dachau, of the Hof Theatre, Vienna . . . . . . . . . . . Jose Collins
Mrs. Phoebe Cloverdale, Dolly’s mother . . . . . . . . . . . Elizabeth Goodall
Yvonne Everett . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Barbara Schaffer
Baron Franz von Hansen . . . . . . . . . . . . . . . . . . . . . . . John Charles Thomas
Count Max Splenningen . . . . . . . . . . . . . . . . . . . . . . . Harry Conor
Count Willigard, his son . . . . . . . . . . . . . . . . . . . . . . . Roy Atwell
Hans Ketterer . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Ed. Mulcahy
Morel . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . S. Paul Veron
Guides, Tourists, Peasants, Hotel Guests, Maids, Porters, Waiters etc.

Synopsis of Scenes.

Act I. Garden of the Hotel Victoria, Interlaken, Switzerland. Late Afternoon.

Act II. Scene 1. The Terrace of the Grand Hotel Kurhaus, Muerren. Sunrise the next Morning.

Scene 2. On the Trail of the Jungfrau. Afternoon.

Scene 3. The Summit of the Peak. Sunset.

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Alone At Last

Music by
Franz Lehár

FIRST ACT

No. 1 Ensemble Scene
(The Peasant wedding party.)

Allegro.
Chorus of Peasants.

TENORS.

Gra-cious-ly

Au-ro-ra

fair smiles up-on this

BASSES.

Laendler.

ve-ry hap-py pair; May af-fec-tion lin-ger night and
On the journey fought on Love's Highway, Road that leads to world of bliss; Where all cloud's dispell'd by a kiss, Fet'ter'd for-

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

I have no fear, I love you dear. And

slower.

naught can change our affection sincere I'll love you for

f

aye, And our hearts will constant be my loved one alway.

Dance.

Allegro.
SOPRANOS and ALTOS.

Gracious-ly

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

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

TENORS.

BASSES.

Laendler.

Laendler.

a tempo.
pair; May affection linger night and day. On the journey

cere;

Of you dear heart I've no

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

fear.

La-ter they will see be -
pell'd by a kiss, Fetter'd for ever by Hymens sides just you and me Kleines Kind up-

chains, In the Land of Love where Cupid reigns, on your knee.

Flute.


No 2.
(Dolly and Chorus.)

GIRLS.

Allegretto.

You fickle men! It is a shame the way that you are acting; Miss Cloverdale has won you all, 'Tis really quite dis-

BOYS.

tract - ting. No, no, not
so; To hope for her love in-deed were more than fol-ly

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

Dol-ly! (Dolly enters.)

If'tis a
Do.

Do.

Do.

Do.

Do.

Do.

Do.

Do.

Do.

Do.

Do.

Do.

Game — you wish to play. To banish melancholy.

And love's the motive of the game. Don't try to play with Dol-ly! For Dol-ly knows

That all you men deem love an empty name, — And
like a ball you treat the heart. As in the lawn tennis

Valse moderato.

caught in the net. Making the score "Love all," not

Your game's not done. Till you have run your
Do.

score far above. In lawn tennis, like maid young and

Do.

flirt	y, You can "love fifteen or

Do.

thirty," But only

Do.

one in the game of love.
SOPRANOS & ALTOS.

Ah — Ah — Ah — "Love

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

Tenors

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

Basses

Ah — not one! Ah — Ah — Ah — far a-

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

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

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

Soprano

mf a tempo.

Soprano

cresc.

f rit. molto.
Ah
bove. In lawn tennis, like maid, young and flirty,
You can love fifteen or

above. In lawn tennis, like maid, young and flirty,
You can love fifteen or

thirty;" But only one in the game of love.
Moderato.

There's a power that none can explain.

In her pretty eyes; I have tried to avoid them in vain.

Their light never dies. Oh how those feminine glances can dart.
Right thro' the eyes of a man to his heart! Tho' I may try to withstand them,

Yet like a child I obey — Their tender control that enters my soul, And

places me under her sway.

Loved one, I thrill when those eyes look in
mine, Throw-ing light in my heart with a ray all di-vine; And so
ten-der the feel-ing that o'er me is steal-ing; I read naught but love in thy beau-ti-

eyes! In that love all my hap-pi-ness lies, Oh my dar-ling, with
thy heart my prize!
Tempo di Marcia.

Duet.

(Tilly and Willy.)

Of fit-test the survi-val, I've distanced ev'-ry

And you have rea-son to re-joice That

rival.
you were my particular choice.

There was Herman Fritz and

In bridal flow'rs they

Augustin, Each one wished to call you his queen.

wreath me, But they were far beneath me.

Number four then came a-
Then number five took

woo

ing, In vain was his pursu

ing.

up the start.

Won my heart.

'Twas I and

And this disappointed quartette indulged in a dolorous
They swore they could not forget and thereby hang eth a

They lose many hours while dilating on my most exquisite
tail.

charms. While you lost no time in debating, But carried me off in your
Tempo di Gavotte.

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

Wil-ly, Oth-ers “nix komm raus,” Life will be so jol-ly, Hap-py coup-le

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

Oh my dar-ling
Tilly when we both play house I'll be Pa-pa Wil-ly oth-ers, nix komm

Life will be so jolly, Happy coupl-e we, And I'll have a raus."

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

And you'll have a dolly dancing on my knee.

I said when first you met me, You never could for-

get me.

The memory my soul delights I
I responded to your saw you first in pale blue tights.

That you were not at all "good form".

Though your suit at first ig-
tween us, That yours out-classed fair Ver-

nus.
nor-ing, Persis-ten-t your ad-o-ring.

And per-sis-ten-cy has

That is why

been my plan.

I'm the man!

You blank-ly re-fused to re-treat When I told you my answer was
nay. I lost, and acknowledged defeat, for you had such a winning way.

There's only one way to succeed, dear, Keep trying and try till you win. That motto is part of my creed, dear, Whatever the task I be-
Tempo di Gavotte.

Tempo di Gavotte.

Oh my darling, darling
till let us both play house I'll be Pa-pa

Willy others "nix komm raus!" Life will be so jolly, Happy couple

Oh my darling

We When you have a dolly dancing on my knee.

Willy when we both play house You'll be Pa-pa Wil-ly others "nix komm
raus! Life will be so jolly, Happy couple we, And I'll have a dol-ly danc-ing on your knee.

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

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

(Dolly and Franz.)

Animato.

Yes, my life in your

Tell me you trust me with all your heart
Do.
hands I confide
And
Fr.
Of beautiful nature you seem to be part.

Do.
you are my faithful guide.
Fr.
You'll think not of earth on that

Do.
But earth alone I would see;
Fr.
peak far above
Be -
Then high on the peak I would hold down below the Valley of Love!

Allegretto.

Nature divine—What a splendor and power you com—

Valse moderato.
Animato.

Do.

bine!  Grandeur supreme.  Like the
glory of Heav'n in a dream.  Nature so

fair.  Say, does love reign in regions up there?

Nature a-glow.  Tell the secret that I long to know.
Do. Fr. fair-er than art.

But what if you freeze in a re-gion so cold?

Do. Fr. fire in my breast, my heart!

Though bright be the scene, you are
Come, climb yon mountain with me —

If

My object is Nature to

I am your guide, with you be my star?

Allegretto.

see.

Valse moderato.

Nature Divine

What a splendor and pow'r you com
Like the bine! Grandeur supreme. Like the

glory of Heavn in a dream. Nature so

fair Say does love reign in regions up there. Nature so
cresc.

ture a-glow Tell the secret that I long to know.

Tell the secret that I long to know.
Tempo quasi Mazurka Moderato.

If you suffer from the blues, Don't give old gloom a

chance, To be a bromide just refuse, Then
laugh and join the dance. And when the melo-
dy you hear, True pleasure you will know.

A smile will then replace the tear, As round and round you

go. Waltz—waltz, movement entrancing,
While embracing one you adore,
Eyes, eyes, lovingly glancing,
Telling of pleasure in store.
Night, Night, be ever last-
ing,
Care not what mor-row may bring!
Fate, Fate the die of Love casting, Cupid to-
night is the King! Each heart beats time, Tune-ful the
rhyme, Dream-y the waltz like a sweet wed-ding chime,
So dance to-night, 'Neath silv-ry light, Youth is the
right time for heart's delight! When the sun shines you

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

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

Spirit of youth wont come again!

TENORS.

Chorus of Men

when the sun shines we

BASSES.
Some-day the

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

waltz may call you in vain Spirit of youth won't come again.

Spirit of youth won't come again.
Presto.
№ 7 Finale

ACT I

Allegretto moderato.

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

TILLY.

waltz, Oh the villain double faced, with his arm around her
waist I ignored and quite forgot, When we meet I'll make it

hot, I will not indulge in tears not at all I'll box his

(Tilly goes.) (enter Dolly and Willy.)
I hardly think you my beau ideal.

I must confess you're not my style.

I want love constant, real.

At your

Contented with bask ing in your smile.
pleading I am smiling

suit-or indeed is beguil-ing, I de-cline

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

sis-ter and your friend!

WILLY, (confused.)

Then my dar-l- ing
WILLY, 

Tilly, We will play at house,

DOLLY, (In wonder.)

Tilly?

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

Do.

You will play at house?

WILLY, (confused.)

I meant to say -
Your pardon I pray.

Dimple darling Dolly; If you should reuse,

fuse, Dad will slip his trolley

DOLLY, (laughing.)

Why waste time in foolish rhyme?

when he hears the news
You dislocate the muse.

WILLY. (as though searching for)

You don't rhyme with Tilly, I have

(exit making gestures as tho' about to speak.)

mixed my cues.

Allegretto moderato.

DOLLY. (looks after him laughing.)

Guide me through life indeed! As his own. To guide me,
Allegretto moderato.

DOLLY. (startled.) (seeing Franz.)

Who spoke? You are the mysterious guide?

FRANZ. Yes I am!

Wait-ing your or-ders, my la-dy Do you de-sire an ear-ly
Were you born in these mountains?

start?

No, I was not.

My

native land is Bavaria, In my care, There is nought to fear,

I know each mount and valley here! So put your trust in me,
I've courage and brawn, The mountain will be as safe as the

Then you are my man, it's agreed!

My man!

What? I? Your man?

Yours is the task!

What do you ask?
Moderato.

I'll follow where you may lead.

animato.

Let us climb the peaks that pierce the sky

Difficult passages we will try,

Naught too steep, Sky-ward we will creep,

we will
HI do.
s
Do. creep
to mountain crags where the chamois leaps

Allegretto
(Pointing to Peak.)

Do. there!

PRANZ.

The crest dear lady has been reached by few. I fear 'twould be dangerous for

Do. I love to court danger 'Tis my delight!

Fr. you

Yes?

Then I'll call for you?

poco anim
Leaving world behind a-loft we'll go.

There alone in the fields of snow,

(To Franz with enthusiasm.)

Greet the morn bathed in sunlight glow!

To that what say you!

I will obey, I am your servant under.
Then on nature's stand, my lady, yours to command!

Throne so vast! Alone at last!

We'll brave the wintry blast!

Nature divine What a splendor and pow'r you combine!
Do.

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

Do.

heavn in a dream! FRANZ.

Nature so fair Saydoes

animato.

Do.

love reign in re-gions up there? Nature a-

Fr.

Allegretto moderato.

tell the sec-ret that I long to know.

Fr.

tell the sec-ret that I long to know.
FRANZ: (spoken) Then you'll make the ascent?
DOLLY: To-morrow!
FRANZ: Alone?
DOLLY: Alone!
FRANZ: Tis agreed! (exit.)

Then

DOLLY:
To-morrow!

you'll make the ascent?

FRANZ: Alone?

FRANZ: Tis agreed! (exit.)

SLOWER.

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

DOLLY. (laughing) Indeed! What SPLENNINGEN. You can save his life! will furnish first aid to the lovers!

DOLLY. (taking his arm) Then I a tyrant love is to be sure.

Valse moderato.

FRANZ. (off stage.)

Nature divine — What a splendor and
pow'r you combine!

Gran - deur su -

Valse moderato.

DOLLY.

Can love then be cold and passion a dream?

FRANZ.

preme like the glory of heav'n in a dream.

Do.

Nature so fair say does love reign in regions up there?

SOPRANOS & ALTOS.

Nature so fair say does love reign in regions up there?

TENORS.

Nature so fair say does love reign in regions up there?

BASSES.
Nature a-glow tell the secret that I long to know.
Nature a-glow tell the secret that I long to know.
Nature a-glow tell the secret that I long to know.
Moderato.

ACT II. (Scene I.)
Introduction and Ensemble scene.
(Yvonne and Chorus.)

a tempo.

Allegro.
Moderato.
KETTERER.

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

TENORS.

Chorus of Guides.

BASSES.

A-wake, A-wake.

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

The dawn's a-bout to
Shake off dull slumber from your eyes, come break.

Come see the orb of Day arise, Get up and greet the rising sun. Awake you sleepy heads awake.

Allegro.
Yvonne.

Arise! salute the dawn!

Yvo. All hail to the light that is shining afar, Bright-morning—
Yvo, star!

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

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

plan-ets a-round you ev'er roll.
Dear star, Let not the light of day dis-may you;

Just where you are, e'er shining stay you, I pray you!

Herald of the morn in silver sheen, Why are you fading away?

Bright star, reign there serene, Smiling be-

Valse moderato.
Yvo.

nign-ly all thro' the day. I have ne'er a lover

Yvo.

here. be-l ow. And for that sol-ace I pine, Bright slower.

Yvo.

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

Violin Solo.
I have ne'er a lover here below, And for that solace I pine;

SOPRANOS & ALTOS.

I have ne'er a lover here below, And for that solace I pine;

TENORS.

I have ne'er a lover here below, And for that solace I pine;

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

Why are you fading away?

Stay, gentle star, oh stay!
No. 9
(Dolly.)

Allegretto moderato.

Far As

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

Do.

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

Do.

round - ed by snow, And gaze on the world from a -
thus we are proof, 'Gainst heat that may kin - dle the
far. Her petals unfold, And then you behold The heart. Oh tell me, sweet star, If certain you are No

white Edelweiss flower. Her high domain is her change ever will arise. To take you quite by sur-

power, Mountain her guardian and snow her bow'r.prise, Yielding your heart to a lover's eyes!

Valse moderato.

Say, pretty Edelweiss, Are you cold as
ice? Have you no feeling tender? Or, if one came to

woo, Tell me then would you surrender

I have no tender yearning, My

heart for none is burning; Love's fire ever spurning—
So like am I to you! As you!

Humming,

Love's fire ever

spurning, So like am I to you!

a tempo.

a tempo.

mf rit.

p rit.
Tempo di Valse.

TILLY.

1. En-
2. Quite

gaged! We can kiss, Think of the bliss! This op-
soon, Wil-ly dear, Moon will be here; Then you can
por-

tu-
tu-

ni-

ni-

ty you ought not to miss.
son-

dle me without any fear. WILLY.

You bet! Here am

The moon must be
Not now, but may be the

I ready to try.

I cannot wait.

When the moon's in the sky, it's proper now we're engaged.

Moon is keeping a date! Just think of me in your arms.

Gag'd, that we should cuddle and spoon, but of course not by the light of the moon.

Wait a bit, Willy, dear, until the moon starts to shine.

Al'tho this
try to show you how. A girl can love a man. Not is a bitter pill, You must behave yourself Un-

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

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

want is just one; I can kiss just as kind and unjust; If the moon very
The sun is
The sun has

nicely by the light of the sun!
soon does not appear I shall "bust!"

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

fond embrace soon! No, not now, but by the
like to swoon soon! No, not now, but by the

moon!
moon!

ret.
Refrain.

TILLY.

Kiss me, dear, it is your lawful right, As we're en-

WILLY.

Kiss me, dear, it is my lawful right, As we're en-

a tempo.

gag'd, you ought to hug me tight, Where none can see, it will be

gag'd, I ought to hug you tight, Where none can see, it will be

out of sight, In the pale moonlight.

out of sight, In the pale moonlight.
Kiss me, dear, it is your lawful right, As

Kiss me, dear, it is my lawful right, As

we're engaged you ought to hug me tight. Where none can

we're engaged I ought to hug you tight. Where none can

see it will be out of sight. In the pale moonlight.

see it will be out of sight. In the pale moonlight._
No. 11 Finaletto.

Music

by G. Merola.

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

Allegretto moderato.

Mrs. CLOVERDALE.

If you are hungry you must take the food to your-der

Count S.

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

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

TILLY.

WILLY. To balance matters I will hang up on your other alarm.

Mrs. C.

Willy! Good-bye then to the land which Lies in the Quasi marcia.
Ti.  
Vale below, up high we'll eat our sand

Mrs. C.  
Vale below, up high we'll eat our sand

Wi.  
Vale below, up high we'll eat our sand

Count S.  
Vale below, up high we'll eat our sand

Ti.  
Which and cool our drink with snow. Tho' of "spoons" we've

Mrs. C.  
Which and cool our drink with snow. Tho' of "spoons" we've

Wi.  
Which and cool our drink with snow. Tho' of "spoons" we've

Count S.  
Which and cool our drink with snow. Tho' of "spoons" we've
Mrs. C.     

plenty, you can bet, On knives and forks we're shy; No

Ti.          

need for table etiquette At a picnic in the sky.

Mrs. C.     

need for table etiquette At a picnic in the sky.

Wi.         

need for table etiquette At a picnic in the sky.

Count S.    

need for table etiquette At a picnic in the sky.
SOPRANOS and ALTOS.

Good-bye then to the land which Lies in the

GOOD

TENORS.

bye then to the land which Lies in the

GOOD

BASSES.

gold - bye then to the land which Lies in the

vale below;

Up high we'll eat our sand -

vale below;

Up high we'll eat our sand -

wich And cool our drink with snow.

wich And cool our drink with snow.

wich And cool our drink with snow.

wich And cool our drink with snow.

wich And cool our drink with snow.

wich And cool our drink with snow.
"spoons" we've plenty, you can bet, on knives and forks we're shy; No need for table etiquette.

At a picnic in the sky.
Moderato.

Allegretto. DOLLY.

Come now, tell me truly have you a sweetheart? Is she pretty

Do.

your little peasant charmer? You may trust me
Do.

I'll not tell; Come, confess you love her well.

FRANZ.

A maid my heart adores, With tender love divine,

Fr.

A- las! She never can be mine.

DOLLY.

The lover who despairs Is ne'er a lover true;
True Love is bold and ever dares a maid to

L'istesso Tempo.

I must agree with

Yes, 'tis true, you. The saying old: "Vict'ry to the bold."
Tempo di Polka moderato.

Love that is e'er despairing, Victory's ribbon will

a tempo.

never be wearing; Love is a fickle jade, Ne'er won by

hearts afraid, Princess and peasant maid, Must e'er be won by daring.

FRANZ.

Though I were daring, Past all comparing
I could not woo her and honor evade.

Wherever love is found, The weary world around,

Wherever love is found, The weary world around,

The heart of man is e'er by honor bound.

The heart of man is e'er by honor bound.
DOLLY.

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

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

The heart of man is e'er by hon-or bound.
FINALE ACT II (Scene III)
Introduction and Duet scene.
(Dolly and Franz.)

No 13.

Moderato.

Allegro.

\( \text{f} \)
Allegretto moderato.

Moderato. (non troppo.)

poco animato.
The chasm is fearful

FRANZ. (Restraining her.)

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

Allegretto moderato.

Day-light is fading and we're here alone. We must go ere the sun sinks to
rest. See the night mist the valley en-shrouds and day fades in the west.

Poco animato.
FRANZ.

Night has o'er-taken us and we must wait for the dawn.

DOLLY. (Hysterically.)

I must wait here, so you say here with you until morn?

Tempo I.

Do.

You then deceived me my trust you've betrayed! False your bearing, deceitful your
Do.

plan— Preaching honor; is treason your trade? You're a fiend in the form of

Do.

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

fr.

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

DOLLY.

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

DOLLY. (Taking his hand.)

Your words make me glad! Our venture was mad

A fool - ish lark;

A-lone on the Jung-frau after dark; Though you knew night was
falling
You let me into this venture appalling.

You were my guide, leading me like a bright guiding star.

As a man on a voyage, on a dark night at sea, he is seeking.

So you were a heavenly beacon to
Your voice ever cheerily speaking.

Love that's true needs no guiding star; Ever

blind are a lover's eyes, Tender thoughts are stars that light our heart to Para-

disc.

In the dark we ever stray, Till our
lips have learned to say, "I love you."

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

Valse moderato.

FRANZ.

Loved one, I thrill when those eyes look in mine, Throwing light in my heart with a
Fr. DOLLY.

ray—all divine; And so tender the feeling that o'er me is stealing, I

Animato.

DOLLY.

read naught but love in thy beautiful eyes! In that love all my

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

hap-pi-ness lies, Oh my dar-ling, with thy heart my
Moderato. (Dolly is about to fall in prize!

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

Ah no! you must not! We're here alone;

A lone in the night just a man and maid!
A-las what would the world say? Oh! can't we get down some

Animato.

No, we must be patient and wait here till morning. The trail fades in darkness so
nothing to fear, You can sleep, while my vigil I keep.

My eyes are heavy, dreamland is

Moderato non troppo.

DOLLY.

Night falls.

You banish my fear;
If it were only the morn, I'd

near.

If it were only the morn, I'd

smile at our adventure. My fear you banish.

My eyes are heavy

Dream-land is near

If it were only the morn, I'd like the adventure,
(Franz kisses Dolly's hand.)

(Franz covers her with his cloak.)
almost fallen asleep.

Allegretto moderato (begin slow.)

The mountain stands in

FRANZ.
The clouds are hov'ring near
Sleep

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

near.

The moon - light spreads its sil-ver white in
Silent calm of night!
Sleep thou my child

DOLLY, (dreaming)

Sleep
do not fear
With thee
love lingers near.

Do.
thou my child
And do not fear
With thee love lingers
L'istesso tempo.

Do.

near.

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

animato. Sweet dreams fair and bright good-night!

pp molto animato. cresc.

Sveva.

Cadenza.

rit.
FRANZ.

The mountain stands in silver light In silent calm of night!
Sleep

thou my child And do not fear, With
Allegretto moderato.

Thee love lingers near.

Moderato.

Allegretto moderato.

End of the Act II.
Tempo quasi Mazurka.

Tempo di Valse.
Strictly in tempo.
Presto.
No. 14.
Opening ACT III.
(Morel and Chorus.)

Allegro vivo assai.

SOPRANOS & ALTONS.

PEOPLE come from ev'-ry clime To enjoy the

TENORS.

PEOPLE come from ev'-ry clime To enjoy the

BASSES.
scene sublime, the mountain above, the valley below; The

scene sublime, the mountain above, the valley below; The

marVELS of nature the land can show. Ladies will the

marVELS of nature the land can show. Ladies will the

guides defy. Laughing as they climb so high; As if un-a-
guides defy. Laughing as they climb so high; As if un-a-
ware that danger is there, To show they will do what a man will dare.

ware that danger is there, To show they will do what a man will dare.

If you have thirst and hunger as
well, Pray don't forget I run this ho-

cresc.

Allegretto.

Mo.

Mo.

Mo.

SOPS. & ALTOS.

TENORS.

Oh tell us do what's wrong with you?

Oh tell us do

Oh tell us do

BASSES.

mf

Soo-

There's scandal here without a doubt

say what's wrong with you?

say what's wrong with you?

So
tell us what it's all about,
How very awful it must be
With seen do.

Poco meno.

Pst! Pst!

such an air of mystery!
Pst! Pst!

such an air of mystery!
Pst! Pst!

Poco meno.
Scan-dal in the air,

Bit of gos-sip rare!

Who would have be-liev’d, We’re deceiv’d, but not

On my word I’m sur-prised, We are scan-da-

grieve’d no not grieve’d!

It is in-deed a dis-grace-ful af-
Let us search everywhere! Our reputation is now compromised.

Search! Where is she? Where is she?


he? let us search ev-ry-where

This hint will suf-fice.

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

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

it will suf-fice.

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

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

hint it will suf-fice. How in-dis-
(Exits)

Mo.

_The first verse._

_and now she'll pay the price._

_and now she'll pay the price._

_and now she'll pay the price._

_Did not need a cloak or shawl._

_She neither suffered from the cold at all._

_For the guides' strong arm was placed in graceful curve around the maiden's_
waist!

Both sexes you'll find

To their own

What a bit of gossip rare!

Both sexes you'll find

faults are always blind

And then when scandals purpose

find

Always blind then when scandals purpose

is achieved Fair reputation's totally calcined!

is a chieed Fair reputation's totally calcined!

Dance.
No 15 Reminiscence
(Dolly and Franz)
DOLLY.
Humming.

Love's fire ever spurning, So like am I to
Do.

FRANZ.

Loved one, I thrill when those eyes look in mine, Throwing

light in my heart with a ray all divine; And so

I read

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

Animato.
naught but love in thy beautiful eyes! In that love all my

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

prize!

ffa tempo.
Valse moderate.

FRANZ.

Nature divine what a splendor and

pow'r you combine! Grandeur su-

Valse moderate.

DOLLY.

Can love then be cold, and passion a dream?

preme Like the glory of heav'n in a dream!
Do.

SOPRANOS & ALTOS.

Nature so fair—Say does love reign in

TENORS.

Nature so fair—Say does love reign in

BASSES.

re-gions up there?

Nature a-

re-gions up there?

Nature a-

re-gions up there?

Nature a-
Tell the secret that I long to know.