

# THE COUNT OF LUXEMBOURG.

## Act I.

### OPENING CHORUS.

No 1.

Words by  
BASIL HOOD.

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Music by  
FRANZ LEHAR.

*Allegro.*

Piano.

нар

The musical score is written for piano and features five systems of music. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro.' The score begins with a piano introduction marked 'Piano.' and 'fz' (forzando). The first system includes triplets in the right hand. The second system is marked 'нар' on the left. The third system includes a 'cresc.' (crescendo) marking. The fourth system continues the musical development. The fifth system is marked 'CURTAIN.' and ends with a 'ff' (fortissimo) marking and a final flourish. The score is written in a standard musical notation style with treble and bass staves.

## Tempo di Marcia.

SOPRANO &amp; CONTRALTO.

Let the

Car - ni - val! Make the most of Car - ni - val!

TENOR.

Car - ni - val! Make the most of Car - ni - val!

Let the

BASS.

Car - ni - val! Make the most of Car - ni - val!

Let the

## Tempo di Marcia.

bot - tle pass

Who has got the wine Can we get a glass? Here are some - that's fine!

bot - tle pass Who has got the wine Can we get a glass? Here are some - that's fine!

bot - tle pass Who has got the wine Can we get a glass? Here are some - that's fine!

To the

Car - ni - val! Here's a toast to Car - ni - val!

Car - ni - val! Here's a toast to Car - ni - val!

To the

Car - ni - val! Here's a toast to Car - ni - val!

To the

life we live

As Bo - he - mi - ans! Which has more to give Than an - o - ther man's!

life we live As Bo - he - mi - ans! Which has more to give Than an - o - ther man's!

life we live As Bo - he - mi - ans! Which has more to give Than an - o - ther man's!

Laugh— Love— and nev - er make plans— Oh, we are true Bo -  
 CHO. Laugh— Love— and nev - er make plans— Oh, we are true Bo -  
 Laugh— Love— and nev - er make plans— Oh, we are true Bo -

- he - mi - ans! And in Bo - he - mi - a (King - dom of  
 - he - mi - ans! And in Bo - he - mi - a (King - dom of  
 - he - mi - ans! And in Bo - he - mi - a (King - dom of

Fools) And in Bo - he - mi - a (King - dom of Fools) \_\_\_\_\_

CHO. Fools) And in Bo - he - mi - a (King - dom of Fools) \_\_\_\_\_

Fools) And in Bo - he - mi - a (King - dom of Fools) \_\_\_\_\_

Laugh - Love - And nev - er make plans - Oh, we are true Bo - he - mi - ans!

CHO. Laugh - Love - And nev - er make plans - Oh, we are true Bo - he - mi - ans!

Laugh - Love - And nev - er make plans - Oh, we are true Bo - he - mi - ans!

And in Bo - he - mi - a (King Fol - ly rules) Rol - lic - king

CHO. And in Bo - he - mi - a (King Fol - ly rules) Rol - lic - king

And in Bo - he - mi - a (King Fol - ly rules) Rol - lic - king

*p*

The first system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "And in Bo - he - mi - a (King Fol - ly rules) Rol - lic - king". The second staff is a vocal line labeled "CHO." with the same lyrics. The third staff is a vocal line with the same lyrics. The fourth staff is a piano accompaniment with a treble and bass clef, marked with a piano (*p*) dynamic. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part features a melody in the treble clef and chords in the bass clef.

Jol - ly King King Car - ni - val! 1. 2.

CHO. Jol - ly King King Car - ni - val! 1. 2.

Jol - ly King King Car - ni - val! 1. 2.

*mf*

The second system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "Jol - ly King King Car - ni - val!". It includes a first ending (1.) and a second ending (2.). The second staff is a vocal line labeled "CHO." with the same lyrics. The third staff is a vocal line with the same lyrics. The fourth staff is a piano accompaniment with a treble and bass clef, marked with a mezzo-forte (*mf*) dynamic. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part features a melody in the treble clef and chords in the bass clef. The first ending and second ending are marked with "1." and "2." respectively.

MIML.

Car - ni - val! East and West is Car-ni - val! Tra, la, la, la, la,

Fol-low where we go! All a -

All a -

CHO.

Fol-low where we go! All a -

Fol-low where we go! All a -

MIML.

la, Tra, la, la, la, la, la, la,

-long the street, Come and join the show- Make it more com - plete!

CHO.

-long the street, Come and join the show- Make it more com - plete!

-long the street, Come and join the show- Make it more com - plete!

MIMI.  Tra, la, la, la, la, la, la, You are

Car - ni - vall That's the best of Car - ni - val!

CHO.  Car - ni - vall That's the best of Car - ni - val! You are

Car - ni - vall That's the best of Car - ni - val! You are



MIMI.  la, Tra, la, la, la, la, la, la!  
not *de trop*,

An - y - one we meet-Whether high or low! Come a - long, *toute suite!*

CHO.  not *de trop*, An - y - one we meet-Whether high or low! Come a - long, *toute suite!*

not *de trop*, An - y - one we meet-Whether high or low! Come a - long, *toute suite!*





Allegro.

First system of musical notation. The treble clef staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It contains a melody with triplet markings (three '3's) and a dynamic marking of *mf*. The bass clef staff contains a continuous eighth-note accompaniment. The system is divided into two measures by a bar line.

Second system of musical notation. The treble clef staff continues the melody with various note values and rests. The bass clef staff continues the eighth-note accompaniment. The system is divided into two measures by a bar line.

Third system of musical notation. The treble clef staff features a more complex melodic line with many beamed notes. The bass clef staff continues the eighth-note accompaniment. The system is divided into two measures by a bar line.

Fourth system of musical notation. The treble clef staff continues the complex melodic line. The bass clef staff continues the eighth-note accompaniment. The system is divided into two measures by a bar line.

Fifth system of musical notation. The treble clef staff features a melodic line with trills (marked 'tr') and a dynamic marking of *p*. The bass clef staff features a sustained chord accompaniment with a dynamic marking of *pp*. The system is divided into two measures by a bar line.

Sixth system of musical notation. The treble clef staff features a melodic line with a dynamic marking of *p*. The bass clef staff features a sustained chord accompaniment with a dynamic marking of *p*. The system is divided into two measures by a bar line. The final measure of the system includes a *rit.* (ritardando) marking.

Nº 2.

## SONG (Brissard) and CHORUS.

## "BOHEMIA."

Words by  
BASIL HOOD.

*Allegretto quasi Marcia.*

Voice.

Piano.

1. A-ny one who knows me Could not sup-pose me Gloom-y, or glum, or sad!

Gen-er-al-ly "times are bad"— I am al-ways gay and glad!

BRIS. Here's the why and where - fore — All that I care for My lit - tle world car

*pp*

BRIS. give; In the lit - tle life I live

*pp*

BRIS. I'm con - tent - ed with my lot — Hap - py with my lot al -

*p* *rit.*

BRIS. - tho' it's not a lot I've got! Some one to laugh with — *CHORUS.*

*poco animato* *pp poco animato* *mf*

CHORUS. BRISSARD. CHORUS.

CHO. *chère - a - mie!* Some one to chaff with— *Et sans en - nui!*

BRIS. CHORUS. BRISSARD.

Some-one to kiss— Bra - vo, Bris - sard! I have found

BRIS. CHORUS.

this In Bo - he - mi - a! Some one to smoke with— *Plits*

CHORUS. BRISSARD. CHORUS.

CHO. *Ca - po - rals!* Some one to joke with— The best of pals!

BRIS. Some one who smiles When things look black— Un-der the

*p* *pp*

BRIS. tiles Of my Three pair Back! Un-der the tiles of my

CHORUS.

*mf* *f*

CHO. Threc Pair Back!

Tempo I.

*mf*

BRIS. 2. Oh, the World of Fash-ion Has my com-pas-sion— Mo - ney is all they've got!

*pp*

BRIS. Girls who mar-ry must have what We in French would call a "dot!"

BRIS. Here they can re - fuse to Mind their P's and Q's too—Mar-ry-ing whom they please;

BRIS. Live on kiss-es, bread and cheese; I shall mar-ry by and by

BRIS. *rit.* Some-one who has got no 'dot' and not a jot care I!

CHO. BRISSARD.

Some day they'll mar - ry (Some one and I

*pp poco animato* *mf*

CHO. BRISSARD.

Some how they tar - ry (I don't know why)

*pp*

TRIS. BRISSARD.

Hea - ven a - bove What shall we lack

*p*

TRIS. BRISSARD.

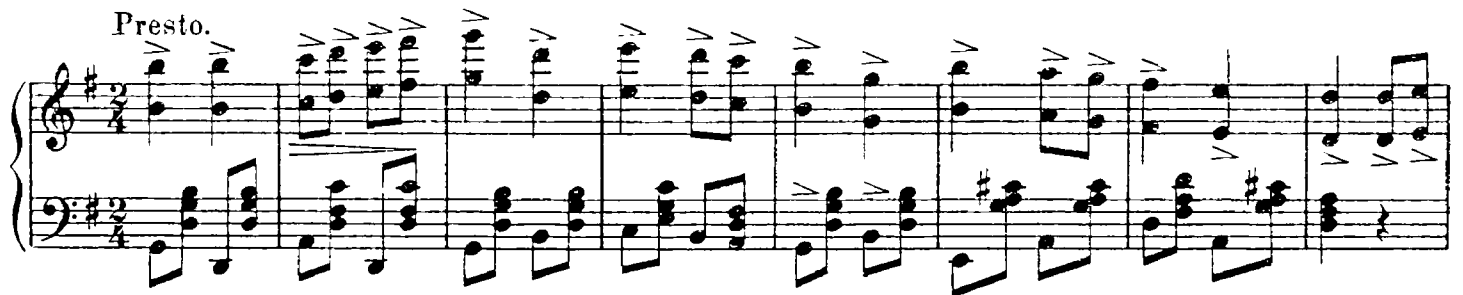
If we have love In our Three Pair Back DANCE.

*pp* *mf*

## Allegro.



## Presto.





No. 3.

## SONG.—(Juliette) and CHORUS.

"PIERRETTE AND PIERROT."

Words by  
BASIL HOOD.

*Vivace.*

Juliette.

Piano.

*Allegretto moderato.*

JUL.

1. Pi - er - rot and Pi - er - rette (Just like you and me) Had their lit - tle  
2. Pi - er - rot put on his hat - Said he'd go a - way; Pi - er - rette, a -

JUL.

sup - per set, Just as ours might be! He had ask'd her for a kiss;  
- mused at that, Begg'd him not to stay! "Pi - er - rette," cried Pi - er - rot,

JUL. (Kind-ly make a note of this!) Just as (in pa-ren-the-sis) You ask'd me!  
 "Will you real-ly let me go Out in-to the win-try snow This cold day?"

JUL. Pi-er-ette, I don't know why,— Fol-low-ing a whim,  
 Pi-er-ette, I don't know why,— Felt her eyes grow dim;

JUL. Said she'd kiss him by and by— When she mar-ried him! Pi-er-rot was  
 Heaved a sym-pa-thet-ic sigh, And nes-tled up to him! Pi-er-rot was

JUL. an-gry then! (He was just like oth-er men) Be-cause she said to  
 hap-py then, (He was just like oth-er men) Be-cause she said to

Valse moderato.

JUL. him. "It's naugh - ty to be cross, dear, And  
him: "I'm sor - ry I was cross, dear, Be -

JUL. quar - rel for a kiss; \_\_\_\_\_ It's such a lit - tle loss,  
- cause you begged a kiss, \_\_\_\_\_ And it was wrong to toss,

JUL. dear, And please re - mem - ber this= \_\_\_\_\_ You're fool - ish if you  
dear, My head at you like this. \_\_\_\_\_ For - give me and for -

JUL. fret, dear, A - bout a thing so small: \_\_\_\_\_ The  
- get, dear, That I have teased you so, \_\_\_\_\_ And

JUL. *rit.*  
 kiss you can - not get, dear, You'll va - lue most of  
 love your Pi - er - rette, dear, As I love you, you

JUL. *all!*  
 know! ——— SOPRANO.  
 It's naugh - ty to be cross, dear, And quar - rel  
 Im sor - ry I was cross, dear, Be - cause you  
 TENOR.  
 It's naugh - ty to be cross, dear, And quar - rel.  
 Im sor - ry I was cross, dear, Be - cause you

CHO. *a tempo* *mf*

JUL. ———

CHO. for a kiss; ——— It's such a lit - tle loss, dear, And  
 begg'd a kiss, ——— And it was wrong to toss, dear, My  
 for a kiss; ——— It's such a lit - tle loss, dear, And  
 begg'd a kiss, ——— And it was wrong to toss, dear, My

JUL. You're fool - ish if you  
For - give me and for -

CHO. please re - mem - ber this=  
head at you like this.

please re - mem - ber this=  
head at you like this.

*p*

JUL. fret, dear, A - bout a thing so small: *The*  
- get, dear, That I have teased you so, *And*

*p*

JUL. 1.  
kiss you can - not get, dear, You'll va - lue most of  
love your Pi - er - rette, dear, As

*rit.*

JUL. Vivace. 2. *rit.* Grave.  
*all!m* I love you, you know!"

*f* *rit.* *f*

*Ed.* \*

# ENTRANCE CHORUS and SONG.—(René.)

Nº 4.

"THE COUNT OF LUXEMBOURG"

Words by  
ADRIAN ROSS.

*Allegro.*

Piano.

**CHO.**

SOPRANO.  
ALTO.  
TENOR.  
BASS.

Car - ni - vall! Make the most of Car - ni -  
feres - - cen - - do  
Laugh on, be mer - ry all, Soon gone is Car - ni -  
- val!  
Jol - ly Car - ni - vall! It's soon gone,

- val!

CHO. Laugh on, for Life is laugh - ter, Let care come af - ter Car - ni -

Ah!

Tempo di Marcia.

Car - ni - val! Give a toast to Car - ni - val! To the life we live As Bo -

CHO. - val! To the life we live As Bo -

Car - ni - val! Give a toast to Car - ni - val! To the life we live As Bo -

Tempo di Marcia.

- he - mi - ans, Which has more to give Than an - oth - er man's! Car - ni -

CHO.

- he - mi - ans, Which has more to give Than an - oth - er man's! Car - ni -

- he - mi - ans, Which has more to give Than an - oth - er man's! Car - ni -

The piano accompaniment features a melody with trills (tr) and a forte (ff) dynamic marking.

- val! Give a cheer for Car - ni - val! For we love his rule And we

CHO.

- val! Give a cheer for Car - ni - val! For we love his rule And we

- val! Give a cheer for Car - ni - val! For we love his rule And we

The piano accompaniment continues with a melody featuring a trill (tr) and a forte (ff) dynamic marking.



own his sway, Let the great - est fool Be our King to - day!

CHO. own his sway. Let the great - est fool Be our King to - day!

own his sway, Let the great - est fool Be our King to - day!

*Animato.*

Hail the Count of Lux - em-bourg, The mer - ry King of Fol - ly!

CHO. *ff* Hail the Count of Lux - em-bourg, The mer - ry King of Fol - ly!

*ff* Hail the Count of Lux - em-bourg, The mer - ry King of Fol - ly!

*Animato.*

Though the chap has not a rap, Yet he's al - ways jol - ly! Hip!

CHO. Though the chap has not a rap, Yet he's al - ways jol - ly! Hip!

Though the chap has not a rap, Yet he's al - ways jol - ly! Hip!

*ff*

hip! hip! \_\_\_\_\_ Hur - rah! hur - rah! hur - rah! \_\_\_\_\_

CHO. hip! hip! \_\_\_\_\_ Hur - rah! hur - rah! hur - rah! \_\_\_\_\_

hip! hip! \_\_\_\_\_ Hur - rah! hur - rah! hur - rah! \_\_\_\_\_

*fff rit.*

CHORUS. (*Spoken. ff.*) Luxembourg! RENÉ.

Grave.

Peo-ple of France! we thank you now For all the loy - al - ty you've shown -

RENÉ.

We raise our brimming glass and bow From our ex - alt - ed throne!

RENÉ. Your health, my child - ren! (ALL.) Your health!

Allegro molto.

*crese.*

*fff*

*crese.*

*fff*

RENÉ.

1. The

*fff*

*ritard.*

*pp*

## Allegretto non troppo.

RENÉ.

no - ble found - er — of our line Had trea - sures rich and ma - ny, But  
fa - ther left me — when he died In quite a good po - si - tion, But

RENÉ.

he had ways and — tastes like mine, And could-'nt keep a pen - ny! With  
I have al - ways ta - ken pride In fam - i - ly tra - di - tion! I

RENÉ.

cards and dice, with wine and girls, He gave and spent and lent all, And  
spent and lent and ran up scores, As all my kith and kin do, My

RENÉ.

left a box of la - dies' curls And let - ters sen - ti - men - tal! And  
gold went rol - ling out of doors Or fly - ing out of win - dow! So

RENE.

as we have suc - ceed - ed, We all have done as he — did; We  
now I proud-ly stride out; With pock-ets turn'd in - side — out; I

*p rit.* *mf* *p*

RENE.

spend and loose and then we owe - The Lux - em-bourgs are al - ways  
lost the lin - ing long a - go - A Lux - em-bourg is al - ways

*mf* *rit.* *f*

Allegro molto.

REFRAIN.

RENE.

so!  
so!

1. We }  
2. I'd } lend it, spend it, end it And out of win - dow

*p*

RENE.

send it, With wine and wo - men, sport and play, That is the Lux - em -

*f*

RENÉ. *- bourg - er way! For mon - ey's made to scat - ter And when it's gone, no*

RENÉ. *mat - ter! You still can have your bit of fun — That's how it's*

RENÉ. *done!*

SOPRANO.  
ALTO. *They*  
He'd } *lend it, spend it, end it And out of win - dow send it, With*  
TENOR.  
CHO *They*  
He'd } *lend it, spend it, end it And out of win - dow send it, With*  
BASS.  
*They*  
He'd } *lend it, spend it, end it And out of win - dow send it, With*

RENÉ.  For mon-ey's made to scat-ter And

 wine and wo-men, sport and play, That is the Lux-em-bour-ger way!

CHO.  wine and wo-men, sport and play, That is the Lux-em-bour-ger way!


 wine and wo-men, sport and play, That is the Lux-em-bour-ger way!

 *p*

RENÉ.  when it's gone, no mat-ter! You still can have your bit of fun— That's how it's done! 1. 2. My

 You still can have your bit of fun— That's how it's done!

CHO.  You still can have your bit of fun— That's how it's done!

 You still can have your bit of fun— That's how it's done!

 *f* *pp*

2. *rit.* Prestissimo.

RENÉ. That's how it's done! La, la, la, la,

CHO. That's how it's done! La, la, la, la,

That's how it's done! La, la, la, la,

That's how it's done! La, la, la, la,

Prestissimo.

RENÉ. la, la, la, la, la, la, la, la, la, la!

CHO. la, la, la, la, la, la, la, la, la, la!

la, la, la, la, la, la, la, la, la, la!

*fz* *fz*

Detailed description: The musical score is for page 32 of a piece. It features four vocal staves (RENÉ and CHO.) and a piano accompaniment. The key signature is one sharp (F#). The score begins with a '2.' marking, followed by a 'rit.' (ritardando) and then 'Prestissimo.' (very fast). The vocal parts enter with the lyrics 'That's how it's done!' and then 'La, la, la, la,'. The piano accompaniment follows with a 'rit.' and then 'ff' (fortissimo). The score continues with a 'Prestissimo.' marking and the vocal parts singing 'la, la, la, la, la, la, la, la, la, la!'. The piano accompaniment continues with a 'fz' (forzando) marking. The score ends with a double bar line.



Words by  
ADRIAN ROSS.

**Allegro.**

**Soprano.** So lend it, spend it, end it, And out of win-dow send it, With

**Tenor.** So lend it, spend it, end it, And out of win-dow send it, With

**Bass.** So lend it, spend it, end it, And out of win-dow send it, With

**Piano.** *sf*

**SOP.** wine and wo-men, sport and play, That is the Lux-em - bourg-er way! A fig for care and

**TEN.** wine and wo-men, sport and play, That is the Lux-em - bourg-er way! A fig for care and

**BASS.** wine and wo-men, sport and play, That is the Lux-em - bourg-er way! A fig for care and

*p*

(Spoken)  
Excuse us

**SOP.** sor - row, The de - vil take to - mor - row, For while we live we'll have some fun -

**TEN.** sor - row, The de - vil take to - mor - row, For while we live we'll have some fun -

**BASS.** sor - row, The de - vil take to - mor - row, For while we live we'll have some fun -

Words by  
ADRIAN ROSS.

*Allegro.*

Soprano. 

Tenor. 

Bass. 

Piano. 

So lend it, spend it, end it, And out of win-dow send it, With


SOP. 

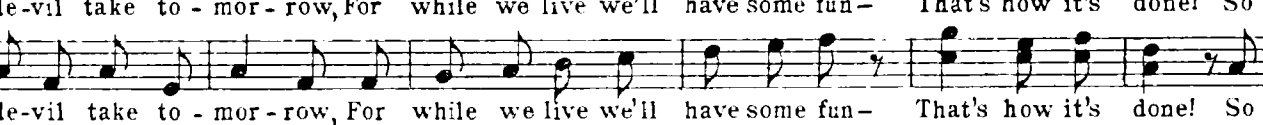
TEN. 

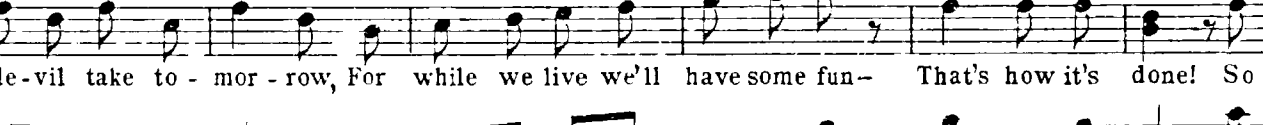
BASS. 

wine and wo-men, sport and play, That is the Lux-em-bourg-er way! A fig for care and sor-row, The


Piano. 

SOP. 

TEN. 

BASS. 

de-vil take to - mor - row, For while we live we'll have some fun - That's how it's done! So

Piano. 

SOP. lend, it spend it, end it, And out of win dow send it, With

TEN. lend, it spend it, end it, And out of win dow send it, With

BASS. lend, it spend it, end it, And out of win dow send it, With

SOP. wine and wo-men, sport and play, That is the Lux-em-bourg-er way! A fig for care and sor-row, The

TEN. wine and wo-men, sport and play, That is the Lux-em-bourg-er way! A fig for care and sor-row, The

BASS. wine and wo-men, sport and play, That is the Lux-em-bourg-er way! A fig for care and sor-row, The

(Spoken) With pleasure, Messieurs!

SOP. de-vil take to - mor - row, For while we live we'll have some fun - That's how it's done!

TEN. de-vil take to - mor - row, For while we live we'll have some fun - That's how it's done!

BASS. de-vil take to - mor - row, For while we live we'll have some fun - That's how it's done!

Nº 5.

## DUET.—(Juliette and Brissard.)

"A CARNIVAL FOR LIFE!"

Words by  
ADRIAN ROSS.

Tempo di Marcia.

Voice. BRISSARD.

1. To -  
2. And

Piano.

BRIS.

- night we'll have a spe - cial boom, A Car - ni - val for two! Jing  
if the oth - ers stop their fun We'll keep it up a - lone. Jing

JULIETTE.

BOTH

bang! ta - ra! Jing bang! ta - ra! Rub-a - dub! rub - a - dub! rub-a - dub! I'll  
bang! ta - ra! Jing bang! ta - ra! Rub-a - dub! rub - a - dub! rub-a - dub! For

JULIETTE.

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**JUL.** **BOTH.**

come with you, if you have room, I've noth - ing else to do! Jing  
 when the Car - ni - val is done We'll start one on our own! Jing

**BOTH.** **BRISSARD.**

bang! ta - ra! Jing bang! ta - ra! Rub - a - dub! rub - a - dub! rub - a - dub! The  
 bang! ta - ra! Jing bang! ta - ra! Rub - a - dub! rub - a - dub! rub - a - dub! And

**BRIS.** **JULIETTE.**

mo - tor - cars will burst their tyres with fright. We'll  
 as we two march down the boul - e - vard The

**JUL.** **BRISSARD.**

set the Seine a - light And let it burn all night! For  
 peo - ple near and far Will won - der who we are! For

BRIS.

you and I are game for a - ny - thing -  
we shall take the cen - tre of the scene

BRIS.

We're Bo - he - mia's Queen and King! That will  
As Bo - he - mia's King and Queen! Just we

JULIETTE.

BRISSARD.

JUL

be - You and me!  
two - I and you!

BOTH.

We are wa - king up the town  
And the road shall run champagne

BOTH.

Till we turn it up - side down! }  
To in - aug - u - rate our reign! }

REFRAIN.

Clear the

*pp*

*rit.*

BOTH. way, for here we come, So blow the

BOTH. life and beat the drum! Clink the

BOTH. glass - es, bang the trays When we

BOTH. pass the gay ca - fes! Bow be-

BOTH

-fore us as we go: { I am } Pier -  
{ You are }

BOTH

-rette and { you're } Pier - rot! { You'll } be  
{ I'm } { I'll }

BOTH

hus - band { I'll } be wife! We'll have a  
{ You'll }

BOTH

Car - ni - val for life!

*p*



## DANCE.

The musical score is written for piano and consists of seven systems. Each system contains a treble staff and a bass staff. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'f' and 'ff'. The piece concludes with a double bar line at the end of the seventh system.

## SONG.-(Grand Duke) and Attendants.

"I AM IN LOVE!"

Words by  
BASIL HOOD.Ноты с сайта [www.notarhiv.ru](http://www.notarhiv.ru)

Mazurka moderato.

Grand Duke.

Piano.

The flow'r of love I saw, and stoop'd and pick'd it. I am in love,

I can-not now gain - say it! I am in love, My con-duct must be -

-tray it! I am in love, My brain is go-ing pap-py! I am in love,

G. D.

I'm wretch-ed but I'm hap - py! I am in love- I am in love!

*pp*

G. D.

(Falsetto.)

I am-I am- I am in love-in love I am! love, love, love, love, love,

*pp* *pp*

G. D.

love — In love — In love!

He is in love, He is in love, He is, he is in

ATT<sup>2</sup>

He is in love, He is in love, He is, he is in

He is in love, He is in love, He is, he is in

*pp*

(Falsetto.)

G. D.

love, love, love, love, love, love!

ATT.

love, in love, love, love, love, love, In love!

love, in love, love, love, love, love, In love!

love, in love, love, love, love, love, In love!

*pp* *pp*

Moderato.

GRAND DUKE. *con molto sentimento*

Deep — In my heart a - sleep — Love has long been

*mf*

G. D.

ly - ing. But now he is a - wake! I hear him loud-ly

*f*

G.D. *cry - ing —* "For good-ness gra-cious sake, —"

G.D. *You re - cog-nize me, don't you? I am Love!"*

G.D. *I hear him loud-ly cry-ing —* "For goodness gracious

He hears him loud-ly cry-ing — "For goodness gracious sake, —

ATT'S *He hears him loud-ly cry-ing —* "For goodness gracious sake, —

He hears him loud-ly cry-ing — "For goodness gracious sake, —

G.D. *pp*  
sake, — I am in love! —

*pp*  
You re-cognize me, don't you? I am Love!" —

ATT'S *pp*  
You re-cognize me, don't you? I am Love!" —

*pp*  
You re-cognize me, don't you? I am Love!" —

8-measure rest

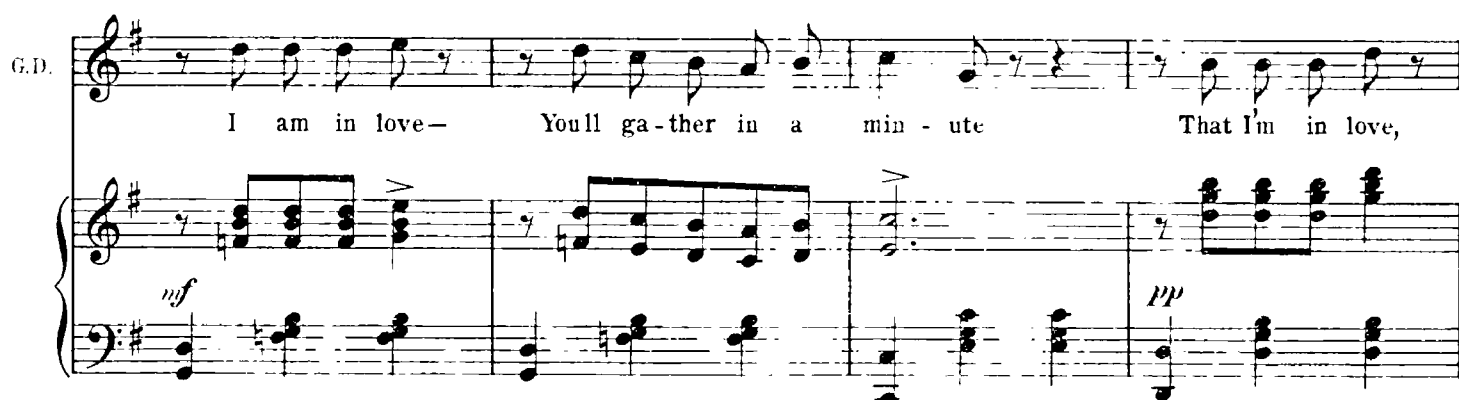
*f* *mf* *p*

Tempo I.

G.D. I am in love — Per-haps you have not known it? I am in love —

G.D. Head o - ver ears, I own it! I am in love — I'm hop-ing and I'm

G.D. 

G.D. 

G.D. 

G.D. 

G.D.  love In love - In love -

ATT  He is in love, He is in love, He is, he is in

 He is in love, He is in love, He is, he is in

 He is in love, He is in love, He is, he is in

 *pp*

(Fulsetto) *rit.*

G.D.  Love, love, love, love, In love.

ATT  love, in love, love, love, love, love.

 love, in love, love, love, love, love.

 love, in love, love, love, love, love.

 *pp rit.*



No. 7.

## SCENE and AIR—(Angèle).

"LOVE, GOOD-BYE!"

Words by  
ADRIAN ROSS.

Allegro.

Piano.

Allegretto.

ANGÈLE.

(laughs)

Some-one's here to mar - ry me, And I don't know who! But as his face I see  
 Heut noch werd ich Ehe - frau, Doch wer wird mein Mann? Bis jetzt weiss ich nicht

ANG.

shall not see, Why, a - ny - one will do!  
 nicht ge - hen. - Ich will nie - mal

ANG. So I wait— all a-lone, For a man  
Nirgend hier! Leer das Nest! Mein Gemach!

ANG. quite un-known. I hope he will not  
warten lässt! Bleib allein ich noch

ANG. tar-ry Now I am re-solv'd to mar-ry!  
laun-e- Wind mir gar am End noch bange!

Tempo di Mazurka.

ANG. Be it so— My vi-sions of re-mance may go, A dream that I shall  
Unbe-kannt! deshalb nicht minder ~~ist~~ <sup>ist</sup> ~~tragisch~~ Ist mir der heilige

ANG. *nev - er know! Ah, well - I oh - ly must for - get*  
*Eh - Stand, Ich nun ich*

*rit.* *a tempo*

*mf* *pp*

ANG. *The dream I nev - er saw as yet, The lov - er that I have not*  
*In diesem Fall die Liebe nicht*

*f*

ANG. *met! Love, love? To me a word, a - lone!*  
*Sehr! Liebe*

*mf rit.* *p a tempo*

ANG. *Love, love? It's what I have not known! That love*  
*Lie - be* *Wie war der Liebe Sinn!*

*mf* *p*

ANG. *rit.*  
 I nev-er now may know— Be it so!  
 das will ich ja ge- stehn, Gern ge- sehn!

*p* *mf rit.*

ANG. *rit.* *a tempo*  
 It's wis-er to be al-ways free, Let oth-ers fall id  
 Dschlinger ist man wird ge- liebt, Statt das man selber

*p* *rit.* *mf* *a tempo*

ANG. *rit.*  
 love with me, And worship me for ev-er, A god-dess a-  
 Liebe gibt, ~~beher-sche die situation~~ als die Herrin ganz

*f rit.*

ANG. *a tempo*  
 -bove. Though ma-ny men may woo me, Their love is noth-ing  
~~Sei-er...~~ Man kann sich doch ge-h-reu Und Spant mit dem Ge

*p* *a tempo*

ANG. *rit.*

to me— The god-dess will be nev-er A slave to her  
 Wä-h-ren, Und Keiner kann dann Sagen, Er hätt was an-

ANG. *a tempo* *Tempo di Mazurka.*

love! Be it so— I will for-get the  
 reicht! Un-be-kann't, deshalb nicht mehr

*p a tempo* *pp*

ANG. *rit.*

tales I know Of hap-py lov-ers long a gol-  
 in-tressant Ist mir die heil'ge Eh-re stand

*mf rit.*

ANG. *a tempo*

— Ah, well- it is not much I lose, A lit-tle love, I  
 Je non-ich nehme nicht so viel In mir die Liebe ist

*pp a tempo*

ANG. *Lento*

know not whose - And but-ter as the fate I choose!

Kein Mal hem Dies Ehejoch drückt nicht sehr -

ANG. *rit.* *a tempo*

Love, love? It is an i-dle song! Love,

Liebe Nie kommt sie mir noch mehr! Liebe -

*mf rit.* *p a tempo* *mf*

ANG.

love, Can nev-er live for long! No, love

nie wieder zu dir! nicht ihn?

*p* *mf*

ANG.

You are not worth a sigh- Love; good - bye!

nicht mich zu ge-zien, Stern - geh!

*p* *mf* *f* *sf*

No 8.

## DUET.-(Angèle and Grand Duke).

"COUSINS OF THE CZAR."

Words by  
BASIL HOOD.

Tempo di Gavotte.

Piano.

**GRAND DUKE**

1. You will be a Roy - al High - ness!  
2. When we go to Court to - geth - er-

**ANGÈLE.**

Shall I be a Roy - al High - ness?  
Shall we go to Court to - geth - er?

**GRAND DUKE.**

Cou - sin to the Czar!  
You will be the rage!

**ANGÈLE.**

Op - er - a - tic star!  
La - dy of the stage

I shall sim - ply die of shy - ness!  
Decked in jew - els, train and fea - ther!

G. D. *Bow low - hand up - on my heart - Man - ner that is mine in -*  
*Voi - là! - Czar up - on the throne. You the déb - u - tante ap -*

ANG. *Bow low - hand up - on my heart - Man - ner that is mine in -*  
*Voi - là! - Czar up - on the throne. I the déb - u - tante ap -*

*mf*

G. D. *- nate - ly! You will try to play the part*  
*- proach - ing! You can do what you are shown*

ANG. *- nate - ly! I will try to play the part*  
*- proach - ing! I can do what I am shown*

*mf*

G. D. *Play it à la Grande Du - chesse! Yes!*  
*Il - lu - strate a Grande Du - chesse! Yes!*

ANG. *Play it à la Grande Du - chesse! Yes!*  
*Il - lu - strate a Grande Du - chesse! Yes!*

*rit.*



*a tempo*

G. D. You and I- the Du - chess and the Duke!  
One - two - three, a curt - sey to the Czar!

ANG. You and I- the Du - chess and the Duke!  
One - two - three, a curt - sey to the Czar!

*mf a tempo*

G. D. No one shall my choice of you re - buke! Op - er - a tie star!  
Four-five-six, a - no - ther- there you are! Op - er - a - tie star!

ANG. No one shall your choice of me re - buke! Op - er - a - tie  
Four-five-six, a - no - ther- there you are! Op - er - a - tie

*mf*

G. D. That will be no bar! We are Cou-sins of the Czar! Yes!  
That will be no bar! We are Cou-sins of the Czar! Yes!

ANG. star! That will be no bar! We're Cou-sins of the Czar! Yes!  
star! That will be no bar! We're Cou-sins of the Czar! Yes!

*p*

G. D. You and I- the Du - chess and the Duke!  
 One- two- three, a curt - sey to the Czar!

ANG. You and I- the Du - chess and the Duke!  
 One- two- three, a curt - sey to the Czar!

G. D. No one shall my choice of you re - buke! Op - er - a - tic star!  
 Four- five- six, a - no - ther- there you are! Op - er - a - tic star!

ANG. No one shall your choice of me re - buke! Op - er - a - tic  
 Four- five- six, a - no - ther- there you are! Op - er - a - tic

G. D. That will be no bar! We are Cou-sins of the Czar!  
 That will be no bar! We are Cou-sins of the Czar!

ANG. star! That will be no bar! We're Cou-sins of the Czar!  
 star! That will be no bar! We're Cou-sins of the Czar!

## DANCE after 2nd verse.

*p a tempo*

G. D. You and I- the Du-chess and the Duke! No one shall my choice of you re-buke!

ANG. You and I- the Du-chess and the Duke! No one shall your choice of me re-buke!

*f*

G. D. Op-er-a-tic star! That will be no bar! We are Cou-sins of the Czar!

ANG. Op-er-a-tic star! That will be no bar! We're Cou-sins of the Czar!

*mf* *frit.*

## QUINTET-(René, Grand Duke and Attendants).

"TWENTY THOUSAND POUNDS"

Words by  
ADRIAN ROSS.

*Allegretto.*

René.

Grand Duke.

Attendants.

Piano.

*patetica*

Your cheque up - on Coutts - 's and

*Allegretto.*

*f*

*mf*

*patetica*

RENÉ

G.D.

ATT-

Co.-

Co.-

Co.-

Co.-

My cheque up - on Coutts - 's and Co.!

Twen-ty thousand pounds or so!

Twen-ty thousand pounds or so!

Twen-ty thousand pounds or so!

Twen-ty thousand pounds or so!

*p*

*mf*

*p*

RENÉ  
 Twen-ty thousand pounds or so! That's what I

G.D.  
 That's what we call a *quid pro quo!*

ATT?  
 That's what we call a *quid pro quo!*

That's what we call a *quid pro quo!*

*mf* *fz*

RENÉ  
 call a *quid pro quo!* One word, gen-tle - men- For my sa - tis - fac-tion- Since this you'll ad -

*p*

RENÉ  
 - mit Is an odd trans - ac - tion- The la - dy I take, pray, what is she like? If she does-n't

*fz*

RENÉ  
suit me, why, I shall strike! Is she

G.D.  
If she does-n't suit him, he will strike!

ATTÉ  
If she does-n't suit him, he will strike!

If she does-n't suit him, he will strike!

RENÉ  
young? Is she nice?

G.D.  
Ve - ry young - e - ven young - er! Ve - ry nice -

ATTÉ  
Ve - ry young - e - ven young - er! Ve - ry nice -

Ve - ry young - e - ven young - er! Ve - ry nice -

*rit.* *a tempo*

RENÉ. I am glad! Is her fi-gure not a slight one?

G.D. e-ven nic-er!

e-ven nic-er!

ATT? e-ven nic-er!

e-ven nic-er!

*f rit.* *allarg.* *p a tempo*

RENÉ. Two left legs and not one right one? Is she full of charms as-sort-ed, Gold-en

RENÉ. tress-es as im-port-ed? Feet e-nor-mous? pray im-form us!

*molto animato*  
*pp*

RENÉ. Is her tem-per wild and tear-ing? Does she go in strong for swear-ing?

RENÉ. If I want to see her sire - I had better not in -

RENÉ. - quire! Has the ve-ry charm-ing la - dy Got a past, a tri - fle -

RENÉ. sha-dy? If there's something queer a - bout her, I pre-fer to do with-out her!



RENÉ. Is it so? If it's not, then all right!

G.D. Is it so? Oh, no, no! It is quite more than right!

Is it so? Oh, no, no! It is quite more than right!

ATT'S Is it so? Oh, no, no! It is quite more than right!

Is it so? Oh, no, no! It is quite more than right!

Is it so? Oh, no, no! It is quite more than right!

RENÉ. *Tempo I.* Ve-ry glad! Then for twenty thousand pounds or so, I will be ready when the word is

RENÉ. Go! If Mes-srs. Coutts and Co. will cash your cheques, You can hand me o-ver Ma-dame

RENÉ

X!

G.D.

Then for twen-ty thou-sand pounds or so, He will be rea-dy when the word is

Then for twen-ty thou-sand pounds or so, He will be rea-dy when the word is

ATT?

Then for twen-ty thou-sand pounds or so, He will be rea-dy when the word is

Then for twen-ty thou-sand pounds or so, He will be rea-dy when the word is

8

*p*

RENÉ

*rit.*

I will take a la - dy an - y day, When there's twen-ty thou-sand pounds to pay!

G.D.

Go! *rit.* When there's twen-ty thou-sand pounds to pay!

Go! *rit.* When there's twen-ty thou-sand pounds to pay!

ATT?

Go! *rit.* When there's twen-ty thou-sand pounds to pay!

Go! *rit.* When there's twen-ty thou-sand pounds to pay!

8

*mf*

*f rit.*

No 10.

## FINALE- ACT I.

Words by  
ADRIAN ROSS.

*Allegretto moderato.*

René

Fair Count - ess, may I wish that now

Piano.

*mf* *p*

ANGÈLE.

Ah! Count, my thanks I bow, Now I am yours for nev - er!

RENÉ

You'll be hap-py for ev - er? And

*mf* *pp*

ANG.

For when you're never with your wife

RENÉ

ours will be a hap - py life— Un-ruf - fled, I may say!

*p* *mf* *p*

ANG. *She won't be in your way! Un - til our mar-riage ends—*

RENÉ. *We can - not quar-rel now, you know- For*

*Viol. Solo*

*mf p mf p*

ANG. *We can be always friends.*

RENÉ. *we shall nev-er meet, and so— We both shall take the road Of a*

*L'istesso tempo.*

RENÉ. *mar-riage à la mode! She goes left, he goes right, Out of mind, out of*

*Valse moderato.*

*p*

RENÉ *rit.*  
 sight! Each a lone - ly path is tread - ing - That's a tru - ly hap - py

ANGÉLE. *a tempo*  
 He goes right, she goes left, The ar - range - ments' ve - ry deft.

RENÉ  
 wedding!


*p a tempo*


ANG. *rit.*  
 Both are free from an - y care - Hail the hap - py pair! Mon -

RENÉ *rit.*  
 Both are free from an - y care - Hail the hap - py pair!


*rit.*

## Allegretto moderato.


ANG.  - sieur, I'd like to gaze on you Were there nothing be-tween us!

RENÉ  Mer - ci! I fan-cy too That

## Allegretto moderato.



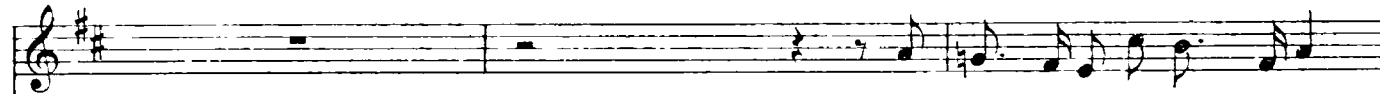
*p* *mf*

ANG.  I'm sure that you have ra-ven hair, I'll fan - cy it is such!


RENÉ  you're a per-fect Ve-nus! And



*pp* *p* *mf*

ANG.  And if in fact it is - n't so-

RENÉ  I am sure yours is quite fair, I like it ve - ry much!



*p* *mf* Viol. Solo *p*

ANG. For we are both in-cog-ni-to— We

RENÉ That will not cause us pain! And so we shall remain!

*mf* *p*

ANG. *Listesso tempo* both observe the code Of a mar-riage à la *Valse moderato.* mode! She goes


*mf* *p*


ANG. left, he goes right, Out of mind, out of sight! Each a lone - ly path is

ANG. *rit.* tread - ing, That's a tru-ly hap-py wed-ding! *a tempo*

RENÉ He goes right, she goes left; The ar-

*mf rit.* *p a tempo*

ANG.  Both are free from a - ny care. Hail the hap - py

RENÉ  - range - ments ve - ry deft. Both are free from a - ny care. Hail the hap - py

 *f rit*

ANG.  pair! Ah! he is charm-ing, I can guess! Al -

RENÉ  pair Ah! she is charm-ing, I can guess! Al -

GRAND DUKE.  Our plan has worked with full suc - cess!

PAVLOVITCH.  Our plan has worked with full suc - cess!

MENTSCHIKOFF.  Our plan has worked with full suc - cess!

PELEGRIN.  Our plan has worked with full suc - cess!

 *p* *p*



ANG. - though he's but a strang - er, I should like to see his face!

RENÉ - though she's but a strang - er, I should like to see her face!

G. D. There

PAV. There

MEN. There

PEL. There

The first system of the musical score includes six vocal staves and a piano accompaniment. ANG. and RENÉ have lyrics. G. D., PAV., MEN., and PEL. have the word "There" at the end of their lines. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings like *mf* and *p*.

ANG. That voice can be so ten - der!

RENÉ That voice can be so ten - der! That hand

G. D. is no fear of dan - ger! Each is to each a strang - er! His

PAV. is no fear of dan - ger! Each is to each a strang - er! His

MEN. is no fear of dan - ger! Each is to each a strang - er! His

PEL. is no fear of dan - ger! Each is to each a strang - er! His

The second system continues the musical score. ANG. and RENÉ have lyrics. G. D., PAV., MEN., and PEL. have lyrics. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, with dynamic markings like *mf* and *p*.

ANG That hand— So firm and slen - - der!

RENÉ So soft and slen - der!

G. D. bride he must sur - ren - der, Af-ter on - ly three months' grace!

PAV. bride he must sur - ren - der, Af-ter on - ly three months' grace!

MEN. bride he must sur - ren - der, Af-ter on - ly three months' grace!

PEL. bride he must sur - ren - der, Af-ter on - ly three months' grace!

*mf* *p*

Tempo di Valse moderato.

ANG I'm sor - ry to part—

RENÉ It's break-ing my heart To part!

Tempo di Valse moderato.

*p* *mf*

*They look at their rings and become serious.*

ANG.

*Valse moderato.*

ANG.

Ah, Love can it be love

ANG.

Hov - er - ing, fly - ing past? Is it the gold - en

ANG.

dream of a life Come to us both at last? \_\_\_\_\_

ANG. Love that calls to my heart Now be

ANG. bold! For - tune of - fers you now A

ANG. chance to catch and to hold But once,

ANG. nev - er a - gain You meet the dream of gold!

*They come back in reality as if from a dream.*

*Allegretto.*

G.D. *Supper is getting cold- let's fly now! Count, pardon me- I'm sor-ry*

G.D. *we must say goodbye now! Don't men - tion it- I'm but the husband, you see! Ah!* *(Bows to the screen)*

RENÉ. *poco animato.* *Coun - tess! part - ing gives me pain That could not be great - er! But*

RENÉ. *I shall meet with you a - gain When you di-vorce me la - ter!*

ANGÈLE. *Ah!*

## Valse moderato.

ANG. 
 wed - ded bliss full soon — must end, The fates de -

*mf* *p*

ANG. 
 - ride and mock it; But keep your mar - riage

*f*

ANG. 
 ring, my friend, Safe in your waist - coat pock - et! *rit.*

DUKE. *p* She goes

PAV. *p* She goes

MEN. *p* She goes

PEL. *p* She goes

*rit.* *p*

## Valse moderato.

G.D. left, he goes right, Out of mind, out of sight, Each a lone - ly path is

PAV. left, he goes right, Out of mind, out of sight, Each a lone - ly path is

MEN. left, he goes right, Out of mind, out of sight, Each a lone - ly path is

PEL. left, he goes right, Out of mind, out of sight, Each a lone - ly path is

Valse moderato.

G.D. tread - ing, That's a tru - ly hap - py wed - ding! He goes right, she goes left, The ar -

PAV. tread - ing, That's a tru - ly hap - py wed - ding!

MEN. tread - ing, That's a tru - ly hap - py wed - ding!

PEL. tread - ing, That's a tru - ly hap - py wed - ding!

ANGÈLE. *a tempo*

*rit.* *rit.* *rit.* *rit.*

*mfrit.* *pa tempo*

ANG. *rit.*  
- rangement's ve - ry deft - Both are free from a - ny care, Hail the hap - py pair!

PAV.

MEN.

PEL.

RENÉ (*spoken*) So now I'm a married man!  
Moderato.

*p* *portamento* *rit.* *a tempo* *rit.*

RENÉ: Her little hand - it's the sweetest little hand

*a tempo*  
*Harp glissando*  
*pp*



I ever kissed. Hang it all, if

*Harp glissando*

*mf*

she was-n't my wife. (*with resignation*) Well, well! Moderato.

RENÉ.

I can not

*pp*

RENÉ.

un - der - stand, Twas but a lit - tle hard,

RENÉ.

Sweet and small-

RENÉ.

That was all! Soft as a snow white dove

*pp*

RENÉ.

Out of the sky a-bove - Yet all my heart is thrill-ing As at the

**нар**

RENÉ.

call of love!

**Allegro.** (Goes to the table and sits down, thinking)

SOP. & ALTO.

Car - ni - val! Give a toast to Car - ni - val! Tra la — la la la

TENOR.

Here's to Car - ni - val! —

BASS.

Car - ni - val! Give a toast to Car - ni - val! Tra la — la la la

la! Tra la — la la la la! Fol - ly, the mon-arch jol - ly,

CHO. Tra la la — la! Fol - ly, the mon-arch jol - ly,

la! Tra la — la la la la! Fol - ly, the mon-arch jol - ly,

LAVIGNE.

*tempo rubato*

Re - né! Re - né! What is the

To - day he rules and ev - er shall!

CHO. To - day he rules and ev - er shall!

To - day he rules and ev - er shall!

LAV. mat-ter? He's just gone stark and star-ing mad!

CHO. What is the mat-ter?

What is the mat-ter?

What is the mat-ter?

RENÉ(*spoken*): Am I mad! Look at that!  
A cheque for twenty  
thousand pounds.

*Allegro moderato.*

RENÉ. Twen-ty thou-sand pounds or so!

CHO. Twen-ty thou-sand pounds or  
Twen-ty thou-sand pounds or  
Twen-ty thou-sand pounds or

*ad lib.*

*f* *mf* *ff*

MIMI.  
Twenty thou-sand pounds or so, up-on Coutts-'s and Co.!

LAVIGNE.  
Twenty thou-sand pounds or so, up-on Coutts-'s and Co.!

RENÉ.  
They have - n't bro - ken, that I

so! It's in a cheque up-on Coutts-'s and Co.!

so! It's in a cheque up-on Coutts-'s and Co.!

so! It's in a cheque up-on Coutts-'s and Co.!

*mf* *f* *sempre rall.*

MIMI.  
From whom?

LAV.  
From whom?

RENÉ.  
know! Oh, no! His

From whom?

From whom?

From whom?

From whom?

*pp* *pp* *pp* *pp* *rit.* *pp*

## Moderato.

RENÉ. name must be in - cog - ni - to! From whom? from whom? A

RENÉ. fai - ry tale it seems — It came to me in gold - en

## Valse moderato.

RENÉ. dreams! Ah me! was it my luck

RENÉ. Hov - er - ing, fly - ing past? Was it the gold - en

RENÉ.

dream of a life Come to me then at last?

RENÉ.

Dream that call'd to my heart, "Now be

RENÉ.

bold! For - tune of - fers you

RENÉ.

now A chance to catch and to ho'd,

JULIETTE.

Allegretto.

*Bouche fermée.*  
BRISSIARD.*Bouche fermée.*

RENÉ

But once, nev-er a - gain, the dream of gold Bring wine! Let us

(Spoken)

CHO.

*Bouche fermée.**Bouche fermée.**Bouche fermée.*

Allegretto.

RENÉ

wish my mo - ney A short life and a sun - ny! I've

Tempo di Marcia.

RENÉ

wealth to - day, though how and why Is strict - ly con - fid - ent - ial; But



RENÉ. you can help the— gold to fly, And that's the main es - sen - tial! Though

RENÉ. where I got it no one knows, It's mine to spend and scat - ter, And

RENÉ. light it comes and light it goes, And when it's gone, no mat - ter! So

*poco meno*

RENÉ. *rit.* now it is my mis - sion To keep the old tra - di - tion, And

*mf rit.*

MIMI. So  
LAVIGNE. So

RENE. *rit.* So  
gai-ly make the mo-ney go-A Lu-xembourg is al-ways so!

CHO. So

*Allegro molto.* So  
*mf* *rit.* *f* *p* *f*

MIMI. lend it, spend it, end it, And out of win-dow send it!

LAV. lend it, spend it, end it, And out of win-dow send it!

RENE. With wine and wo-men,

CHO. lend it, spend it, end it, And out of win-dow send it!

lend it, spend it, end it, And out of win-dow send it!

*mf*

MIMI.  A fig for care or sor - row! The

LAV.  A fig for care or sor - row! The

RENÉ.  sport and play, That is the Lu - xem - bour - ger way! A fig for care or sor - row! The

CHO.  A fig for care or sor - row! The



MIMI.  de - vil take to - mor - row For while we live we'll have our fun - That's how it's done.

LAV.  de - vil take to - mor - row For while we live we'll have our fun - That's how it's done.

RENÉ.  de - vil take to - mor - row For while we live we'll have our fun -

CHO.  de - vil take to - mor - row For while we live we'll have our fun - That's how it's done.



*mf* *rit.* *ff molto rit.*

## Marcia.

The musical score is written for piano and bass in 2/4 time, marked 'Marcia.' (March). The key signature has one flat (B-flat). The score consists of six systems of two staves each. Dynamics include *ff* (fortissimo), *p* (piano), and *f* (forte). Articulations include accents, slurs, and triplets. The piece concludes with a double bar line.

System 1: Treble staff has a series of eighth-note chords. Bass staff starts with *ff* and features a melodic line with eighth notes and chords.

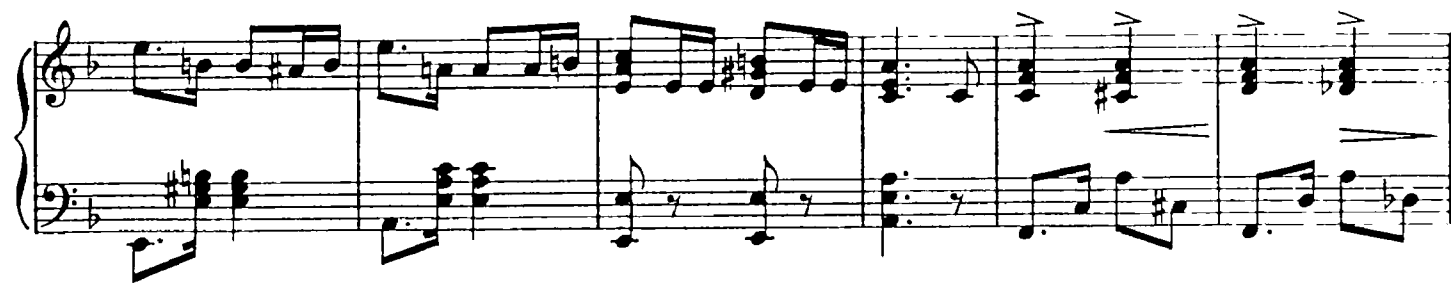
System 2: Treble staff continues with eighth-note chords. Bass staff has a melodic line with eighth notes and chords.

System 3: Treble staff continues with eighth-note chords. Bass staff has a melodic line with eighth notes and chords.

System 4: Treble staff begins with an asterisk (\*) above the first measure. Bass staff starts with *ff*, then *p*, and ends with *f*. It features a melodic line with eighth notes and chords.

System 5: Treble staff has a melodic line with eighth notes and chords, including a triplet. Bass staff has a melodic line with eighth notes and chords.

System 6: Treble staff has a melodic line with eighth notes and chords, including a triplet. Bass staff has a melodic line with eighth notes and chords.



BR1. way, for here we come So blow the fife and

BR1. bang the drum, Clink the glas - ses, bang the

BR1. trays, As we pass the gay ca - fés.

BR1. Bow be - fore us as we go. She is Pier -

BRI.  Musical score for BRI. system 1. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. The lyrics are: "- rette and I'm Pier - rot! I'll be hus - band, she'll be". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- rette and I'm Pier - rot! I'll be hus - band, she'll be

BRI.  Musical score for BRI. system 2. It continues the vocal line and piano accompaniment from the previous system. The lyrics are: "wife, We'll have a Car - ni - val for life!". The piano accompaniment continues with the same rhythmic pattern.

wife, We'll have a Car - ni - val for life!

BRI.  Musical score for BRI. system 3. It shows the vocal line and piano accompaniment for the BRI. part, which is mostly rests in this system. The lyrics are: "Clear the way \_\_\_\_\_ for here we come, So blow the".

CHO.  Musical score for CHO. system 3. It shows the vocal line and piano accompaniment for the CHO. part. The lyrics are: "Clear the way \_\_\_\_\_ for here we come, So blow the". The piano accompaniment includes a piano (*p*) dynamic marking.

Clear the way \_\_\_\_\_ for here we come, So blow the

Clear the way \_\_\_\_\_ for here we come, So blow the

Clear the way \_\_\_\_\_ for here we come, So blow the

*p*

fife and beat the drum, \_\_\_\_\_ Clink the glass - es, bang the  
 CHO. fife and beat the drum, \_\_\_\_\_ Clink the glass - es, bang the  
 fife and beat the drum, \_\_\_\_\_ Clink the glass - es, bang the  
*cresc.*

trays, \_\_\_\_\_ As we pass the gay ca - fés \_\_\_\_\_ Bow be-  
 CHO. trays, \_\_\_\_\_ As we pass the gay ca - fés \_\_\_\_\_  
 trays, \_\_\_\_\_ As we pass the gay ca - fés \_\_\_\_\_ Bow be-  
*fff*



BRISSARD.

Tra, la, la, la, la, Tra, la, la, la, la, Tra, la, la,

- fore us as we go, She is Pier-rette and

CHO. - fore us as we go, She is Pier-rette and

BRI. Tra, la, la, Tra, la, la, la, la! I'll be hus - band, she'll be wife,

I'm Pier - rot I'll be hus - band, she'll be wife,

CHO. I'll be hus - band, she'll be wife,

I'm Pier - rot I'll be hus - band, she'll be wife,

\* JULIETTE.

BRI. We'll have a Car - ni - val for life! So

CHO. We'll have a Car - ni - val for life! So

We'll have a Car - ni - val for life! So

JUL. lend it, spend it, end it, And out of win - dow send it!

BRI. lend it, spend it, end it, And out of win - dow send it! RENE

With

CHO. lend it, spend it, end it, And out of win - dow send it! With

lend it, spend it, end it, And out of win - dow send it! With

JUL.  A fig for care or

BRI.  A fig for care or

RENÉ.  wine and wo-men, sport and play, For that's the Lux-em - bourg-er way! A fig for care or

 wine and wo-men, sport and play, For that's the Lux-em - bourg-er way! A fig for care or

CHO.  wine and wo-men, sport and play, For that's the Lux-em - bourg-er way! A fig for care or

 wine and wo-men, sport and play, For that's the Lux-em - bourg-er way! A fig for care or

 *mf* *f*

JUL.  sor - row! The de - vil take to - mor - row! For while we live we'll have our fun-

BRI.  sor - row! The de - vil take to - mor - row! For while we live we'll have our fun-

RENÉ.  sor - row! The de - vil take to - mor - row! For while we live we'll have our fun-

 sor - row! The de - vil take to - mor - row! For while we live we'll have our fun-

CHO.  sor - row! The de - vil take to - mor - row! For while we live we'll have our fun-

 sor - row! The de - vil take to - mor - row! For while we live we'll have our fun-

 *mf*

## Prestissimo.

JUL. That's how it's done! That's how it's done! Lend it, spend it,  
 BRI. That's how it's done! That's how it's done! Lend it, spend it,  
 RENÉ. That's how it's done! That's how it's done! spend it, Lend it, spend it,  
 CHO. That's how it's done! That's how it's done! Lend it, spend it,  
 That's how it's done! That's how it's done!

Prestissimo.

JUL. end it, And out of win-dow send it! Lend it, spend it, end it, And  
 BRI. end it, And out of win-dow send it! Lend it, spend it, end it, And  
 RENÉ. end it, And out of win-dow send it! Lend it, spend it, end it, And  
 CHO. end it, And out of win-dow send it! Lend it, spend it, end it, And  
 end it, And out of win-dow send it! Lend it, spend it, end it, And

**JUL.**  
out of win - dow send it! And quaff off a glass As we laugh with a

**BRI.**  
out of win - dow send it! And quaff off a glass As we laugh with a

**RENÉ.**  
out of win - dow send it! And quaff off a glass As we laugh with a

**CHO.**  
out of win - dow send it! And quaff off a glass As we laugh with a

out of win - dow send it! And quaff off a glass As we laugh with a

Musical score for "L'assoluto" by Giuseppe Verdi. The score is for five voices: JUL., BRI., RENÉ, CHO., and a Piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked "Allegretto" and the time signature is 3/4. The lyrics are "lass! Tra, la, la!". The score includes vocal staves for each voice part and a piano accompaniment staff at the bottom. The piano part features a prominent bass line with many beamed eighth notes and chords. The vocal parts are in harmony, with the lyrics "lass! Tra, la, la!" repeated across the staves. The score ends with a double bar line and a fermata over the final note of the piano part.

## Act II.

Nº 11.

## OPENING SCENE and DANCE.

Tempo di Valse.

Piano.

ff

Ped.

8

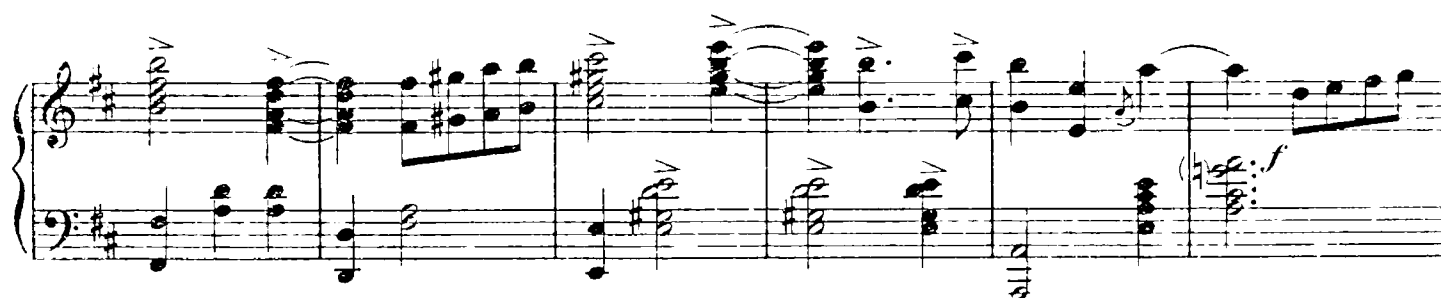
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ff

ff

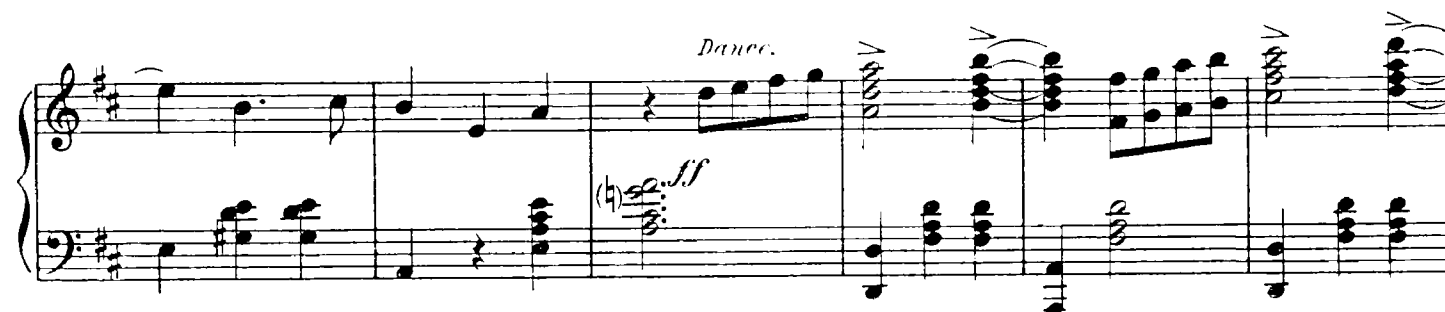
8

In strict waltz time.

*(Curtain)* (Society goes to and fro.)

Ed.

\*

*(Dialogue.)* Melodrama.





*mf*

*Red.* \* *Red. simile*

*mf*

*Red.* \* *Red.* \*

*p* *pp*

*Red. simile*

*rit.* *a tempo*

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The music is in 3/4 time. The first two measures are marked *pp* (pianissimo). The notation includes chords and single notes with slurs.

Second system of musical notation, measures 5-8. The key signature remains two sharps. The music continues with chords and single notes, featuring slurs and ties.

Third system of musical notation, measures 9-12. The key signature changes to one sharp (F#) in the final measure. The music includes a dynamic marking *f* (forte) in measure 11.

Tempo di Valse.

Fourth system of musical notation, measures 13-16. The key signature is one sharp (F#). The music is marked *a tempo*. It features a waltz-like rhythm with triplets and slurs.

Fifth system of musical notation, measures 17-20. The key signature is one sharp (F#). The music continues with waltz-like patterns, including triplets and slurs.

Sixth system of musical notation, measures 21-24. The key signature is one sharp (F#). The music is marked *ff* (fortissimo). It features a waltz-like rhythm with triplets and slurs.

This page of musical notation is for a piano piece, likely in the key of D major (indicated by two sharps). It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical elements such as chords, arpeggios, and melodic lines. Dynamic markings are used throughout to indicate volume changes: *fff* (fortississimo), *ff* (fortissimo), *f* (forte), *p* (piano), and *pp* (pianissimo). The piece concludes with a double bar line and repeat dots. The notation is written in a clear, professional style, typical of a printed musical score.

## Nº 12.

## ENTRANCE CHORUS &amp; SOLO.-(Angèle.)

Words by  
ADRIAN ROSS.

Allegro molto.

Piano.

CHO.

SOP.  
ALTO.  
TEN.  
BASS.

Hail, An - gèle, our night - in -

Hail, An - gèle, our night - in -

Hail, An - gèle, our night - in -

*mf*

CHO.

- gale, Hail to the love - ly Di - - val

- gale, Hail to the love - ly Di - - val

- gale, Hail to the love - ly Di - - val

Queen of our hearts and queen of song, We mean to

CHO Queen of our hearts and queen of song, We mean to

Queen of our hearts and queen of song, We mean to

keep her ours for long! Hail, An - gèle, our

CHO keep her ours for long! Hail, An - gèle, our

keep her ours for long! Hail, An - gèle, our

Poco meno

night - in - gale! Greet her with loud Ev - vi - - va! We all with

CHO. night - in - gale! Greet her with loud Ev - vi - - va! We all with

night - in - gale! Greet her with loud Ev - vi - - va! We all with

Poco meno

ANGÈLE.

I thank you,

one ac - cord im - plore She'll talk of leav - ing us no more! —

CHO. one ac - cord im - plore She'll talk of leav - ing us no more! —

one ac - cord im - plore She'll talk of leav - ing us no more! —

rit. rit. rit. rit. ff p

## Moderato.

ANG. *e* gentlemen, and la-dies al - so, But yet we part, ——— for fate must

ANG. fall so; Your kind-ness makes it hard-er now.

CHO. No

No

ANG. Yet it must be!

part - ing, That we won't al-low!

CHO. part - ing, That we won't al-low!

No, That we won't al-low!



Ah, say not so! Come back to us, our Di - va! Have

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. The piano accompaniment features a complex, arpeggiated texture in the right hand and a more rhythmic bass line. The lyrics are: "Ah, say not so! Come back to us, our Di - va! Have".

pi - ty on the loy - al throng, Our queen of

The second system of the musical score. The vocal line continues with the lyrics: "pi - ty on the loy - al throng, Our queen of". The piano accompaniment features a prominent sixteenth-note arpeggiated figure in the right hand, marked with a forte (*f*) dynamic.

love, our star of song!

The third system of the musical score. The vocal line continues with the lyrics: "love, our star of song!". The piano accompaniment continues with the arpeggiated texture, marked with a forte (*f*) dynamic.

ANGÈLE.  
I may not yield, although I sigh. To dreams of art and love-good - bye!

The fourth system of the musical score. It begins with a new vocal entry by Angèle. The lyrics are: "ANGÈLE. I may not yield, although I sigh. To dreams of art and love-good - bye!". The piano accompaniment features a more complex texture with arpeggiated figures and chords, marked with a mezzo-forte (*mf*) dynamic.

## Valse moderato.

*espressivo*  
*mf*

AN Day - dreams, you must go, For it is time that we should part.

*pp* *mf* *rit.*

AN — Though a voice echoes in my heart, And sighs,— Ah, no! — When the

*pp* *mf* *p*

SOLO  
TENOR.

Cello Solo  
*mf*

TEN. dreams are pass'd a - way, — Will your life be cold and grey, — As our

TEN. own will be ere long, For the end - ing of your song? — So fare -

ANGÈLE

ANG. - well to dreams of art, — Though my heart is sad and sore, — For I

ANG. know when they de - part, I shall find them — ne - ver - more! —

*rit.*

No 12<sup>a</sup>

## Fanfare.

*Allegro.*

Piano. *ff*

No 12<sup>b</sup>

## Stage Music.

*Valse.*

Piano. *pp* (On the Stage.)

*mf*

*sempre più animato*

*fz*

*Ced.* \* *Ced.* \* *Ced.* \* *Ced.* \*

Repeat ad lib.

Nº 13.

## SONG.— (Grand Duke.)

## "PRETTY BUTTERFLY."

Words by  
BASIL HOOD.

Allegro.

Piano.

The piano introduction consists of two systems of music. The first system is marked 'Allegro' and 'Piano'. It features a treble and bass staff in G major (three sharps) and 3/4 time. The melody in the treble staff is marked with a forte 'f' dynamic. The bass staff provides a simple harmonic accompaniment. The second system continues the melody and accompaniment, ending with a repeat sign.

GRAND DUKE.

Allegretto.

The vocal introduction is for the Grand Duke. It consists of two systems. The first system shows the vocal line in G major, 3/4 time, with lyrics '1. Once a But - ter -' and '2. While the But - ter -'. The second system continues the vocal line, marked with a forte 'f' dynamic and a 'rit.' (ritardando) marking. The piano accompaniment is also shown, with a piano 'p' dynamic marking.

G. D.

The vocal and piano accompaniment for the Grand Duke. The vocal line is in G major, 3/4 time, with lyrics: '- fly came flutt - ring To a ten - der lit - tle Rose! Soft - ly' and '- fly was utt - ring What I've told you to the Rose, She, with'. The piano accompaniment is shown below the vocal line, with a mezzo-forte 'mf' dynamic marking.

*This number may be omitted.*

G. D.

mur mur - ing and mutt - 'ring, "Rose - bud, let your heart un -  
all her pe - tals flutt - 'ring, Let her ten - der heart un -

*pp*

G. D.

- close! Lit - tle bud, pret - ty bud,  
- close! Flut - ter by, But - ter - fly, Yes,

*tr.*  
*mf*

G. D.

Say, oh say, will you be mine?" And the  
tru - ly, I will be thine! But - ter -

*p*

G. D.

*rit.* *a tempo*  
bud, as you may guess, Ans - wer'd ve - ry soft - ly, "Yes,"  
- fly re - plies to this With an - oth - er warm - er kiss =

*pp* *rit.* *mf* *p a tempo*  
Cello gliss. with sadness.

*murmuring like an insect*

G. D.

Sur-re, sur-re, sur-re, summ, summ, summ! Sur-re, sur-re, sur-re, summ summ, summ! Thine!  
 Sur-re, sur-re, sur-re, summ, summ, summ! Sur-re, sur-re, sur-re, summ, summ, summ! Mine!

G. D.

Ah! Pret-ty But-ter-fly! Oh!  
 Ah! Ro-sie, don't be shy! Oh!

G. D.

Oh! Thine! Ah!  
 Oh! Mine! Ah!

G. D.

Thine, and thine a-lone, am I! Kiss your pret-ty But-ter-fly!

Nº 14.

## SONG.-(René.)

"HER GLOVE"

Words by  
ADRIAN ROSS.

*Allegro.*

Piano. *p*

*mf*

*mf*

*Moderato.*  
RENÉ.

Ah, the per-fume—

*p*

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Allegro.' and 'Piano. p'. The piano part features a continuous eighth-note accompaniment in the right hand and a more active bass line in the left hand, with triplets and sixteenth-note patterns. The vocal melody enters in the second system, marked 'mf', with a triplet of eighth notes. The tempo changes to 'Moderato.' for the vocal entry, which is marked 'RENÉ.'. The vocal line includes the lyrics 'Ah, the per-fume—' and is accompanied by the piano. The piano part continues with a steady eighth-note accompaniment, marked 'p'.



RENE *(spoken)*  
 how it lin - gers! What a dain - ty lit - tle glove—

## Allegro.

RENE  
 For it fits the fai - ry fin - gers Of the dain - ty

RENE  
 hand I love! Nev - er in a dream of bliss—

RENE  
 — Saw I such a hand as this—

Moderato. *thoughtfully*

RENÉ

Nev - er!

RENÉ

Nev - er? Sure - ly!

RENÉ

Did I?

RENÉ

It's ab-surd! I must be wrong!

*(spoken softly)**thoughtfully*

RENÈ

But the glove at least is real— It's a pic - ture— it's a song! The

*p* *ff*

*Più mosso (non troppo.)*

RENÈ

scent of red clo-ver a - gain— Re - minds me - re - minds me - The

*pp* *p*

RENÈ

smell of a mea-dow af-ter rain— Re - minds me - re - minds me - It

*p*

RENÈ

*rit.*

seems like a ma-gi-cal hand— That once I lock'd up - on -

*p rit. mf*

## Moderato.

RENÉ

Hand that was like a dream, And like a

*pp* *mf*

RENÉ

dream was gone - Like a dream was

*p* *fz*

RENÉ

*tempo rubato*

gone! Dain - ty dar - ling! - let me kiss it!

*pp tempo rubato*

RENÉ

You are hap - py, lit - tle glove -

*tr* *6*

RENÉ

While we ask a kiss and miss it, You can hold the hand we

*mf*

RENÉ

love! You're so fine, you might have been On a

*poco animato*

*pp poco animato*

RENÉ

hand that I have seen— Im - pos - si - ble! it can't be so! Oh, no! oh,

*Moderato.*

*p*

RENÉ

no! The hand I held be - fore — No, I will think of that no

Allegro.

RENÈ

more!

*ff*

*ff rit.*

*slow*

*p*

thoughtfully. Più mosso.

RENÈ

The scent of red clover a - gain— Re - minds me - re -

*pp*

*pp*

*p*

RENÈ

- minds me— The smell of a mea-dow af-ter rain— Re - minds me - re -

*p*

RENÈ

- minds me— As sweet as the ma-gi-cal hand— I pressd my lips up - on—

*rit.*

*p*

*rit.*

*mf*

## Moderato.

RENÈ Hand that was like a dream, And like a

RENÈ dream was gone— Like a dream was

## Allegro non troppo.

RENÈ gone!

RENÈ

## DUET.— (Juliette and Brissard.)

"IN SOCIETY."

Words by  
ADRIAN ROSS.

Piano. Marcia.  $\frac{2}{4}$

1. (JUL.) Now if you real - ly mean to mix In high so -  
2. (BRI.) Say that I meet you at a ball And want to

- ci - e - ty - (BRI.) The best so - ci - e - ty -  
dance with you - (JUL.) Per - haps I'll dance with you.

(JUL.) You ought to know some par - lour tricks. At - tend, My friend,  
(BRI.) You're lean - ing back a - gainst the wall So bored. Oh, Lord!



And co - py me. \_\_\_\_\_ (BRI.) It's your "at home," let us sup -  
 And I am too. \_\_\_\_\_ (JUL.) I do not know if I will

- pose, You meet me on the stair - (JUL.) I meet you with a stare.  
 dance, It's such a rot - ten floor - (BRI.) It is a beast - ly floor!

Don't bob, but mere - ly bend your nose - That's how To  
 Still, we had bet - ter take our chance, Al - though I

bow As if you did - n't care. \_\_\_\_\_ (JUL.) I'm so de - light - ed  
 know It will be such a bore. \_\_\_\_\_ (BRI.) I say, this is a

that you came—(BRI.) Ve - ry kind, ve - ry kind, ve - ry kind! (JUL.) You  
ghast - ly hop! (JUL.) What a ball, what a ball, what a ball! (BRI.) If

know, I quite for - got your name—(BRI.) Nev - er mind, nev - er mind, nev - er mind!  
you don't mind, I think we'll stop—(JUL.) Not at all, not at all, not at all!

(JUL.) You'll par - don me, Do have some tea, You'll have to  
(BRI.) We'll turn it up, Go out and sup, When we have

fight for it or you'll get none. (BRI.) Oh, that's all right,  
had a - noth - er dance, just one. (JUL.) You hold me pressed

## BOTH

Trust me to fight, In high so - ci - e - ty it's al - ways done!  
Close to your chest— In high so - ci - e - ty it's al - ways done.

*mf*

## DIALOGUE.

*pp*

1. Repeat ad lib. until cue

## JULIETTE.

after 1st verse.

after 2nd verse.

Yes, in so - ci - e - ty that's how it's done.  
Yes, in so - ci - e - ty that's how it's done!

done.  
done!

## BRISSARD.

Yes, in so - ci - e - ty that's how it's done.  
Yes, in so - ci - e - ty that's how it's done!

done.  
done!

Last.

*ff* *f* *D.C.*

№ 16.

## DUET.— (Angèle and René.)

"LOVE BREAKS EVERY BOND."

Words by  
BASIL HOOD.Ноты с сайта [www.notarhiv.ru](http://www.notarhiv.ru)

Allegretto.

Angèle.

What are you do-ing? Are you mad? You must have lost

The musical score for Angèle's first vocal line is in 3/4 time, key of B-flat major. The melody starts with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a half note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

RENÉ.

ANG.

your sen - ses! Yes, mad, if mad it

René's first vocal line continues in the same key and time. The melody consists of quarter notes D4, E4, F4, and G4. The piano accompaniment continues with similar harmonic support.

REN.

be to say I love you!

René's second vocal line features a more complex melody with sixteenth and thirty-second notes. The piano accompaniment includes a prominent sixteenth-note arpeggiated figure in the right hand.

*rit.* **Moderato.**

REN. To swear by Heav'n a - bove you!— There is no Heav'n for me but where you are! No

REN. hap - pi-ness on earth but you! Your love shall be my on - ly guid-ing star,——

**Valse moderato.**

REN. — Nor care I where that star may lead me too!

**ANGÈLE.**

But at-tend! Are stars ne-ver

ANG. cloud - ed Ah, my friend, The stars may be shroud - ed!

ANG. Have a care, Or a cloud will be - tray you! So be-ware! The

ANG. gloom will then, *rit.* will then dis-may you! *a tempo* Pret-ty stars are playthings children

ANG. sigh for! Bet-ter hopes have men to live and die for!

ANG. *rit.*  
 'Tis a dream From which you will a - wak - - - en - Ah! —

*mf* *p rit.*

ANG. *Animato.*  
 Be not mis-tak-en - 'Tis too far! No, Angèle, say not so! No,

*mf*

REN. *rit.* *Moderato.*  
 For men may reach un - to the stars by pow'r of Love! For true love is an an - gel -

*rit.* *p*

REN.  
 An an-gel pure that car - ries A mor-tal's heart to Heav'n..

## ANGÈLE. Valse moderato.

But your star - Can mortal ev-er grasp

REN. a - bove!

ANG. it? 'Tis too far -

REN. Gold-en star - Can mor-tal ev-er grasp you?

ANG. Can mor-tal hope to clasp it? Oh, my gold-en star be-ware!

REN. Oh, my gold-en star be-ware!



ANG. The sky is cloud-ed. But your star - Can mor-tal ev-er grasp it?

REN. The sky is cloud-ed. But your star - Can mor-tal ev-er grasp you?

*rit.* *p a tempo*

ANG. 'Tis too far Can mor-tal hope to clasp - it? 'Tis a dream From which you will a -

REN. 'Tis too far Can mor-tal hope to clasp - you? 'Tis a dream Ah! must I then a -

ANG. - wak - - en! Ah! Be not mis-tak-en, 'Tis too far!

REN. - wak - - en! Ah! By love for-sak-en, Gold - en star!

*p* *rit.* *p*

ANG. *Ah! Ah! Now*

REN. *Ah! Ah!*

ANG. *I've no ears For the mu-sic of spheres - I'm bored with the stu-dy of stars! Re -*

*(Behind the scene)*

ANG. *- turn to the mirth And the mu-sic of earth - And we'll dance to the o - pen-ing bars!*

RENÉ.

Yet still have I Hope, (A tel - es - cope

*p*

REN.

That brings my star more near!) My gold - en star more near! \_\_\_\_\_

ANGÈLE.

Your fan - cy car - ries you far, - Yes, up too far \_\_\_\_\_ to your

*mf*

ANG. Moderato.

star! But, a - las! Fan - cies fade and pass!

*p*

Moderato.

Valse moderato.

RENÉ.

Say not love is a dream! Say not that

*pp*

REN.

hope is vain! Say not that cru - - el fate will re - deem

*mf*

REN. Per - fect joy with pain! Look, ah! look not be -

REN. - yond Joy so near; True hearts

REN. may not des - pond, For love knows nought of fear! Love

REN. breaks ev - er - y bond, And love, true love, is here! Cello Solo.

*con molto espress.*

ANGELE.

Say not love is a dream! Say not that hope is

ANG.

vain! Say not that cru - - el fate will re - deem

ANG. Per - fect joy with pain! Look, ah! look not be -

ANG. - yond Joy so near; True hearts

ANG. may not des - pond, For love knows nought of fear! Love

ANG. breaks ev - er - y bond, And love, true love, is here!

(Dialogue.)



DANCE.

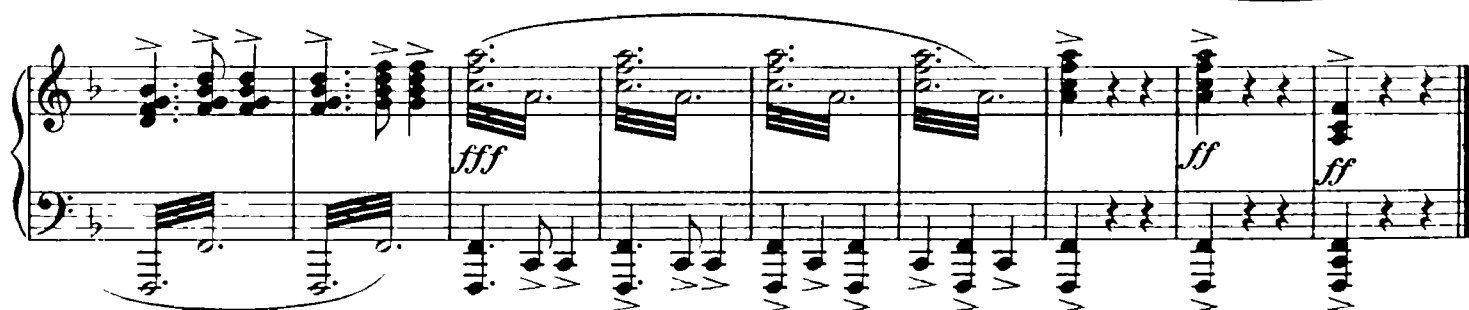
Strict Valse time.



Piu animato.



Presto.





"KUKUSKA"

Allegro.

Piano.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of music. The first system begins with a forte (*ff*) dynamic. The second system continues the melodic line. The third system includes a crescendo (*f*) leading to a forte (*f*) dynamic. The fourth system starts with a mezzo-forte (*mf*) dynamic. The fifth system concludes with a fortissimo (*ff*) dynamic and a ritardando (*rit*) marking. The piece ends with a final chord in G major.

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This musical score is for a piano piece in 2/4 time, marked "Allegretto." The key signature has one flat (B-flat). The score consists of six systems of two staves each (treble and bass clef). The first system begins with a piano (*p*) dynamic. The second system continues with piano dynamics. The third system introduces a mezzo-forte (*mf*) dynamic in the bass staff. The fourth system features a piano (*p*) dynamic in the treble staff. The fifth system continues with piano dynamics. The sixth system concludes with a forte (*f*) dynamic in the bass staff, followed by a piano (*pp*) dynamic in the treble staff. The piece ends with a double bar line.

*a tempo*

First system of musical notation, measures 1-4. Treble and bass staves. Dynamics: *f* (forte).

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *f* (forte).

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics: *p* (piano) and *f rit.* (forte, ritardando).

**Molto Allegro.**

Fourth system of musical notation, measures 13-16. Treble and bass staves. Time signature: 2/4. Dynamics: *mf* (mezzo-forte).

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics: *f* (forte) and *mf* (mezzo-forte).

Sixth system of musical notation, measures 21-24. Treble and bass staves. Dynamics: *ff* (fortissimo).

First system of musical notation. Treble and bass staves. Dynamics: *ff* (first measure), *mf* (fifth measure), *cresc.* (seventh measure). The piece is in D major, 2/4 time.

Second system of musical notation. Treble and bass staves. Dynamics: *f* (second measure). The piece is in D major, 2/4 time.

Third system of musical notation. Treble and bass staves. Dynamics: *ff* (fourth measure), *ff* (sixth measure). Tempo marking: *Animato.* (above the staff, fifth measure). The piece is in D major, 2/4 time.

Fourth system of musical notation. Treble and bass staves. Dynamics: *mf* (third measure). The piece is in D major, 2/4 time.

Fifth system of musical notation. Treble and bass staves. Tempo marking: *Lento.* (above the staff, first measure). Dynamics: *f marcato* (below the staff, first measure). The piece is in D major, 2/4 time.

Sixth system of musical notation. Treble and bass staves. Dynamics: *ff* (first measure), *f* (fourth measure), *mf* (fifth measure). The piece is in D major, 2/4 time.

First system of a musical score in G major (three sharps). The right hand features a complex, rapid sixteenth-note pattern with many accents. The left hand plays a steady eighth-note accompaniment. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte).

Second system of the musical score. The tempo is marked *Allegro.* The right hand continues with a rapid sixteenth-note figure. The left hand has rests in the first two measures, then enters with a simple accompaniment. Dynamics include *f* (forte).

Third system of the musical score. The tempo is marked *Presto.* Both hands play rapid sixteenth-note patterns. The left hand has a steady accompaniment, while the right hand has a more complex, ascending and descending figure. Dynamics include *f* (forte).

Fourth system of the musical score. The right hand continues with a rapid sixteenth-note figure. The left hand has a steady accompaniment. Dynamics include *f* (forte).

Fifth system of the musical score. The right hand continues with a rapid sixteenth-note figure. The left hand has a steady accompaniment. Dynamics include *ff* (fortissimo).

Sixth system of the musical score. The right hand continues with a rapid sixteenth-note figure. The left hand has a steady accompaniment. Dynamics include *ff* (fortissimo). The system ends with a repeat sign and a first ending bracket.

*sempre più, ff e più presto.*

A musical score for the song "The Rose Tree". It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is divided into measures by vertical bar lines. The lyrics "The Rose Tree" are written below the bass staff.

**Prestissimo.**

*ff*

8

The musical score is for a piece marked 'Prestissimo.' It features a treble and bass staff. The treble staff contains a series of rapid, ascending and descending eighth-note runs, with some triplets indicated by a '3' and a slur. The bass staff provides a simple harmonic accompaniment with chords and single notes. The tempo marking 'Prestissimo.' is at the top left, and the dynamic marking 'ff' (fortissimo) is below the first measure of the treble staff. A measure number '8' is written above the final measure of the treble staff.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, joined by a brace on the left. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece begins with a treble clef and a key signature of one sharp. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The accompaniment consists of a steady eighth-note pattern in the left hand. The piece concludes with a double bar line and a final chord in the treble staff.

No. 18.

## SONG.--(Grand Duke) and Girls.

"ROOTSIE-POOTSIE."

Words by

BASIL HOOD &amp; ADRIAN ROSS.

Marcia moderato.

Grand Duke.

1. Since first I

2. The maid ens

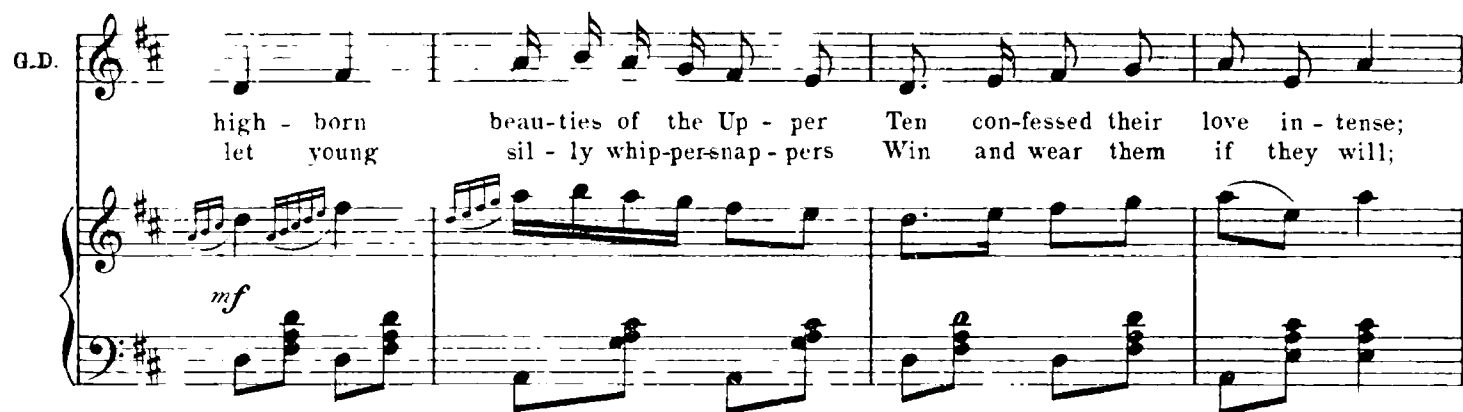
Piano.

G.D.

burst up - on the scene In beau - ty bright and glo - ri - ous  
 who a - dored me then I used to think en - ga - ging;

G.D.

In love and dance I've ev - er been Un - doubt - ed - ly no - tor - ious! The  
 I leave them now to oth - er men, I find that they are a - ging! I

G.D. 

high - born let young beau-ties of the Up - per Ten con-fessed their love in - tense;  
sil - ly whip-persnap - pers Win and wear them if they will;

*mf*

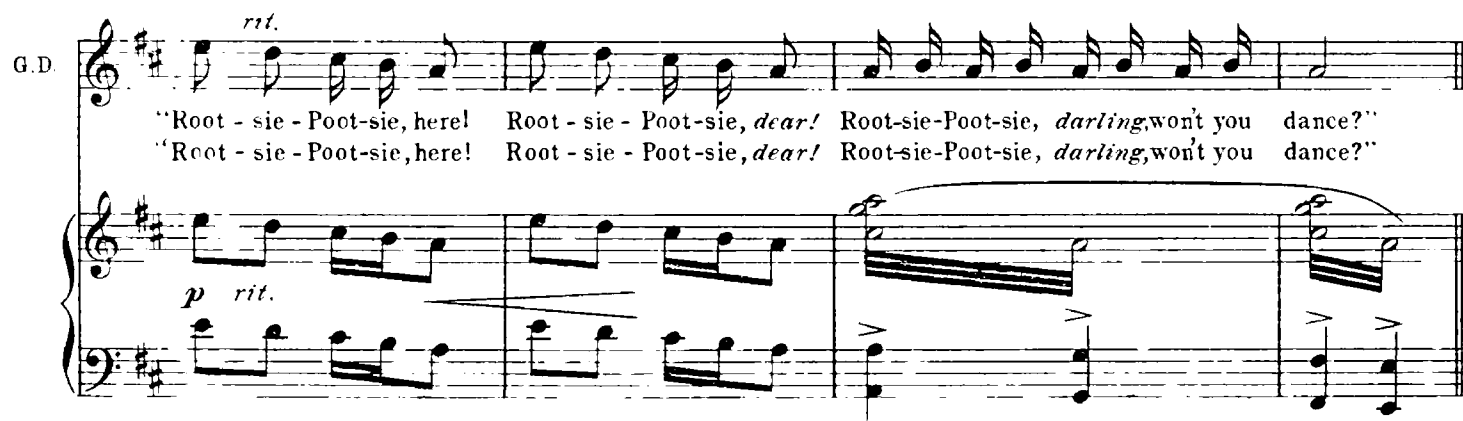
G.D. 

They ask'd me out to tea and sup - per At my own ex - pense! They sought for me,  
For I have all the pret - ty flap - pers Crowd - ing round me still. They catch at me,

*mf* *pp*

G.D. 

fought for me, Begged for a chance To trip with me, skip with me One lit - tle dance! It was  
snatch at me. Fight for a glance, Ca - ressing me. press - ing me Just for a dance! (GIRLS) It is

G.D. 

*rit.*

"Root - sie - Poot-sie, here! Root - sie - Poot-sie, dear! Root-sie-Poot-sie, darling, won't you dance?"  
"Root - sie - Poot-sie, here! Root - sie - Poot-sie, dear! Root-sie-Poot-sie, darling, won't you dance?"

*p rit.*

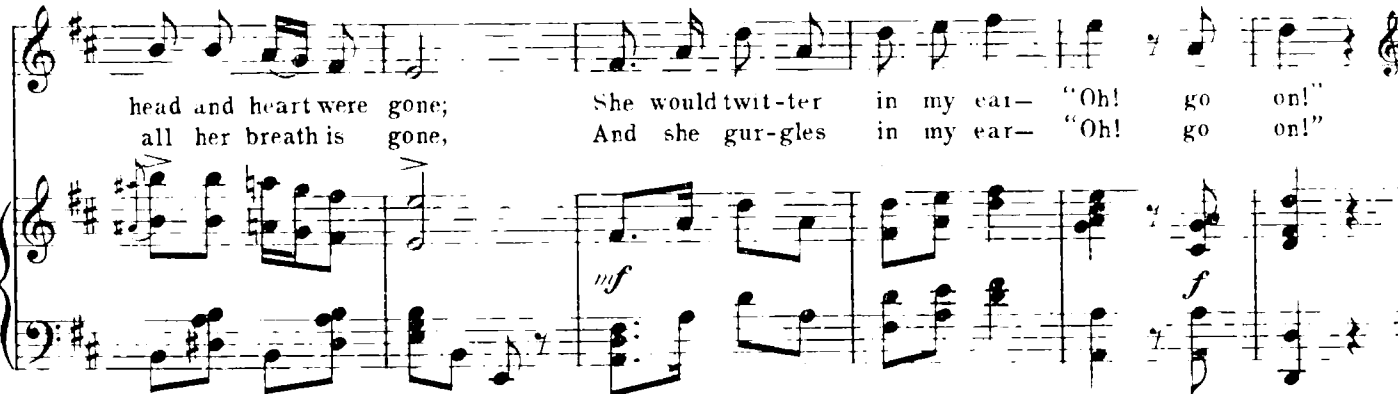


G.D. 

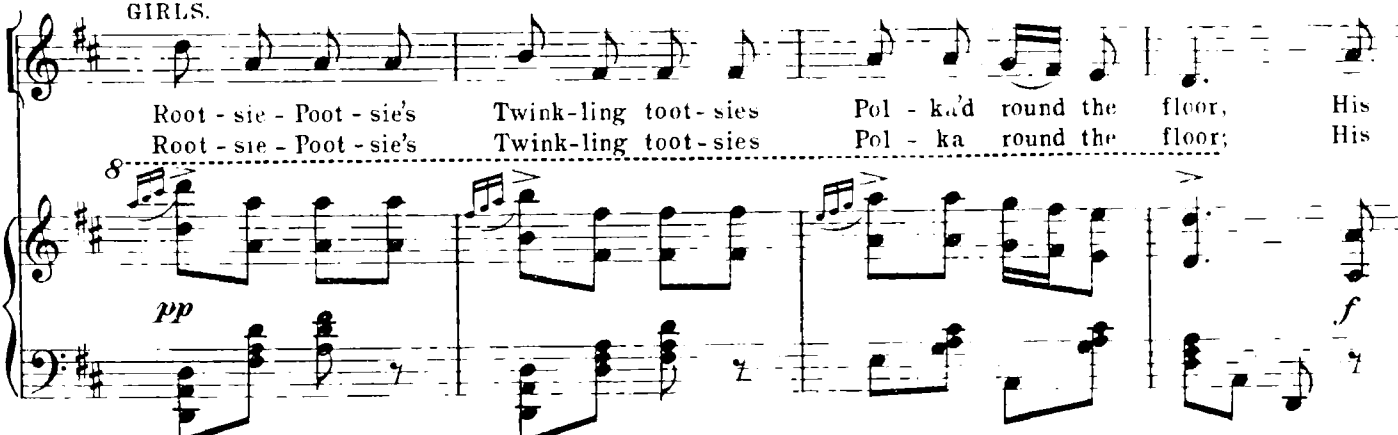
Root-sie - Poot-sie's    Twink-ling toot-sies    Pol-ka'd round the floor;    My part-ners would im-  
 (G.D.) Root-sie - Poot-sie's    Twink-ling toot-sies    Pol-ka round the floor;    I can-not leave till

G.D. 

-plore    For    on - ly one turn more!    I would whirl a    lit - tle girl Till  
 four,    The    la - dies lock the door!    Round I whirl each    lit - tle girl. Till

G.D. 

head and heart were gone;    She would twit-ter in my ear- "Oh! go on!"  
 all her breath is gone,    And she gur-gles in my ear- "Oh! go on!"

GIRLS. 

Root-sie - Poot-sie's    Twink-ling toot-sies    Pol-ka'd round the floor,    His  
 Root-sie - Poot-sie's    Twink-ling toot-sies    Pol-ka round the floor;    His

Girls

part-ners would im-plore For on-ly one turn more! He would whirl a lit-tle girl Till  
 part-ners all im-plore For on-ly one turn more! He can whirl a lit-tle girl Till

8.

*f* *pp*

Girls

head and heart were gone. She would mur-mur in his ear— "Oh! go on!"  
 head and heart are gone. And she mur-murs in his ear— "Oh! go on!"

8.

*mf* *f* *f*

Tempo I.

GRAND DUKE.

3. The fair-est

*ff* *p*

G.D.

stars of the bal-let A-round me of-ten how-er;

*f*

G.D. And they would throw their hearts a - way If I'd be their Pav - lov - er! Great

G.D. la - dies of the Brit - ish lord kin Un - derneath my win-dow call,

G.D. "Oh, come in - to the gar-den, Mord-kin, Dance the Bac-chan - al!" They cry to me,

G.D. GIRLS  
sigh to me, Wild - ly ad - vance, To swing to me, cling to me, Lost in the dance! It is

Girls. *rit.*

Root - sie - Poot - sie, here! Root - sie - Poot - sie, *dear!* Root - sie - Poot - sie, *dar-ling*, won't you dance?

*p rit* *f*

## Polka moderato.

GRAND DUKE

Root - sie - Poot - sie's Twink - ling toot - sie's Pol - ka round the floor; The

*p* *mf*

G.D. crowd be - comes a bore - I have to call out, "Fore!"

*f*

G.D. Round I whirl each lit - tle girl Un - til her strength is gone;

*p*

G. D. GIRLS.

But she whis - pers as the faints - "Oh! go on!" Root - sie - Poot - sie's

*mf* *f* *pp*

Girls.

Twink - ling toot - sies Pol - ka round the floor; His part - ners all im - plore For

*f*

Girls.

on - ly one turn more! He can whirl a lit - tle girl Till head and heart are

*pp*

Girls.

gone; And she mur - murs in his ear - "Oh! go on!"

*mf* *f*

## DANCE.

First system of musical notation. Treble and bass staves. Treble clef, key signature of one flat (B-flat), 2/4 time. Dynamics: *ff* (first measure), *f* (fourth measure). The bass line features a steady eighth-note accompaniment.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of one flat (B-flat), 2/4 time. Dynamics: *f* (third measure). The melody in the treble staff continues with eighth-note patterns.

Third system of musical notation. Treble and bass staves. Treble clef, key signature of one flat (B-flat), 2/4 time. Dynamics: *ff* (third measure). The melody in the treble staff features a series of eighth-note runs.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of one flat (B-flat), 2/4 time. Dynamics: *p rit.* (third measure), *f* (fifth measure). The tempo is marked as *rit.* (ritardando).

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of one flat (B-flat), 2/4 time. Dynamics: *f* (first measure), *mf* (third measure), *f* (fifth measure). The melody in the treble staff continues with eighth-note patterns.

Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of one flat (B-flat), 2/4 time. Dynamics: *p* (first measure), *mf* (third measure), *f* (fifth measure). The system concludes with a first and second ending bracket. The first ending leads back to the beginning of the system, and the second ending concludes with a final chord. A page number '8' is visible at the bottom right.

Nº 19.

## DUET.— (Angèle and René.)

"ARE YOU GOING TO DANCE?"

Words by  
BASIL HOOD.

Tempo di Valse.

Angèle

René

Piano.

Non, mer -

Are you go - ing to dance?

*f* *mf*

ANG.

RENÉ.

- ci, mon a - mi! Not with me, as you

May not I have a chance?

ANG.

RENÉ.

see!

Do you find an - y faults In the way that I waltz? If you do

ANG. It is cer - tain - ly true—

RENÉ. Will not you Ex - plain?— My dis -

ANG. When I'm waltz - ing with you—

RENÉ. -tress you can guess! You con - fess more or

ANG. That we both of us seem To have danced in a dream.—

RENÉ. less—



RENÉ. BOTH.

Shall we try, You and I, A - gain? Shall we try, Just we

BOTH.

two, You and I, I and you! Let us be - lieve the

BOTH.

dream is true, That you love me and I love you!

ANGÈLE.  
(With closed lips.)

RENÉ.

You with me, I with you, (Dreams you see, May come true.)

ANG. 


RENÉ.   
Like lit - tle chil - dren, hand in hand, Danc - ing a - way in

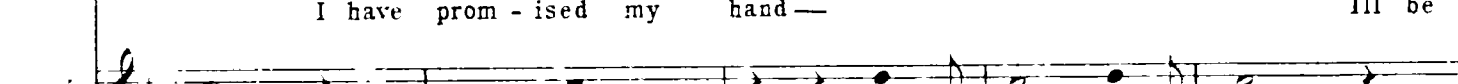



ANG.   
If you quite un - der - stand —

RENÉ.   
Fai - ry - land! — All I hear, nev - er



ANG.   
I have prom - ised my hand — I'll be

RENÉ.   
fear! Fate aus - tere, it is clear!



ANG.  do - ing no harm While I rest on your arm, If, by chance,

RENÉ. 

 *mf*

ANG.  I do dance With you! ————— Man and maid of high

RENÉ. 

Tho' a cir - cle se - lect—

 *p* *mf*

ANG.  grade ————— Ve-ry staid, I'm a - fraid —

RENÉ. 


Would be more cir - cum - spect — A Bo -

 *p* *mf* *p*

RENÉ. 

- he - mi - an taste, Will for - bid you to waste, An - y part

*mf*

RENÉ. 

BOTH.

Of your heart That's true! Just for fun, Girl and boy,

BOTH. 

ANGÈLE.

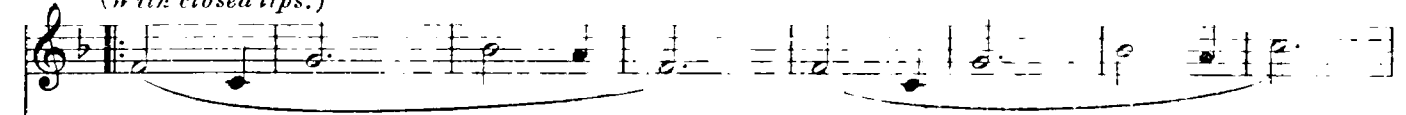
On - ly one Hour of joy! I will be Cin - der -

ANG. 

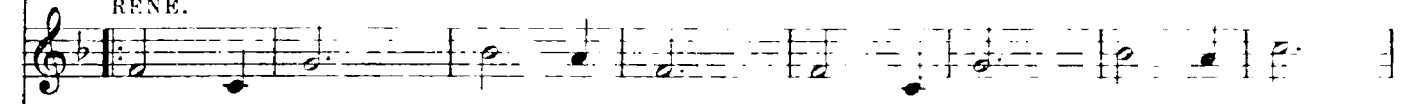
RENÉ.

- el - la, you - Pray to pick up your danc - ing shoe!

ANGÈLE.  
(With closed lips.)



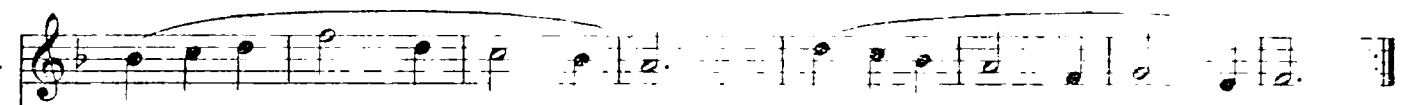
RENÉ.



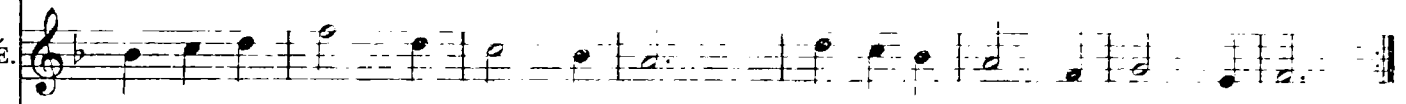
Un - a - ware Of the time Gold - en stair We will climb -



ANG.



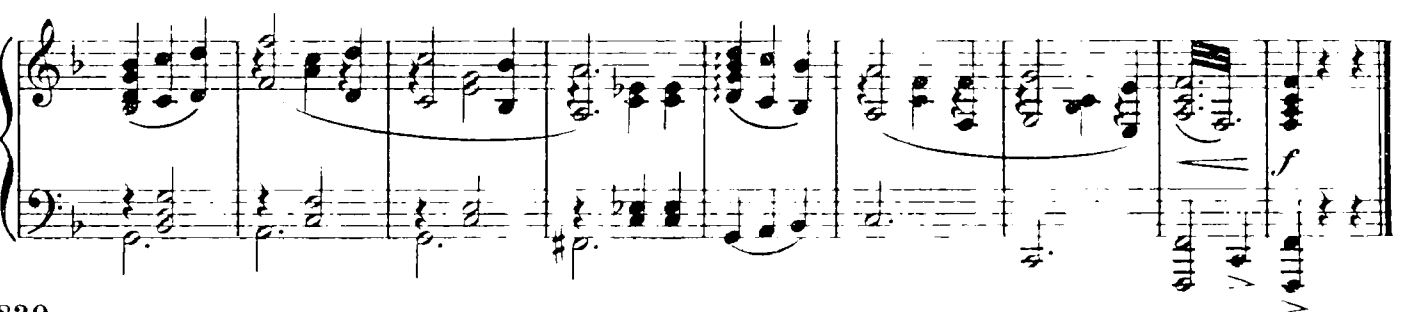
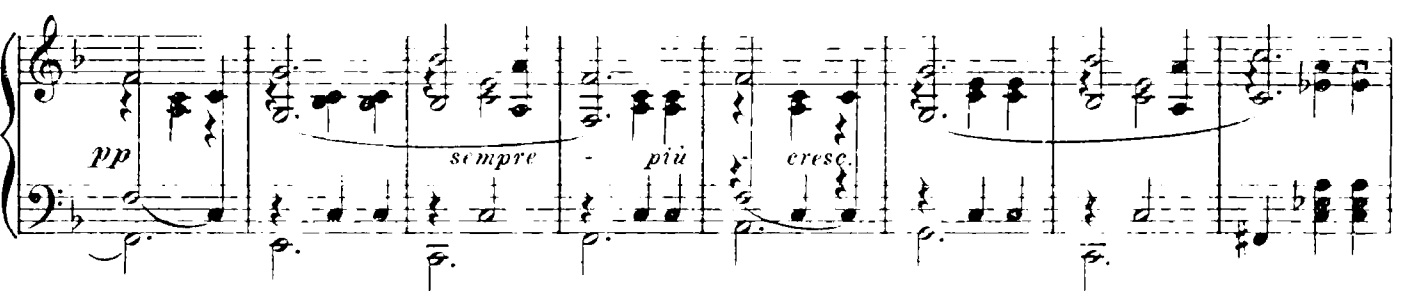
RENÉ.



Stair-way that leads to Fai - ry - land, Where we may wan - der hand in hand!



*Repeat according to business.*



# No. 20. CONCERTED NUMBER (Juliette, Mimi, Grand Duke, Brissard, and Girls.)

"BOYS."

Words by  
ADRIAN ROSS.

*Allegretto moderato.*

Piano.

The piano introduction is in 2/4 time, key of D major. It features a melody in the right hand with eighth-note patterns and a bass line in the left hand with quarter notes. Dynamics include *f*, *ff*, and *f*. The tempo is *Allegretto moderato*.

GRAND DUKE.

The Grand Duke's entrance is in 2/4 time, key of D major. It features a melody in the right hand with eighth-note patterns and a bass line in the left hand with quarter notes. Dynamics include *mf*, *f*, and *p*. The tempo is *Allegretto moderato*.

*Moderato.*

G.D.

The Grand Duke's first vocal line is in 2/4 time, key of D major. It features a melody in the right hand with eighth-note patterns and a bass line in the left hand with quarter notes. Dynamics include *f* and *p*. The tempo is *Moderato*.

man is a boy While he can en-joy His whole life long; I'm

G.D.

The Grand Duke's second vocal line is in 2/4 time, key of D major. It features a melody in the right hand with eighth-note patterns and a bass line in the left hand with quarter notes. Dynamics include *f* and *p*. The tempo is *Moderato*.

go - ing to burn My cen - sus re - turn, I know it's wrong!

MIMI.

Yes, we will cook The Reg - is - trar's book, And we'll all be the age we

*mf*

BRISSARD.

MIMI. look! For wo - men to-day Don't age in the way They used to

8

*p*

BRI.

do; And some, I am sure, Look quite im-ma-ture At for - ty - two!

8

JULIETTE.

Our mod-ern dress Is such a suc - cess, We are all sev-en-teen, or less! —

*f* *fz* *f*



Animato.


MIMI.  I'll be a flap-per all my life!

G.D.  I shall look young-er than my wife!


Animato.

 *pp*

JULIETTE.  ALL.  *rit.* 

BRISSARD.  All men and maids—Have join'd the Boys' Bri - gade!—GRAND DUKE & BRISSARD. 


All men and maids— Have join'd the Boys' Bri - gade!— So


 *f* *rit.* *p*

Tempo di marcia vivace.

G.D. & BRI.  give up the pre-sent to play-ing the fool, Youth is too plea-sant to

 *a tempo*

G.D. & BRI.  waste it at school. Life shall be laugh-ter and fun and noise—





GIRLS.

G.D. & BRL.

So give up the

While we are men we'll be boys, boys, boys!

GIR.

pre - sent to play - ing the fool— Youth is too plea - sant to

G.D. & BRL.

— We're play - ing the fool— Youth is too plea - sant to

GIR.

waste it at school, Life shall be laugh - ter and fun and noise—

G.D. & BRL.

waste it at school, Life shall be laugh - ter and fun and noise—

GIRLS. *f* Girls will be hap - py, and boys will be boys!

G.D.& BRI. *f* Girls will be hap - py, and boys will be boys!

*Allegretto moderato.*

GRAND DUKE.

*Moderato.*

I mean to for-get All

G.D. stiff et-i-quette And for - mal pomp; For love will be sport And

G.D. *MIMI.*

mar-riage a sort Of good old romp! I'll make a match By

*mf*

*MIMI.*

start - ing from scratch, And I'll mar - ry the man I catch! —

*BRISSARD.*

And

*p*

*BRI.*

hus-bands and wives Won't both-er their lives A - bout their rights. It's

*BRI.*

much bet-ter if They set - tle a tiff By pil - low fights!

## JIM FITEE.

When we're a pair, I'll let down my hair. And my

The first system of the musical score for 'JIM FITEE.' consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the lyrics 'When we're a pair, I'll let down my hair. And my'. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. Both piano staves feature chords and moving lines. The piano part includes dynamic markings 'f' (forte) and 'ff' (fortissimo).

skirts shall be up to there!

The second system of the musical score continues the piece. It consists of three staves. The vocal line continues with the lyrics 'skirts shall be up to there!'. The piano accompaniment continues with chords and moving lines, maintaining the 'f' and 'ff' dynamics.

ANDY.  
HE AND FITEE.

My figure looks quite boy-ish -

If you have stays, of course it will!

The third system of the musical score is for 'ANDY. HE AND FITEE.' It consists of three staves. The top staff is a vocal line with the lyrics 'My figure looks quite boy-ish -'. The middle staff is a piano accompaniment, and the bottom staff is in bass clef. The piano part includes dynamic markings 'ff' and 'f'. The lyrics continue on the next line: 'If you have stays, of course it will!'.

## BRASSARD.

I want to be young. For youth's the age of love -

I want to be old - For youth's the age of love -

The fourth system of the musical score is for 'BRASSARD.' It consists of three staves. The top staff is a vocal line with the lyrics 'I want to be young. For youth's the age of love -'. The middle staff is a piano accompaniment, and the bottom staff is in bass clef. The piano part includes dynamic markings 'f' (forte) and 'p' (piano). The lyrics continue on the next line: 'I want to be old - For youth's the age of love -'.

## Tempo di Marcia Vivace.

G.D. &  
BRL.

give up the pre - sent to play - ing the fool. Youth is the

*a tempo*

G.D. &  
BRL.

plea - sant to waste it at school. Life shall be laugh - ter and

G.D. &  
BRL.

fun and noise— While we are not we'll be boys boys,

GIRLS.

G.D. &  
BRL.

So give up the pre - sent to play - ing the fool—

boys! We're play - ing the fool!

GIRLS. Youth is too plea - sant to waste it at school,

G.D.& BRI. Youth is too plea - sant to waste it at school,

GIRLS. Life shall be laugh - ter and fun and noise — Girls will be

G.D.& BRI. Life shall be laugh - ter and fun and noise — Girls will be

GIRLS. hap - py, and boys will be boys! So boys!

G.D.& BRI. hap - py, and boys will be boys! So boys!

1. 2.

*p* *p*

## DANCE.

*a tempo*

The musical score is written for piano and consists of six systems. Each system has a treble and a bass staff. The key signature is one sharp (F#). The tempo marking is *a tempo*. The first system begins with a treble staff melody and a bass staff accompaniment. The second system continues the melody with some phrasing. The third system introduces a more complex bass line with triplets and slurs. The fourth system features a change in the bass line's rhythm. The fifth system shows a more active treble line. The sixth system concludes with a final cadence, marked with a double bar line and repeat dots.

Nº 21.

## FINALE.- ACT II.

Words by  
BASIL HOOD & ADRIAN ROSS.

Valse moderato.

Angèle.

Say not

Piano.

ANG.

love is a dream, Say not that hope is vain; Say not that

ANG.

cru - el fate will re - deem Per - fect joy with



ANG. 

ANG. 

ANG. 

ANG. 

## Tempo di Valse.

ANG. RENÉ.

here! You love me,

ANGÈLE RENÉ. ANGÈLE.

I love you, That shall be All life

ANG. BOTH.

through, As we go on - ward hand in hand,

BOTH

Mak - ing the world a fai - ry - land!

*Voice 2nd time only.*

BOTH.

three Hap - py pairs! Life is free Now from  
DANCE.

BOTH.

cares! They will go on - ward hand in hand. Mak - ing the

*Presto.*

BOTH.

world a fai - ry - Hail the - land!

*CURTAIN.*

нар

*Repeat ad lib*

*fff*

*lunga*

*Fine.*

END OF OPERA.