

# ROSE of the DANUBE

† AN OPERETTA IN TWO ACTS †



*Book and Lyrics by*  
**GEOFFREY F. MORGAN**  
*Music by*  
**ARTHUR A. PENN**

*Price \$1.50*

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**CARL FISCHER, Inc., NEW YORK**  
**Cooper Square**

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## CHARACTERS

*(in order as they speak)*

Darrell Davis, a camera man from Hollywood	<i>Tenor lead</i>
Galooski, prime minister of Eurolania	<i>Speaking part</i>
Belladonna, a lady-in-waiting	<i>Speaking part</i>
Montmerency, king of Eurolania	<i>Baritone</i>
Queen Florinda, his wife	<i>Alto</i>
Rose, his elder daughter	<i>Soprano lead</i>
Daisy, his younger daughter	<i>Mezzo</i>
Prince Karl, his son	<i>Baritone</i>
Count Sergius von Popova, a conspirator	<i>Bass</i>
Demetrius Doodledorf, his right-hand man	<i>Baritone</i>
Trombonius Tootletop, his left-hand man	<i>Baritone</i>
Percival McPipp, a moving picture director	<i>Baritone</i>
Mrs Priscilla McPipp, his wife	<i>Mezzo</i>
Pamela McPipp, his daughter	<i>Soprano</i>
Courtiers, nobles, soldiers, peasants, tourists, etc.	

## SCENE

Garden of King Montmerency's palace on the banks of the Danube River.

## TIME

Summer, during the annual Rose Festival in Eurolania

ACT I. Morning

ACT II. Evening

## THE STORY

The little kingdom of Eurolania lies somewhere in Europe on the banks of the beautiful blue Danube. But on the morning of our story the kingdom is feeling more blue than beautiful, for the simple reason that the royal treasury is exhausted, and so is the patience of the royal army, which has not been paid for so long that it is likely to sit down at any minute. Count Sergius von Popova, a low-down villain if ever there was one, is plotting to take advantage of the general unrest and start a revolution, assisted by two equally low-down rascals called Demetrius Doodledorf and Trombonius Tootletop.

For the time being, however, the attention of the populace is distracted by the annual Rose Festival which is being held throughout the kingdom. Among the many visitors attracted to the scene are Darrell Davis, a news photographer with motion picture experience, and Percival McPipp, who readily admits that he is one of the greatest moving picture directors who ever came out of Hollywood, and who is accompanied by Mrs. Priscilla McPipp and their daughter Pamela.

The presence of so great a motion picture director causes more than a passing flutter in the breasts of King Montmerency's loyal Eurolanians, including even the king's own wife Florinda, and his children, Rose, Daisy, and Karl, all of whom besiege McPipp with requests to be given employment in the movies. McPipp, who is impressed with the beauty of the palace as well as the picturesqueness of the costumes, has an inspired idea. He will pay King Montmerency a million dollars for the use of the whole kingdom, people and palace and all, and will produce a romantic drama dealing with the love affairs of a prince and princess in a European court! Since this is central Europe, the story will of course include a revolution, which will be enacted with the royal army as the supers in the play.

Darrell's moving picture camera has not arrived yet, but King Montmerency and McPipp agree to hold a general rehearsal in the evening, so as to practice the business of having the mob storm the gates of the palace, firing blank cartridges and throwing supposed bombs and clamoring in typical mob fashion. McPipp assures the king that two or three good rehearsals will be all they need, after which they can proceed with the actual photography.

Everybody is delighted with the turn events have taken, but no one more so than von Popova, because he sees a chance to change the mock revolution into a real one by putting real bullets in the guns and real dynamite in the bombs, thus wiping out the king and court at one fell stroke, and enabling him to seize the reins of government. He plots and plans with Demetrius and Trombonius to meet him in the center of the garden, take the bombs he hands them, and dash them at the very feet of King Montmerency and his family.

But fortunately for all concerned, Darrell and Karl overhear the plot in time to foil it by a clever trick, thus catching all three villains in the act, and saving the lives of king and courtiers alike. Darrell is rewarded with the hand of the king's daughter, Rose, while Karl gains a similar prize in the person of Pamela McPipp. Popova is suitably punished for his crime, and preparations go gaily forward for a joyful combination of riches and romance in Eurolania.

# ROSE OF THE DANUBE

## OVERTURE

Geoffry F. Morgan

Arthur A. Penn

### No. 1

Tempo di Valse rubato

The musical score is written for piano and consists of five systems. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked "Tempo di Valse rubato" and the dynamic is "mp". The second system includes markings for "sostenuto" and "accel.". The third system includes markings for "rall.", "p", and "mf". The fourth system includes a "cresc." marking. The score features various musical notations including dynamics, articulation, and phrasing.

First system of a piano score. It consists of two staves, treble and bass clef. The music features a mix of chords and moving lines. There are some circled chords in the upper register of the treble staff.

Second system of a piano score. It consists of two staves, treble and bass clef. The tempo marking "Allegro" is placed above the treble staff. The music is more rhythmic and includes dynamic markings like *f*.

Third system of a piano score. It consists of two staves, treble and bass clef. The tempo marking "Grazioso" is placed below the treble staff. The music is characterized by a melodic line in the treble staff with a dynamic marking of *mf-ff*.

Fourth system of a piano score. It consists of two staves, treble and bass clef. The music includes triplets and first/second endings. Dynamic markings include *f* and *sfz*.

Fifth system of a piano score. It consists of two staves, treble and bass clef. The tempo marking "Con moto" is placed above the treble staff. The music is rhythmic and includes a dynamic marking of *f*.

Sixth system of a piano score. It consists of two staves, treble and bass clef. The music continues with rhythmic patterns and includes dynamic markings like *f*.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 2/4 time signature. It consists of eighth-note patterns in both hands, with a dynamic marking of *ff* (fortissimo) in the right hand.

Second system of musical notation, labeled "Valse" (Waltz). It features a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It includes dynamic markings of *sfz* (sforzando) and *mf* (mezzo-forte).

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It consists of sustained chords and single notes in both hands.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It consists of sustained chords and single notes in both hands.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It includes a dynamic marking of *cresc.* (crescendo).

Sixth system of musical notation, labeled "Vivace". It features a grand staff with treble and bass clefs. The music is in a key with two flats and a 2/4 time signature. It includes dynamic markings of *ff* (fortissimo) and a tempo marking of *poco rall* (poco rallentando).

First system of musical notation. Treble and bass staves. Includes dynamic marking *cresc.* and various articulation marks.

Second system of musical notation. Treble and bass staves. Includes various articulation marks.

Third system of musical notation. Treble and bass staves. Includes dynamic marking *cresc.* and various articulation marks.

Fourth system of musical notation. Treble and bass staves. Includes various articulation marks.

Fifth system of musical notation. Treble and bass staves. Includes dynamic marking *ff* and *accel. e staccato*.

Sixth system of musical notation. Treble and bass staves. Includes dynamic markings *cresc.*, *fff*, *sfz*, and *sfz*. Includes the tempo marking *Presto*.

## ACT I

*SCENE: Garden of the palace of KING MONTMERCY. At the upper R. is an arched doorway leading into the palace. At L. and back is an arbor or trellis covered with roses in full bloom. There is a stone bench up stage at C. long enough to seat three people. The time is about noon. Lights full up. Rise of curtain discloses Chorus grouped about stage, together with BELLADONNA and GALOOSKI. The girls are making garlands of roses.*

## Opening Chorus

## Roses

No. 2

ENSEMBLE

Tempo di Valse

*mf*

*rall.* *accel.* *f*

CURTAIN

*mp* *rall.* *molto rall.*

*l.h.* *r.h.* *l.h.* *r.h.*

*Red.* \*

Wher - ev - er the wind - ing Dan - ube flows, Wher - ev - er the breeze of

Ah,

*f* *allegro*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Wher - ev - er the wind - ing Dan - ube flows, Wher - ev - er the breeze of". Below the vocal line is a piano accompaniment in bass clef. The second staff continues the piano accompaniment, with the dynamic marking *f* and the tempo marking *allegro* written above the treble clef staff.

spring - time blows Is car - ried the scent of fra - grant rose, Like

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef with the lyrics "spring - time blows Is car - ried the scent of fra - grant rose, Like". The piano accompaniment continues in the bass clef staff below.

sooth - ing and gen - tle heal - ing balm; By vil - lag - er's cot and state - ly

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef with the lyrics "sooth - ing and gen - tle heal - ing balm; By vil - lag - er's cot and state - ly". The piano accompaniment continues in the bass clef staff below.

hall, On val-ley and hill the rose - leaves fall, While ev - er their per -

*cresc.*

fume o'er all — Spreads grate - ful peace and calm. —

*f*

*Red.* \*

Ro - ses, ro - ses ev - 'ry-where; scent of ro - ses fills the

*mf*

air; Per - fumes fra - grant, rich and rare are borne up - on the

breeze. \_\_\_\_\_ Let us weave the gar - lands gay, gath - er

rose - buds while we may; Let us now make hol - i - day, as

Con moto

mer-ry, mer-ry, mer-ry as you please! ————— Ro-ses red and  
 mer - ry as you please! —————

*mp*

ro - ses white, All u-nite to charm us.  
 Ah, ————— Dain-ty hues and col-ors bright,

Shall from care dis - arm us. Here no win - ter wind shall blow, Rain nor hail nor

blind-ing snow; While such flo - ral beau-ties grow, Naught shall ev - er harm us!

*Red.\**

DANCE

*mf*

*cresc.*

1

2

*rall. legato*

Gracile

The wind - ing Dan-ube knows the fra - grance of the rose, The dain - ty charm of

*mp*



vi - o - let or mig-non-ette we soon for - get! But still the col-or glows in

But Ah, \_\_\_\_\_

ev - 'ry crim-son rose, With rare de light we all u - nite to praise the love-ly

Ah, \_\_\_\_\_

Tempo I

rose. \_\_\_\_\_ Where the wind - ing Dan - ube flows, Wher-ev-er the

Ah, \_\_\_\_\_

*rall.* *f*

breeze of spring - time blows, Is car-ried the scent of fra - grant rose, Like

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "breeze of spring - time blows, Is car-ried the scent of fra - grant rose, Like". The piano accompaniment is written in a bass clef with the same key signature and time signature. It features a steady bass line with chords and some melodic movement in the right hand.

sooth - ing and gen - tle heal - ing balm; By vil - lag - er's cot and state - ly

The second system continues the musical score. The vocal line lyrics are: "sooth - ing and gen - tle heal - ing balm; By vil - lag - er's cot and state - ly". The piano accompaniment continues with similar harmonic support, including some sustained chords in the right hand.

hall, On val - ley and hill the rose - leaves fall, While ev - er their per - fume o'er

The third system concludes the musical score. The vocal line lyrics are: "hall, On val - ley and hill the rose - leaves fall, While ev - er their per - fume o'er". The piano accompaniment includes a *cresc.* (crescendo) marking in the lower register of the right hand.

all, — Spreads grate- ful peace and calm. Search you, then, for one fair  
 rose — Where the wind - ing Dan - ube flows!

*f* *cresc.* *rall.* *8va.* *f* *cresc.* *ff molto rall.* *p*

*slower*

Entire group forms picture or tableau at close of number, holding the pose as DARRELL DAVIS dashes in from L., carrying large camera.

**DARRELL** *Cheerfully* Just a minute, folks; just a minute! Hold it. Eyes this way. All smile! *Aiming camera and focussing it.* That's fine; hold it. *Snaps picture.* All right; as you were. *CHORUS relaxes.*

**GALOOKSI** *Haughtily* Who are you, sir, and what do you want here?

- DARRELL *Surprised* What? You don't know me? Here, take a slant at this. *Flicks card from vest pocket and hands it.* "Darrell Davis, with the Hot Shot News-Picture Service!" 'We take the views to make the news.'
- BELLADONNA *Haughtily* What are you doing in Eurolania?
- DARRELL I'm covering the Rose Festival for the newspapers of the United States, and that group I just collected will be an eyeful.
- GALOOSKI A newspaper photographer, in fact?
- DARRELL *Heartily* Yes, sir, a news-hound from away back, that's me. Now then, who are you?
- GALOOSKI I am the prime minister, Galooski, and a loyal subject of his imperial majesty, King Montmerency of Eurolania.
- ALL Hurrah!
- DARRELL *Heartily* I'm pleased to meet you. *Turning to BELLADONNA* Is this Mrs. Galooski?
- GALOOSKI *Shocked* No, no! This lady's name is Belladonna.
- DARRELL Belladonna?
- GALOOSKI Belladonna. Her parents found the name on a medicine bottle.
- DARRELL Gosh! It's a lucky thing they weren't taking sarsaparilla! And what's her job?
- GALOOSKI She is lady-in-waiting for the queen.
- DARRELL Well, I'm a gentleman in waiting for the whole royal family.
- BELLADONNA To take a picture of them?
- DARRELL Positively. "We take the views to make the news."
- BELLADONNA You'll have to wait.
- GALOOSKI Our gracious monarchs will condescend to give you audience soon, no doubt.
- DARRELL That'll be great!
- BELLADONNA *Haughtily* Did you say you came from America?
- DARRELL *Heartily* Yes, ma'am; right from the garden spot of the universe, — Los Angeles.
- GALOOSKI That's a part of California isn't it?
- DARRELL The folks who live there claim it's the biggest part. And while we're waiting, would you like to hear about the climate in California?
- ALL *Loudly* No!
- DARRELL *Brightly* No?
- ALL *Emphatically* NO!
- DARRELL *Quite undiscouraged* Very well, then! I'll tell you all about it.
- GALOOSKI Please don't trouble yourself.
- DARRELL It's no trouble; it's a pleasure. You know we have only two kinds of climate in California.
- BELLADONNA What are they?
- DARRELL It's always either perfect, or else it's very unusual!

No. 3

# Climate

DARRELL AND CHORUS

Moderato con moto

DARRELL

Now ge - og - ra - phy re-lates there are

CHORUS

for - ty - sev - en states Where the cli - mate is an or - di - na - ry thing. Where the

sea - sons come and go, hot or cold or rain or snow, With the

DARRELL

sum - mer, fall and win - ter and the spring! But the na - tives want it known Cal - i -

for-ni-a o-zone Is sa-lu-bri-ous-ly grand be-yond com-

CHORUS

pare; There is noth-ing half so great as the cli-mate of the state When a

CHORUS

na-tive Cal-i-for-nian takes the air! Well, There!

*Deliberately* *1st time DARRELL; Responses, CHORUS;*  
*2nd time, CHORUS, Responses, DARRELL*

For the cli-mate (WELL?) in Cal-i-forn-ia (YES?) Is a

*mf* *2nd time f*

sub-ject that is nev-er known to fail. (OH MY!) Yes, the

*ff* *mf-f*

cli-mate (WELL?) in Cal-i-for-nia (YES?) Is a mes-sage that is told in ev-'ry

mail. (OH, WHY?) Wea-ry wheez-es (SO!) A-bout the breez-es (OH!) Are a

top-ic of con-tin-u-al de-light, (THAT'S RIGHT!) When the

na-tives get to - geth - er they just talk a - bout the weath - er, And they

1 CHORUS <sup>^</sup> 2 <sup>^</sup> DARRELL <sup>^</sup> ALL

keep it up from dawn 'til late at night. GOOD-NIGHT! Oh, the night. GOOD NIGHT! When the

na - tives get to - geth - er they just talk a - bout the weath - er, And they

DARRELL <sup>^</sup> ALL

keep it up from dawn 'til late at night. YOU'RE RIGHT! They



*Shouted*

keep it up from dawn 'til late at night! GOOD - NIGHT!

*sffz* *sffz*

*All remain on stage at close of number.*

- GALOOSKI I wonder you don't take moving pictures, as well as the ordinary kind.  
*Pointing to DARRELL'S camera.*
- DARRELL I do, but my movie camera won't be here until tomorrow.
- BELLADONNA Why not?
- DARRELL It was delayed at the customs house by the Spanish.
- GALOOSKI *Easily* Ah yes; that's an old Spanish custom.
- DARRELL But I hope to get some dandy features for the news reel when it does come.
- BELLADONNA There is plenty of time; the Rose Festival always lasts a week or more.
- DARRELL Yes, and I guess the country will be here longer than that.
- GALOOSKI *Gravely* I hope so, I am sure.
- DARRELL *Surprised* What do you mean; you *hope* so?
- GALOOSKI The government is very short of money.
- DARRELL *Brightly* Well, I know just how the government feels!
- BELLADONNA There is a good deal of distress among the people.
- GOLOOSKI Some of our bonds are in default.
- BELLADONNA Mortgages are being foreclosed.
- GALOOSKI And yet the taxes keep on getting higher every year.
- DARRELL Say, are you talking about your country, or mine?
- GALOOSKI We are talking of Eurolania.
- DARRELL It surely sounds familiar!
- BELLADONNA *Pointing off R.* But look! Here comes our noble monarch, Mortmerency, accompanied by her gracious majesty the Queen, Florinda, and their three lovely and accomplished children.
- DARRELL *Preparing camera* What a chance for a snapshot!
- GALOOSKI *To the CHORUS* Come, loyal citizens of Eurolania; our royal family approaches; let us give them all a royal welcome.

# Hurrah! Hurrah!

KING, QUEEN, ROSE, DAISY, KARL AND CHORUS

## No. 4

*KING, QUEEN, ROSE, DAISY and KARL enter during this number, and all remain on at close.*

Maestoso

ENTER KING, QUEEN, ROSE, DAISY and KARL

Allegro molto

CHORUS

clare! Be-hold our king and queen, With con-de-scend-ing air, Have

*ff* *mf*

come to grace, have come to grace our fes-ti-val! In rich and roy-al

*cresc.* *f* *mf*

MEN only ALL

rai-ment are they all ar-rayed They're all ar-rayed; Oh, nev-er shall their pow-er and their

*f*

MEN only ALL

glo-ry fade, their glo-ry fade; Be-hold the roy-al fam-i-ly is on pa-

*cresc.*

rade, How proud we are to hail them one and all.

QUINTETTE of ROYAL FAMILY

Be - hold in us a real-ly roy-al part - y, Be-

*meno mosso*

*mp* *mf a tempo marcato*

CHORUS

hold in us a fam-i-ly of state. We're proud to give a

wel-come warm and heart - y. The kind we hope you will ap-pre-ci-

## QUINTETTE

ate! We trust our roy- al fac- es are fa- mil - iar;

Of course you ought to know us as a whole, But since

sub-jects, as they come, are no - to - ri - ous - ly dumb, It will doubt - less do no

CHORUS  
harm to call the roll. How de - light - ed we shall be if our

*rit.* KING  
 roy-al fam-i - lee Will po-lite-ly con-de-scend to call the roll! I'm

*rit.* *rall.* *Ped.* \*

Lively QUEEN  
 Mont-me-ren-cy, mon-arch of Eu-ro-la - nia, — And I'm Flo-rin-da,

*mp* *f* *mp*

ROSE DAISY  
 mo-ther and wife and queen. — I'm one of the daugh-ters known as Rose, And

*poco rit.* *rit.*

KARL  
 I am a Dai-sy, good-ness knows, And I am a prince whose bear-ing is se - rene. —

*a tempo* *poco rit.* *a tempo* *rit.* *a tempo* *cresc.*

CHORUS

All hail, the might-y mon-arch of Eu-ro - la - nia, Who proud-ly wears his

The first system of the chorus features a vocal line in G major with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment begins with a forte (ff) dynamic. The vocal melody starts with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

beau-ti-ful gold-en crown; \_\_\_\_\_ We'll scat-ter the ro-ses far and wide, All

The second system continues the vocal line with quarter notes E5, F5, G5, and A5. The piano accompaniment features a melodic line in the right hand with a mezzo-forte (mf) dynamic. The bass line continues with eighth notes. A fermata is placed over the vocal line for the word 'crown'.

o-ver the love - ly coun-try-side, The hol - i-day spir - it shall long a - bid e With-

The third system shows the vocal line with quarter notes B4, C5, D5, and E5. The piano accompaniment continues with a similar rhythmic pattern. The vocal line ends with a fermata over the word 'With-'.

in the town! \_\_\_\_\_

The fourth system concludes the chorus with the vocal line on a half note G4. The piano accompaniment includes a triplet of eighth notes in the right hand and a fermata over the final chord. Performance markings include 'rit.' (ritardando), 'p.' (piano), 'mf' (mezzo-forte), 'accel.' (accelerando), and 'rall.' (ritardando). The system ends with a double bar line and a repeat sign.

Tempo I

ENSEMBLE

Hur-rah, hur-rah, hur-rah! Now let the trumpets blare. — Hur-rah, hur-rah, hur-

*ff*

rah! While we our joy de-clare. — Be-hold our king and queen, — With

*ff* *mf*

con- descend - ing air, — Have come to grace, have come to grace our fes- ti -

*cresc.* *f*

MEN only ALL

vall! — In rich and roy- al rai-ment are they all ar-rayed, They're all ar-rayed, Oh,

*mf* *f*



MEN *only* ALL

nev - er shall their pow - er or their glo - ry fade; their glo - ry fade; Be - hold the roy - al

fam - i - ly is on pa - rate, How proud we are to hail them one and all!

Maestoso hail

SOPRANO  
ALTO  
TENOR  
BASS

All hail, all hail, all hail!

all hail,

*ff* *cresc.* *fff molto rall.*

Red. \* Red. \*

**KING** *Looking round him very cheerfully* That's very good, my subjects, very good. You don't sing well, but you do sing loud.

**GALOOSKI** Your kindness overwhelms us, your excellency.

**KING** Of course, I don't want to find fault, but if I might make a suggestion, there ought to be a little more grace and beauty about the way you wave your hands on that "Hurrah." Just watch me, and I'll show you what I mean. *With a flourish of hand over his head.* Hurrah! Hurrah! Get the idea? All right; let's try it once. *Directs movement of CHORUS.*

- ALL *Imitating KING'S gestures and tone* Hurrah! Hurrah!
- KING *Gratified* That's much better. *Turning to GALOOSKI.* And now, who is this visitor?
- GALOOSKI *Indicating DARRELL with a gesture* This, your majesty, is —
- DARRELL *Interrupting briskly* My name is Davis — Darrell Davis, camera man for the Hot Shot News Service Company; "We take the views to make the news." Are you the king?
- KING *Shocked* Oh, don't say "king." Say "monarch."
- DARRELL But it means just the same.
- KING I know it does, but it sounds so much better.
- DARRELL *Indicating the others* And is this the royal family?
- KING *Cheerfully* Absolutely. Just let me run over the list again in case you didn't get the names. *Pointing to each in turn.* My wife, Florinda. *DARRELL makes low bow.*
- QUEEN Welcome to Eurolania, my man!
- KING My daughter, Rose. *She bows to DARRELL.*
- DARRELL Rose of the Danube?
- ROSE Yes.
- DARRELL Gosh! Everybody must be jealous of the Danube!
- KING *Continuing* My younger daughter, Daisy, and my son, Karl.
- DARRELL *Shaking hands* You both look the part.
- KARL How so?
- DARRELL *Cordially* You look like a prince, and she looks like a daisy!
- GALOOSKI Your excellency, this young man desires to take a picture of your royal family.
- KING *Cheerfully* Now that's a bright idea. How would you like us to stand?
- QUEEN *Interrupting* Monte, my love, you haven't got your crown on.
- KING Oh well, that doesn't matter.
- DARRELL Oh yes it does, your highness. Over in America they wouldn't believe you really were a king if you didn't wear a crown.
- KING *Annoyed* All right then. We can get it, but it means going back to the palace again.
- DARRELL Let me go with you, and save a double trip.
- KING Now that's another bright idea. We'll all go. And by the way, that gives us a good excuse to practice that "Hurrah" business just once more, and see if we can't get it just exactly right. Come, my loyal and devoted subjects, let's see you do your stuff!

# Hurrah! Hurrah!

## No. 4a

### CHORUS

*During music all principals leave stage R. then chorus R. and L. so that the very last "Hurrah" is sung behind the scenes.*

**Allegro molto**

Hur-rah! hur-rah! hur-rah! Now let the trumpets  
blare, — Hur-rah, hur-rah, hur-rah! While we our joy de-clare, Be-  
hold our king and queen — the roy-al fam-i-ly, — How proud we are to  
hail them all: hur-rah, hur-rah, hur-rah!

*ENTER POPOVA, DEMETRIUS and TROMBONIUS, very stealthily, from L.*

- POPOVA *Pointing R. with scorn* Listen to those fools, cheering for their royal family! They are dancing on the edge of a volcano.
- DEMETRIUS *Dully* Who? The royal family?
- POPOVA *Fiercely* No, blockhead; the people. But something must be done to overthrow the tyrants.
- TROMBONIUS *Stupidly* Who? The people?
- POPOVA *Disgusted* No, idiot; the royal family. They are despots.
- DEMETRIUS *More dully than before* What makes them desperate?
- POPOVA *Indignantly* I didn't say desperate; I said despot!
- TROMBONIUS *Stupidly* What's the difference?
- POPOVA Montmerency is a despot, and I am desperate.
- DEMETRIUS *Looking blank* I thought he was a king, and you were a count.
- POPOVA *Savagely* The time will come when he will be no king.
- TROMBONIUS *Brightening up* Maybe the time will come when you'll be no account.
- POPOVA *Turning on him so suddenly that he jumps* That's right! The time will come when tyrants shall be overthrown; when Montmerency shall be exiled, and we revolutionists shall seize the reins of government. We Sergius Heinrich Dominic Sylvester Snicklefritz von Popova have sworn it.
- DEMETRIUS *Looking around* Where are they?
- POPOVA *Puzzled* Where are who?
- TROMBONIUS All those fellows you were talking about?
- POPOVA *Exploding* Blockhead! I tell you I have sworn to overthrow the government and make myself dictator.
- DEMETRIUS *Blankly* You'll be a dictator?
- POPOVA *Confidently* Yes, I'm just the type.
- TROMBONIUS *Shaking head* It's no use; I can't take dictation.
- DEMETRIUS And I can't type.
- POPOVA *Craftily* Listen to me. This is the week of the Rose Festival. The people are making merry, and the soldiers are off their guard.
- TROMBONIUS All of them?
- POPOVA All twenty-eight of them. Once let us take them by surprise, and we will storm the palace, banish the royal family, and take the throne.
- DEMETRIUS Where shall we take it?
- POPOVA Silence now. Not a word. Beware!
- TROMBONIUS Be where?
- POPOVA Beware.
- DEMETRIUS Here? *Pointing R.*
- TROMBONIUS Or there? *Pointing L.*
- POPOVA *Desperately* Anywhere! Remember; we are conspirators.

## Conspirators

No. 5

SERGIUS, DEMETRIUS AND TROMBONIUS

Molto moderato

SERGIUS  $\frac{3}{8}$  Deliberately

DE-

We three have got a hor-rid plot To  
stood op-pres-sion long e-nough, And

METRIUS

TROMBONIUS

ALL

rid this coun-try of its blot, We'll find some way this ver - y day Our  
Mont-me - ren- cy treats us rough, The time has come to call his bluff And

SERGIUS

DE -

gov - ern-ment to seize; We'll make a bolt, and in re - volt We'll  
put him in his place: We must re - sist the ty - rant hand That

METRIUS

TROMBONIUS

ALL

hand our king an aw - ful jolt, Then make his throne our ver - y own And  
dom - i - nates this love - ly land, We'll or - gan - ize a might - y band To

## SERGIUS

## Snappily

## DEMETRIUS

## TROMBONIUS

run it as we please. I'm Ser-gi-us, De-me-tri-us, Trom-bo-ni-us, that's  
end this sad dis-grace.

## ALL

me: Con-spir - a-tors, Con-spir - a-tors, Con-spir - a-tors are

we! We'll plot and plan for ev-'ry man to have a sword and gun, With

down cast head and stealth-y tread let all be said and done. Con-

SERGIUS

DE-

spir-a-tors, Con-spir-a-tors, Con-spir-a-tors are we; I'm Ser-gi-us, De-

Musical notation for SERGIUS and DE- with piano accompaniment. The score is in 2/4 time, key of B-flat major. SERGIUS has a melodic line with lyrics. DE- has a vocal line with lyrics. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

METRIUS

TROMBONIUS

ALL

me-tri-us, Trom-bo-ni-us, — that's {me!  
he!

Musical notation for METRIUS and TROMBONIUS with piano accompaniment. The score is in 2/4 time, key of B-flat major. METRIUS has a melodic line with lyrics. TROMBONIUS has a vocal line with lyrics. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

SERGIUS

2

We've bo-ni-us that's {me!  
he!

Tempo I

*mp* *f* *dim.* *ffz*

Musical notation for SERGIUS with piano accompaniment. The score is in 2/4 time, key of B-flat major. SERGIUS has a melodic line with lyrics. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamics include *mp*, *f*, *dim.*, and *ffz*.

*EXEUNT all to L. at close.*

*ENTER ROSE and DARRELL, arm in arm, from R.*

DARRELL *As they ENTER* Talk about feature pictures; that group is going to be a knock-out.

ROSE I do hope father's crown will show up well.

DARRELL Don't worry; it'll stand out like a wart on a pickle.

ROSE Where did you learn to be a photographer?

- DARRELL In Hollywood.
- ROSE *Interested* What? In the moving picture studios?
- DARRELL Yes, indeed. I've worked in almost every one of them.
- ROSE They say the girls in Hollywood are the loveliest in the world.
- DARRELL That's what I used to think, until today.
- ROSE Have you met many of the famous directors?
- DARRELL Most of them, but the man I knew best was Percival McPipp.
- ROSE Who is he?
- DARRELL *Surprised* What? You never heard of Percival McPipp? He makes all the great spectacles, with mobs, and all that kind of thing. I've seen him use a hundred thousand people in one picture.
- ROSE It must cost an awful lot of money.
- DARRELL *Easily* What does he care? It doesn't belong to him!
- ROSE It must be wonderful to make great feature pictures.
- DARRELL Yes, but I'd rather be working over here. That's artificial beauty, and this is natural.
- ROSE You mean the roses?
- DARRELL Yes, and the people with their gay costumes and their songs and dances.
- ROSE I'm not so sure that they'll be gay much longer.
- DARRELL Why not?
- ROSE There is a lot of unrest among the people.
- DARRELL *Easily* Oh well, nothing is likely to happen during the carnival, I hope.
- ROSE No, but that only lasts a week.
- DARRELL Lots of things can happen in a week.
- ROSE Pleasant things, or unpleasant?
- DARRELL As far as I'm concerned, they'll all be pleasant. Honestly, I'm crazy about Eurolania.
- ROSE It's just a little country.
- DARRELL Yes, but it's on the Danube River.
- ROSE It doesn't compare with Vienna, for example.
- DARRELL Well, very few places can do that, of course. It's pretty hard to beat the glamor of old Vienna.
- ROSE And don't forget the Viennese music, too.
- DARRELL You can't forget it if you've ever heard it.
- ROSE I always think the waltz is the queen of the dances.
- DARRELL And I always think Strauss is the king of the waltz!



# King of the Waltz

ROSE AND DARRELL

No.6

Valse

BOTH

Oh, the

*mp*

*Red.*

*rit.*

*rit.*

*rit.*

charm of old Vi - en - na Where the dream - y danc - ers sway, What

mag - ic is found in the glamor and sound Of the tunes of yes - ter - day!

*Red.*

We will mar - vel a - new at their beauty, We will ev - er be kind to her

*colla voce*

*rit.*

faults; ——— For the land of the dance is the land of ro-mance, And Strauss is the

Piu mosso

ROSE  
king of the waltz! ——— Lilt - ing mu - sic bright and fair,

DARRELL

seems to fill the moon - lit air Mer-ry dancers whirl as the wa-ters

ROSE

swirl by the winding Dan-ube's shore. ——— Ech - oes an - swer

DARRELL

far and near, Send - ing back the tones so clear; Then a - gain re -

BOTH  
peat mel - o - dies so sweet of the waltz - es we all a - dore!

BOTH  
Oh, the charm of old Vi - en - na, Where the dream - y danc - ers

sway; What mag - ic is found in the glamor and sound Of the tunes of yes - ter -

day. We will mar-vel a - new at her beauty, We will

Ped. \*

ev-er be kind to her faults; For the land of the dance is the land of ro-

mance, And Strauss is the king of the waltz! Glide, glide,

ROSE *a little faster*

cresc. mp

slow - ly glide O'er the ball - room floor; Turn, turn, soon we'll

DARREL

cresc.

learn Grace un-known be-fore. Sway, sway, always gay

ROSE

Ped. \*

## DARRELL

Till the mu - sic halts; Mel - o - dy flows from your head to your

*cresc.*

BOTH

toes When you're danc - ing an old fash - ioned waltz. Oh, the charm of old Vi -

*mf*

*Red.* \*

en - na, Where the dream - y danc - ers sway; What mag - ic is found in the

glam - or and sound of the tunes of yes - ter - day! We will mar - vel a -

*Red.* \*

new at her beau - ty, We will ev - er be kind to her faults; For the

*cresc.*

land of the dance is the land of ro-mance, And Strauss is the king of the waltz.

*At close of number both remain on stage as KING enters from R. wearing crown.*

- DARRELL *Cheerfully* Greetings, your majesty. You see we're making hay while the sun shines.
- KING *Fretfully* Well, if you expect me to spring some gag about the sun shining while I'm reigning, you're mistaken. In the first place, that joke is old enough to vote, and in the second, I'm much too worried to try to be funny.
- ROSE *Sweetly* But, father, you're much more funny when you don't try.
- DARRELL You must have something on your mind besides your crown.
- KING Indeed I have. Von Popova keeps dunning me to pay those bonds.
- ROSE There's nothing quite so worrying as money matters.
- KING It isn't money that matters; it's lack of money.
- DARRELL Isn't that the truth?
- KING We're having a dreadful time over finances. The standing army hasn't been paid for so long that it's liable to sit down any minute.
- ROSE Good gracious!
- DARRELL You'll have to give them some setting-up exercises.
- KING If only somebody would set me up, I wouldn't care so much about the army. *Looking off L.* Oh dear, here come some more tourists; seeing the sights, I suppose.
- ROSE Well, you're a sight, father, let them see you.
- ENTER McPIPP, MRS. McPIPP and PAMELA from L.*
- McPIPP *Coming forward* Pardon me, but can you tell me — *suddenly recognizing DARRELL.* What? Can it be? Yes, it is — my dear friend Darrel Davis! *Rushes forward, grasps both DARRELL'S hands and shakes them effusively.*

- DARRELL *Cheerfully* Well, as I exist and inhale, if it isn't Percival McPipp!
- McPIPP *With wildly extravagant and exaggerated manner* The great McPipp himself, appearing in person! My dear boy, this is a surprise. *Introducing family.* You know Mrs. McPipp, of course. And this is Pamela. My own sweet angel child, Pamela. The fairest flower —
- MRS McPIPP *Interrupting* Yes, yes, father, we know. *To DARRELL.* How do you do?
- McPIPP *Looking at KING and ROSE.* And this gentleman?
- DARRELL This is his majesty, King Montmerency, the monarch of Eurolania.
- McPIPP *Always exaggerated and temperamental.* What? Is it possible that I have the supreme and distinguished honor of meeting the illustrious potentate of Eurolania? *Rushing forward and grasping KING'S hand.* Sir, I am overwhelmed, astounded, speechless, motionless, amazed!
- KING Don't worry. Nobody would notice it.
- McPIPP To think that I should have the honor of meeting royalty in person!
- DARRELL But what are you doing in Eurolania?
- McPIPP Resting, my boy, resting, and enjoying the Rose Festival. You know I've just completed a super- super-super special feature picture.
- KING What is it?
- McPIPP "Uncle Tom's Cabin."
- ROSE I think we've seen that show already.
- McPIPP *With extravagant gestures.* Oh, yes, but not the way I make it! Wait till you see the cabin; ninety feet high and three hundred and forty-two feet long. We used a dozen Elizas crossing twenty miles of ice.
- DARRELL How many blood-hounds?
- McPIPP *Impressively.* Thirty seven thousand!
- KING It must have been a super- super-super special feature.
- McPIPP Yes, but it wore me out. It was a colossal undertaking. I used up nine "yes-men" on the job.
- ROSE No wonder you need a vacation.
- DARRELL I should say the "yes-men" needed one.
- KING What will you use for your next picture?
- McPIPP "Robinson Crusoe." We shall have seven savages.
- ROSE I thought there was only one in "Robinson Crusoe."
- McPIPP Yes, that was Friday, but we're going to have a savage for every day in the week!
- KING There's certainly nothing small about Hollywood!
- McPIPP It's even bigger than you realize.

## Sextette

## In A Moving Picture Show

McPIPP, DARRELL, KING, ROSE, PAMELA AND Mrs.McPIPP

## No.7

Allegretto

McPIPP

Mov-ing pic-tures are co -  
We care noth-ing for ex -

ROSE

KING

los-sal! That is ab - so-lute - ly true. Well, I must ad-mit I've won-dered at the  
pens-es: Yes, I've no-ticed that be-fore; If the wag-es are e - nor-mous, What's a

PAMELA

DARRELL

reck-less things they do! Oh, the mon-ey flows like wa-ter, They care noth-ing for ex-  
mil-lion less or more? Think of scen-er - y and costumes, Think of stu - di-os and

Mrs. Mc PIPP

pense! Yet you don't pay much to see them, sel-dom more than thir-ty cents.  
crews! Yet the pric - es for ad-miss-ion are as lit - tle as you choose.



## REFRAIN

ALL SIX

There is noth-ing too co - los - sal for the mov - ies, There is noth - ing too im - mense for us to  
It's a sim - ple thing to build an o - cean lin - er, Its a sim - ple thing to sink her in the

try; You may think it is a pit - y when we start to burn a cit - y, But we  
sea; You can hear the roar and rat - tle of a grim and might - y bat - tle, While an

hope to burn a lot be - fore we die! If you like to see the cow - boys rid - ing  
earth - quake is as sim - ple as can be! We can show you an - y town and an - y

hors - es, We will show them rid - ing thou - sands in a row; } You'll see  
coun - try, We can tell you an - y - thing you want to know; }

dra-ma that's im-mense for the price of thirt-y cents In a mov-ing pic-ture

show, In a mov-ing pic-ture show! show!

*mf colla voce* *ff* *sffz mf D.S.* *sffz*

For DANCE repeat music of Refrain  
with words

*EXEUNT* all to R. at close.

After a pause, QUEEN and DAISY enter from upper R.

- DAISY I wonder where father is going with all those people.
- QUEEN No doubt he's asked them all to lunch.
- DAISY Good gracious; and we've only just finished washing up the breakfast dishes.
- QUEEN That's just like a man; always inviting extra people to dinner, without ever thinking about the extra work.
- DAISY It was bad enough before the hired girl left us.
- QUEEN Oh, of course, I wouldn't think twice about it if we had a lot of servants as we used to have.
- DAISY What made them all quit?
- QUEEN They got tired of waiting for their wages.
- DAISY I don't see why we couldn't pay them. The people still pay taxes.
- QUEEN Yes, but it takes all they pay to satisfy that wretched Count von Popova. You see he bought up all the bonds the government issued ten years ago, and it takes every cent we get to pay the interest.
- DAISY Is that the way he got such a hold over father?
- QUEEN Yes. He owns the government bonds, and the minute we fail to pay the principal and interest, he threatens to start a revolution.
- DAISY But he's got heaps of money already.
- QUEEN Yes, and heaps of servants.
- DAISY I wish he had to do as much housework as we do; that's what I wish.
- QUEEN I wouldn't care so much about the other things, if only he had to wash the dishes.
- DAISY Yes; that's the worst of all!

## Dishes in the Sink

No.8

QUEEN AND DAISY

Moderato

DAISY

Hos-pi -  
First you

*f* *mp*

QUEEN

tal - i - ty's pleas - ant no doubt, — And it's nice to have peo - ple a - bout; — When  
scrape all the dish - es just so, — Then you pile all the glass in a row; — Then you

vis - i - tors call, I would wel - come them all, They could vis - it day in and day  
reach for a mop from a five and ten shop, And a pan for the wa - ter to

DAISY

out. — That is eas - y when ser - vants are plen - ty, You can  
flow. — You must pol - ish the chi - na and glass - es, Then you

## QUEEN

do it as quick as a wink; — But it's dif - fer - ent quite when you  
pile them all up on the shelf; — Wash - ing up is a bore when you've

work half the night Just to wash up the things in the sink!  
ser - vants ga - lore, But it's worse when you do it your - self!

## REFRAIN BOTH

We don't like the sweep - ing and dust - ing, We hate all the mend - ing of

clothes; — Scrubbing floors is - n't pleasant for po - et or peas - ant, It's la - bor that ev - ry - one

loathes. We don't like the starch - ing and iron - ing, And from cook - ing and bak - ing we

shrink;— But the job we hate most out of all the sad host, Is the

dish-es we wash in the sink, O, pshaw! Those dish-es we wash in the sink! Oh, lor!

*spoken* *Slowly and with melancholy* *mournfully* *D.C.*

*cresc.* *sfz* *sfz* *mp* *molto rit.* *D.C.*

*Red.* \*

*For DANCE repeat music of Refrain*

*Both remain on at close, as KARL enters with a rush from R.*

- KARL Oh mother, have you heard the news?
- QUEEN Don't say your father has invited some more people to dinner?
- KARL No, no, it isn't that at all! But did you see the man that he was taking home just now?
- DAISY Well, what about him?
- KARL That's Percival McPipp!
- QUEEN Percival Mcwho?
- KARL McPipp. Percival McPipp, the great motion picture director.
- DAISY *Excited* Oh Karl, not Percival McPipp, who directed "Passion's Playground"?
- KARL That's just exactly who it is.
- DAISY He's the greatest director in the world, mother.
- QUEEN Perhaps. But why are you two so excited about him?
- KARL Don't you see? He must be hunting for new talent. He may give us all jobs in Hollywood.
- DAISY *Excited* Think of it! We may be moving picture stars!
- QUEEN *Doubtfully* Nonsense.
- KARL You can't tell. We might be just the type he's looking for.
- DAISY Come on. Let's hunt him up and find out. It can't do any harm to ask, anyhow.

- KARL Of course not. Come on, mother; let's not waste any time. *Going R.*
- QUEEN *Yielding* Well, of course I have seen much homelier people than myself in the movies!
- They hurry out quickly, up R.*
- Pause. ENTER MRS. McPIPP and PAMELA from palace.*
- PAMELA King Montmerency is a charming man.
- MRS. McPIPP Yes, and he has a charming family.
- PAMELA Rose and Daisy are delightful.
- MRS. McPIPP I was thinking about Prince Karl.
- PAMELA *Innocently* Is he? I hadn't noticed.
- MRS. McPIPP Then it's time you did. A girl like you doesn't often get a chance to talk to a real prince.
- PAMELA *Smiling* Oh mother! It isn't very likely that I'll ever marry a title.
- MRS. McPIPP You never can tell. Look at some of the nit-wits who have!
- PAMELA *Considering* Oh well, that's different.
- MRS. McPIPP Think what a sensation it would cause when we got back to Hollywood!
- Laughing and talking heard off R. Enter McPIPP with KING, followed in turn by KARL, QUEEN, DAISY, GALOOSKI and BELLADONNA, while SERGIUS, DEMETRIUS and TROMBONIUS enter from L., followed by whole CHORUS from R. and L. all talking and gesturing in excited fashion. There is a confused noise of conversation.*
- KING *Clapping his hands* Come, come, my loyal subjects; calm yourselves. I can't hear myself think. *Crowd becomes quiet.*
- KARL Maybe there's a reason!
- QUEEN Go on Montmerency, ask him.
- DAISY Yes, go on, father, ask him.
- KING First of all, I want to make an introduction. *To Crowd.* Citizens of Eurolania, allow me to present Nature's greatest gift to the moving picture business, Percival McPipp.
- ALL Hurrah. *McPIPP bows and waves*
- KING *Sharply* I don't want to criticize, but you are falling down on that "Hurrah" business again. Watch me. *Business as before.* "Hurrah! Hurrah!" Now, try it once more.
- ALL Hurrah!
- KING That's better.
- McPIPP I thank you one and all for this reception. I'm glad to find that genius is recognized in Eurolania just as it is in Hollywood. And now, what was it that you wished to ask me?
- KING Listen, brother, listen!

# Put Me in the Movies

McPIPP, KING, QUEEN, KARL, DAISY AND CHORUS

## No. 9

With sprightliness

KING

Oh, Mis-ter Mc Pipp, We've a kind of a role would you

*mp* *mf*

McPIPP

QUEEN

fav- or to ask. I'm sure I'll be glad to com-ply. And  
like me to play? I'm sure you'd make good as a clown. Round a

McPIPP

real-ly it's not such a dif-fi-cult task; Ev-en so, I'd be will-ing to  
may-pole I'll dance as the Queen of the May, That would make you the toast of the

KARL

McPIPP

try. Your fame in the mov-ies has trav-elled a-far; Of  
town! I'd like to throw pies full of cus-tard and flour; Such

*l.h.*

## DAISY

course, that is what I'd sup- pose; ——— We want you to make — ev-'ry  
com - e - dy al - ways ap - peals; ——— I'll sing and I'll dance — by the

The musical score for 'DAISY' consists of a vocal line and a piano accompaniment. The vocal line is in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The lyrics are: 'course, that is what I'd sup- pose; ——— We want you to make — ev-'ry com - e - dy al - ways ap - peals; ——— I'll sing and I'll dance — by the'. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

## McPIPP

body a star, — I could do it, — as ev-'ry one knows! —  
day or the hour, — What am - bi - tion — your of - fer re - veals! —

The musical score for 'McPIPP' includes a vocal line and piano accompaniment. The vocal line is in a 4/4 time signature with a key signature of two flats. The lyrics are: 'body a star, — I could do it, — as ev-'ry one knows! — day or the hour, — What am - bi - tion — your of - fer re - veals! —'. The piano accompaniment includes a bass line with some chromatic movement and a treble line with chords and melodic lines. There are 'rit.' markings above the vocal line and below the piano accompaniment.

ALL  
with CHORUS Valse *con moto*

For, we all want to be in the mov - ies, — And we all want to

The musical score for 'ALL with CHORUS Valse' is in 3/4 time with a key signature of two flats. The lyrics are: 'For, we all want to be in the mov - ies, — And we all want to'. The score is for a chorus and includes a vocal line and piano accompaniment. The piano accompaniment features a steady bass line and a treble line with chords and melodic fragments.

daz - zle and shine; — We would love to ap - pear on the silv - er - y

This block continues the musical score for 'ALL with CHORUS Valse'. It includes a vocal line and piano accompaniment. The lyrics are: 'daz - zle and shine; — We would love to ap - pear on the silv - er - y'. The piano accompaniment continues with a steady bass line and a treble line with chords and melodic fragments.



screen Where the pop-u-lar i-dols are seen! \_\_\_\_\_ We have tal-ent and

beaut-y in plent-y, \_\_\_\_\_ We've am-bi-tion to con-quer all bars, \_\_\_\_\_ You will

nev-er re-gret all the thanks you will get If you'll make us all stu-di-o

stars, \_\_\_\_\_ Won't you make us all stu-di-o stars! \_\_\_\_\_ What \_\_\_\_\_

*poco rit.* **1 KING D.S. 2**

*ff* *poco rit.* *ff* *mf* *sffz* *D.S.*

*All remain on stage at close of number.*

McPIPP *Suddenly clapping hand to forehead* Your excellency, I have a great idea!

KING That's fine.

McPIPP *Gesturing extravagantly* It's more than an idea — it's an inspiration.

KING That's better.

McPIPP *With wild enthusiasm* What a wonderful opportunity this would be to make a romantic super super special feature picture.

ALL What?

McPIPP Certainly. What star director would not give his megaphone to get a setting and a background such as this?

KING You don't say so!

McPIPP I do. It's priceless. *With great enthusiasm.* I'll tell you what I'll do. I'll hire your whole population, king and queen and royal family and soldiers and peasants and all, and stage a mammoth feature picture right here, in this garden, with this palace for a background, and these people for actors.

KING How much would you pay?

McPIPP *Easily* Let's say a million dollars.

KING By all means let's say it. That certainly is a bright idea. But what about a plot?

McPIPP My movies never have a plot. We work it out as we go along. Don't worry about plot. We'll make it typically European; plenty of uniforms and fine clothes; some drums and guns and bands of music playing, a lovely princess, and a handsome hero and a few conspirators that plot against the throne.

KING That's great. We've got 'em all right here.

McPIPP Yes, and more than that, we've got young Darrell Davis for a camera man.

DAISY But he hasn't any movie camera.

McPIPP Never mind, it will be here tomorrow, so we can spend this evening in rehearsing. We'll need a mob scene, of course, and some blank cartridges, and a few smoke bombs, and the more people the better. *To the Crowd.* Yes, my friends, your request is granted, and before another day you'll one and all be in the movies!

# He's Putting Us All in the Movies

ENSEMBLE

## No.9a

Oh, he's put-ting, us all in the mov-ies, — We are each to be -

come a great star, — We will love to ap - pear on the silv - er - y

screen Where the pop - u - lar i - dols are seen! — We have tal - ent and

beaut - y in plent - y, — We've am - bi - tion to con - quer all bars; — He will

The score is written in 3/4 time with a key signature of two flats (B-flat major). The piano accompaniment features a steady bass line and a more active treble line with chords and arpeggios. Dynamics include a forte (f) marking at the beginning of the piano part in the first system.

nev-er re-gret all the thanks he will get Just by mak-ing us stu-di-o

stars, \_\_\_\_\_ Just by mak-ing us stu-di-o stars. \_\_\_\_\_

*Clear stage at close of number, both principals and chorus going to R. and L. as convenient.*

*ENTER ROSE and DARRELL from R.*

ROSE Won't it be wonderful to be in the movies?

DARRELL You'll be the leading lady.

ROSE I wish you were going to be the leading man.

DARRELL I am.

ROSE Are you?

DARRELL Yes, but not in the movies.

ROSE You have a lot of confidence.

DARRELL I have to, if I want to take the views to make the news.

ROSE The Danube ought to make a lovely background.

DARRELL Yes, and the rose of the Danube ought to make a lovely foreground.

ROSE Roses, you mean?

DARRELL As far as I'm concerned, there's only one!

Duet

# Only One Rose

## No.10

ROSE AND DARRELL

Andantino ma non troppo e sostenuto

mf rit. p

DARRELL Though ros-es bloom a - long the Dan - ube's shore, And sweet per -  
 ROSE Though love is blind, as po - ets oft - en say, I'm sure he's

fume will lin-ger ev - er more, Yet still I know when your fair face I  
 kind to guide you here to - day, I have no fear ex-cept that we may

poco rit. sfz cresc. mp poco rit.

see, One sin-gle Rose will be e - nough for me! heart!  
 part; I want you near since you have won my

a tempo cresc. rit.

Valse 1s time DARRELL. Both repeat

On - ly one Rose, On - ly one Rose!

mf marc. Red. \*

Bloom-ing a - lone in the world of my dream-ing, Pet-als a gleam-ing with dew-drops

stream-ing. There's on - ly one Rose That I would press to my heart!

*rall.* *allegro*

Ev-'ry sweet rose fair is, Yet 'mong them all, there is on - ly one Rose, sweet-heart!

1

*f* *Red. \**

2 ROSE

Rose, sweet-heart! On - ly one Rose, fair-est that

DARRELL

Rose, sweet-heart! On - ly one Rose, fair-est that

*mp rit.*

grows, On - ly one Rose! \_\_\_\_\_

grows, On - ly one Rose!

*molto rit. - - e - - dim.*

*p*

*l.h. rall.*

*pp*

*D.C.*

*Ped.*

*EXEUNT both R. at close.*

*ENTER from L. POPOVA, DEMETRIUS and TROMBONIUS, stealthily.*

- POPOVA So now the king has taken to play-acting for a change.
- DEMETRIUS Well, he had to get some change somehow.
- TROMBONIUS I could give him two cents for a five.
- POPOVA Don't worry; we'll give him more change than that. He's going to get the surprise of his life.
- DEMETRIUS What are you going to do?
- TROMBONIUS Scare him to death?
- POPOVA *Fiercely* Silence! Now listen to me. The people are going to stage a make believe revolution here this evening.
- DEMETRIUS I know. The mob will attack the palace.
- TROMBONIUS The army will pretend to mutiny.
- DEMETRIUS The people will pretend to throw some bombs.
- TROMBONIUS The soldiers will pretend to shoot.
- POPOVA *Fiercely* Pretend! They'll do it.
- DEMETRIUS *Trembling* Oh, for goodness sake!
- TROMBONIUS *Trembling* Oh, for ever more!
- POPOVA Stop that shivering and listen to me! This moving picture nonsense gives us just the chance we want. All we need to do is to put some real bullets in the guns, and some real dynamite in the bombs, and then lie low. We'll supply the powder and shot, and they'll do all the rest.
- DEMETRIUS But suppose they find out who did it?
- TROMBONIUS They might be mad at us.
- POPOVA Fool! Who will there be to find out when once the deed is done? *Looking off to R. and L.* Silence. Here they come. *They mingle with the crowd which enters as the music starts.*

*ENTER from R. and L. as convenient, all principals, together with all Chorus. McPIPP comes down C. with KING, other principals to R. and L. and CHORUS grouped behind, all cheering loudly.*

FINALE ACT I  
Soli and Chorus

# We'll Make A Super Super Special

## No.11

Con spirito

Piano introduction in G major, 4/4 time. The right hand features a rhythmic pattern of eighth notes with accents and slurs, including triplet markings. The left hand provides a bass line with chords and single notes. Dynamics include *ff* and *mf*.

Vivace

ALL

Hur-

Piano accompaniment for the first vocal line. It features a driving eighth-note bass line in the left hand and chords in the right hand. Dynamics include *ff*. The tempo is marked *Vivace*.

rah, hur-rah, hur-rah! Now let the trum-pets blare!— Hur-rah, hur-rah, hur-

Piano accompaniment for the second vocal line. It continues with a rhythmic accompaniment of eighth notes and chords. Dynamics include *ff*.

rah! While we our joy de-clare! For Per-ci-val Mc Pipp,— With

Piano accompaniment for the third vocal line. It features a rhythmic accompaniment with some chordal changes. Dynamics include *ff* and *mf*.



con-des-cend-ing air, ——— Has come to u - ti - lize, to u - ti - lize us

*cresc.*  
*f*

MEN only ALL  
all! This E - mi - nent di - rect - or straight from Hol - ly - wood, from Hol - ly - wood, Su -

*mf*  
*f*

MEN only ALL  
per - la - tive in gen - ius, be it un - der - stood, Quite un - der - stood! Would

*cresc.*

be the ver - y first to tell you that he's good, How proud we are to

*f*

an-swer to his call! The pic-ture that I plan to make is

*poco rall.* *mf* *a tempo*

real-ly so su-perb, I find it quite im-pos-si-ble my rhap-so-dy to curb!

ALL Lively

We'll make a su-per spe-cial su-per fea-ture, We'll make a won-drous

spec-ta-cle im-mense, (im-mense!) If the coun-try's not in dan-ger, ev-'ry

friend and ev-'ry strang-er Will be glad to fight and die in its de-fense, de-

fense! We know that war-fare is - n't ver - y pleas - ant, But

this time quite the op - po - site is true, (is true,) Since the guns will not be

load - ed and the bombs won't be ex - plod - ed, We will wel - come war and

rev - o - lu - tion too!

**Maestoso** KING

bloodless rev - o - lu - tion is a ver - y pleasant thing! Let's make an ef - fort to re - vive the

**Moderato**

## ALL Valse

*rit.*

songs we used to sing! Oh, the charm of old Vi - en - na, Where the

*rit.*

dream - y danc - ers sway, What mag - ic is found in the

glam - or and sound of the tunes of yes - ter - day! We will

*rit.*

mar - vel a - new at her beau - ty, We will ev - er be kind to her

*cresc.*

faults, For the land of the dance is the land of ro-mance, And

*sfz cresc. ff cresc.*

waltz! poco accel.

Strauss is the king of the waltz! the waltz! The land of the dance is the

waltz!

*poco accel.*

land of ro-mance, And Strauss is the king of the waltz!

*cresc. ff*

*ff sfz cresc.*

The time is evening of the same day. No change of scenery or costume is needed, but principals may change to evening dress or more elaborate costume if desired. Rise of curtain discloses entire cast and Chorus grouped on stage. KING, QUEEN and McPIPP are seated on bench up center; DARRELL, ROSE, DAISY, GALOOSKI and BELLADONNA at their R.; KARL, PAMELA, and MRS. McPIPP at their L., with POPOVA, DEMETRIUS and TROMBONIUS. Chorus sitting and standing in groups. Special steps and dances are desirable during opening number.

## Opening Chorus

## Moonlight On the Danube

ENSEMBLE

## No. 12

Tempo di Valse

The musical score is written for piano and consists of four systems of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes various performance markings such as *mf*, *rall.*, *a tempo r.h.*, *mp*, *accel*, and *a tempo*. The first system begins with a *mf* dynamic and features a *rall.* section followed by a *a tempo r.h.* section. The second system includes a *rall.* section and a *P a tempo* section. The third system starts with a *mp* dynamic. The fourth system includes an *accel* section followed by a *a tempo* section. The score is marked with *ped.* and *\** in the first system, and *>* in the second system.

First system of piano accompaniment. The right hand features a melodic line with a trill-like figure, while the left hand provides a harmonic accompaniment. The dynamic marking *cresc.* is placed above the right hand, and *f* is placed above the right hand at the end of the system.

Second system of piano accompaniment. The right hand continues the melodic line. The dynamic marking *accel* is placed above the right hand towards the end of the system.

Third system of piano accompaniment. The right hand continues the melodic line. The dynamic marking *a tempo* is placed above the right hand.

Fourth system of piano accompaniment. The right hand features a rhythmic pattern. The dynamic marking *poco rall* is placed above the right hand. The word *CURTAIN* is written above the right hand at the beginning of the system. There are markings *Red.* and *\** below the left hand.

Vocal staves for Soprano, Alto, Tenor, and Bass. The lyrics are: "Moon - light on the Dan - ube, Where the air is sweet with the".

Fifth system of piano accompaniment. The right hand continues the melodic line. The dynamic marking *mf* is placed above the right hand.

scent of the rose, with the scent of the rose, \_\_\_\_\_

Moon-light on the Dan-ube, Where the rip-pling wa - ter flows. \_\_\_\_\_

— Hap - py voi - ces soft - ly sing - ing songs be - loved of



yore, \_\_\_\_\_ Sweet the tones are soft - ly ring - ing a - long the

This system contains the first two systems of music. The top system has a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment with various chords and melodic lines.

Dan - ube's shore! \_\_\_\_\_ Ah, \_\_\_\_\_

*cresc.* *f*

*ped.* \*

This system contains the third and fourth systems of music. The vocal line includes the lyrics "Dan - ube's shore!" and "Ah, \_\_\_\_\_". The piano accompaniment features a crescendo and a fortissimo section, with a pedaling instruction and an asterisk marking a specific point.

Gay is the laughter and song. \_\_\_\_\_ Ah, \_\_\_\_\_

Ah, \_\_\_\_\_

This system contains the fifth and sixth systems of music. The vocal line includes the lyrics "Gay is the laughter and song." and "Ah, \_\_\_\_\_". The piano accompaniment continues with various chords and melodic lines.

Joy-ous and hap-py the throng.

Ah,

This system contains the first vocal line and piano accompaniment. The vocal line has a long note followed by a rest, then a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

This system continues the piano accompaniment from the first system, showing the right and left hand parts with various chordal textures and melodic fragments.

Mu- sic and har-mo-ny fill the night,

This system includes the second vocal line and piano accompaniment. The vocal line begins with a melodic phrase. The piano accompaniment includes a *mf* dynamic marking and a key signature change to B-flat major.

*rit.* *mp*

This system continues the piano accompaniment, featuring a *rit.* (ritardando) marking and a *mp* (mezzo-piano) dynamic marking. The piano part includes a key signature change to B-flat major.

Voi-ces are mer-ry and hearts are light, Full of the spell of a calm de-

This system contains the third vocal line and piano accompaniment. The vocal line has a melodic phrase. The piano accompaniment continues with a steady bass line and chords.

*cresc.* *f*

This system continues the piano accompaniment, featuring a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking. The piano part includes a key signature change to B-flat major.

light, The Dan - ube flows a - long.

*cresc e poco rall*

*Red.* \*

Tempo I

Moon - light on the Dan - ube, and the songs we loved of yore,

*mf*

Sweet the tones are soft - ly ring - ing a - long the Dan - ube's shore.

*cresc.* *mp*

## Dance

## Valse

On - ly one Rose, On - ly one Rose,

Bloom-ing a - lone in a world of our dream - ing, Pet- als a - gleam - ing

With dew-drops streaming. There's on - ly one Rose, — That I would

*cresc.*

press to my heart; — Ev - 'ry sweet rose fair is, Yet 'mong them

all there is on - ly one Rose, sweet-heart! — sweet-heart! On - ly one

*poco rit.*

Rose, Fair-est that grows, — On - ly one Rose! — Oh, the

charm of old Vi - en - na, Where the dream-y danc - ers sway, What

mag-ic is found in the glam-or and sound of the tunes of yes - ter - day!

FULL CHORUS

— We will mar-vel a - new at her beauty, We will ev - er be kind to her

*cresc.*

faults; For the land of the dance is the land of ro - mance, And

*cresc.* *cresc.*

waltz!

Strauss is the king of the waltz! the waltz!

waltz!

*ff* *mp*

Tempo I

Moon - light on the Dan - ube where the

*rall.* *mf*

dream - y wa - ter is ev - er at play, wa - ters ev - er at

play; \_\_\_\_\_ Moon - light on the Dan - ube Where the

boat - men wend their way. \_\_\_\_\_ Round and clear the bright moon



shin - ing charms us more and more, \_\_\_\_\_ Clouds have all a

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

The piano accompaniment for the first system continues with chords in the right hand and a bass line in the left hand. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords.

sil - ver lin - ing a - long the Dan - ube's shore! \_\_\_\_\_

The second system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

The piano accompaniment for the second system continues with chords in the right hand and a bass line in the left hand. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords. A *cresc.* marking is present in the right hand, and a *ped.* marking is in the left hand. A small asterisk is located at the bottom right of the system.

Ah, \_\_\_\_\_ Gay is the laugh - ter and song; \_\_\_\_\_

The third system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

The piano accompaniment for the third system continues with chords in the right hand and a bass line in the left hand. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords. A *f* marking is present in the left hand.

Ah, \_\_\_\_\_ Joy-ous and

*be*

Ah, \_\_\_\_\_

*cresc.*

Detailed description: This system contains the first two systems of music. The top system features a vocal line with the lyrics "Ah, \_\_\_\_\_" and "Joy-ous and". The piano accompaniment includes a bass line with a dynamic marking of *be* and a treble line with a *cresc.* marking. The second system continues the vocal line with "Ah, \_\_\_\_\_" and the piano accompaniment.

hap - py the throng. \_\_\_\_\_ Mu - sic and

*mf*

*rit.* *mp*

Detailed description: This system contains the third and fourth systems of music. The top system features a vocal line with the lyrics "hap - py the throng. \_\_\_\_\_" and "Mu - sic and". The piano accompaniment includes a treble line with a dynamic marking of *mf* and a bass line with a *rit.* marking. The fourth system continues the vocal line and piano accompaniment with a *mp* marking.

har - mo - ny fill the night, Voi - ces are mer - ry and hearts are

Detailed description: This system contains the fifth and sixth systems of music. The top system features a vocal line with the lyrics "har - mo - ny fill the night, Voi - ces are mer - ry and hearts are". The piano accompaniment includes a treble line and a bass line.

light, Full of the spell of a calm de - light, The Dan - ube

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "light, Full of the spell of a calm de - light, The Dan - ube". The piano accompaniment consists of chords and moving lines in both hands.

flows a - long. Moon - light on the

*Tempo I*

*cresc. e poco rall.* *mf*

The second system continues the vocal line with "flows a - long. Moon - light on the". A tempo change to "Tempo I" is indicated. The piano accompaniment includes dynamic markings "cresc. e poco rall." and "mf".

Dan - ube, and the songs we loved of yore, Sweet the

*Red.* \*

The third system features the lyrics "Dan - ube, and the songs we loved of yore, Sweet the". A "Red." (ritardando) marking is present above the vocal line, followed by an asterisk. The piano accompaniment continues with chords and moving lines.

tones are soft - ly ring - ing a - long the Dan - ube's shore.

The fourth system contains the lyrics "tones are soft - ly ring - ing a - long the Dan - ube's shore." The vocal line has a long note with a fermata. The piano accompaniment provides harmonic support.

*cresc.* *rall.* *l.h.*

The fifth system shows the piano accompaniment with dynamic markings "cresc." and "rall.". The right hand (r.h.) and left hand (l.h.) parts are clearly delineated.

Dance  
Valse

*At close of Number Chorus EXEUNTS to R. and L.; KING, MRS. McPIPP, QUEEN, McPIPP, DARRELL, ROSE and DAISY EXEUNT R.; KARL, PAMELA, BELLA-DONNA, DEMETRIUS and TROMBONIUS EXEUNT L. GALOOSKI starts towards R., but POPOVA catches him by sleeve and detains him.*

GALOOSKI *Haughtily* What is your pleasure, Count von Popova?

POPOVA *Irritated* Pleasure? You don't give me any pleasure; you give me a pain!

GALOOSKI What is there to worry you?

POPOVA The greatest source of worry in the world— money!

- GALOOSKI Are you talking about those government bonds?
- POPOVA What else should I be talking about? A million crowns worth of them, and both the principal and interest are in default.
- GALOOSKI But we can't balance the budget.
- POPOVA *Indignantly* Just because the budget has lost its balance, is that any reason why I should lose mine?
- GALOOSKI But you won't lose it, now that the great McPipp has offered us a million dollars for our moving picture rights.
- POPOVA *Scornfully* How do I know he'll ever pay it?
- GALOOSKI Why not?
- POPOVA How do we know he's got it?
- GALOOSKI He told us all about it.
- POPOVA His story may be as exaggerated as Uncle Thomas's cabin.
- GALOOSKI He says he's cabled for the money.
- POPOVA He'd better hurry, or my patience will be exhausted.
- GALOOSKI Meanwhile, the royal treasury is also exhausted.
- POPOVA This is no time for idle words. Mark you, and mark you well; unless the king pays off those bonds at once, he may go walking down the road hunting a new job.
- GALOOSKI *Going R.* Well, I will see what can be done.
- POPOVA If I decide to force my just demands upon the king, you will see what can be done! *EXIT GALOOSKI R.* And now to find Demetrius and Trombonius. *Savagely.* I have to talk to both of them together, because they are so dumb it takes both of them to understand what either one can hear! *EXIT haughtily to L.*
- ENTER KARL, PAMELA and MRS. McPIPP from R., laughing and talking as they come.*
- KARL *Laughing* It's very kind of you to say so, Mrs. McPipp, but I find it difficult to believe.
- PAMELA What do you find it difficult to believe?
- KARL Your good mother says there is no reason why I should not be as famous on the screen as \_\_\_\_\_ *Name foremost young leading man.*
- PAMELA Why not? He isn't very bright!
- KARL Oh come now; is that nice?
- PAMELA *Confused* What I meant to say was: When you think what stupid people do become stars, I don't see why you shouldn't have a chance.
- MRS McPIPP *Horrorified* Pamela! Is that the way to talk to a prince?
- PAMELA *More confused* No, no, you don't understand. What I mean is that some of the biggest stars are really much dumber than you are!

- KARL *Laughing* That's a lucky break for me.
- MRS. McPIPP *Severely* I should say that Pamela has made a break, but not a lucky one. *Looking off R.* Here come your father and Percival now; let's change the subject.
- ENTER McPIPP, QUEEN and KING, from R.*
- McPIPP *With extravagant tones and gestures* The secret of success in moving pictures, Montmerency — you don't mind my calling you Montmerency, do you?
- KING *Easily* Oh, call me Monte.
- McPIPP *Cheerfully* All right, Monte, I will.
- QUEEN *Smiling* And you may call our son Karlo.
- McPIPP Karlo?
- KING *Cheerfully* That's one of our most reliable family jokes. He's Karlo and I'm Monte. See? Montecarlo! That's what I call a fast one! *All laugh.*
- McPIPP *Resuming the conversation* As I was saying, Monte, what you need in the moving picture business is the right types.
- KING The right types?
- McPIPP Yes.
- KING *Delighted with himself* Well, that's what you need in the printing business, too. Ha, ha, ha! That's what I call another fast one.
- QUEEN *Reprovingly* Montmerency! *To McPIPP* Please tell us about the types, Mr. McPipp.
- McPIPP *Warming to the subject* The great essential is that the players shall look the part. The king must look like a king.
- KING *Feeling his head* Is my crown on straight?
- McPIPP Then the lovers must be young and handsome.
- PAMELA Oh father; spare our blushes!
- McPIPP And above all, the villains must be villainous.
- KING We've got the very man for you. Sergius von Popova.
- McPIPP Good. Now what about music? There's nothing like good music to give the right atmosphere to the story.
- QUEEN The worst of it is that the royal band all went on strike last week because they couldn't get their wages.
- McPIPP What about a symphony orchestra?
- KARL We haven't got one.
- McPIPP *Surprised* What? No symphony orchestra?
- QUEEN Montmerency doesn't care for highbrow music.
- KING Of course I like some kinds of music. I'm not so strong for symphonies and sonatas, but I'm certainly strong for the popular stuff. Just play me a typical topical tune, and I'm always glad to listen.

# Typical Topical Tune

No. 13

KING WITH OTHERS

Allegretto ma non troppo

*mf* *molto rall.* 1. I will *mp* *a tempo*

have to con-fess that I suf-fer dis-tress When a sym-phon-y or-ches-tra  
2. hear the trom-bone like a pes-si-mist moan, Then I thrill to the roots of my

plays; — At grand op-er-a, too, I'm ex-ceed-ing-ly blue, With my  
hair; — When the cym-bals all clash with a clat-ter and dash, I ap-

mind in a sort of a daze. — Son-a-tas, I feel, have no  
plaud just as loud as I dare. — From class-i-cal tune I am

*poco rit.*

kind of ap-peal, And con-cert-os no plea-sure af-ford;— In  
whol-ly im-mune, I am lack-ing in cul-ture, I know;— If jazz

*poco rit.*

short, then, I find there is on-ly one kind Of a tune when I nev-er am bored.  
mus-ic ap-peals, well, it sim-ply re-veals That my brow is ex-ceed-ing-ly low.

*rit.*

## REFRAIN

## WITH OTHERS

Just play me a typ-i-cal top-i-cal tune. {And I'm al-ways glad to  
{And he's al-ways glad to

*f*

## KING

lis-ten; } When I hear the moan of a sax-o-phone, Then my eyes be-gin to  
lis-ten; }



WITH OTHERS

KING

glis - ten! { I dote on the flare of the trum - pets that blare, } Or the  
 { He dotes on the flare of the trum - pets that blare, }

grunt of the big bas - soon, - Or the rat - tie - te - bump of the drums that thump In a

WITH OTHERS

typ - i - cal top - i - cal tune, - { I give a big hand to a nois - y jazz band In a  
 { He gives a big hand to a nois - y jazz band In a

*f* *mf*

*Red.* \*

ALL

typ - i - cal top - i - cal tune! } The rat - tie - te - bump of the  
 typ - i - cal top - i - cal tune! }

*f*

drums that thump In a typ - i - cal top - i - cal tune, — A

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment consists of two staves, treble and bass clef. The music features a mix of eighth and sixteenth notes, with some chords and rests. There are dynamic markings like accents (>) and a fermata over the final note of the vocal line.

typ - i - cal top - i - cal tune! — 2. When I tune! —

*ff* *p* *rall.* *mf*

*D. S.*

This system includes a repeat sign with first and second endings. The first ending is marked with a '1' and the second with a '2'. The piano accompaniment has dynamic markings: *ff* (fortissimo), *p* (piano), *rall.* (rallentando), and *mf* (mezzo-forte). The section concludes with a *D. S.* (Da Segno) marking.

DANCE ALL

This section is titled 'DANCE ALL' and features a piano accompaniment. It consists of two staves, treble and bass clef. The music is characterized by a steady, rhythmic pattern of chords and eighth notes, typical of a dance piece. There are no vocal lines in this section.

*cresc.* *sfz* *sfz* *ff* *sfz* *sfz*

This final system continues the piano accompaniment from the 'DANCE ALL' section. It features dynamic markings: *cresc.* (crescendo), *sfz* (sforzando), *ff* (fortissimo), and *sfz sfz*. The music builds in intensity and complexity, ending with a final chord and a fermata.

*All remain on stage at close.*

- McPIPP *Cordially.* Don't let me rush you, Monte, but the rehearsal is called for eight o'clock, and we'll have to hurry.
- QUEEN Have you arranged for all the characters you need?
- McPIPP Not quite, and there are still some important sequences to be worked out.
- KARL What are they?
- McPIPP The two big items will be the attack on the royal palace, and the assassination of the royal family.
- KARL Gosh!
- McPIPP It will be most effective; the mob howling round the palace gates; the mutinous soldiers firing on the guards, and finally the throwing of the bombs and the wrecking of the whole place.
- KING *Nervously* I hope this isn't going to be too true to be good!
- McPIPP *Heartily* Not a bit of it. We'll fake the explosions and the smoke. It'll be most effective, and just the sort of thing to please the audience. Most people think that revolutions are the leading industry in the Balkans anyhow.
- QUEEN Come, Monte, we'd better run over to the palace and see that all arrangements are complete.
- KING You'd better come with us, Percival. We don't want overlook anything.
- McPIPP *As he goes R.* Don't worry. Nothing gets away from me. *Warming to the subject.* I wish you could have seen my production of "Ivanhoe." We even sent to England for the bows and arrows! *EXEUNT R. with KING, followed by QUEEN and MRS. McPIPP, leaving KARL and PAMELA on stage.*
- KARL *Laughing* Your father certainly does like to make a spectacle of a picture.
- PAMELA All I hope is he doesn't make a spectacle of himself.
- KARL No matter if he does; I guess all movie directors act like that.
- PAMELA Speaking of acting, I hope our romance comes out all right.
- KARL It isn't acting with me; it's the real thing.
- PAMELA *Quickly* I meant the story father is to make.
- KARL Our romance will be bigger and better than his.
- PAMELA I'm not so sure. There seems to be some danger that the revolution may become a real one, and we may have to escape.
- KARL I really don't care what happens, just so it happens to both of us. I'm fond of travel, anyway!

# Though You Wander Away

No. 14

KARL AND PAMELA

Valse

♩ KARL

Though you wan-der a-  
Oth-er plac-es are

*mf* *rall.* *mp*

way fair, For a day or a year, You may  
That, of course, may be true; But there's

jour-ney or stay, Yet I'll be ev-er near. Will  
none can com-pare with the place that has you! Though

*poco rit.* *a tempo*

you swear to a-bide Ev-er close to my side?  
we jour-ney-ing go In our flight from the foe,

KARL

On - ly say I may stay for ev - er and aye, my dear!  
 Nev - er fear, I'll be near, for ev - er my dear, I'm true!

*rall.*

*1st Ref.* Cheerfully, with spirit *2nd time V. S.*

PAMELA

There you are, here am I, Dan-ube's blue and the sun's on high!

*mf*

Come, let us jour - ney hand in hand, Wan - der - ing in - to won - der - land!

KARL

Here am I, there are you, By and by, there'll be just we two;

PAMELA

KARL

We'll find our way to Par - a - dise!

Lin - ger - ing where life's path - way lies, We'll find our way to Par - a - dise!

*D. S. then 2nd Refrain*

## 2nd Refrain, after 2nd verse

You and I, Till we die we'll be ev - er true.

I and you, Till we die we'll be ev - er, ev - er true.

*mf*

Danc - ing un - til the mus - ic halts, Tread - ing the maze of wind - ing waltz.

I and you, Hearts are young and hopes are high;

You and I,

Nev - er a grief or a care we'll know, Joy - ful - ly down life's path we'll go!

## DANCE

At close of number they embrace and strike a pose as DARRELL ENTERS briskly from R., carrying his camera and followed by ROSE and DAISY.

- DARRELL Just a minute, folks, just a minute. *Aiming camera.* Hold it, hold it! *Snaps picture.* That's great. We'll call it: "Crown prince of Eurolania embraces the opportunity."
- DAISY *Smiling* It will be a picture no artist can paint.
- DARRELL Don't try to paint it; photograph it. We take the views to make the news.
- KARL *Protesting* I don't see how my picture can be news.
- PAMELA Any picture of a prince is news in America.
- ROSE It must be a wonderful country.
- DAISY Is Hollywood the capital of America?
- DARRELL No—but a lot of the capital of America is in Hollywood.
- KARL Yes, and a lot of the interest, too.
- DAISY That's what father would call a fast one. *All laugh*
- ROSE Just wait till Eurolania gets started, and Hollywood will have to look out.
- DARRELL You mustn't think that Hollywood is all we have in the United States.
- DAISY What else is there?
- DARRELL There's Washington, and Mount Vernon, and Valley Forge, and Bunker Hill, and Plymouth Rock, and Independence Hall, and Lexington and Concord, and a whole lot more besides.
- PAMELA *Smiling* "Oh say can you see, by the dawn's early light—"
- DARRELL *Warmly* There's a banner that's spangled with stars!

No. 15

# Give Me A Banner

DARRELL AND CHORUS

Entire Chorus ENTERS from R. and L. as music starts, or a special group in costumes of red, white, and blue, carrying flags and executing a drill.

With zest - Marcia

ff *cresc.* *poco rit.*

3 3

Detailed description: This block contains the piano introduction. It features a grand staff with treble and bass clefs. The music is in 2/4 time and B-flat major. It begins with a forte (ff) dynamic and a marcato character. The right hand plays a rhythmic melody with accents, while the left hand provides a steady accompaniment. The piece concludes with a deceleration (poco rit.) and a triplet of eighth notes in both hands.

DARRELL  $\text{\$}$  ^

1. I have jour-neyed a - far to the ends of the earth, I have  
 2. flags fly-ing high in the blue of the sky, May be  
 3. stray far a - way for a year and a day, You may

mf *a tempo*

Detailed description: This block shows the first vocal line for Darrell. The melody is written on a single staff with a treble clef. The piano accompaniment continues on the grand staff below. The dynamic is mezzo-forte (mf) and the tempo is marked 'a tempo'. The music is in 2/4 time and B-flat major.

known man-y trea-sures in store; \_\_\_\_\_ But I al - ways re-tur-n to the  
 var - ied in hue and de - sign; \_\_\_\_\_ But when all's said and done there is  
 seem to for - get all the past; \_\_\_\_\_ But the flag, while you roam, will be

Detailed description: This block contains the second vocal line and its piano accompaniment. The vocal line continues on a single staff, and the piano accompaniment is on the grand staff. The music maintains the 2/4 time signature and B-flat major key.

land of my birth, Feel-ing proud-er than ev - er be - fore! \_\_\_\_\_  
 real - ly but one, It's the star-spang-led ban - ner for mine! \_\_\_\_\_  
 call - ing you home, And you'll long to re - turn there at last! \_\_\_\_\_

Detailed description: This block shows the final vocal line and its piano accompaniment. The vocal line concludes on a single staff, and the piano accompaniment finishes on the grand staff. The piece ends with a final chord in B-flat major.



## REFRAIN

*Solo 1st time; ENSEMBLE 2nd and 3rd times*

Just give me a ban-ner, a glo - ri - ous ban-ner, A ban - ner that's

spang-led with stars; \_\_\_\_\_ A flag that is hon-ored where-ev - er un-

furled, It's known and res-pect - ed all ov - er the world! In song and in

*mf*

sto-ry it's known as Old Glo-ry, With crim - son and white in its bars; \_\_\_\_\_

So give me a ban-ner, a ra - di - ant ban-ner, A

1st and 2nd Refrains

*D. S.*

ban - ner that's spang-led with stars! 2. Man - y  
3. You may

*ff sfz mf*

3rd Refrain - ALL

*Maestoso*

ban - ner that's spang - led with stars! A

*f ff molto*

ban - ner that's spang - led with stars!

*rit.*

*rit. rit. fff sfz*

*CHORUS EXEUNTS at close of number. All principals remain on stage.*

- ROSE I only wish our people here in Eurolania had as much patriotism as that.
- KARL They will have, just as soon as father can pay his bills.
- DAISY It won't be long now, with everybody working in the movies.
- PAMELA *Ruefully* Yes—everybody but myself.
- DAISY Why not you?
- PAMELA I don't see how I can. This is a European romance, with native song and dance and costume, and I don't have any of them.
- ROSE You may not have the song and dance, but we can easily get you the costume.
- DAISY Why, certainly. Come over to the palace right now, and we'll hunt up something Eurolanian.
- ROSE Truly we will. *The three girls go R.*
- PAMELA *Laughing* Good gracious. I shall be truly Eurolanian! That sounds like a Swiss yodel! *All three girls laugh and EXEUNT to R. N.B. PAMELA changes costume immediately*
- DARRELL *Laughing* Don't we have fun?
- KARL All I hope is that we can keep on having it.
- DARRELL Why not?
- KARL There are a lot of rumors going around about this fellow Count von Popova.
- DARRELL He's the villain who holds the mortgage on the old homestead, isn't he?
- KARL Just about. He bought up all the government bonds, and just because he owns the bonds, he wants to own the government.
- DARRELL We'll have to keep an eye on him. We don't want anybody getting rough while the Rose Festival is going on.
- KARL You're dead right. It's better to be safe a thousand times than to be sorry once.
- DARRELL Speaking of playing safe, let's tag along after the girls. They may need some help.
- KARL That's what I call combining business with pleasure! *They hurry out R.*
- ENTER KING, QUEEN and BELLADONNA from R.*
- KING *Mopping his forehead.* Well, I don't want to be unkind, but Percival Mc-Pipp is just a shade exhausting. I know just how a rag feels when it gets caught in the wringer.
- QUEEN He certainly loves his work.

- KING Almost as much as he loves himself.
- QUEEN That seems impossible.
- KING He's been telling me about the time he made a picture of the Christian martyrs being thrown to the lions.
- QUEEN What about it?
- KING He said he had so many lions there weren't enough Christians to go around!
- QUEEN Oh well, our picture tonight will be very different from that sort of thing.
- KING I hope so! *To BELLADONNA.* Belladonna, what part are you to play in this romantic drama?
- BELLADONNA *Flustered* Your majesty, I did not know I was to have the honor.
- KING Why certainly. You'll give a lot of weight to the production. And we ought to have Galooski, too.
- QUEEN Where is he?
- KING Goodness knows. You never can find him when you want him. He might as well be a policeman!
- BELLADONNA *Very respectfully* I think he went to call on Count von Popova, your excellency.
- KING All right. Suppose you go and call on Galooski, and tell him to stick around the rehearsal this evening. We may need him.
- BELLADONNA *Curtseying* I will, your excellency.
- BELLADONNA EXITS to L. as McPIPP and MRS. McPIPP hurry in from R.*
- McPIPP *Effusively* Well, Monte, my dear fellow, I hope you are feeling rested.
- KING Oh, I'm doing as well as could be expected.
- MRS. McPIPP I suppose you sometimes wish you could get away from the affairs of state, King Montmerency.
- KING Indeed I do; further off than this!
- McPIPP How far?
- KING There's one place where I've always wanted to go, and that's Lake Tanganyika.
- MRS. McPIPP Good gracious! Why?
- KING I don't know why, exactly, but it seems so quiet and peaceful. Tanganyika? There's something in the way it sounds.
- McPIPP But what's it like?
- KING I haven't the slightest idea, but I've always thought it ought to be like this.

# Tanganyika

No. 16

KING, QUEEN, MR. AND MRS. McPIPP

Moderato con moto

KING

When af-

*f* *mp*

MRS. McP.

fairs of state at an aw - ful rate keep pil - ing up be - fore me, No

*mp*

KING

doubt you yearn to stray — to a coun - try far a - way! An - y time I'm met with the

QUEEN

cab - i - net, the mem - bers al - ways bore me; I'm sure you re - a - lize — they are

## KING

of-ten far from wise! Peo-ple ev - en howl with an aw - ful scowl a-bout the tax-es

*mf*

## McPIPP

ris - ing. I am bound to state what you now re-late is real-ly not sur-

## KING

pris - ing! Well, who would be on a throne like me, or think the job worth

priz - ing, If he could on-ly stand in a love-ly tro-pic - land! —

*rit.*

ALL *a little faster*

Ex - act - ly so, the wish to go is real - ly tan - ta - liz - ing! To

*f* *piu accel.*

leave this ver - y day — for a coun - try far a - way! —

*rit.*

*rit.*

Marcia  
KING

On the shores of Tan - gan - yi - ka, Where the balm - y breez - es  
shores of Tan - gan - yi - ka, In a far - off peace - ful

*f* *piu staccato*

blow, All the chim - pan - zees in the bam - boo trees go leap - ing to and  
zone, Where the palm trees sway in a lan - guid way with a charm that's all their

fro. ——— Well, if I could on - ly go there, I would lin - ger ev - er  
own. ——— Where the love - ly hand of na - ture Seems to call me and im -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over the first measure, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

more, Where the but - ter - flies float in a gold - en band, And the  
plore; There are tro - pi - cal blooms in a rest - ful glade, And the

The second system continues the vocal line and piano accompaniment. The key signature changes to one sharp (F#) in the second measure. The piano accompaniment includes some rests in the right hand.

cro - co - diles bask on the shin - ing sand, And the el - e - phants roam in a  
co - coa - nut palms give a rest - ful shade, There's a won - der - ful charm in the

The third system continues the vocal line and piano accompaniment. The key signature changes to one flat (Bb) in the second measure. The piano accompaniment features a consistent eighth-note bass line.

## ALL FOUR

jun - gle land, On Tan - gan - yi - ka's shore!  
scene dis - played, On Tan - gan - yi - ka's shore!

The fourth system concludes the piece with a vocal line and piano accompaniment. The key signature changes to two flats (Bb, Eb) in the second measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, ending with a triplet of eighth notes marked *sfz*.



SOPRANO

★

ALTO On the shores of Tan-gan - yi - ka, Where the balm - y breez - es blow, All the  
On the shores of Tan-gan - yi - ka, In a far off peace - ful zone, Where the

TENOR

BASS

*ff*

chim - pan - zees in the bam - boo trees go leap - ing to and fro; (and fro); Well, if  
palm trees sway in a lan - guid way with a charm that's all their own. (their own). Where the

we could on - ly go there, We would lin - ger ev - er - more, Where the  
love - ly land of na - ture Seems to call me and im - plore; There are

★ NOTE:- Full Chorus enters from wings, R. and L., at beginning of this Repeat Refrain. They remain on, grouped around and up-stage for 2nd Refrain and repeat, then exeunt with the rest at close of number.

but-ter flies float in a gold-en band, And the cro-co-diles bask on the  
trop-i-cal blooms in a rest-ful glade, And the co-coa-nut palms give a

flies float gold band, diles bask  
sweet blooms ful glade, nut palms

shin-ing sand, And the el-e-phants roam in the jun-gle land On Tan-gan-yi-ka's  
rest-ful shade, There's a won-der-ful charm in the scene dis-played On

KING | 2

shore! On the Tan-gan-yi-ka's shore! Tan-gan-yi-ka, Tan-gan-yi-ka, Tan-gan-

*sfz* *mf* *mf* *cresc.*

*molto rit.*

yi-ka's shore, On Tan-gan-yi-ka's shore.

*l.h.* *molto rit.* *sfz*

*EXEUNT all to R. at close, as BELLADONNA and GALOOSKI ENTER from L.*

BELLADONNA *Looking about* I left them standing here, but they must have gone.

GALOOSKI *Worried* It's just as well. I have more important things to think about.

BELLADONNA More important than being in the movies?

GALOOSKI Yes.

BELLADONNA *Fluttered* I don't see how it could be. *Getting out powder puff and mirror.* Just think, I may become moving picture queen! *Looks in mirror and dabs face.*

GALOOSKI *Disgusted* What? At your age?

BELLADONNA *Haughtily* I'm proud of my age.

GALOOSKI Well you've got plenty to be proud of!

BELLADONNA Besides, age on a stage doesn't have anything to do with it. Look at Sarah Bernhardt!

GALOOSKI That's different. She had brains.

BELLADONNA *Indignant* Oh, I know what it is; you're jealous, that's all.

GALOOSKI Not jealous; worried!

BELLADONNA About Count von Popova?

GALOOSKI Yes, and his gang. He's got Demetrius Doodledorf and Trombonius Tootletop eating out of his hand.

BELLADONNA Well, I hope they bite out a big piece. That would serve him right.

GALOOSKI The trouble is they serve him, but they don't serve him right.

BELLADONNA What do you think they'll do?

GALOOSKI We'll have to watch them and find out.

BELLADONNA *Severely* King Montmerency is too easy with the Count. I'd like to talk to Popova myself. I'd soon make him watch his step!

GALOOSKI No doubt of that. Let's go and look for him right now. *Going L.*

BELLADONNA *Going L.* When I get through with him, you can take up what's left of him with a little gasoline on a rag!

*EXEUNT both quickly to L. Pause. ENTER ROSE, PAMELA, KARL and DARRELL from R. PAMELA is wearing striking royal or peasant costume, rich and colorful.*

KARL *With enthusiasm* Talk about costume; what's the matter with that?

DARRELL You look like a leading lady.

PAMELA *Smiling* What is this? A peasant or a princess?

KARL It doesn't matter. You look like a princess, anyhow.

ROSE I just know this picture will be wonderful.

KARL It ought to be; *(to PAMELA)* your father is a wonderful director.

DARRELL That's right! Strauss may be king of the waltz, but Percival McPipp is the king of the movies!

# King of the Screen

## No. 17

ROSE, DARRELL, PAMELA AND KARL

Valse

ROSE

PAMELA

We'll be

DARRELL

KARL

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal staves are for Rose, Pamela, Darrell, and Karl. The piano accompaniment is in 3/4 time, marked *mp* (mezzo-piano). The key signature has one flat (B-flat). The piano part includes various musical notations such as slurs, accents, and dynamic markings.

The second system continues the vocal and piano parts. The vocal lines for Pamela and Karl are visible, with lyrics: "fa-mous in the mov-ies, We'll be known to all on earth; Of". The piano accompaniment continues with chords and melodic lines.

The third system shows the vocal lines and piano accompaniment. The piano part features a series of chords and melodic fragments, supporting the vocalists.

The fourth system continues the vocal and piano parts. The vocal lines for Pamela and Karl are visible, with lyrics: "sil-ver and gold we'll have trea-sures un-told When the world ac-claims our worth!". The piano accompaniment provides harmonic support.

The fifth system is the final system on the page, showing the concluding vocal and piano parts. The piano accompaniment ends with a final chord and a fermata.

— We will daz-zle all Hol-ly-wood's tal-ent, We'll be fa-mous wher-ev-er we're

*colla voce*

\* (marking the start of the piano accompaniment)

seen, — Be-cause ev-'ry-one knows that where ev-er he goes Mc-Pipp is the

*f* (dynamic marking for piano accompaniment)

*Piu mosso*  
ROSE

king of the screen! — Soon we'll shine as mov-ie stars;

*rall.* (tempo marking for piano accompaniment)

## DARRELL

Youth and beau-ty know no bars. Un-i-ver-sal fame we will right-ly

The musical score for Darrell's part consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by a half note A4, and continues with a series of quarter and eighth notes. The piano accompaniment features a steady bass line and chords in the right hand.

## PAMELA

claim in aspec-ta-cle su-preme. — We'll be known in

*poco rall.* *a tempo*

The musical score for Pamela's part includes a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line starts with a half note G4, followed by a half note A4, and then continues with quarter and eighth notes. The piano accompaniment includes a bass line and chords, with a tempo change from 'poco rall.' to 'a tempo' indicated in the lower right.

## KARL

ev - 'ry town, Shar - ing in a wide re - town. Ev - 'ry one will

The musical score for Karl's part features a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by a half note A4, and continues with quarter and eighth notes. The piano accompaniment provides harmonic support with chords and a bass line.

ROSE AND  
DARRELL

go to a mov-ie show When as stars we shall bright-ly gleam! — We'll be

*rit.* *mf*

The musical score for Rose and Darrell's part includes a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line starts with a quarter note G4, followed by a half note A4, and continues with quarter and eighth notes. The piano accompaniment includes a bass line and chords, with a tempo change from 'rit.' to 'mf' indicated in the lower right.

PAMELA AND KARL

ALL FOUR

fa - mous in the mov-ies, We'll be known to all on earth. — Of

sil - ver and gold we'll have trea-sure un-told, When the world ac-claims our worth. —

ROSE AND DARRELL

PAMELA AND KARL

— We will daz-zle all Hol-ly-wood's tal-ent, We'll be fa-mous where-ev-er we're

*colla voce*

ROSE AND DARRELL

ALL FOUR

seen; — Be-cause ev-'ry-one knows that where-ev-er he goes Mc-Pipp is the

*f* *cresc.*

ROSE

king of the screen! — Good old Hol - ly - wood

*mp*

DARRELL

knows he's good, for - sooth! — Yes, yes, that's no

*cresc.*

PAMELA

guess, that's the sim - ple truth! — Dad knows,

*Red.* \*

I sup - pose, Just what mov - ies mean. — Per - cy Mc -

*cresc.*



ALL FOUR

Pipp has a won-der-ful grip, And that's why he's the king of the screen! — We'll be

*mf*

*Red.* \*

fa-mous in the mov-ies, We'll be known to all on earth; — Of

sil-ver and gold we'll have trea-sure un-told When the world ac-claims our worth! — We will

*Red.* \*

daz-zle all Hol-ly-wood's tal-lent, We'll be fa-mous where-ev-er we're seen, — Be-cause

ev-'ry-one knows that where-ev-er he goes Mc Pipp is the king of the screen! —

*cresc.*

*rit.* *sfz* *sfz*

*For DANCE repeat last strain*

*The number is followed by a dance, at the close of which ROSE and PAMELA dance off R., leaving KARL and DARRELL on stage.*

- KARL Too bad you can't make any moving pictures yet.
- DARRELL Not until tomorrow. But any picture of that sister of yours would be a moving picture.
- KARL Thanks for the compliment.
- DARRELL How about the elderly conspirator.
- KARL Von Popova?
- DARRELL Seen anything of him yet?
- KARL Only at a distance, but he's acting very strangely, and I'm sure he's up to mischief.
- DARRELL I don't believe those two birds with him are up to anything.

- KARL Not by themselves, but they are just clay in von Popova's hands.
- DARRELL *With sudden start* Look! *Pointing off L.* Here they come now, all three of them!
- KARL Here's our chance to get a line on them.
- DARRELL You can tell by looking at them that they're framing something.
- KARL *Lowering his voice* Let's hang around and see if we can overhear the conversation.
- DARRELL *Retreating up stage with KARL* Boy, that's a bright idea. We'll hide behind this trellis, and find out what it's all about.
- KARL *Stepping behind trellis and pulling DARRELL after him.* Look out; here they come! *They both remain hidden behind trellis, woodwing, arbor, corner of projecting wall, or other convenient place.*

## No. 17a Instrumental Interlude

ENTRANCE OF DEMETRIUS, POPOVA AND TROMBONIUS

*ENTER DEMETRIUS, POPOVA and TROMBONIUS stealthily, all wearing long black cloaks, with black hats or caps, and carrying black masks in their hands, single file, from L.*

Moderato e misterioso

POPOVA *over his shoulder* DEM. *ditto* TROM. *ditto* ALL THREE *ditto* ALL THREE *in line, facing audience*

Hist! Hist! Hist! Hist! Hist!

pp mf f mf ff sfz

- POPOVA Silence, all of you. Remember this must be secret.
- DEMETRIUS Is there any danger that the secret will leak out?
- TROMBONIUS No, because the plot is beginning to thicken.
- POPOVA *Fiercely* Silence, fools. We have talked long enough. The time has come to act.
- DEMETRIUS I've always wanted to be a movie actor.
- POPOVA Not that kind of acting, idiot!
- TROMBONIUS What kind, then?

- POPOVA I mean that we must strike a blow. Now listen, and I'll give you full instructions. This fellow McPipp plans a moving picture of a revolution. I am to play the part of the conspirator, and you are to be my right-hand men.
- DEMETRIUS But we're both left-handed.
- POPOVA *Disgusted* Silence.
- TROMBONIUS I didn't say anything.
- POPOVA Now listen closely. You are to wear these cloaks and masks, and do the dirty work. I shall appear and hand you each a bomb and when I give the signal you will throw it.
- DEMETRIUS Where?
- POPOVA Right where the King and Queen are standing.
- TROMBONIUS But it might explode.
- POPOVA *Fiercely* That's just the point. It will explode, for I shall fill it full of dynamite.
- DEMETRIUS and TROMBONIUS *Scared* D-d-dynamite?
- POPOVA Enough to kill a thousand men. I have put real dynamite in the bombs, and real bullets in the guns. Thus the comedy becomes tragedy, and the government is overthrown.
- TROMBONIUS If we get too close to that bomb, we may be overthrown too.
- POPOVA *Meaningly* If you are, it will be the last time I ever ask you to do anything for me!
- TROMBONIUS That's mighty kind of you.
- POPOVA We must be careful, and take no chances. Pay attention. Demetrius, you must stand over there. *Pointing R.* Trombonius, you stand there. *Pointing L.* Wait till I come in, and then come quickly here to meet me. *Indicates C. of stage, at footlights.* I will hand you the bombs, and you will hide them underneath your cloaks.
- DEMETRIUS Suppose somebody sees us?
- POPOVA You'll wear your masks. Come, put them on right now, and get accustomed to them. *DEMETRIUS and TROMBONIUS put on masks and pull hats or caps down on foreheads.*
- DEMETRIUS *Putting on mask* I can't see anything.
- POPOVA You never could.
- TROMBONIUS *Putting on mask* I don't know anything.
- POPOVA You never did. The time has come to free Eurovania from the yoke. We must resist all tyrants to the death. We have been exploited and oppressed for years. And yet the people won't do a thing.
- TROMBONIUS No wonder the blue Danube's blue!

# No.18 That Is Why the Danube's Blue

POPOVA, DEMETRIUS AND TROMBONIUS

Allegretto

mf

rall.

4/4

POP. DEM. TROM. ALL

Gloom! Gloom! Gloom! We are tot-ter-ing to-geth-er to the tomb!  
Pain! Pain! Pain! While our bit-ter tears are fall-ing like the rain.

mp

POP. DEM. TROM. ALL

Woe! Woe! Woe! What a-tro-ci-ties we suf-fer as we go. (Oh, oh!)  
Sighs! Sighs! Sighs! Mont-mer-en-cy does our suf-fer-ings des - pise! (Poor guys!)

rit.

POP. DEM. TROM. ALL

Grief, Grief, Grief! Our ca-lam-i-ties are real-ly past be-lief. Ah,  
Tears, Tears, Tears! It's a time for tri-bu-la-tion and for fears. Un-

a tempo

DEM. TROM. ALL *rit.*

woe is me! Ah, woe is me! And woe is me, boo-hoo! We  
hap-py me! Un-hap-py me! I'm so un-hap-py, too! We

*molto rit.*

pine and sigh, and that is why the Dan-ube, too, is blue!  
pine and sigh, and that is why the Dan-ube, is so blue!

*colla voce* *molto rit.* *pp* *rit.*

ALL THREE

That's why the Dan-ube is so blue, And what is more it's not at all sur-pris-ing;

*a tempo* *mf*

You'd be so mel-an-chol-y, too, For the long-ing to re-volt is tan-ta-liz-ing!

But once the rev- o - lu - tion starts, You'll re - al - ize that all we say is

true; If we suf-fer more op-pres-sion, 'tis of weak-ness a con-fes-sion, That is

why, why, why the ri-ver Dan-ubé's blue!

blue! Blue, blue, blue,

*D.S.* *rit.* *mp* *a tempo* *D.S.*

blue; we're tell-ing you the riv-er Dan - ubé's blue. **DANCE**

*EXEUNT all three to L. stealthily, at close of number.*

- DARRELL *Coming forward from hiding place.* Well, what do you know about that?
- KARL *Walking down C. with him.* Real bullets in the guns!
- DARRELL And real dynamite in the bombs!
- KARL *Excited.* What shall we do? Shall we follow them, or shall we go and warn the King?
- DARRELL *Earnestly.* Don't get rattled. We can't prove anything yet. The big thing is to catch them in the act.
- KARL I always knew the Count was a villain, but I never thought he'd stoop to anything like this.
- DARRELL He won't get the chance, if I have anything to say about it.
- KARL How can we stop him?
- DARRELL Look out. Here comes everybody! Let's beat it out of here and figure out a plan. Come on; let's go!

*EXEUNT DARRELL and KARL hurriedly to L., N.B. DARRELL and KARL immediately change costumes with DEMETRIUS and TROMBONIUS, including cloaks, hats, and masks.*



## No. 18a

## Hurrah! Hurrah!

## CHORUS

\*See instructions below

Allegro molto

Hur-rah, hur-rah, hur-rah! Now let the trump-ets  
blare.— Hur-rah, hur-rah, hur-rah! While we our joy de-  
clare.— Be-hold our king and queen— the roy- al fam- i - ly,— How  
proud we are to hail them all, Hur-rah, hur-rah, hur-rah!

\*ENTER McPIPP and KING from R., followed by MRS. McPIPP and QUEEN, and ROSE, DAISY and PAMELA. GALOOSKI and BELLADONNA enter from L. CHORUS from R. and L. KING and QUEEN seat themselves on bench up C. with all other principals grouped to R. and L. as convenient. All sing heartily, ending with loud cheer and wave of arms as before.

KING

Looking about him with approval That's very good, my loyal and devoted subjects, very good. I don't want to boast, but this is the first time that "Hurrah" business has been done exactly right. It just shows what a little coaching will do.

QUEEN

And now, Mr. McPipp, are you all ready for the rehearsal?

McPIPP

Cordially All ready, your majesty, if everybody will be quiet. And before we're through, we'll make your little capital the Hollywood of Eurolania!

## Quartet and Chorus

## Hollywood

KING, QUEEN, MR. AND MRS. McPIPP WITH THE FULL CHORUS

## No. 19

Con spirito

Piano introduction in 2/4 time, key of B-flat major. The music is marked *ff* (fortissimo) and *mf* (mezzo-forte). It features a rhythmic pattern of eighth and sixteenth notes in both hands.

McPIPP ALL

Come one and all, and sing the praise of Hol-ly-wood! Hol-ly-wood's a  
Come to the land where all the pret-ty girls are seen. Hol-ly-wood's a

Vocal line for McPIPP and ALL. Piano accompaniment in 2/4 time, key of B-flat major. The piano part is marked *f* (forte).

McPIPP Stu - pen-dous MRS McPIPP

won-der - ful town! \_\_\_\_\_ That's just the place where foes of mel - an -  
won-der - ful town! \_\_\_\_\_ He - roes so hand - some daz-zle on the

Vocal lines for McPIPP and MRS McPIPP. Piano accompaniment in 2/4 time, key of B-flat major. The piano part is marked *f* (forte).

ALL CHORUS

*piu rit.*

chol-y could Quick-ly trade a smile for ev-'ry frown! (Put that down!)  
sil-ver screen. That's the place to gain a wide re-nown! (Put that down!)

Vocal line for ALL and CHORUS. Piano accompaniment in 2/4 time, key of B-flat major. The piano part is marked *piu rit.* (ritardando).

KING

QUEEN

Lights shin-ing bright-ly ev-'ry-where you go; Hearts beat-ing light-ly,  
Men, brave and dar-ing, take an aw-ful chance; Girls, sweet and love-ly,

*a tempo*

McPIPP

fac-es all a-glow! Dail-y or night-ly, pace is nev-er  
charm you with a glance! All the di-rect-ors wear these bag-gy

CHORUS

slow,  
pants! Hol-ly-wood's a won-der-ful town!\_\_\_\_\_

*ff*

KING

QUEEN

McPIPP

MRS McPIPP

Hol-ly-wood! Hol-ly-wood! Hol-ly-wood! Hol-ly-wood!

*mf*

ALL KING

That's the on-ly town we want to see! Hol-ly-wood!

QUEEN McPIPP MRS McPIPP ALL

Hol-ly-wood! Hol-ly-wood! Hol-ly-wood! That's the on-ly place we want to

*cresc.*

SOPRANO

ALTO

TENOR

BASS

be! Hol-ly-wood for me! We'll stroll up-on the love-ly av-en-ues, av-en-

av-en-

*ff*

*unison*

ues, We'll stand where all the stars of yore have stood, 'Round the stu-di-os a-

have stood;

ues, have stood;

1

maz-ing You will al-ways find us gaz-ing In the town of Hol-ly - wood!

2

*D.S.* Hol - ly - wood! No place we know has

got a show Like the town of Hol-ly - wood, the town of Hol-ly -

wood, so good!

wood; We can't say no, we've got to go To the town of Hol-ly - wood!

so good!

*f* *mp* *cresc.* *D.S.* *rit.* *fff*

- KING And now for the great rehearsal.
- QUEEN Tell us your plans, Mr. Pipp.
- McPIPP *Walking about and gesturing as he speaks* Our story deals with a lovely little kingdom in the Balkans, on the Danube River.
- QUEEN *Smiling* Just such a country as Eurolania, in fact.
- McPIPP Exactly. The king has two lovely daughters,
- KING *Smirking* You flatter me.
- McPIPP *Continuing* Who both take after their mother
- KING *Crestfallen* Oh!
- McPIPP *Continuing* Then there is a handsome young prince from a neighbouring country who wants to marry the eldest daughter.
- ROSE Why doesn't he?
- McPIPP Because her father wants her to marry an ugly old man with a million dollars and a terrible cough.
- ROSE I know; fathers are like that.
- KING Not always. I do insist on the million dollars, but I don't insist on the terrible cough.
- QUEEN Well, tell us what happens.
- McPIPP Certain conspirators want to seize the government, so when the king is unable to pay the wages of the army, they rouse the soldiers to mutiny and attack the palace, and that is the scene I want to rehearse this evening — the mob scene.
- KING *Brightly* Well, you've got quite a mob here to work with.
- McPIPP *Pleased* Just so, and now I'll tell them just what I want them to do. *Addressing the crowd.* Just suppose that you have all been roused to rage and fury. You first begin to growl and murmur, and then you shout and yell. The thing to say is "rhubarb!"
- KING *Astonished* Rhubarb!
- McPIPP *With enthusiasm* Absolutely! Rhubarb. It's the greatest mob word in the language. *To CHORUS.* Try it once. Say rhubarb.
- ALL *As McPIPP directs them* Rhubarb.
- McPIPP No, not like that. Spread it out. Take each syllable slowly, like this: Rhu — barb. Now try it, first high and then low.
- ALL *Very loudly and very slowly* Rhu — barb.
- McPIPP That's better. Once more.
- ALL *Bawling long and loud* Rhu — barb. *Prolong each tone.*
- McPIPP Splendid. Now we'll divide in groups. *Pointing.* This group begins. Then this one. Then you people in the middle. *While McPIPP is speaking, DARRELL ENTERS down R. and KARL down L. Both men are wearing exact costumes formerly worn by DEMETRIUS and TROMBONIUS, including hats, cloaks and masks, with same shoes and stockings and trousers.*
- N.B. On no account let the audience suspect that DARRELL and KARL have changed clothes with DEMETRIUS and TROMBONIUS.*

- McPIPP *Continuing his instructions without noticing DARRELL and KARL.* Now then, shake your fists and bawl as loudly as you can. Run your voices up and down the scale; up on "rhu" and down on "barb"
- ALL *Shaking fists above heads and bawling at the top of their voices in a confused Chorus.* Rhu—barb! Rhu—barb! *As the shouting gradually subsides, POPOVA ENTERS from L., thrusts his way through crowd, and beckons to KARL and DARRELL, who meet him at C. of footlights. He carries a black bomb in each hand.*
- POPOVA *Handing a bomb to each as he speaks.* Here, take these, and see that you make good use of them.
- KARL *Grabbing bomb and shouting* You bet we'll take them! *The crowd instantly becomes quiet and attentive.*
- DARRELL *Grabbing bomb and shouting* And we'll take you too, you dirty crook.
- KARL *Holly* But first we'll get rid of the bombs! *Throws his bomb off L. where it explodes with a loud report. All scream.*
- DARRELL *Indignantly* And then we'll get rid of you! *Throws his bomb off R. where it explodes with equal noise. All scream. KARL and DARRELL tear off masks, and then seize POPOVA and struggle with him.*
- McPIPP *Astounded* What's this, what's this? What's going on here?
- KARL *Pointing to POPOVA.* This bird had a bomb, and it's just gone off.
- DARRELL In fact, he had two of them, and they've both gone off!
- KING *Startled* A bomb? *To soldiers or guards.* Grab hold of him, some of you boys. *Several guards seize POPOVA.* Now then, will someone kindly explain the cause of this disturbance? What does all this mean?
- DARRELL *Cheerfully* It means, your excellency, that little Poppy here tried to plant a bomb under you, and Karl and I took a hand and foiled the plot.
- ALL *Loudly* Hurrah!
- POPOVA *Looking bewildered* But, I don't understand. What are you doing in these clothes.
- DARRELL That's easily explained. We traded even with Demetrius and Trombonius, your right and left hand man.
- POPOVA But where are they?
- DARRELL Here they come right now.
- Some of the soldiers, guards, or other members of the CHORUS push DEMETRIUS and TROMBONIUS on stage from R. and L. They are dressed only in shirts and underwear, with socks and garters, or they may wear barrels if preferred, with bare legs showing beneath.*
- KING *Cheerfully* Well, it looks as if the plot wasn't the only thing we had to foil. Perhaps we ought to wrap these boys in a little tinfoil! *To POPOVA.* But to think that we should catch you in the act like this! Well it seems too good to be true.

# The Plot is Foiled

KING, POPOVA, KARL, DARRELL AND ENSEMBLE

## No. 20

Allegretto

SOPRANO

ALTO

TENOR

BASS

The plot, the plot, the

the plot, the plot, the

plot is foiled! from all his band! No

The country's safe from

blot, no blot, no blot has soiled The rec-ord of our

no blot, no blot, no



fa - ther - land! We'll all be proud Our king to

*cresc.*

ral - ly round!

ral - ly, ral - ly round. With cheer - ful voice we will re - joice And stand

ral - ly, ral - ly round. With stand, and stand our

and stand our ground!

ground,

*rit.* *mf* *ff* *accel*

*Red.* \*

Moderato KING

ALL

The plot is foiled by which you toiled to o - ver throw our reign. Let

*mf*

trait-ors learn that jus-tice stern will make their ef-forts vain! Have

mer-cy, no-ble king, I pray; re-strain your frenzied rage! The vil-lain of the

ALL

dram-a holds the centre of the stage! Well, I nev-er would have guessed that a

KING

Moderato  
2d time ALL unison

Count like you, I'm blessed! Would care to be a king like me! No I

KARL

nev-er would be-lieve you'd be will-ing to de-ceive Ev-'ry-bod-y in the fam-i-

## DARRELL

lee! From the min-ute that we met, I could nev-er quite for-get All your

## KING

plot-ting and your schem-ing, too; But to think it is a fact that we've

## ALL

caught you in the act! Well, it seems too good to be true! To be true! But it's

now a fact that we've caught you in the act, Though it seems too good to be

true! Well I seems too good to be true! Let's

|| 2

*Lively unison*

cheer for Montmer-en-cy, that no-ble Ex-cel-len-cy, Let's shout his praise till

ev-ry one is out of breath! With might-y res-o-lu-tion let

yes, out of breath!

foes of rev-o-lu-tion Swear to rat-tle for and bat-tle for our

mon-arch till the death! If ad - vo - cates of trea - son tried us - ing sense and

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "mon-arch till the death! If ad - vo - cates of trea - son tried us - ing sense and". The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *ff* (fortissimo) is present, along with a *cresc.* (crescendo) marking over a phrase.

rea - son, They soon would re - al - ize the fol - ly of their plan; If

The second system continues the vocal line with the lyrics "rea - son, They soon would re - al - ize the fol - ly of their plan; If". The piano accompaniment continues with similar harmonic support. The key signature remains B-flat major.

each had but a lit - tle sense, he'd rec - og - nize in Mont - mer - en - cy

The third system features the vocal line with the lyrics "each had but a lit - tle sense, he'd rec - og - nize in Mont - mer - en - cy". The piano accompaniment provides a steady harmonic background.

Tempo I

Both a mar - tyr and a mon - arch and a man! The plot, the plot, the  
the plot, the plot, the

The fourth system begins with the tempo marking "Tempo I". The vocal line has the lyrics "Both a mar - tyr and a mon - arch and a man! The plot, the plot, the" followed by "the plot, the plot, the" on the next line. The piano accompaniment features a more active rhythmic pattern, including sixteenth notes and chords.

plot is foiled! our fa-ther-land! So

No blot has soiled

Maestoso

let's re-joice with might-y voice Be-cause, be-cause the plot has failed!

cause, be-cause the

*rit.*

*rit.*

*ff*

*cresc.*

*e rall.*

*molto rall.*

**KING** And now all that remains is to reward the heroes and punish the villains. *To GALOOSKI.* What do you think we'd better do with Poppy, Galooski?

**GALOOSKI** *Severely* The punishment should be very lingering and very horrible.

**KING** *Thoughtfully* Very lingering, and very horrible. Let me see. *Suddenly* I have it! We'll make him marry Belladonna.

**POPOVA** *Falling on his knees and shuddering* Oh, no, your majesty. Anything but that! Anything but that!

**KING** Oh, rhubarb! Don't be such a coward. Here, take him, Belladonna, and see what you can do to make him behave himself.

**BELLADONNA** *Walking forward and grabbing POPOVA* Indeed I will, your excellency, and if I ever catch him making trouble again, I'll knock him right out of his senses.

**KING** Oh well, he won't have very far to go. *To KARL and DARRELL.* It seems to me we ought to hand you boys a few bouquets for all you've done.

**DARRELL** *Taking ROSE by the hand as KARL takes PAMELA* Well, of course the others can take the bouquets if they want them, your excellency, but just one Rose will be enough for me!

Ensemble  
Finale

PRINCIPALS AND CHORUS

No. 21

Marzial

Valse

ALL unison

On - ly one

*ff* *mf*

Detailed description: This system shows the beginning of the piece. It starts with a piano introduction in 6/8 time, marked 'Marzial', with a forte (*ff*) dynamic. The piano part features a rhythmic pattern of eighth notes. At 1:30, the time signature changes to 3/4, marked 'Valse', with a mezzo-forte (*mf*) dynamic. The vocal line enters at 1:30 with the lyrics 'On - ly one'.

Rose, — On - ly one Rose! — Bloom - ing a - lone in the

*cresc.*

*Red.* \*

Detailed description: This system continues the vocal melody and piano accompaniment. The vocal line has the lyrics 'Rose, — On - ly one Rose! — Bloom - ing a - lone in the'. The piano accompaniment features a 'cresc.' (crescendo) marking and a 'Red.' (ritardando) marking with an asterisk.

world of my dream - ing, Pet - als a - gleam - ing with dew drops stream - ing. There's on -

Detailed description: This system continues the vocal melody and piano accompaniment. The vocal line has the lyrics 'world of my dream - ing, Pet - als a - gleam - ing with dew drops stream - ing. There's on -'.

ly one Rose, — That I would press to my heart! — Ev - 'ry sweet

Detailed description: This system concludes the vocal melody and piano accompaniment. The vocal line has the lyrics 'ly one Rose, — That I would press to my heart! — Ev - 'ry sweet'.

Rose fair is, Yet 'mong them all there is On-ly one Rose, sweet-heart!

*p.* *poco rit.*

*a little faster*

Sing of old Vi-en-na, Where the dream-y danc-ers sway; — What

*f*

mag-ic is found in the gla-mor and sound, Of the tunes of yes-ter-day! —

*f* *rit.*

— We will mar-vel a-new at her beaut-y, We will ev-er be kind to her

*f*

\*



faults; \_\_\_\_\_ For the land of the dance is the land of ro-mance, And

**Allegro**

Strauss is the king of the waltz! The plot is foiled, the pot has boiled, the

**Marcia**

*rit.* plot is foiled! So, give us a ban-ner, a glo-ri-ous ban-ner, A

ban-ner that's spang-led with stars; \_\_\_\_\_ A flag that is hon-ored where-

ev - er un - furled, It's known and re - spect - ed all o - ver the world! In

song and in sto-ry, it's known as Old Glo-ry, With crim - son and white in its

bars; ————— So, give us a ban-ner, a ra - di - ant ban-ner, A

ban - ner that's spang - led with stars! ————— A ban - ner that's

Maestoso

*ff* *ff* *molto rit.*

spang - led with stars. —————

*fff* *rall* *en* *tan* *do* *sfz* *sfzz* *subito*

# THE MAGIC DREAM

*Operetta for Children in One Act*

Text by C. S. MONTANYE

Music by A. LOUIS SCARMOLIN



THIS operetta may be simply presented in a class room without scenery. Costumes may be made of paper at very little expense. The vocal score includes full directions for staging and costuming. The story tells of Archie, a small boy forgetful of his toys and apt to overlook his homework, who falls asleep and dreams that his toys, as well as the studies he has in school, come to life. In his dream he has some mighty unusual experiences, and Archie decides in the future not to be so careless—an excellent moral presented in a delightful way.

Archie and his sister Jane play the principals, supported by a cast of characters impersonating four toy soldiers, a clown, Arithmetic, Spelling, Reading and the Spirit of Happiness. Time of performance, about 20 minutes. Price 60c.

# GARDEN MAGIC

*A Flower Fantasy—Musical Play in One Act for Elementary Grades*

Libretto by PHYLLIS MCGINLEY

Music by GLADYS RICH

MARY, having invited the Four Pretty Maids to come and see her flower garden, is disconsolate because, by the time her visitors arrive, all the flowers have apparently died! The Maids, however, get busy with garden tools and sprinkling cans, and soon the flowers miraculously revive.

The music is very easy, and a chorus of any size may be used. Full instructions are given for staging and costumes.

Characters: Mistress Mary, Four Pretty Maids, Flowers in the Garden, Cockle Shells. Price 60c.



# AT THE COURT OF SANTA CLAUS

*A Musical Play in One Act*

By MAUDE ORITA WALLACE

HOW a little rich girl makes a poor family happy at Christmas time with the aid of Mr. and Mrs. Santa Claus, is told in this tuneful Christmas playlet.

A rhythm band number called "March of the Snowflakes" makes it something rather out of the ordinary and always makes quite a hit with audiences. All directions for staging and costuming and use of instruments are contained in the vocal score. Price 75c



Santa Claus  
Four Pages  
Poor Woman  
Rich Girl

## CHARACTERS

Mrs. Santa Claus  
Court Jester  
Poor Boy  
Choruses

Two Heralds  
Poor Man  
Poor Girl  
Toy Orchestra

Spirit of Christmas      Eight Christmas Sprites  
Four characters for silent drama of Red Riding Hood

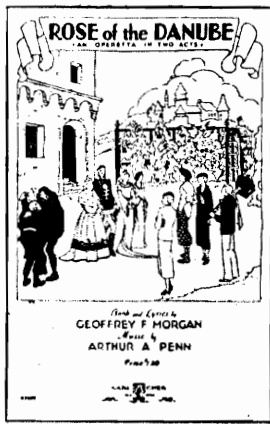
## CARL FISCHER

NEW YORK

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# Make This Your Guide To SUCCESSFUL OPERETTAS

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is a "Success by Test"



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