

THE COUNT OF LUXEMBOURG.

Act I.

No. 1.

Words by
BASIL HOOD.

OPENING CHORUS.

Music by
FRANZ LEHAR.

Allegro.

Piano.

First system of the piano accompaniment. The right hand has a treble clef and a key signature of one sharp (F#). The left hand has a bass clef and the same key signature. The time signature is 2/4. The music begins with a forte (*fz*) dynamic. The right hand features triplet figures in the first three measures, followed by a melodic line. The left hand plays a rhythmic accompaniment of eighth notes.

Second system of the piano accompaniment. The right hand continues the melodic line with various ornaments and dynamics, including *fz*. The left hand maintains the eighth-note accompaniment.

Third system of the piano accompaniment. The right hand features a *cresc.* (crescendo) marking. The left hand continues the accompaniment.

Fourth system of the piano accompaniment. The right hand continues the melodic development. The left hand accompaniment remains consistent.

Fifth system of the piano accompaniment, ending with a *ff* (fortissimo) dynamic. The right hand has a *gliss.* (glissando) marking. The system concludes with a double bar line and repeat signs.

CURTAIN.

Tempo di Marcia.
SOPRANO & 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!

tr

tr

tr

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 -
 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) _____

The piano accompaniment features a treble and bass clef. The treble clef part includes a triplet of eighth notes in the second measure and another triplet in the fourth measure. The bass clef part provides a steady accompaniment with quarter and eighth notes.

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!

The piano accompaniment features a treble and bass clef. The treble clef part includes a forte dynamic marking (*f*) and uses chords with accents. The bass clef part provides a steady accompaniment with quarter and eighth notes.

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

Detailed description: This system contains the first four measures of the piece. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a soprano clef, and the piano part is in a bass clef. The key signature has two sharps (F# and C#), and the time signature is 7/8. The lyrics are 'And in Bo - he - mi - a (King Fol - ly rules) Rol - lic - king'. The piano accompaniment includes a piano (*p*) dynamic marking and features eighth-note triplets in the right hand and chords in the left hand.

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

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

Jol - ly King King Car - ni - val!

mf

Detailed description: This system contains the next four measures of the piece. It features three vocal staves and a piano accompaniment. The lyrics are 'Jol - ly King King Car - ni - val!'. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking and features eighth-note triplets in the right hand and chords in the left hand. The system concludes with a first ending (marked '1.') and a second ending (marked '2.').

MIMI.

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

Fol - low where we go! All a -

All a -

Fol - low where we go! All a -

Fol - low where we go! All a -

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

- 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!

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

The first system of music consists of two staves. The treble staff begins with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The bass staff features a steady eighth-note accompaniment. A dynamic marking of *mf* is placed in the first measure.

The second system continues the musical piece. The treble staff has several slurs and accents. The bass staff maintains its rhythmic pattern with some phrasing slurs.

The third system shows further development of the melody in the treble staff, with various slurs and articulation marks. The bass staff continues with its accompaniment.

The fourth system features a more intricate melodic line in the treble staff, including some grace notes and slurs. The bass staff accompaniment remains consistent.

The fifth system introduces dynamic markings of *p* and *pp*. The treble staff includes trills (tr) and slurs. The bass staff has some phrasing slurs.

The sixth system concludes the piece. It features a *rit.* marking and a final dynamic marking of *p*. The treble staff has a final melodic flourish, and the bass staff ends with a sustained chord.

Nº 2.

SONG (Brissard) and CHORUS.

"BOHEMIA."

Words by
BASIL HOOD.

Allegretto quasi Marcia.

Voice.

Piano.

mf

BASS.

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

pp

TRI.

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

p

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 *pp* *rit.*

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

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

CHORUS. BRISSARD. CHORUS.

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

CHORUS. BRISSARD.

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

CHORUS.

BRIS. this In Bo - he - mi - a! Some one to smoke with— *Ptits*

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*

Detailed description: This system contains the first two lines of music. The vocal line (BRIS.) is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Some one who smiles When things look black— Un-der the". The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand part features a melodic line with slurs and accents, while the left-hand part provides harmonic support with chords and single notes. Dynamic markings include *p* (piano) and *pp* (pianissimo).

BRIS.

CHORUS.

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

mf

Detailed description: This system contains the third and fourth lines of music. The vocal line (BRIS.) continues with the lyrics "tiles Of my Three pair Back! Un-der the tiles of my". The piano accompaniment continues with the same two-staff structure. The right-hand part has a more rhythmic, chordal texture. A dynamic marking of *mf* (mezzo-forte) is present. The section is labeled "CHORUS." above the vocal line.

CHO.

Tempo I.

Three Pair Back!

mf

Detailed description: This system contains the fifth line of music. The vocal line (CHO.) has the lyrics "Three Pair Back!". The piano accompaniment continues. The tempo is marked "Tempo I." above the vocal line. The right-hand part of the piano accompaniment features a more active melodic line with slurs and accents. A dynamic marking of *mf* is present.

BRIS.

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

pp

Detailed description: This system contains the sixth line of music. The vocal line (BRIS.) has the lyrics "2. Oh, the World of Fashion Has my com-pas-sion— Mo-ney is all they've got!". The piano accompaniment continues with a two-staff structure. The right-hand part has a rhythmic, chordal texture. A dynamic marking of *pp* (pianissimo) is present.

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

p

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

pp

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

pp *mf*

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

f

HO. BRISSARD.

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

pp poco animato *mf*

HO. BRISSARD.

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

pp

RIS. BRISSARD.

Hea - ven a - bove What shall we lack

p

RIS. BRISSARD.

If we have love In our Three Pair Back DANCE.

pp *mf*

Allegro.

The first system of the 'Allegro' section consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, often beamed together, and includes some grace notes. The left hand provides a steady accompaniment with chords and single notes.

The second system continues the 'Allegro' section. The right hand has a more active melodic line with frequent sixteenth-note patterns. The left hand maintains a consistent rhythmic accompaniment.

The third system of the 'Allegro' section begins with a *ff* (fortissimo) dynamic marking. The right hand has a dense texture with many sixteenth notes, while the left hand continues with a steady accompaniment.

The fourth system of the 'Allegro' section concludes with a *ff* dynamic marking. The right hand features a melodic flourish with a long note held over several measures, followed by a final cadence.

Presto.

The 'Presto' section begins with a 2/4 time signature. The right hand has a very active melodic line with many sixteenth notes. The left hand has a rhythmic accompaniment with chords and single notes.

The second system of the 'Presto' section continues the rapid melodic and rhythmic patterns. The right hand has a dense texture of sixteenth notes, and the left hand provides a steady accompaniment.

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.  *p*

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

JUL.  *p*

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

JUL.  *mf*

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.  *p*

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!

CHO. SOPRANO.
 It's naugh - ty to be cross, dear, And quar - rel
 I'm sor - ry I was cross, dear, Be - cause you

TENOR.
 It's naugh - ty to be cross, dear, And quar - rel.
 I'm sor - ry I was cross, dear, Be - cause you

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!™ 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.

Musical score for the piano introduction, featuring a treble and bass clef with a 2/4 time signature. The treble clef contains a melody with triplets and slurs, while the bass clef contains a rhythmic accompaniment of chords. A dynamic marking of *f* is present.

CHO. SOPRANO.
ALTO.
TENOR.
BASS.

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

Vocal introduction for Soprano, Alto, Tenor, and Bass. The Tenor part has the lyrics "Car - ni - val! Make the most of Car - ni -".

f cres - - - cen - - - do

Piano accompaniment for the first vocal line, with a dynamic marking of *f* and a crescendo hairpin.

CHO. Laugh on, — be mer - ry all, Soon gone — is Car - ni -
- val!

Vocal introduction for the second line, with lyrics "Laugh on, — be mer - ry all, Soon gone — is Car - ni - - val!".

Jol - ly Car - ni - val! — It's soon gone, —

Piano accompaniment for the second vocal line, with lyrics "Jol - ly Car - ni - val! — It's soon gone, —".

- val!

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

Ah!

Tempo di Marcia.

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

- 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 -

- 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

tr *tr* *ff*

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!

tr

tr

Detailed description: This system contains the first musical phrase. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are "own his sway, Let the great - est fool Be our King to - day!". The piano part includes trills marked with "tr".

Animato.

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

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

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

Animato.

Detailed description: This system contains the second musical phrase, marked "Animato.". It features three vocal staves and a piano accompaniment. The lyrics are "Hail the Count of Lux - em - bourg, The mer - ry King of Fol - ly!". The piano part is mostly empty, with some notes in the bass line.

cho

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!

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!

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

Grave.

RENÉ.

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!

Allegro molto.

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

RENÉ.

1. The

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

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

Allegro molto. REFRAIN.

RENE.

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

RENE.

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

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

p

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

f

RENÉ. *done!*

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

f

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!



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



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,

rit. **ff** 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

Words by
ADRIAN ROSS.

Allegro.

Soprano. Tenor. Bass.

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

Piano.

SOP. TEN. BASS.

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

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

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

p

SOP. TEN. BASS.

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

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

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

(Spoken)
Excuse us

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.  *f* *p*

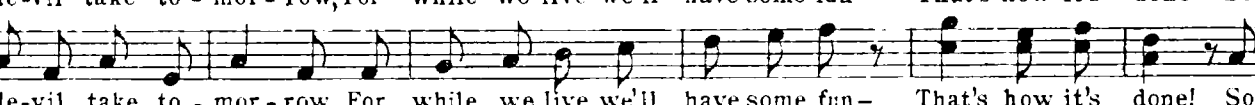
SOP.  wine and wo-men, sport and play, That is the Lux-em-bourg-er way! A fig for care and sor-row, The

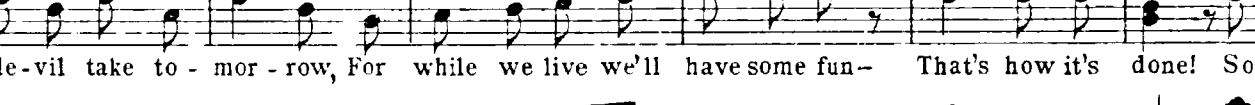
TEN.  wine and wo-men, sport and play, That is the Lux-em-bourg-er way! A fig for care and sor-row, The


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

Piano.  *p*

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

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

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

Piano.  *p*

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

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!

(Spoken) With pleasure, Messieurs!

Nº 5.

DUET.—(Juliette and Brissard.)

"A CARNIVAL FOR LIFE!"

Words by
ADRIAN ROSS.

Tempo di Marcia.

Voice. BRISSARD.

Piano.

1. To -
2. And

BRIS. BOTH.

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

BOTH. JULIETTE.

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

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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!* JULIETTE.
As Bo - he - mia's King and Queen! That will
Just we

JUL. BRISSARD. BOTH.
be - two - You and me! We are wa - king up the town
I and you! And the road shall run champagne

BOTH. REFRAIN.
Till we turn it up - side down!) Clear the
To in - aug - u - rate our reign!)

BOTH.

way, for here we come, So blow the

p

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 }

BOTH

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

BOTH

Car - ni - val for life!

p

DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat major or D minor). The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines.

The second system continues the musical notation from the first system. It maintains the same key signature and rhythmic complexity, with various chordal textures and melodic fragments.

The third system of the score shows further development of the musical themes. It includes some longer melodic lines in the upper staff and more complex chordal structures in the lower staff.

The fourth system continues the piece with consistent rhythmic and harmonic patterns. The notation is dense, with many notes and chords.

The fifth system is notable for containing two endings. The first ending is marked with a '1' and the second ending with a '2'. The second ending is marked with a forte dynamic (*ff*). The notation includes various rhythmic values and chordal textures.

The sixth system continues the musical piece, featuring a mix of melodic and harmonic elements. The notation is detailed, with many notes and chords.

The seventh system is the final system on the page. It concludes the piece with a final cadence and some melodic flourishes. The notation includes various rhythmic values and chordal textures.

SONG.—(Grand Duke) and Attendants.

"I AM IN LOVE!"

Words by
BASIL HOOD.Ноты с сайта www.notarhiv.ru

Mazurka moderato.

Grand Duke.

Grand Duke. *f* *pp*

I am in love, I can-not con-tra-dict it!

Piano.

G. D.

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

mf

G. D.

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

pp

Нар

G. D.

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

mf *pp*

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

ATT²

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

(Falsello.)

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, —

Detailed description: This system contains the first vocal line for the G.D. part. The vocal line is in a treble clef with a key signature of two flats and a 7/8 time signature. The lyrics are "cry - ing —" followed by "For good-ness gra-cious sake, —". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two flats and a 7/8 time signature. It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with dynamic markings of *f*.

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

Detailed description: This system contains the second vocal line for the G.D. part. The vocal line is in a treble clef with a key signature of two flats and a 7/8 time signature. The lyrics are "You re - cog-nize me, don't you? I am Love!". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two flats and a 7/8 time signature. It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with dynamic markings of *f* and *p*.

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, —

Detailed description: This system contains the third vocal line for the G.D. part and three vocal lines for the ATT'S parts. The vocal lines are in a treble clef with a key signature of two flats and a 7/8 time signature. The lyrics for the G.D. part are "I hear him loud-ly cry-ing —" followed by "For goodness gracious". The lyrics for the ATT'S parts are "He hears him loud-ly cry-ing —" followed by "For goodness gracious sake, —". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two flats and a 7/8 time signature. It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with dynamic markings of *f* and *mf*. There is an 8-measure rest indicated above the piano part.

G.D. *pp*
 sake, — I am in 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!"

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

f *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. *yearn - ing!* I am in love— I'm freez-ing and I'm burn - ing!

G.D. I am in love— You'll ga-ther in a min - ute That I'm in love,

G.D. And that I glo-ry in it! I am in love— I am in love!

G.D. I am, I am in love, in love, love, love, love, love, love, love, love, love, love,

(Falsetto)

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
 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 ihn nicht sehen.~~

Poco meno.

ANG. So I wait— all a-lone, For a man
 Niemand 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~~ ~~trögsant~~ Ist mir der heile

ANG. *nev - er know! Ah, well - I on - 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 hab ich keinen. Der Thron der Lieb - lich - keit

f

ANG. *met! Love, love? To me a word, a - lone!*
Sehr! Lieb e wie keine die mich noch nicht

mf rit. *p a tempo*

ANG. *Love, love? It's what I have not known! That love*
Lie - be wie was der Liebe ist! Das ist die Lieb e

mf *p*

ANG. *rit.*
 I nev-er now may know— Be it so!
 was will ich ja ge-stein, Gern ge-
 sehen!

p *mf rit.*

ANG. *rit.* *a tempo*
 It's wis-er to be al-ways free, Let oth-ers fall id
 Dackliger ist man ~~Wird ge-liest~~, 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, ~~beherrsch die situation als~~ die Herrin ganz

f rit.

ANG. *a tempo*
 -bove. Though ma-ny men may woo me, Their love is no-thing
~~seiner...~~ Man kann sich nicht ge-h-reu Und Spant mit dem Ge

p *a tempo*

ANG.

to me- The god-dess will be nev-er A slave to her
 Wäh-ren, Und Keiner kann dann Sargen, Er hätt was er-

rit.

ANG.

love! Be it so- I will for-get the
 reicht! Un-be-kannst, deshalb nicht mehr

a tempo *Tempo di Mazurka.*

p a tempo *pp*

ANG.

tales I know Of hap-py lov-ers long a - gol-
 in tresscut Ist mir die heilige Eh-re stand

mf rit.

ANG.

Ah, well- it is not much I lose, A lit-tle love, I
 Je non-ich nicht mehr - ge- weine In dem mein Herz ist

a tempo

pp a tempo

ANG. *Lhe j...*

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

Kein Mal hem Dies Ehejoch ~~sticht~~ drückt nicht sehr -

ANG. *rit.* *a tempo*

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

Liebe — Nie *komme* sie mir noch mehr! *Liebe* —

mf rit. *p a tempo* *mf*

ANG.

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

die *ihm,*

p *mf*

ANG.

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

nicht wert die ich zu lieben, Lieben *Adieu!*

p *mf* *f* *f*

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.

GRAND DUKE.

Shall I be a Roy - al High - ness? Cou - sin to the Czar!
Shall we go to Court to - geth - er? You will be the rage!

ANGÈLE.

Op - er - a - tic star! I shall sim - ply die of shy - ness!
La - dy of the stage 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 -

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

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!

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 - 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

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!

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 *rit.*

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

Your cheque up - on Coutts - 's and

Your cheque up - on Coutts - 's and

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
Twenty thousand pounds or so! That's what I

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

ATT'S
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 *fz* *fz*

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

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

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

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

f *mf* *mf*

RENÉ
 young? Is she nice?

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

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

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

p *mf*

rit. *a tempo*

RENÉ I am glad! Is her figure not a slight one?

G.D. e-ven nic-er!

e-ven nic-er!

ATT: e-ven nic-er!

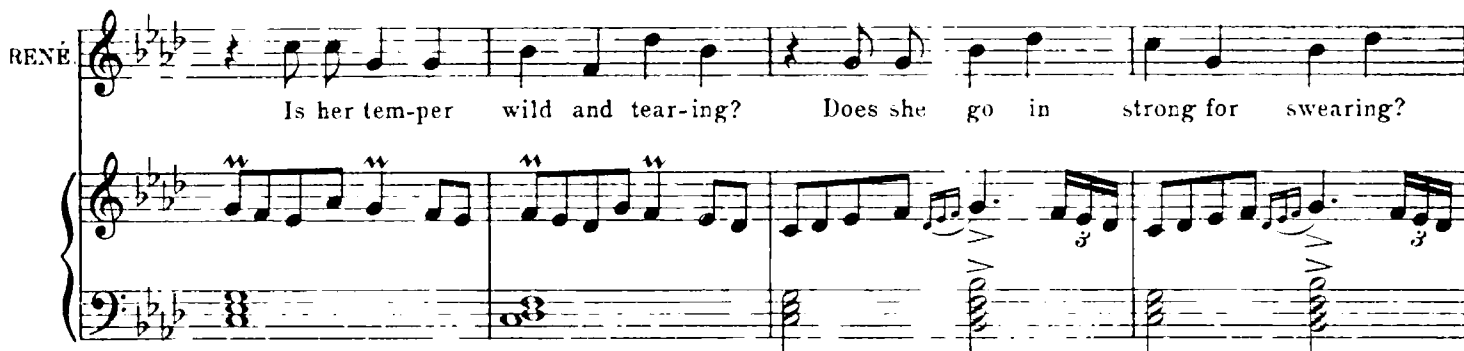
e-ven nic-er!


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

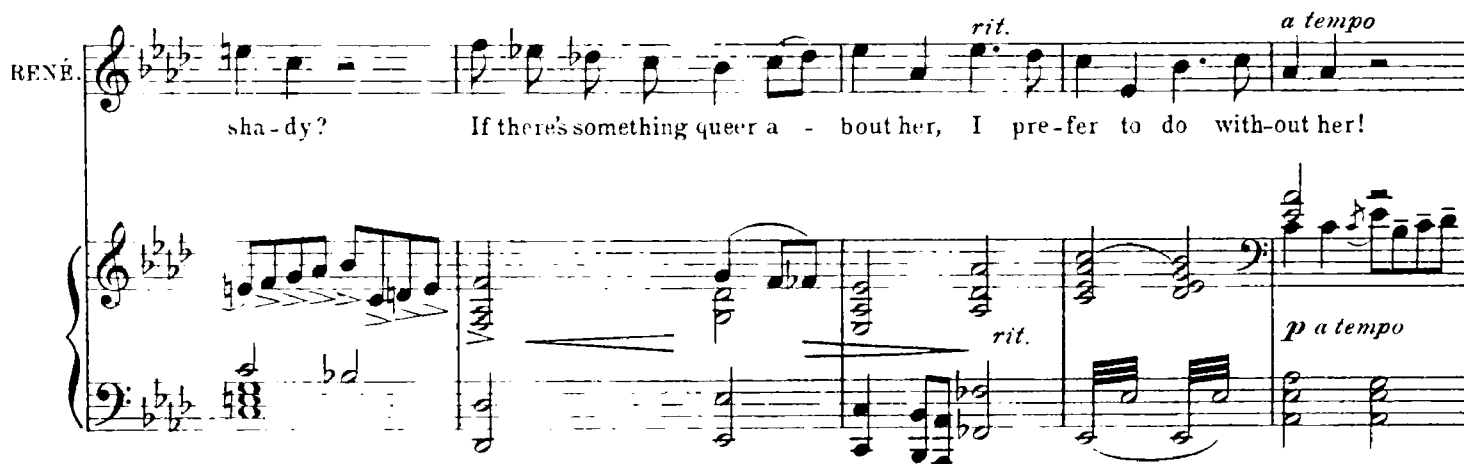
RENÉ tress - es as im - port - ed? Feet e - nor - mous? pray im - form us!

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 some-thing 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!

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

rit. *p*

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

mf

RENÉ

X!

G.D.

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

ATT'S

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

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

G.D.

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

ATT'S

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

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

Go! 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.

RENÉ

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

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.

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

mf rit.

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

RENÉ
 wedding!


p a tempo

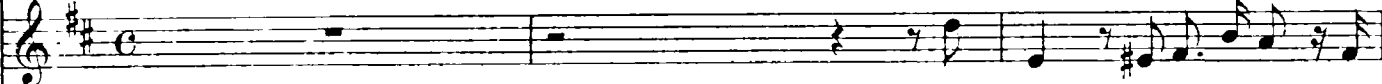
ANG. *rit.*
 Both are free from an - y care - Hail the hap - py pair! Mon -

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

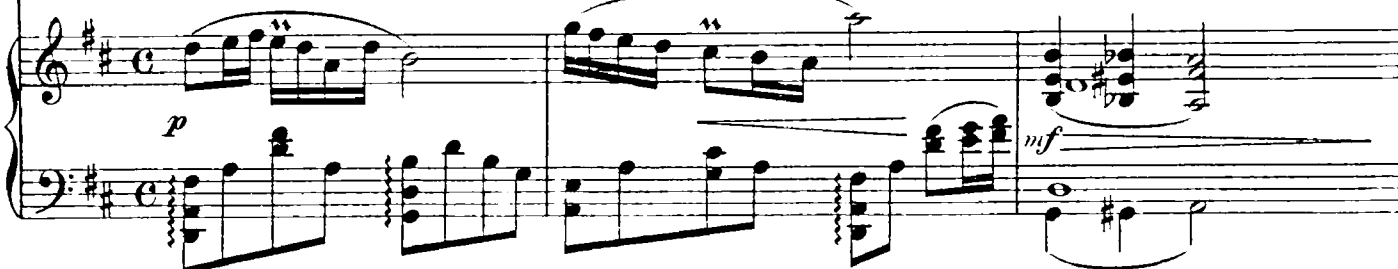
rit.

Allegretto moderato.


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

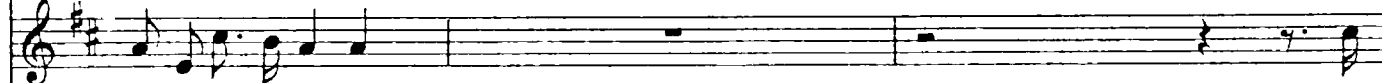
RENÉ 
 Mer - ci! I fan-cy too That


Allegretto moderato.



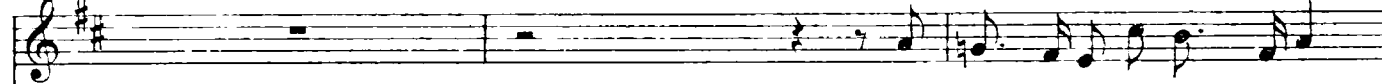
p *mf*

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* *p* Viol. Solo

ANG. For we are both in-cog-ni-to- We

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

ANG. both observe the code Of a mar-riage à la mode! She goes

Listesso tempo *Valse moderato.*

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

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

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

rit. *a tempo* *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!

Allegro.

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

mf *ff* *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

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!

Tempo di Valse moderato.

ANG
I'm sor - ry to part—

RENÉ
It's break - ing my heart To part!

Tempo di Valse moderato.

They look at their rings and become serious.

ANG.

f rit.

Valse moderato.

ANG.

Ah, Love can it be love

pp

pp dolce

ANG.

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

p

ANG.

dream of a life Come to us both at last?

ANG. *p*

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

The first system of the musical score for G.D. features a vocal line and a piano accompaniment. The vocal line is in a 3/4 time signature and contains the lyrics "Supper is getting cold- let's fly now! Count, pardon me- I'm sor-ry". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic pattern. There are triplets in both parts. The tempo is marked "Allegretto".

G.D.

we must say goodbye now! Don't men - tion it- I'm but the husband, you see! Ah!

RENÉ.

(Bows to the screen)

The second system of the musical score for G.D. continues the vocal line and piano accompaniment. The vocal line contains the lyrics "we must say goodbye now! Don't men - tion it- I'm but the husband, you see! Ah!". The piano accompaniment continues with similar textures. The tempo remains "Allegretto".

RENÉ.

Coun - tess! part - ing gives me pain That could not be great - er! But

poco animato.

The first system of the musical score for RENÉ features a vocal line and a piano accompaniment. The vocal line is in a 3/4 time signature and contains the lyrics "Coun - tess! part - ing gives me pain That could not be great - er! But". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic pattern. The tempo is marked "poco animato".

RENÉ.

I shall meet with you a - gain When you di-voce me la - ter!

ANGÈLE.

Ah!

The second system of the musical score for RENÉ and ANGÈLE features a vocal line for RENÉ and a piano accompaniment. The vocal line for RENÉ contains the lyrics "I shall meet with you a - gain When you di-voce me la - ter!". The piano accompaniment continues with similar textures. The tempo remains "poco animato".

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!

DUKE.  She goes

PAV.  She goes

MEN.  She goes

PEL.  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.

ANGÈLE.
a tempo

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!

mf rit. *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

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

RENÉ

I can not

RENÉ

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

RENÉ

Sweet and small -

RENÉ

That was all! Soft as a snow white dove

RENÉ.

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

на р

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?

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

MIMI.

Twenty thousand pounds or so, up-on Coutts-'s and Co!

LAVIGNE.

Twenty thousand 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!

sempre rall.

mf

f

sempre rall.

From whom?

From whom?

know!

(half aside)

Oh, no! His

pp
From whom?

pp
From whom?

pp
From whom?

p

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?

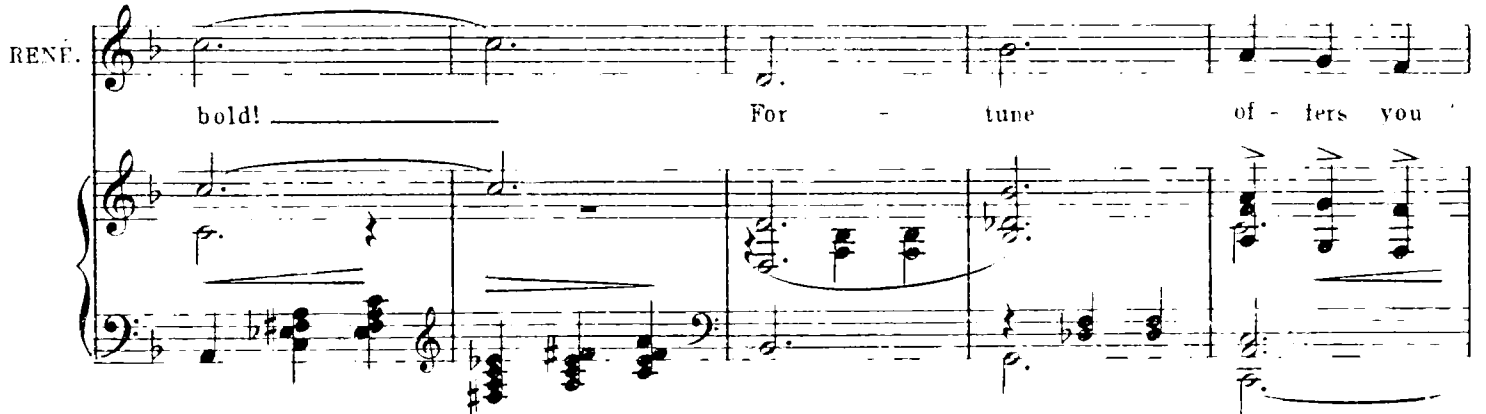


RENÉ.
Dream that call'd to my heart, "Now be

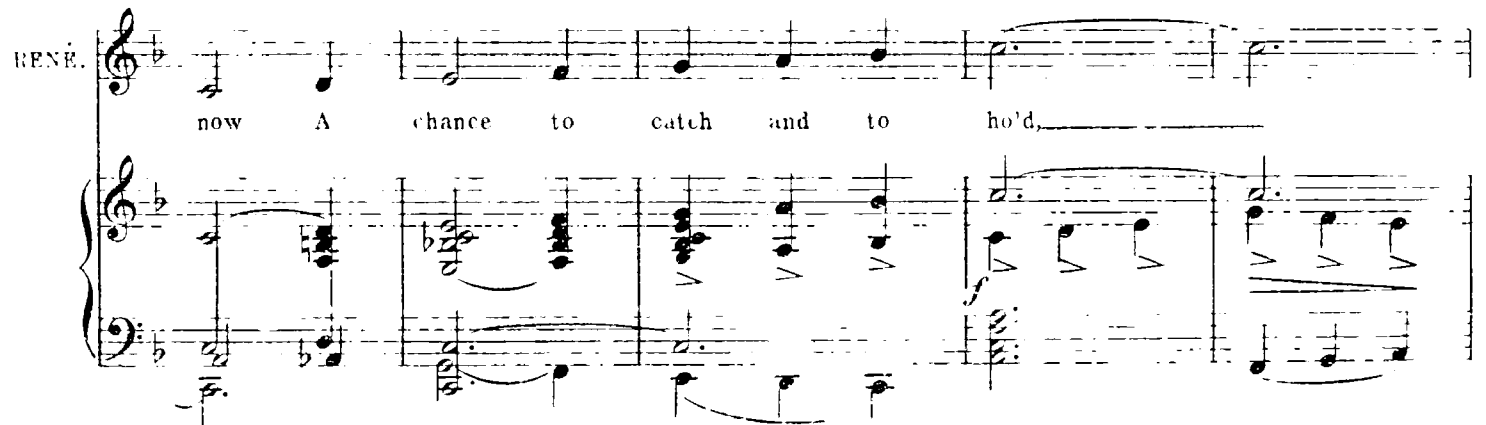
mf



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

CHO.
Bouche fermée.
Bouche fermée.

Allegretto.

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

ff

pp

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

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef and contains the lyrics 'you can help the_ gold to fly, And that's the main es - sen - tial! Though'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. There are dynamic markings like accents (>) and a 'poco meno' instruction in the piano part.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are 'where I got it no one knows, It's mine to spend and scat - ter, And'. The piano accompaniment maintains the rhythmic pattern and includes dynamic markings such as accents and a 'poco meno' instruction.

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

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are 'light it comes and light it goes, And when it's gone, no mat - ter! So'. The piano accompaniment includes a 'poco meno' instruction and dynamic markings.

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

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are 'now it is my mis - sion To keep the old tra - di - tion, And'. The piano accompaniment includes a 'rit.' (ritardando) marking and a 'mf rit.' (mezzo-forte ritardando) instruction.

MIMI.

LAVIGNE.

So

So

RENE.

gai-ly make the mo-ney go-A Lu-xembourg is al-ways so!

CHO.

So

So

Allegro molto.

So

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!

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

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

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.

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.

First system of musical notation. The piece is in 2/4 time with a key signature of one flat (B-flat). The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a bass line with chords and moving lines. A dynamic marking of *ff* (fortissimo) is present in the left hand.

Second system of musical notation. The right hand continues with a rhythmic pattern of eighth notes and chords. The left hand features a bass line with chords and moving lines.

Third system of musical notation. The right hand continues with a rhythmic pattern of eighth notes and chords. The left hand features a bass line with chords and moving lines.

Fourth system of musical notation. The right hand features a melodic line with eighth notes and chords. The left hand features a bass line with chords and moving lines. Dynamic markings include *ff* (fortissimo) in the left hand, *p* (piano) in the right hand, and *f* (forte) in the left hand. A star symbol (*) is placed above the first measure of the right hand.

Fifth system of musical notation. The right hand features a melodic line with eighth notes and chords, including a triplet of eighth notes. The left hand features a bass line with chords and moving lines.

Sixth system of musical notation. The right hand features a melodic line with eighth notes and chords, including a triplet of eighth notes. The left hand features a bass line with chords and moving lines.

The first system of music consists of two staves. The treble staff contains a series of eighth and sixteenth notes, some with accents. The bass staff features a more rhythmic accompaniment with eighth notes and rests.

The second system continues the piece. The treble staff has a triplet of eighth notes. The bass staff also features a triplet of eighth notes. There are some dynamic markings and phrasing slurs.

The third system shows a treble staff with several chords and a bass staff with a more active melodic line. There are some slurs and dynamic markings.

The fourth system is marked with a forte *f* dynamic. The treble staff has a long, sustained note. The bass staff has a *crescendo* marking and features a series of chords that increase in volume.

The fifth system begins with the instruction "BRISSARD." and "Clear the" in the treble staff. The bass staff starts with a forte *ff* dynamic, followed by a *rit.* (ritardando) section, and ends with a pianissimo *pp* dynamic. There are many accents and slurs throughout.

BRI.

way, for here we come So blow the fife and

BRI.

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

BRI.

trays, As we pass the gay ca - fés.

BRI.

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

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

The first system of music consists of a vocal line for a soprano (BRI.) and a piano accompaniment. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are: "- rette and I'm Pier - rot! I'll be hus - band, she'll be". The piano accompaniment is written for both the right and left hands, with a treble and bass clef respectively. It features a steady eighth-note bass line and chords in the right hand.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "wife, We'll have a Car - ni - val for life!". The piano accompaniment continues with the same rhythmic pattern as the first system.

BRI.
 Clear the way _____ for here we come, So blow the

CHO.
 Clear the way _____ for here we come, So blow the

Clear the way _____ for here we come, So blow the

The third system of music introduces a choir (CHO.) and continues the soprano (BRI.) line. The vocal lines have lyrics: "Clear the way _____ for here we come, So blow the". The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning of the system. The system concludes with a double bar line.

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

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'Tra, la, la, la, la, Tra, la, la, la, la, Tra, la, la,'. The second staff is another vocal line with lyrics '- fore us as we go, She is Pier-rette and'. The third staff is a vocal line labeled 'CHO.' with lyrics '- fore us as we go, She is Pier-rette and'. The fourth staff is a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

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

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'TRA, la, la, Tra, la, la, la, la! I'll be hus - band, she'll be wife,'. The second staff is another vocal line with lyrics 'I'm Pier - rot I'll be hus - band, she'll be wife,'. The third staff is a vocal line labeled 'CHO.' with lyrics 'I'm Pier - rot I'll be hus - band, she'll be wife,'. The fourth staff is a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

JULIETTE.

So

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

RENE.  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

 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



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-

RENE.  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-

 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-



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.
BRI.
RENÉ.
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
 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
 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

JUL.
BRI.
RENÉ.
CHO.

lass! Tra, la, la!
 lass! Tra, la, la!
 lass! Tra, la, la!
 lass! Tra, la, la!
 lass! Tra, la, la!
 lass! Tra, la, la!

Act II.

No 11.

OPENING SCENE and DANCE.

Tempo di Valse.

Piano.

The first system of the piano score is written in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a *ff* dynamic marking. The right hand features a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and single notes. The system concludes with a *Red.* (ritardando) marking and a repeat sign.

The second system continues the piece, featuring similar rhythmic patterns in both hands. It includes a *Red.* marking and a repeat sign. A first ending bracket labeled '8' is placed over the final few measures of the system.

The third system continues the piece, featuring similar rhythmic patterns in both hands. It includes a *Red.* marking and a repeat sign. A first ending bracket labeled '8' is placed over the final few measures of the system.

The fourth system continues the piece, featuring similar rhythmic patterns in both hands. It includes a *ff* dynamic marking and a *Red.* marking. A repeat sign is present at the end of the system.

The fifth system continues the piece, featuring similar rhythmic patterns in both hands. It includes a *ff* dynamic marking and a first ending bracket labeled '8' over the final measures.

In strict waltz time.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music begins with a forte (*ff*) dynamic marking. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. It features similar melodic and harmonic textures. The upper staff has several slurs and accents, and the lower staff continues with a steady accompaniment. The dynamics remain consistent with the first system.

The third system of musical notation shows further development of the melody and accompaniment. The upper staff includes a *ff* dynamic marking. The piece concludes this system with a *ff* dynamic marking and a final chord.

(Curtain) (Society goes to and fro.)

The fourth system of musical notation begins with the instruction "(Curtain) (Society goes to and fro.)". The music continues with a similar waltz rhythm. The upper staff has slurs and accents, and the lower staff provides accompaniment. The dynamics are marked with *ff*.

The fifth system of musical notation continues the piece. The upper staff features a melodic line with slurs and accents, and the lower staff provides accompaniment. The dynamics are marked with *ff*.

The sixth and final system of musical notation concludes the piece. The upper staff has a melodic line with slurs and accents, and the lower staff provides accompaniment. The piece ends with a *pp* dynamic marking. There are some markings at the bottom of the system, including "Red." and an asterisk "*".

(Dialogue.) Melodrama.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and features a harmonic accompaniment of chords and single notes.

The second system continues the melodic and harmonic development from the first system, maintaining the same rhythmic and melodic patterns.

The third system marks the beginning of the 'Dance' section. The upper staff features a more rhythmic and melodic line with accents. The lower staff has a bass line with chords. A dynamic marking of *ff* (fortissimo) is present in the lower staff.

The fourth system continues the dance music, with the upper staff showing more complex melodic figures and the lower staff providing a steady harmonic accompaniment.

The fifth system concludes the dance section. It features dynamic markings of *ff* (fortissimo) and *pp* (pianissimo) in the lower staff, indicating changes in volume.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands, with a dynamic marking of *p*.

Second system of musical notation, continuing the piece. It includes a *pp* dynamic marking in the bass line.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a *pp* dynamic marking in the bass line.

Fifth system of musical notation, including a *p* dynamic marking and first endings marked with *1^o* and asterisks.

Sixth system of musical notation, concluding the piece with first endings marked with *1^o* and asterisks.

The image displays a page of musical notation for piano, organized into six systems. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of two sharps (F# and C#).
- The first system begins with a dynamic marking of *mf*. It includes performance instructions: *Red.* (Ritardando) in the first measure, followed by an asterisk, and *Red. simile* in the third measure.
- The second system continues the piece with various chordal textures and melodic lines.
- The third system features a dynamic marking of *mf* and includes *Red.* markings with asterisks in the fourth and sixth measures.
- The fourth system starts with a dynamic marking of *p* (piano) and includes *Red. simile* in the first measure. It also features a *pp* (pianissimo) marking in the third measure.
- The fifth system includes tempo markings: *rit.* (ritardando) in the second measure and *a tempo* in the fourth measure.
- The sixth system concludes the page with sustained chords and melodic fragments.
Throughout the page, there are numerous slurs, ties, and articulation marks, indicating a complex and expressive piece of music.

pp

pp

First system of a piano score. It consists of two staves. The left staff is in bass clef and the right staff is in treble clef. The key signature has two sharps (F# and C#). The music features a series of chords and melodic lines, with a *pp* (pianissimo) dynamic marking in both staves.

Second system of the piano score, continuing the two-staff arrangement. The musical notation includes various chordal textures and melodic fragments.

Third system of the piano score. The right staff shows a change in dynamics to *f* (forte) towards the end of the system.

Tempo di Valse.

a tempo

Fourth system of the piano score, marking the beginning of the 'Tempo di Valse' section. The left staff is marked *a tempo*. The music features a more rhythmic and dance-like character with many chords.

Fifth system of the piano score, continuing the waltz tempo. The notation includes various chordal textures and melodic lines.

ff

Sixth system of the piano score. The left staff is marked *ff* (fortissimo). The music concludes with a series of chords and a final cadence.

First system of musical notation, featuring a treble and bass clef. The treble clef staff contains complex chordal textures with many beamed notes and slurs. The bass clef staff contains simpler chordal accompaniment. A dynamic marking of *mf* is present at the beginning.

Second system of musical notation. The treble clef staff continues with complex textures. The bass clef staff has a dynamic marking of *ff* in the middle of the system.

Third system of musical notation. The treble clef staff features complex textures. The bass clef staff has a dynamic marking of *fff* at the beginning and *f* later in the system.

Fourth system of musical notation. The treble clef staff has a dynamic marking of *p* in the middle and *pp* at the end. The bass clef staff has a dynamic marking of *p* at the beginning.

Fifth system of musical notation. The treble clef staff has a dynamic marking of *p* at the beginning. The bass clef staff has a dynamic marking of *p* at the beginning.

Sixth system of musical notation. The treble clef staff has a dynamic marking of *ff* in the middle and *ff* at the end. The bass clef staff has a dynamic marking of *ff* in the middle.

Words by
ADRIAN ROSS.

Allegro molto.

Piano.

The first system of the piano introduction consists of two staves. The treble staff begins with a series of chords and moving lines, while the bass staff provides a steady accompaniment. The music is marked with a forte dynamic (*ff*) and includes various articulations such as accents and slurs.

The second system features vocal parts for Soprano (SOP.), Alto (ALTO.), Tenor (TEN.), and Bass (BASS.), along with piano accompaniment. The lyrics are: "Hail, An - gèle, our night - in -". The piano part includes a triplet of eighth notes marked *mf*.

The third system continues the vocal and piano parts. The lyrics are: "- gale, Hail to the love - ly Di - - val". The piano accompaniment features triplet figures in both the treble and bass staves.

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

mf

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! —

Moderato.

ANG. *e* gen-tlemen, 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

CHO. 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 consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Ah, say not so! Come back to us, our Di - va! Have". The piano accompaniment is in a grand staff (treble and bass clefs) and features a complex texture with sixteenth-note runs and chords. The time signature is 4/4.

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

The second system continues the vocal line and piano accompaniment. The lyrics are "pi - ty on the loy - al throng, Our queen of". The piano accompaniment features a prominent sixteenth-note figure in the right hand, marked with a '6' (sextuplet), and a steady bass line. The dynamic marking *mp* (mezzo-piano) is present.

love, our star of song!

The third system continues the vocal line and piano accompaniment. The lyrics are "love, our star of song!". The piano accompaniment continues with the sixteenth-note figure and sextuplets. The dynamic marking *mf* (mezzo-forte) is present.

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

The fourth system introduces a new character, ANGÈLE. The lyrics are "I may not yield, although I sigh. To dreams of art and love-good - bye!". The piano accompaniment is in a grand staff and features a more harmonic texture with chords and a bass line. The dynamic marking *mf* (mezzo-forte) is present.

Valse moderato.

espressivo
mf

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a series of notes. The piano accompaniment features a rhythmic pattern of chords and moving lines. The tempo is marked 'Valse moderato' and the dynamics include 'espressivo' and 'mf'.

The second system continues the musical score with a vocal line and piano accompaniment. The piano part includes dynamic markings such as 'mf' and 'rit'.

AN

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

pp *mf* *rit.*

The third system includes a vocal line with the lyrics 'Day - dreams, you must go, For it is time that we should part.' and a piano accompaniment. The piano part is marked with 'pp', 'mf', and 'rit.'.

AN

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

pp *p* *mf*

SOLO TENOR.
Cello Solo *mf*

The fourth system features a vocal line with the lyrics 'Though a voice echoes in my heart, And sighs, - Ah, no! When the' and a piano accompaniment. The piano part is marked with 'pp' and 'p'. A 'Cello Solo' section is indicated with '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 13.

SONG.— (Grand Duke.)

"PRETTY BUTTERFLY."

Words by
BASIL HOOD.

Allegro.

Piano.

First system of piano introduction. Treble and bass staves. Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time. Starts with a forte (*f*) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef. The system is enclosed in a large oval.

Second system of piano introduction. Treble and bass staves. Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time. Continues the melody and accompaniment from the first system. The system is enclosed in a large oval.

GRAND DUKE.

Allegretto.

Vocal and piano accompaniment for the Grand Duke. The vocal line is on a single staff with a treble clef, key signature of three sharps, and 3/4 time. The piano accompaniment is on two staves (treble and bass clefs). The vocal line includes two verses of lyrics. The piano accompaniment features a forte (*f*) dynamic, a ritardando (*rit.*) marking, and a piano (*p*) dynamic. The system is enclosed in a large oval.

1. Once a But - ter -
2. While the But - ter -

G. D.

- fly came flutt - ring To a ten - der lit - tle Rose! Soft - ly
- fly was utt - ring What I've told you to the Rose, She, with

Piano accompaniment for the Grand Duke. Treble and bass staves. Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time. The piano accompaniment features a mezzo-forte (*mf*) dynamic. The system is enclosed in a large oval.

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,

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* *A b i s s i s* *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!
 Mine!
 Sur-re, sur-re, sur-re, summ, summ, summ! Sur-re, sur-re, sur-re, summ, summ, summ!

G. D.

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

a tempo

G. D.

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

G. D.

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

2. rit.

Nº 14.

SONG.-(René.)

"HER GLOVE"

Words by
ADRIAN ROSS.

Allegro.

Piano. *p*

mf

mf

Moderato.

RENÉ.

Ah, the per-fume-

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

RENE *Allegro.*
 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

Ne - ver!

The first system of music consists of a vocal line for René and a piano accompaniment. The tempo is marked 'Moderato.' and the mood is 'thoughtfully'. The vocal line is in a treble clef with a key signature of one flat and a 3/4 time signature. The piano accompaniment is in a grand staff with a key signature of one flat and a 3/4 time signature. The lyrics are 'Ne - ver!'.

RENÉ

Ne - ver? Sure - ly!

The second system of music continues the vocal line for René and the piano accompaniment. The lyrics are 'Ne - ver? Sure - ly!'.

RENÉ

Did I?

The third system of music continues the vocal line for René and the piano accompaniment. The lyrics are 'Did I?'.

RENÉ

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

The fourth system of music concludes the vocal line for René and the piano accompaniment. The lyrics are 'It's ab-surd! I must be wrong!'.

(spoken softly) *thoughtfully*

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

The first system of the score consists of a vocal line for René and a piano accompaniment. The vocal line begins with the instruction *(spoken softly)* and continues with the lyrics "But the glove at least is real— It's a pic - ture— it's a song! The". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings *p* and *ff*. The key signature has three flats and the time signature is 3/4.

Più mosso (non troppo.)

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

The second system of the score features a tempo change to *Più mosso (non troppo.)*. The vocal line continues with the lyrics "scent of red clo-ver a - gain— Re - minds me - re - minds me - The". The piano accompaniment maintains the same melodic and harmonic structure, with dynamic markings *pp* and *p*. The key signature remains three flats and the time signature is 3/4.

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

The third system of the score continues the vocal line with the lyrics "smell of a mea-dow af-ter rain— Re - minds me - re - minds me - It". The piano accompaniment continues with the same melodic and harmonic structure, with a dynamic marking of *p*. The key signature remains three flats and the time signature is 3/4.

rit.

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

The fourth system of the score features a tempo change to *rit.* (ritardando). The vocal line concludes with the lyrics "seems like a ma-gi-cal hand— That once I lock'd up - on -". The piano accompaniment concludes with the same melodic and harmonic structure, with dynamic markings *p* and *mf*. The key signature remains three flats and the time signature is 3/4.

Moderato.

RENÉ

Hand that was like a dream, And like a

pp *mf*

RENÉ

dream was gone - Like a dream was

p *fz*

12

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* *6* *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.

p

slow

RENÈ

thoughtfully. Più mosso.

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

pp

p

RENÈ

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

p

RENÈ

rit.

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

p rit.

mf

Moderato.

RENÉ Hand that was like a dream, And like a

RENÉ dream was gone— Like a dream was

Allegro non troppo.

RENÉ gone!

RENÉ

DUET.— (Juliette and Brissard.)

"IN SOCIETY."

Words by
ADRIAN ROSS.

Piano. Marcia. §

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.

DIALOGUE.

pp

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

D.C.

№ 16.

DUET.— (Angèle and René.)

"LOVE BREAKS EVERY BOND."

Words by
BASIL HOOD.Ноты с сайта www.notarhiv.ru

Allegretto.

Angèle.

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

Piano.

RENÉ.

ANG.

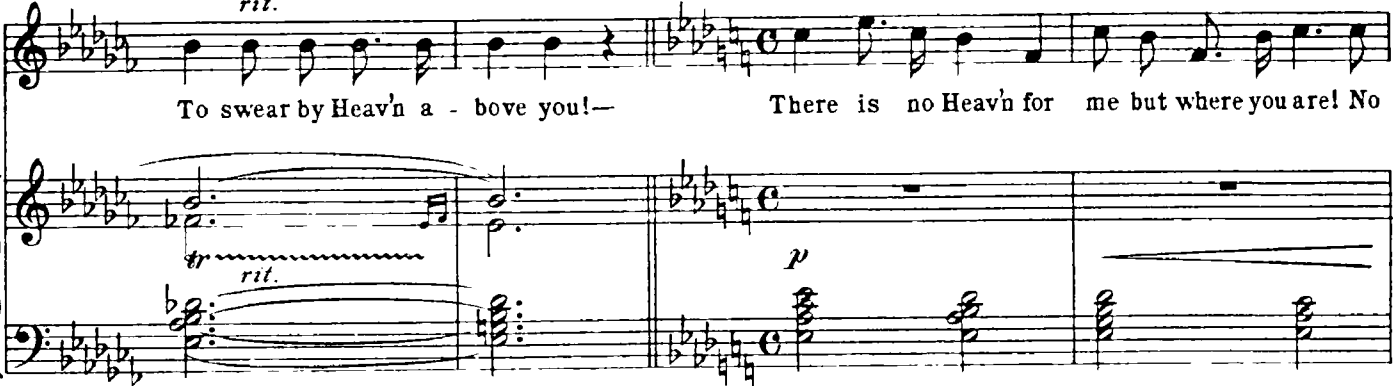
your sen - ses! Yes, mad, if mad it

Нар


REN.

be to say I love you!

rit. Moderato.

REN.  *rit.* *p*

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

REN.  *mf* *mf*

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

Valse moderato.

REN.  *p*

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

ANGELE.

 *p*

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.**
RENÉ.

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.

ANGÈLE. Valse moderato.

REN. But your star - Can mortal ev-er grasp

REN. a - bovel

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!

This block contains the first system of a musical score. It features two vocal parts, ANG. and REN., and a piano accompaniment. The ANG. part has lyrics "Ah! Ah! Now" and the REN. part has "Ah! Ah!". The piano accompaniment includes dynamic markings *mf* and *pp*. The key signature is B-flat major and the time signature is 4/4.

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

(Behind the scene)

This block contains the second system of the musical score. It features the ANG. vocal part with lyrics "I've no ears For the mu - sic of spheres - I'm bored with the stu - dy of stars! Re -". Below the vocal line, there is a piano accompaniment with the instruction *(Behind the scene)*. The piano part includes a dynamic marking *f*. The key signature is B-flat major and the time signature is 4/4.

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

This block contains the third system of the musical score. It features the ANG. vocal part with lyrics "- turn to the mirth And the mu - sic of earth - And we'll dance to the o - pen - ing bars!". Below the vocal line, there is a piano accompaniment with a dynamic marking *f*. The key signature is B-flat major and the time signature is 4/4.

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



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



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 -

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 treble clef and a key signature of one flat. The lyrics are "Per - fect joy with pain! Look, ah! look not be -". The piano accompaniment features a complex texture with chords and moving lines in both the right and left hands.

REN. - yond Joy so near; True hearts

The second system continues the musical piece. The vocal line has the lyrics "- yond Joy so near; True hearts". The piano accompaniment includes dynamic markings such as *p* (piano) and *f* (forte). The texture remains dense with harmonic support for the vocal melody.

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

The third system features the vocal line with lyrics "may not des - pond, For love knows nought of fear! Love". The piano accompaniment continues with intricate chordal and melodic patterns, maintaining the emotional intensity of the piece.

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

The final system on this page shows the vocal line with lyrics "breaks ev - er - y bond, And love, true love, is here!". The piano accompaniment concludes with a section marked "Cello Solo." in the right hand, while the left hand continues with a steady accompaniment. The system ends with a double bar line.

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 -

The first system of the musical score consists of two staves. The upper staff is for the anglican voice, marked 'ANG.', and contains the lyrics 'Per - fect joy with pain! Look, ah! look not be -'. The lower staff is for the piano accompaniment, showing chords and melodic lines in both hands.

ANG. - yond Joy so near; True hearts

The second system continues the musical score. The anglican voice part has the lyrics '- yond Joy so near; True hearts'. The piano accompaniment includes a piano dynamic marking 'p'.

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

The third system of the score features the anglican voice part with the lyrics 'may not des - pond, For love knows nought of fear! Love'. The piano accompaniment includes a forte dynamic marking 'f'.

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

The final system of the score shows the anglican voice part with the lyrics 'breaks ev - er - y bond, And love, true love, is here!'. The piano accompaniment concludes the piece with sustained chords.

(Dialogue.)

First system of musical notation for the Dialogue section. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The first measure is marked *pp*. The music features a series of chords in the bass and melodic lines in the treble, with various articulation marks like accents and slurs.

Second system of musical notation for the Dialogue section. It continues the grand staff from the first system. The dynamic marking is *mf*. The bass line continues with chords, and the treble line has more melodic development with slurs and accents.

Third system of musical notation for the Dialogue section. It continues the grand staff. The dynamic marking is *mf* in the first measure and *p* in the fifth measure. The treble staff features some complex textures with slurs and accents.

DANCE.
Strict Valse time.

First system of musical notation for the Dance section. It consists of a grand staff. The key signature has one flat. The first measure is marked *f*. The music is in a waltz rhythm, characterized by a steady bass line and a more active treble line with slurs and accents.

Piu animato.

Presto.

Second system of musical notation for the Dance section. It continues the grand staff. The dynamic marking is *ff*. The tempo marking *Presto.* is placed above the staff. The music becomes more rhythmic and energetic, with slurs and accents throughout.

Third system of musical notation for the Dance section. It continues the grand staff. The dynamic marking is *fff* in the first measure and *ff* in the fifth and seventh measures. The music is highly rhythmic and energetic, with slurs and accents throughout.

"KUKUSKA"

Allegro.

Piano.

The musical score is written for piano in a key signature of two sharps (F# and C#) and a common time signature (C). It consists of five systems of two staves each (treble and bass clef). The tempo is marked 'Allegro.' and the initial dynamics are 'ff'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'ff' at the beginning, 'f' in the third system, 'mf' in the fourth system, and 'ff rit' in the fifth system. The piece concludes with a double bar line and a final chord in the right hand.

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Allegretto.

First system of musical notation. Treble and bass clefs. Time signature 2/4. Key signature one flat. Dynamics include *p* (piano) and *mf* (mezzo-forte). The system contains two staves with various rhythmic patterns and articulation marks.

Second system of musical notation. Treble and bass clefs. Time signature 2/4. Key signature one flat. Dynamics include *p* (piano). The system contains two staves with various rhythmic patterns and articulation marks.

Third system of musical notation. Treble and bass clefs. Time signature 2/4. Key signature one flat. Dynamics include *mf* (mezzo-forte) and *p* (piano). The system contains two staves with various rhythmic patterns and articulation marks.

Fourth system of musical notation. Treble and bass clefs. Time signature 2/4. Key signature one flat. Dynamics include *mf* (mezzo-forte) and *p* (piano). The system contains two staves with various rhythmic patterns and articulation marks.

Fifth system of musical notation. Treble and bass clefs. Time signature 2/4. Key signature one flat. Dynamics include *p* (piano). The system contains two staves with various rhythmic patterns and articulation marks.

Sixth system of musical notation. Treble and bass clefs. Time signature 2/4. Key signature one flat. Dynamics include *f* (forte) and *pp* (pianissimo). The system contains two staves with various rhythmic patterns and articulation marks, including a large, wide interval in the right hand.

a tempo

First system of musical notation, measures 1-4. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *f* (forte) and *f* (forte).

Second system of musical notation, measures 5-8. The right hand continues the melodic development with some grace notes. The left hand has a more active bass line. Dynamics include *f* (forte).

Third system of musical notation, measures 9-12. The right hand has a more complex texture with some triplets. The left hand has a steady accompaniment. Dynamics include *p* (piano) and *f rit.* (forte, ritardando).

Molto Allegro.

Fourth system of musical notation, measures 13-16. The tempo changes to *Molto Allegro*. The right hand has a busy, rhythmic pattern with many sixteenth notes. The left hand has a steady accompaniment. Dynamics include *mf* (mezzo-forte).

Fifth system of musical notation, measures 17-20. The right hand continues with a complex rhythmic pattern. The left hand has a steady accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Sixth system of musical notation, measures 21-24. The right hand continues with a complex rhythmic pattern. The left hand has a steady accompaniment. Dynamics include *ff* (fortissimo).

First system of musical notation. Treble clef staff contains a melodic line with slurs and accents. Bass clef staff contains a harmonic accompaniment with slurs and accents. Dynamics include *ff* at the beginning, *mf* in the middle, and *cresc.* at the end.

Second system of musical notation. Treble clef staff continues the melodic line with slurs and accents. Bass clef staff continues the harmonic accompaniment with slurs and accents. Dynamics include *f* in the middle.

Third system of musical notation. Treble clef staff features a more active melodic line with slurs and accents. Bass clef staff continues the harmonic accompaniment with slurs and accents. Dynamics include *ff* in the middle and *ff* at the end. The tempo marking *Animato.* is placed above the treble staff.

Fourth system of musical notation. Treble clef staff continues the melodic line with slurs and accents. Bass clef staff continues the harmonic accompaniment with slurs and accents. Dynamics include *mf* in the middle.

Fifth system of musical notation. Treble clef staff continues the melodic line with slurs and accents. Bass clef staff continues the harmonic accompaniment with slurs and accents. Dynamics include *f marcato* in the middle. The tempo marking *Lento.* is placed above the treble staff.

Sixth system of musical notation. Treble clef staff continues the melodic line with slurs and accents. Bass clef staff continues the harmonic accompaniment with slurs and accents. Dynamics include *ff* at the beginning, *f* in the middle, and *mf* at the end.

ff *fz* *mf*

This system features a treble and bass staff in G major. The treble staff contains a complex, rapid sixteenth-note passage with several accents. The bass staff provides a steady accompaniment of quarter notes. Dynamic markings include *ff* at the start, *fz* in the middle, and *mf* towards the end.

Allegro.

f

This system is marked *Allegro.* The treble staff has a rhythmic pattern of eighth notes with a sharp sign, while the bass staff has a simple accompaniment of quarter notes. A dynamic marking of *f* is present.

Presto.

f

This system is marked *Presto.* Both the treble and bass staves feature a rhythmic pattern of eighth notes. A dynamic marking of *f* is present.

This system continues the eighth-note rhythmic pattern from the previous system, with a dynamic marking of *f* in the bass staff.

ff

This system features a treble staff with a rapid sixteenth-note passage and a bass staff with a rhythmic accompaniment of quarter notes. A dynamic marking of *ff* is present.

ff 8.

This system continues the sixteenth-note passage in the treble staff and the quarter-note accompaniment in the bass staff. A dynamic marking of *ff* is present, and the system concludes with a repeat sign and the number 8.

sempre più ff e più presto.

Prestissimo.
ff

No. 18.

SONG.—(Grand Duke) and Girls.

"ROOTSIE-POOTSIE."

Words by

BASIL HOOD & ADRIAN ROSS.

Marcia moderato.

Grand Duke.

1. Since first I
2. The maid ens

Piano.

ff *p*

Detailed description: This system contains the first system of music. It features a vocal line for the Grand Duke and a piano accompaniment. The Grand Duke's line starts with a treble clef and a 2/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a key with one flat (B-flat major or D minor). The tempo is marked 'Marcia moderato'. Dynamics include *ff* (fortissimo) and *p* (piano). There are two versions of the lyrics: '1. Since first I' and '2. The maid ens'.

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;

f

Detailed description: This system contains the second system of music. It features a vocal line for the Grand Duke and a piano accompaniment. The Grand Duke's line continues from the previous system. The piano accompaniment continues in the grand staff. Dynamics include *f* (forte).

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

p *mf*

Detailed description: This system contains the third system of music. It features a vocal line for the Grand Duke and a piano accompaniment. The Grand Duke's line continues from the previous system. The piano accompaniment continues in the grand staff. Dynamics include *p* (piano) and *mf* (mezzo-forte). The music concludes with a double bar line and a key signature change to two sharps (D major or F# minor).

G.D.

high - born let young beau-ties of the Up - per sil - ly whip-persnap - pers Ten con-fessed their love in - tense; 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

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!"

Tempo I.

GRAND DUKE.

3. The fair - est

G.D.

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

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

p *mf* *ff*

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,

p *mf* *p*

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

GIRLS

p *mf*

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!"

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

Girls

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

Girls

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

Girls

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

DANCE.

First system of musical notation for the 'DANCE' piece. It consists of a piano (right) and bass (left) staff. The piano part begins with a forte fortissimo (*ff*) dynamic, while the bass part starts with a forte (*f*) dynamic. The music is in a 7/8 time signature and a key signature of one flat.

Second system of musical notation. The piano part continues with a forte (*f*) dynamic, and the bass part maintains a steady accompaniment. The music features a mix of eighth and sixteenth notes.

Third system of musical notation. The piano part features a forte fortissimo (*ff*) dynamic, with a melodic line that includes a slur over a series of notes. The bass part continues with its accompaniment.

Fourth system of musical notation. The piano part begins with a piano (*p*) dynamic and a ritardando (*rit.*) marking. The bass part continues with a forte (*f*) dynamic. The system concludes with a repeat sign.

Fifth system of musical notation. The piano part starts with a forte (*f*) dynamic, while the bass part is marked mezzo-forte (*mf*). The music is characterized by rhythmic patterns in both hands.

Sixth system of musical notation. The piano part begins with a piano (*p*) dynamic, followed by mezzo-forte (*mf*) and forte (*f*) dynamics. The system ends with a first ending (1.) and a second ending (2.), both marked forte (*f*). The piece concludes with a final chord.

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.

Piano.

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

May not I have a chance?

ANG.


RENÉ.

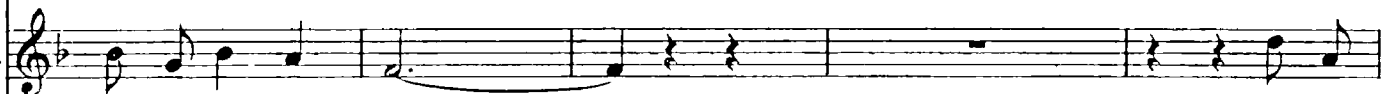
Piano.


see!

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

mf

ANG.  It is cer - tain - ly true—


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

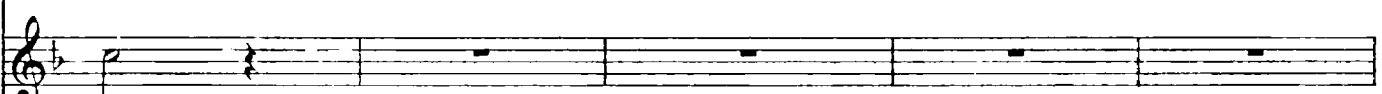
 *p* *mf*


ANG.  When I'm waltz - ing with you—

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

 *p* *mf*

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

RENÉ.  less—

 *p*

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.

RENÉ.

If you quite un - der - stand —

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

ANG.

RENÉ.

I have prom - ised my hand — I'll be

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

BOTH.

RENÉ.

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 -

RENÉ.

ANG.

- 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 with a key signature of one sharp (F#). It consists of two staves. The right hand features a rhythmic pattern of eighth notes with accents, while the left hand plays a simple bass line. Dynamics include *f*, *ff*, and *f*.

GRAND DUKE.

The piano accompaniment for the Grand Duke's entrance is in 2/4 time with a key signature of one sharp. It features a melodic line in the right hand with accents and a supporting bass line in the left hand. Dynamics include *mf*, *f*, and *p*. There are also some markings like 'A' and 'P' above the notes.

Moderato.

G.D.

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

The vocal line for the Grand Duke is in 2/4 time with a key signature of one sharp. It is marked *Moderato*. The lyrics are: "man is a boy While he can en-joy His whole life long; I'm". The melody is simple and conversational.

G.D.

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

The vocal line for the Grand Duke continues in 2/4 time with a key signature of one sharp. The lyrics are: "go - ing to burn My cen - sus re - turn, I know it's wrong!". The melody is simple and conversational.

MIMI.

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

BRISSARD.

look! For wo - men to - day Dont age in the way They used to

BRI.

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

JULIETTE.

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

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.

So give up the

G.D. & B.R.I. 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. & B.R.I. — 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. & B.R.I. waste it at school, Life shall be laugh - ter and fun and noise—

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

G.D.&
BRI.
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

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

BRISSARD.
 And

BRI.
 hus-bands and wives Wont both-er their lives A - bout their rights. It's

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

THE BREE.

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

skirts shall be up to there!

Andante.
THE BREE.

My figure is quite boy-ish -
If you have stays, of course it will

TRISSARD

I want to be young, for youth's the age of bliss -
I want to be old - for youth's the age of bliss -

Tempo di Marcia Vivace.

G.D. & BRL.

give up the pre - sent to play - ing the foot - ball. Youth is too

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 foot - ball, -

boys! We're play - ing the foot - ball!

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!

DANCE.

a tempo

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The tempo marking 'a tempo' is written in the lower left of the system. The music features a steady eighth-note accompaniment in the bass and a melody in the treble.

The second system continues the musical piece with similar rhythmic patterns in both staves.

The third system introduces some melodic variation in the treble staff, including a slur over several notes.

The fourth system shows a continuation of the eighth-note accompaniment and the treble melody.

The fifth system features a change in the bass line, with some notes beamed together.

The sixth system concludes the piece with a final cadence, including a fermata over a chord in the bass staff.

Nº 21.

FINALE.- ACT II.

Words by
 BASIL HOOD & ADRIAN ROSS.

Valse moderato.

Angèle.

Say not

Piano.

ANG.

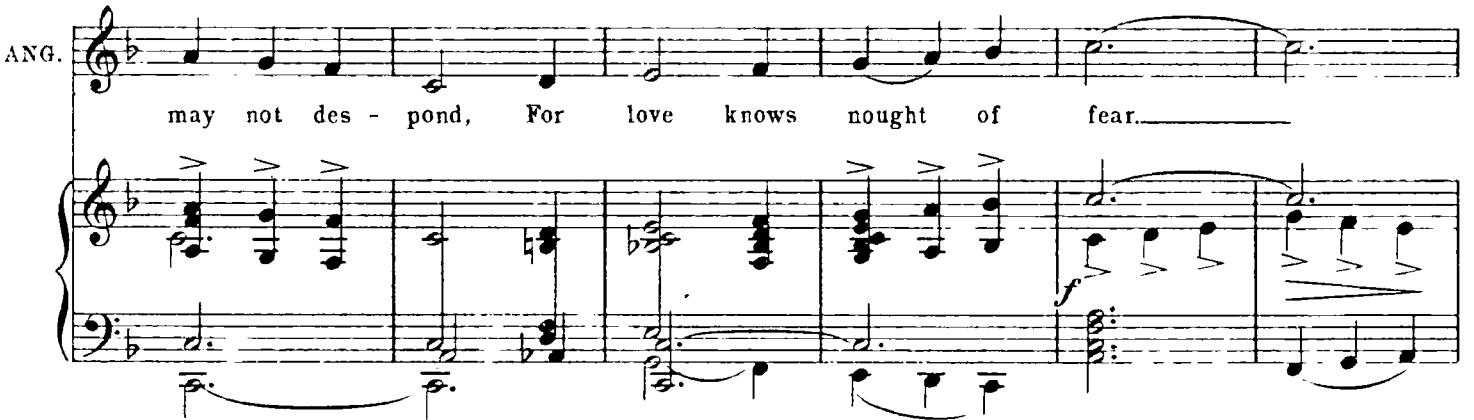
love is a dream, Say not that hope is vain; Say not that

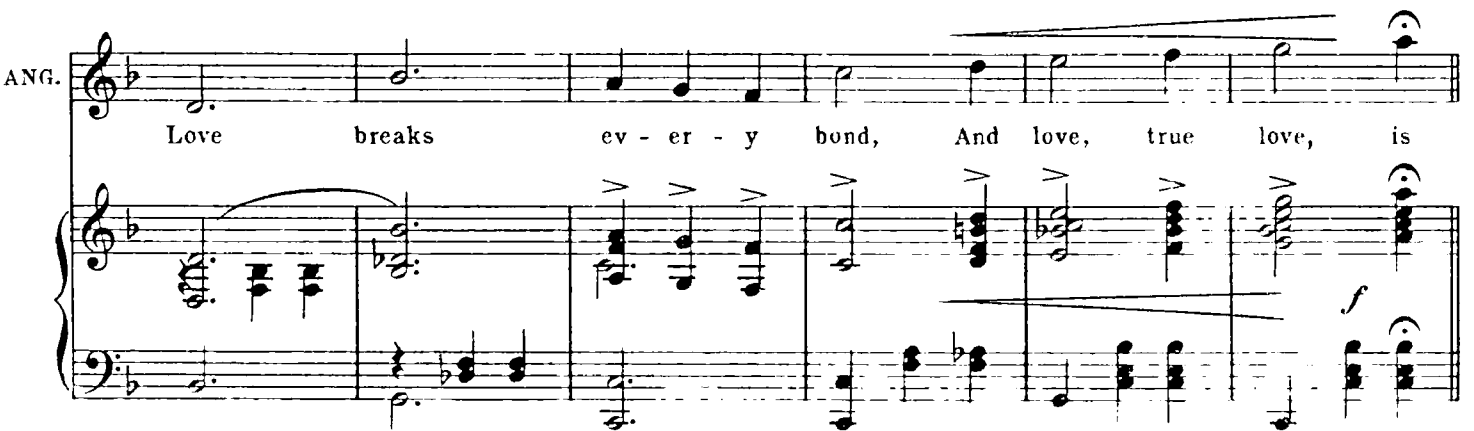
ANG.

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

ANG. 
 pain ————— Look, ah! look not be - yond

ANG. 
 Joy so near; ————— True hearts

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

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

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. *DANCE.*

three Hap - py pairs! Life is free Now from

BOTH.

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

Presto.

BOTH.

world a fai - ry - Hail the - lard!

1 & 2. *f* 3.

Repeat ad lib

CURTAIN.

нар

fff

lunga

Fine.

END OF OPERA.