

THE COUNT OF LUXEMBOURG

A New Musical Play

028

IN TWO ACTS.

BY

A. M. WILLNER AND ROBERT BODANZKY.

ADAPTED FOR THE ENGLISH STAGE BY

BASIL HOOD.

LYRICS BY

BASIL HOOD AND ADRIAN ROSS

MUSIC BY

FRANZ LEHAR.

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THE COUNT OF LUXEMBOURG.

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Synopsis of Scenery.

ACT I.—Bussard's Studio, Paris	(ALFRED TERRAIN.)
ACT II.—Reception Hall at the Grand Duke Rutzinov's, Paris	(ALFRED TERRAIN.)

Musical Director: MR. ERNEST FLECKER.
 Stage Director: MR. EDWARD ROYAL.

THE COUNT OF LUXEMBOURG.

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THE COUNT OF LUXEMBOURG.

028

Act I.

OPENING CHORUS.

No 1.

Words by
BASIL HOOD.

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Music by
FRANZ LEHAR.

Allegro.

Piano.

Tempo di Marcia.
SOPRANO & CONTRALTO.

Let the

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

TENOR

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

BASS.

Car - ni - vall! Make the most of Car - ni - vall! Let the

Tempo di Marcia.

bot - tle pass

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

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

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

To the

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

CHO. 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!

CHO. 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 -

mf

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

mf

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 first system of the musical score consists of four staves. The top three staves are vocal parts: a single voice line, a choral line labeled 'CHO.', and a bass line. Each vocal line has the lyrics 'Fools) And in Bo - he - mi - a (King - dom of Fools)_____'. The piano accompaniment is on the bottom staff, featuring a treble and bass clef with various musical notations including triplets and slurs.

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 second system of the musical score also consists of four staves. The top three staves are vocal parts: a single voice line, a choral line labeled 'CHO.', and a bass line. Each vocal line has the lyrics 'Laugh - Love - And nev - er make plans - Oh, we are true Bo - he - mi - ans!'. The piano accompaniment is on the bottom staff, featuring a treble and bass clef with various musical notations including slurs and accents.

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 unison, singing the lyrics 'And in Bo - he - mi - a (King Fol - ly rules) Rol - lic - king'. The piano accompaniment consists of a treble and bass clef staff. The treble clef has a melody with eighth and sixteenth notes, while the bass clef provides harmonic support with chords and single notes. A dynamic marking of *p* (piano) is present at the beginning of the piano part.

Jol - ly King King Car - ni - vall

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

Jol - ly King King Car - ni - val!

mf

1. 2.

Detailed description: This system contains the next four measures of the piece. It features three vocal staves and a piano accompaniment. The vocal parts sing the lyrics 'Jol - ly King King Car - ni - vall'. The piano accompaniment continues with a treble and bass clef staff. The treble clef features a melody with eighth notes and triplets, while the bass clef provides harmonic support. A dynamic marking of *mf* (mezzo-forte) is present. 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, la,
 Fol-low where we go! All a -

CHO. All a -

CHO. Fol-low where we go! All a -

Fol-low where we go! All a -

MIMI. la, Tra, la, la, la, la, la, la,

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

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

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

Tr

MIM. *Tra, la, la, la, la, la, la,*
You are

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

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

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

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

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

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

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

Allegro.

First system of musical notation. The right hand features a melodic line with triplets and slurs. The left hand plays a steady accompaniment of eighth notes. The dynamic marking *mf* is present.

Second system of musical notation. The right hand continues the melodic development with slurs and accents. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand melody includes slurs and accents. The left hand accompaniment continues with eighth notes.

Fourth system of musical notation. The right hand features more complex rhythmic patterns and slurs. The left hand accompaniment continues.

Fifth system of musical notation. The right hand melody includes slurs and accents. The left hand accompaniment features a change in dynamics to *p* and *pp*.

Sixth system of musical notation. The right hand melody includes slurs and accents. The left hand accompaniment features a change in dynamics to *rit.* and *p*.

Nº 2.

SONG (Brissard) and CHORUS.

"BOHEMIA"

Words by
BASIL HOOD.

Allegretto quasi Marcia.

Voice.

Piano.

BRIS.

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

Piano.

BRIS.

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

Piano.

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

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

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

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

poco animato 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 - al Some one to smoke with— *Pite*

BRISSARD. CHORUS.

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

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

p *pp*

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

CHORUS.

mf *f*

CHO. Three Pair Back!

Tempo I.

mf

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

pp

BRIS.

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

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 chesny; I shall mar-ry by and by

pp *mf*

BRIS.

Some-one who has got no 'dot' and got a jut care U!

mf *rit.*

BRISSARD.

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

pp poco animato *mf*

BRISSARD.

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

pp

TRIS. Hea - ven a - bove What shall we lack

p

TRIS. If we have love in our Three Pair Back

pp *mf* *f* DANCE.

Allegro.

The first system of the Allegro section consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the melodic and harmonic development. The right hand features more complex rhythmic patterns, including triplets and sixteenth-note runs.

The third system shows a dynamic shift to *ff* (fortissimo) in the right hand, with a more active and textured accompaniment in the left hand.

The fourth system concludes the Allegro section with a *ff* dynamic marking in the right hand, featuring a prominent melodic line and a dense accompaniment.

Presto.

The Presto section begins with a 2/4 time signature. The right hand plays a rapid, rhythmic pattern of eighth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system of the Presto section continues the rapid eighth-note patterns in both hands, maintaining a consistent rhythmic drive.

No. 3. SONG.—(Juliette) and CHORUS.

"PIERRETTE AND PIERROT!"

Words by
BASIL HOOD.

Juliette. *Vivace.*

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 -

p

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,

mf

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

rit.

JUL.

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

Valse moderato.

JUL.

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

JUL.

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

JUL.

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

JUL.

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

JUL.

rit.

kiss you can - not get, dear, You'll re - luc most of
 love your Pi - er - rette, dear, As I love you, you

JUL.

all
 know!

SOPRANO,

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

CHOR.

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.

for a kiss; It's such a lit - tle loss, dear, And
 beggd a kiss, And it was wrong to toss, dear, My

CHOR.

for a kiss; It's such a lit - tle loss, dear, And
 beggd a kiss, And it was wrong to toss, dear, My

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

CHOR. 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: *Tr.*
- 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*

Ad. *

ENTRANCE CHORUS

and SONG.—(René.)

No. 4.

Words by
ADRIAN ROSS.

"THE COUNT OF LUXEMBOURG"

Allegro.

Piano.

Piano introduction for the first system, featuring a treble and bass staff with piano markings and dynamic accents.

SOPRANO.
ALTO.
TENOR.
BASS.

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

fres - cen - do

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

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

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

- val!

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

Ah!

Tempo di Marcia.

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

- vall To the life we live As Bo -

Car - ni - vall! Give a toast to Car - ni - vall 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 -

fr
ff

- 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

fr

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

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.

*Change
artic*

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

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

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

ff

hip! hip! Hur - rah! hur - rah! hur - rah!

hip! hip! Hur - rah! hur - rah! hur - rah!

hip! hip! Hur - rah! hur - rah! hur - rah!

fff rit.

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

RENÉ.

Grave.

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

RENÉ.

We raise our brimming glass and bow From our ex - all - 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
 fu - 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 - tional 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 } bend 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. *bour - er way! For mon - ey's made to seat - ter And when it's gone, no*

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

RENÉ. *done!*

SOPRANO.
ALTO.
TENOR.
BASS.

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

RENÉ

For non-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! 2. My
 You still can have your bit of fun— That's how it's done!

CHO.

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

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

pp

2 *rit.* Prestissimo.

RENE. 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. Prestissimo. *ff*

RENE. la, 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, la, la!

f *f*

Words by
ADRIAN ROSS.

Allegro.

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

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

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

Piano. *Allegro.*

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

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

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

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

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

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

*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

Allegro.


Piano.  *f* *p*

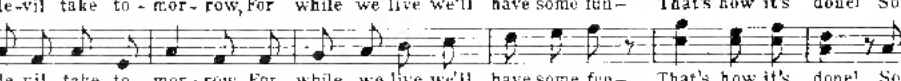
SOP.  wine and wo-men, sport and play, That is the Lux-em-bourg-er way! A fig for care and sor-row, The


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

 *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

 *p*

SOP.
TEN.
BASS.

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

SOP.
TEN.
BASS.

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

SOP.
TEN.
BASS.

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

Piano.

BRISSARD.

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 - ral Jing bang! ta - ral 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

BRISS. 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 tear 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

JULIETTE.

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

BRISSARD. BOTH.

JUL be - You and me! We are wa - king up the town
 two - 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

BOTH

fife 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!
{ I'm } { You'll } be

BOTH

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

BOTH

Car - n - val for life!

p

DANCE.

The musical score is presented in seven systems, each consisting of a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several instances of slurs and ties across measures. The piece concludes with a double bar line and repeat dots at the end of the seventh system.

SONG—(Grand Duke) and Attendants.

"I AM IN LOVE!"

Words by
BASIL HOOD.

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

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.

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

(Pialetto.)

pp *pp*

G. D.

love - In love - In love!

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

ATT^o

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

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

pp

(Falsetto.)

G D
love, love, love, love, love, love!

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

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

G.D.  Musical score for G.D. part 1. The vocal line is in G major with a key signature of one flat (F major) and a common time signature. The lyrics are: "cry - ing — "For good-ness gra-cious sake, —". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

G.D.  Musical score for G.D. part 2. The vocal line continues with the lyrics: "You re-cog-nize me, don't you? I am Love!". The piano accompaniment includes a section with a fermata over a chord in the right hand and a melodic line in the left hand.

G.D.  Musical score for G.D. part 3. The vocal line has the lyrics: "I hear him loud-ly cry-ing — "For goodness gracious". Below this are three staves for different vocal parts (ATT 1, 2, 3) with the lyrics: "He hears him loud-ly cry-ing — "For goodness gracious sake, —". The piano accompaniment features a section with a fermata over a chord in the right hand and a melodic line in the left hand, followed by a section with a fermata over a chord in the right hand and a melodic line in the left hand.

G.D. *pp*
sake, — I am in love!

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

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

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

8.....
8.....

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.I.

love — in love — in love —

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

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

pp

(Finis Ho.) rit.

G.I.

Love, love, love, love, in love.

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

ATT.

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 nicht die Ehe - frau, Doch wer wird mein Mann? Bis jetzt weis ich

ANG.

shall not see,
nicht ge - nauWhy, a - ny - one will do!
Egal, was hier dabun!

Poco meno.

ANG. So I wait— all a-lone, For a man
Nicht wand hier! Leer das Nest! Mein Gemahl!

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

ANG. tar-ry Now I am re-sold to mar-ry!
la-nge Wird mir gar am End noch bange!

Tempo di Mazurka.

ANG. Be it so— My vi-sions of ra-madce may go, A dream that I shall
Un be Kannt! deshalb nicht minder ~~interessant~~ Ist mir der heilige

ANG.

nev - er know! Ah, well - I' oh - ly must for - get
 En - ... Stand, Je nun ich nehme nur gar zu schnell,

rit. *a tempo*

pp

ANG.

The dream I nev - er saw as yet, The lov - er that I have not
 In diesen Fall ist's kein Malheur, Die Eheglocke drückt nicht

s

ANG.

met! Love, love? To me a word, a - lone!
 Sehr! Lie - be? Nie kam sie mir noch nah!

mf rit. *p a tempo*

ANG.

Love, love? It's what I have not known! That love
 Lie - be? Nie war der Rechte da! Nie ist

mf *p*

ANG

rit

I nev-er now may know- Be it so!
 das will ich ja ge- sehn, Gern ge- sehn!

p *mf rit.*

ANG

rit *a tempo*

It's wis-er to be al-ways free, Let oth-ers fall id
 Doch klüger ist's man Wird nie liebt, Steht 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 ~~schonheit~~ die situation als die Herrin ganz

p *f rit.*

ANG

a tempo

-bove. Though ma-ny men may woo me, Their love is noth-ing
~~keine~~ Man lässt sich stets begehren Und spart mit dem Ge

p *a tempo*

ANG.

to me- The god-dess will be nev-er A slave to her
 wä-hren, Und Keiner kam dann Sagen, Er hielt was er-

rit.

ANG.

a tempo love! Be it so- If will for-get the
 reicht! Un-be-kannt, deshalb nicht wieder

p a tempo *pp*

Solo
 Tempo di Mazurka.

ANG.

tales I know Of hap-py lov-ers long a - go!
 in tressant Ist mir die heilge Ehe - stand

rit.

ANG.

Ah, well- it / is not much I lose, A lit-tle love, I
 Je, nun- ich nehme nicht gar so schwer, In diesem Fall ist's

a tempo
pp a tempo

ANG

know not whise- And bet-ter is the ^{(Ehe) och} ^{es} I choose!

Kein Malheur, Dies Ehejoch ~~es~~ drückt nicht sehr --

ANG

Love. love? It is an il-dit song! Love,

Liebe Liebe? Nie kann Sie mir mehr sein! Liebe

rit. *a tempo*

mf rit. *p a tempo* *mf*

ANG

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

Wie wei der Rechte da! nicht *klar*,

p *mf*

ANG

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

dass will ich ja gestehn, Dem ~~Recht~~ ~~schon!~~

p *mf* *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.

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

GRAND DUKE.

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

ANGÈLE.

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

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

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

ANG.
Bow low - hand up - on my heart - Man - ner that is mine in -
For - lá! - Czar up - on the throne. I the *dib 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!

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

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

mf a tempo

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

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

mf

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

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

p

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

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

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

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

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

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

DANCE after 2nd verse.

p a tempo

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

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

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

Allegretto.

f *mf*

patetica

RENÉ.

G.D.

ATTY.

p *mf* *p*

Your cheque up - on Cou - ts - 's and
Your cheque up - on Cou - ts - 's and
Your cheque up - on Cou - ts - 's and
Your cheque up - on Cou - ts - 's and

My cheque up - on Cou - ts - 's and Co.!

Co. - Twen - ty thousand pounds or so!
Co. - Twen - ty thousand pounds or so!
Co. - Twen - ty thousand pounds or so!
Co. - Twen - ty thousand pounds or so!

RENE
Twenty thousand pounds or so! That's what I

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

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

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

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

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

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

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

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

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

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are for Rene, G.D., and two instances of ATT. The lyrics are: "suit me, why, I shall strike! Is she" for Rene; "If she does-n't suit him, he will strike!" for G.D.; and "If she does-n't suit him, he will strike!" for the two ATT. parts. The piano accompaniment includes dynamic markings such as *f*, *mf*, and *mf'*, and features triplet rhythms.

RENE
 young? Is she nice?

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

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

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

The second system of music continues the vocal parts and piano accompaniment. The vocal parts are for Rene, G.D., and two instances of ATT. The lyrics are: "young? Is she nice?" for Rene; "Ve - ry young - e - ven young - er! Ve - ry nice -" for G.D.; and "Ve - ry young - e - ven young - er! Ve - ry nice -" for the two ATT. parts. The piano accompaniment includes dynamic markings such as *p* and *mf*.

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

G.D. e - ven nic - er!

ATTÉ 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 ten-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!

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

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

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

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

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

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

RENE
Goi! If Mes-srs. Coutr's and Co. will cash your cheques, You can hand me a- ver Ma-dame

RENÉ

X!

G.D.

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

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

ATT'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

S

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!

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!

S

mf

f rit.

N^o 10.

FINALE-ACT I.

Words by
ADRIAN ROSS.

Allegretto moderato.

René

Fair Count - ess, may I wish that you

Piano.

mf

p

ANGÈLE.

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

RENÉ

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

And

ANG.

For when you're never with your wife

RENÉ

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

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. *L'istesso tempo.*
We can be always friends.

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

L'istesso tempo.

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

RENÉ

sight! Each a lone - ly path is tread - ing— That's a tru - ly hap - py

rit.

mf rit.

ANGÈLE.

a tempo

He goes right, she goes left, The ar - range - ments ve - ry deft.

RENÉ

wedding!

p a tempo

ANG.

Both are free from an - y care— Hail the hap - py pair! Mon -


RENÉ

Both are free from an - y care— Hail the hap - py pair!

rit.


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

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

mf  *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 pain! And so we shall remain!

mf *p*

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


mf *p*


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

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

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

mf rit. *p a tempo*

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

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



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

BENE  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



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.

Valse moderato.

ANG.

Ah, Love can it be love

ANG.

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

ANG.

dream of a life Come to us both at last?

ANG. Love that calls to my heart Now be

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

ANG. chance to catch and to hold ————— But once,

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

They come back in reality as if from a dream.

Allegretto.

G.D.

Supper is getting cold- let's fly now! Count, par-don me- I'm sor-ry

G.D.

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

(Bows to the screen)

RENÉ.

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

poco animato.

RENÉ.

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

ANGELE.

Ah!

Valse moderato.

ANG.

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

ANG.

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

ANG.

ring, my friend, Safe in your waist - coat pock - et!

DUKE.

She goes

PAV.

She goes

MRX.

She goes

FEL.

She goes

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!

rit. *a tempo*

mfrit. *Pa tempo*

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

PAV.
 MEN.
 PRL.

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

portamento
rit.
a tempo
rit.

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

a tempo
Harp glissando
pp

I ever kissed. Harg it all, if

Harp glissando

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

I can not

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

Sweet and small-

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

RENÉ

call of love!

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

SOB. & ALTO.

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

TENOR.

Here's to Car - ni - vall —

BASS.

Car - ni - vall! Give a toast to Car - ni - vall! 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,

The first system of music consists of three vocal staves and a piano accompaniment. The vocal staves are for a solo voice and a choir. The piano accompaniment is in the right and left hands. The lyrics are: 'la! Tra la — la la la la! Fol - ly, the mon-arch jol - ly,'. The piano part features a rhythmic accompaniment with chords and moving lines.

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!

The second system of music begins with the section header 'LAVIGNE.' and the tempo marking '*tempo rubato*'. It features three vocal staves and a piano accompaniment. The lyrics are: 'Re - né! Re - né! What is the To - day he rules and ev - er shall!'. The piano accompaniment includes a piano introduction with chords and a bass line.

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 Coult's and Co!

LAVIGNE.
Twenty thousand pounds or so, up-on Coult's and Co!

RENÉ.
They have - n't bro-ken, that I

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

mf *f* *sempre rall.*

MIMI.
From whom?

LAV.
From whom?

RENÉ.
know! Oh, no! His

CHO.
From whom?
From whom?
From whom?

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

Moderato.

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

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

Valse moderato.

RENÉ. dreams! Ah me! was it my luck

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

RENÉ.
 dream of a life Come to me then at last?

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

RENÉ.
 bold! For - tune of - fers you

RENÉ.
 now A chance to catch and to hold,

JULIETTE.

Allegretto.

Bouche fermée.
BRISLARD.
Bouche fermée.

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

CHO.
Bouche fermée.
Bouche fermée.
Bouche fermée.

Allegretto.

wish my mo-ney A short life and a sup-oy! I've

RENÉ

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 staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "you can help the gold to fly, And that's the main es - sen - tial! Though". The piano accompaniment features a right hand with chords and a left hand with a steady bass line.

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 has a treble clef and a key signature of one flat (Bb). The lyrics are: "where I got it no one knows, It's mine to spend and scat - ter, And". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

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

poco meno

The third system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat (Bb). The lyrics are: "light it comes and light it goes, And when it's gone, no mat - ter! So". The piano accompaniment includes the instruction "poco meno" in the left hand.

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

mf rit.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat (Bb). The lyrics are: "now it is my mis - sion To keep the old tra - di - tion, And". The piano accompaniment includes the instruction "mf rit." in the left hand.

MIMI.

LAVIGNE. *So*

RENE. *rit.* *So*
 gai - ly make the mo - rey go - A Lu - xembour - gis al - ways so!

CHO. *So*

Allegro molto. *rit.* *p* *f* *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!

MIM. *A fig for care or sor - row! The*

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

BENÉ. 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*

MIM. *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.*

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

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

mf *al.* *ff molto rit.*

Marcia.

The musical score is for a piece titled "Marcia" in 2/4 time. It consists of six systems of music, each with a piano (right) and bass (left) staff. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings. The first system begins with a forte (*ff*) dynamic. The second system features a piano (*p*) dynamic. The third system includes a piano (*p*) dynamic and a fermata. The fourth system starts with a piano (*p*) dynamic and includes a piano (*p*) dynamic marking. The fifth system includes a piano (*p*) dynamic marking. The sixth system includes a piano (*p*) dynamic marking. The score concludes with a final cadence.

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

Second system of musical notation, continuing the piece. The treble clef has a melodic line with some triplet markings, and the bass clef continues with a steady accompaniment.

Third system of musical notation. The treble clef features a melodic line with various articulations, and the bass clef provides a consistent accompaniment.

Fourth system of musical notation. The treble clef has a melodic line with a crescendo marking. The bass clef features a more active accompaniment with some sixteenth-note patterns.

Fifth system of musical notation, the final system on the page. It includes the name "BRISSARD." above the treble clef. The treble clef has a melodic line with a "Clear the" instruction. The bass clef has a complex accompaniment with many slurs and dynamic markings like *pp* and *rit.*

BR1.

way, for here we come So blow the life and

BR1.

bang the drum, Clink the glasses, bang the

BR1.

trays, As we pass the gay ca - fé.

BR1.

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

BR1. 

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

BR1. 

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

BR1. 

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

CHO. 

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

CHO. 

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



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

Detailed description: This system contains the first two musical systems. The top system has a vocal line with lyrics 'Tra, la, la, la, la, Tra, la, la, la, la, Tra, la, la,'. The second system has a vocal line with lyrics '-fore us as we go, She is Pier-rette and' and a piano accompaniment. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand bass line with chords.

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

Detailed description: This system contains the second two musical systems. The top system has a vocal line with lyrics 'Tra, la, la, Tra, la, la, la, la! I'll be hus - band, she'll be wife,'. The second system has a vocal line with lyrics 'I'm Pier - rot I'll be hus - band, she'll be wife,' and a piano accompaniment. The piano part continues with similar rhythmic patterns as the first system.

So

BRI. Well have a Car - ni - val for life! So

CRD. Well 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

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

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

JUL.  A fig for care or

BRI.  A fig for care or

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

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

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

 wine and wo-men, sport and play, For that's the Lux-em - bourger 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 -

RENÉ.  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,

ERI. 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,

Prestissimo. That's how it's done! That's how it's done!

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

ERI. 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

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

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

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

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

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

JUL.
lass! Tra, la, la!

RRI.
lass! Tra, la, la!

RENÉ.
lass! Tra, la, la!

CHO.
lass! Tra, la, la!

lass! Tra, la, la!

Act II.

No. 11.

OPENING SCENE and DANCE.

Tempo di Valse.

Piano.

The musical score is written for piano and consists of five systems of music. The first system begins with a forte (*ff*) dynamic marking. The tempo is indicated as "Tempo di Valse." The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is characterized by a waltz-like melody in the right hand and a rhythmic accompaniment in the left hand. There are several dynamic markings, including *ff* and *f*, and various articulations like accents and slurs. The score ends with a fermata and a final chord.

In strict waltz time.

First system of the musical score. The right hand begins with a forte (**ff**) dynamic and a waltz melody. The left hand provides a steady accompaniment. The system concludes with a fermata over the final chord.

Second system of the musical score, continuing the waltz melody and accompaniment.

Third system of the musical score, continuing the waltz melody and accompaniment.

Fourth system of the musical score. It begins with the instruction *(Curtain)* and *(Society goes to and fro.)*. The music continues with the waltz melody and accompaniment.

Fifth system of the musical score, continuing the waltz melody and accompaniment.

Sixth system of the musical score. It features a long fermata over the final chord, which is marked with a piano-piano (**pp**) dynamic. The system ends with a double bar line and a star symbol (*).

(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 a series of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the melodic and harmonic development from the first system. The upper staff features a more active melodic line with some grace notes. The lower staff maintains a steady accompaniment.

The third system is labeled "Dance." and shows a change in tempo and character. The upper staff has a more rhythmic, dance-like melody. The lower staff includes dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). There are also hairpins indicating volume changes.

The fourth system continues the dance section. The upper staff features a complex, multi-measure melodic passage with many beamed notes. The lower staff provides a rhythmic accompaniment with chords.

The fifth system concludes the dance section. It features dynamic markings of *ff* and *pp* (pianissimo). The upper staff has a melodic line with some grace notes, and the lower staff has a rhythmic accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of chords and melodic lines in both staves, with dynamic markings of *p* (piano) and *pp* (pianissimo) indicated below the bass staff.

Second system of musical notation, continuing the piece. It includes dynamic markings of *pp* (pianissimo) in the bass staff.

Third system of musical notation, continuing the piece with chords and melodic lines in both staves.

Fourth system of musical notation, continuing the piece. It includes dynamic markings of *pp* (pianissimo) in the bass staff.

Fifth system of musical notation, continuing the piece. It includes dynamic markings of *p* (piano) in the bass staff and first endings marked with *1^o* and *2^o*.

Sixth system of musical notation, continuing the piece. It includes dynamic markings of *p* (piano) in the bass staff and first endings marked with *1^o* and *2^o*.

This page of musical notation is for a piano piece, featuring six systems of staves. The key signature is two sharps (F# and C#). The notation includes treble and bass clefs, with various dynamic markings and performance instructions.

The first system begins with a dynamic marking of *mf*. The second system includes a *Ped.* instruction. The third system features a *mf* dynamic marking. The fourth system starts with a *p* dynamic marking and includes a *Ped. simile* instruction. The fifth system includes *rit.* and *a tempo* markings. The sixth system continues the musical development.

First system of musical notation, featuring piano (pp) and pianissimo (ppp) dynamics. The music is written in treble and bass clefs with a key signature of two sharps (F# and C#).

Second system of musical notation, continuing the piece with various melodic and harmonic textures.

Third system of musical notation, including a forte (f) dynamic marking. The piece concludes this section with a double bar line.

Tempo di Valse.

Fourth system of musical notation, marked *a tempo*. The tempo change is indicated by a 'V' symbol above the staff. The music features a waltz-like character with a 3/4 time signature.

Fifth system of musical notation, continuing the waltz section with various articulations and dynamics.

Sixth system of musical notation, featuring a fortissimo (ff) dynamic marking. The piece concludes with a double bar line.

fff

p

pp

ff

ff

Words by
ADRIAN ROSS.

Allegro molto.

Piano.

SOP.
ALTO.
TEN.
BASS.

Hail, An - gèle, our night - in -

Hail, An - gèle, our night - in -

Hail, An - gèle, our night - in -

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

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

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

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

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

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

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

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

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

Poco meno

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

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

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

Poco meno

ANGELE.

I thank you,

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

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

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

rit. *ff* *p*

Moderato.

ANG.  *mf*

gen-tlemen, and la-dies al - so, But yet we part, — for fate must

ANG.  *mf*

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

CHO.  *p*

No
No

ANG.  *p*

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

CHO.  *p*

part - ick, 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

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

love, our star of song!

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

Valse moderato.

espressivo

mf

mf

ANG.

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

pp

mf *rit.*

ANG.

— Though a voice ech-oes in my heart, And sighs, - Ah, no! — When the

pp *pizzicato*

SOLO TENOR.

Cello Solo *mf*

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

Musical score for Tenor 1 (TRN.) featuring a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in a bass clef. The lyrics are: "dreams are pass'd a - way, — Will your life be cold and grey, — As our".

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

ANGÈLE.

Musical score for Tenor 1 (TRN.) and Angel (ANGÈLE.). The Tenor 1 part continues with the lyrics: "own will be ere long, For the end - ing — of your song? — So fare -". The Angel part begins with the lyrics: "ANGÈLE." and continues with "well to dreams of art, — Though my heart is sad and sore, — For I".

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

Musical score for Angel (ANG.) featuring a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in a bass clef. The lyrics are: "- 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! —

Musical score for Angel (ANG.) featuring a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in a bass clef. The lyrics are: "know when they de - part, I shall find them ne - ver - more! —". The score includes dynamic markings: *rit.* (ritardando) above the vocal line and *rit.* (ritardando) below the piano accompaniment.

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 -

G. D.

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

G. D.

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

G. D.

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

(murmuring like an insect)

G. D.

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

G. D.

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

a tempo

G. D.

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

G. D.

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

2 *rit.*

SONG.-(René.)

"HER GLOVE"

Words by
ADRIAN ROSS.

Allegro.

Piano.

p

The first system of the piano introduction consists of two staves. The right hand plays a series of eighth notes with a slur, while the left hand plays a similar rhythmic pattern. The tempo is marked 'Allegro' and the dynamics are 'p'.

mf

The second system continues the piano introduction. It features more complex rhythmic patterns, including triplets and sixteenth notes. The dynamics are marked 'mf'.

mf

The third system of the piano introduction shows further rhythmic development with triplets and sixteenth notes. The dynamics are marked 'mf'.

Moderato.

RENÉ.

Ah, the per-fume-

p

The first line of the song features a vocal line and piano accompaniment. The tempo is 'Moderato'. The vocal line begins with the lyrics 'Ah, the per-fume-'. The piano accompaniment consists of eighth notes in the right hand and chords in the left hand. Dynamics include 'p'.

RENÉ *(spoken)*

how it lin - gers! What a dain - ty lit - tle glove -

RENÉ *Allegro.*

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

RENÉ

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

RENÉ

Saw I such a hand as this -

Moderato. *(thoughtfully)*

RENE

Never!

pp

RENE

Never?

Surely!

pp

RENE

Did I?

pp

RENE

It's absurd!

I must be wrong!

mf

*(spoken softly)**(thoughtfully)*

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

Più mosso (non troppo.)

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

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

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

Moderato.

RENÉ Hand that was like a dream, And like a

pp *mf*

RENÉ dream was gone— Like a dream was

p *f* 12/8

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

pp *tempo rubato*

RENÉ You are hap - py, lit - tle glove -

pp 6/8

RENÉ

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

mf

Detailed description: This system shows the first two lines of music. The vocal line is in a soprano clef with a key signature of three flats and a common time signature. The lyrics are "While we ask a kiss and miss it, You can hold the hand we". The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The right hand has a melodic line with some grace notes, and the left hand has a steady eighth-note accompaniment. A dynamic marking of *mf* is present.

RENÉ

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

poco animato

ppp poco animato

Detailed description: This system shows the third and fourth lines of music. The vocal line continues with the lyrics "love! You're so fine, you might have been On a". The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady left hand. A dynamic marking of *ppp poco animato* is present.

RENÉ

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

Moderato.

mf

Detailed description: This system shows the fifth and sixth lines of music. The vocal line has the lyrics "hand that I have seen— Im - pos - si - ble! it can't be so! Oh, no! oh,". The tempo is marked *Moderato.* The piano accompaniment has a more relaxed feel with a dynamic marking of *mf*.

RENÉ

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

Detailed description: This system shows the seventh and eighth lines of music. The vocal line concludes with the lyrics "no! The hand I held be - fore — No, I will think of that no". The piano accompaniment continues with a steady eighth-note accompaniment.

Allegro.

RENÉ

more!

ff

rit.

slow

RENÉ

thoughtfully. Più mosso.

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

pp

pp

p

RENÉ

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

p

RENÉ

- minds me - As sweet as the magi - 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. $\text{\textcircled{S}}$

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

- ci - e - ty - (BR.) 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,
(BR.) You're lean-ing back a - gainst the wall So bored. Oh, Lord!

And co - py me. _____ (MEL.) 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 hup, but mere - ly bend your nose - That's how To
 Still, we had bet - ter take our chance. Al - though I

how 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—(ERI) Ve - ry kind, ve - ry kind, ve - ry kind! (JUL) You
ghast - ly hop! (JUL) What a ball, what a ball, what a ball! (ERI) If

knew, I quite for - got your name—(ERI) 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
(ERI) We'll turn it up, Go out and sup, When we have

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

BOTH

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

mf

DIALOGUE.

pp

1.

Repeat ad lib. until cue

JULIETTE

Yes, in so - ci - e - ty that's how it's done. after 1st verse. after 2nd verse.
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. done.
Yes, in so - ci - e - ty that's how it's done! done!

Last.

ff *f*

D. C.

NO 16.

DUET.—(Angèle and René.)

"LOVE BREAKS EVERY BOND."

Words by
BASIL HOOD.

Allegretto.

Angèle.

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

ANG.

RENÉ.

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

REN.

be to say I love you!

rit. Moderato.

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

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

Valse moderato.

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

ANGÈLE.

But at-tend! Are stars ne-ver

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

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

ANG
gloom will then, will then dis-may you! Pret-ty stars are playthings children

rit. *a tempo*

ANG
sigh forl Bet-ter hopes have men to live and die forl

ANG. *rit.*

'Tis a dream From which you will a - wak - en - Ah!

mf *p rit.*

ANG. **Animato.**
RENE.

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 ever grasp
a - bove!

Detailed description: This system contains the first vocal entry. The Renée part (REN.) has two staves. The top staff is the vocal line with lyrics: "But your star - Can mortal ever grasp a - bove!". The bottom staff is the piano accompaniment, starting with a piano (*p*) dynamic. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

ANG. it? 'Tis too far -

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

Detailed description: This system contains the second vocal entry. The Angèle part (ANG.) has one staff with lyrics: "it? 'Tis too far -". The Renée part (REN.) has two staves with lyrics: "Gold - en star - Can mor - tal ev - er grasp you?". The piano accompaniment continues with the same melodic and rhythmic patterns as in the first system, maintaining the *p* dynamic.

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

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

Detailed description: This system contains the third vocal entry. The Angèle part (ANG.) has two staves with lyrics: "Can mor - tal hope to clasp it? Oh, my gold - en star be - ware!". The Renée part (REN.) has two staves with lyrics: "Oh, my gold - en star be - ware!". The piano accompaniment continues, with some changes in the bass line and a slight increase in dynamics towards the end of the system.

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

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

rit. *p a tempo*

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

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

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

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

p *rit.* *p*

ANG. *Ah!* *Ah!* *Now*

REN. *Ah!* *Ah!*

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

(Behind the scene)

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

RENE.

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

The first system of music consists of three staves. The top staff is a vocal line in 3/4 time, starting with a rest for two measures followed by the lyrics. The piano accompaniment is on two staves below, with a dynamic marking of *p* (piano). The piano part features a steady eighth-note bass line and chords in the right hand.

REN.

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

The second system of music consists of three staves. The top staff is a vocal line in 3/4 time, continuing the lyrics. The piano accompaniment continues on two staves below, maintaining the same rhythmic and harmonic structure as the first system.

ANGELE.

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

The third system of music consists of three staves. The top staff is a vocal line in 3/4 time, starting with the lyrics. The piano accompaniment is on two staves below, with a dynamic marking of *mf* (mezzo-forte). The piano part continues with the same accompaniment style.

ANG. *Moderato.*

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

p

Moderato.

Valse moderato.

RENÉ.

Say not love is a dream! Say not that

pp

REN.

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

mf

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

REN. - yond Joy so near, ——— True hearts

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

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

Cello Solo.

con molto espr. ss.

ANGEL.

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

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

ANG.

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

ANG.

- yond Joy so near; ———— True hearts

ANG.

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

ANG.

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

(Dialogue.)

pp

mf

mf p

DANCE.

Strict Valse time.

f

Piu animato. Presto.

fff

"KUKUSKA"

Allegro.

Piano.

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#), and the time signature is common time (C). The piece begins with a forte (*ff*) dynamic. The first system shows a complex rhythmic pattern in the right hand with many beamed notes, while the left hand plays a simpler accompaniment. The second system continues this pattern. The third system features a change in dynamics to *f* in the right hand. The fourth system shows a dynamic shift to *mf*. The fifth system concludes with a *ff rit.* marking and a final cadence in 2/4 time.

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Allegretto.

The musical score is arranged in six systems, each with a treble and bass staff. The tempo is marked "Allegretto." The key signature has one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system includes a fortissimo (*ff*) dynamic. The third system features a mezzo-forte (*mf*) dynamic. The fourth system includes a piano (*p*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system includes a piano (*p*) dynamic and a fortissimo (*ff*) dynamic. The score concludes with a double bar line and a fermata over the final notes.

a tempo

First system of musical notation, featuring a treble and bass clef. The music is marked *a tempo*. The treble clef part begins with a series of chords and eighth notes, while the bass clef part provides a steady accompaniment of chords and eighth notes. Dynamics include *f* (forte).

Second system of musical notation. The treble clef part continues with chords and eighth notes, and the bass clef part maintains the accompaniment. Dynamics include *f* (forte).

Third system of musical notation. The treble clef part features a melodic line with eighth notes and chords, while the bass clef part continues the accompaniment. Dynamics include *p* (piano) and *f. rit.* (forte, ritardando).

Molto Allegro.

Fourth system of musical notation, marked *Molto Allegro.* The time signature changes to 2/4. The treble clef part features a rapid, rhythmic pattern of chords and eighth notes, while the bass clef part provides a steady accompaniment. Dynamics include *mf* (mezzo-forte).

Fifth system of musical notation. The treble clef part continues with the rapid rhythmic pattern, and the bass clef part maintains the accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Sixth system of musical notation. The treble clef part continues with the rapid rhythmic pattern, and the bass clef part maintains the accompaniment. Dynamics include *mf* (mezzo-forte).

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, starting with a dynamic marking of *ff*. The bass clef staff provides a harmonic accompaniment with chords and moving lines. A *rit.* marking is present in the middle of the system, and the word *CRESC.* appears at the end.

Second system of musical notation. The treble clef staff continues the melodic line with various articulations. The bass clef staff features a steady accompaniment. A dynamic marking of *f* is visible in the bass line.

Third system of musical notation. The treble clef staff shows a more active melodic line with slurs and accents. The bass clef staff has a rhythmic accompaniment. A dynamic marking of *ff* is present in the bass line. The word *Animato.* is written above the treble staff.

Fourth system of musical notation. The treble clef staff features a complex melodic texture with many notes and slurs. The bass clef staff has a steady accompaniment. A dynamic marking of *mf* is present in the bass line.

Fifth system of musical notation. The treble clef staff has a melodic line with a *Lento.* tempo marking above it. The bass clef staff has a steady accompaniment with a dynamic marking of *f marcato*.

Sixth system of musical notation. The treble clef staff continues the melodic line with a dynamic marking of *f*. The bass clef staff has a steady accompaniment with a dynamic marking of *mf*.

First system of a piano score. The right hand features a complex, rhythmic melody with many slurs and accents. The left hand provides a steady accompaniment with chords and single notes. Dynamics include *ff* and *mf*.

Allegro.

Second system, marked *Allegro*. The right hand has a more active, eighth-note melody. The left hand continues with a simple accompaniment. Dynamics include *f*.

Presto.

Third system, marked *Presto*. The right hand has a fast, flowing melody. The left hand has a rhythmic accompaniment with slurs. Dynamics include *f*.

Fourth system, continuing the *Presto* tempo. The right hand has a fast, flowing melody. The left hand has a rhythmic accompaniment with slurs.

Fifth system, continuing the *Presto* tempo. The right hand has a fast, flowing melody. The left hand has a rhythmic accompaniment with slurs. Dynamics include *ff*.

Sixth system, continuing the *Presto* tempo. The right hand has a fast, flowing melody. The left hand has a rhythmic accompaniment with slurs. Dynamics include *ff*. A fermata is present over the final measure of the right hand.

sempre più *ff* e più presto.

First system of a musical score in G major (one sharp). The treble clef contains a rapid sixteenth-note melody, and the bass clef contains a supporting bass line. The instruction "sempre più *ff* e più presto." is written above the first measure.

Second system of the musical score, continuing the rapid sixteenth-note melody in the treble and the bass line in the bass.

Prestissimo.
ff

Third system of the musical score. The tempo is marked "Prestissimo." and the dynamic is "ff". The treble clef features triplets of sixteenth notes, and the bass clef has chords with accents.

Fourth system of the musical score. The treble clef continues with triplets of sixteenth notes, and the bass clef features chords with accents and a dynamic marking of "ff".

Fifth system of the musical score. The treble clef has chords with accents and a dynamic marking of "ff". The bass clef continues with chords and accents.

Sixth system of the musical score. The treble clef has chords with accents and a dynamic marking of "ff". The bass clef continues with chords and accents.

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

G.D.

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

G.D.

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

G.D.

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

mf

G.D.

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

mf *pp*

G.D.

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

mf

G.D.

"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.P.

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 Pa - lov - er! Great

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

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

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

GIRLS

Girls

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

Polka moderato.

GRAND DUKE

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

G D

crowd be-comes a bore— I have to call out, "Fore!"

G D

Round 1 whirl each lit-tle girl Un-til her strength is gone;

G.D. GIRLS.

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

Girls

Twink - ling toot - sie's 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

gore, And she mur - murs in his ear - "Oh! go on!"

DANCE.

First system of musical notation for the 'DANCE' piece. The treble staff begins with a forte (*ff*) dynamic and features a series of chords and eighth-note patterns. The bass staff provides a rhythmic accompaniment with eighth-note chords. Dynamics include *ff*, *f*, and *mf*.

Second system of musical notation. The key signature changes to one sharp (F#). The treble staff has a melodic line with slurs and accents, while the bass staff continues with chordal accompaniment. Dynamics include *f* and *mf*.

Third system of musical notation. The treble staff features a complex, fast-moving melodic line with many sixteenth notes, marked with a forte (*ff*) dynamic. The bass staff has a steady accompaniment. Dynamics include *ff* and *f*.

Fourth system of musical notation. The treble staff has a melodic line with a *p rit* (piano ritardando) marking. The bass staff has a steady accompaniment. Dynamics include *f* and *ff*.

Fifth system of musical notation. The treble staff has a complex, fast-moving melodic line with many sixteenth notes, marked with a forte (*f*) dynamic. The bass staff has a steady accompaniment. Dynamics include *f* and *mf*.

Sixth system of musical notation. The treble staff has a melodic line with a piano (*p*) dynamic. The bass staff has a steady accompaniment. Dynamics include *p*, *mf*, and *f*. The system concludes with a first ending (1.) and a second ending (2.) marked with a forte (*f*) dynamic.

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?

ANG.

RENÉ

Piano.

-ci, mon a - mil 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

ANG.  It is cer - tain - ly true—

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




ANG.  When I'm waltz - ing with you—

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



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

RENÉ.  less—



RENE. 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!

ANGEL.

(With closed lips.)

RENE.

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

ANG. 


RENÉ.  Like lit - tle chil - dren, hand in hand, Dan - cing a - way in



ANG.  If you quite un - der - stand —

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



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

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



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

RENÉ. 

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

RENÉ.  Tho' a cir - cle se - lect —

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

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

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,

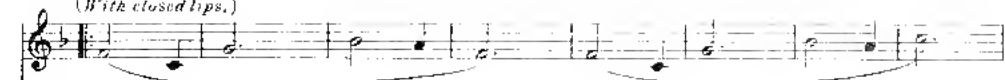
BOTH. ANGÈLE.

On - ly one hour of joy! I will be Cia - der -

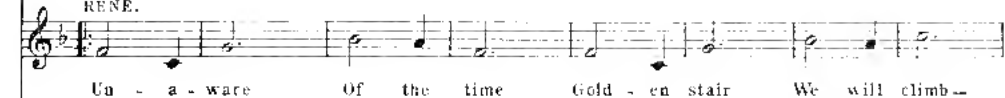
ANG. RENÉ.

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

ANGÈLE.
(With closed lips.)



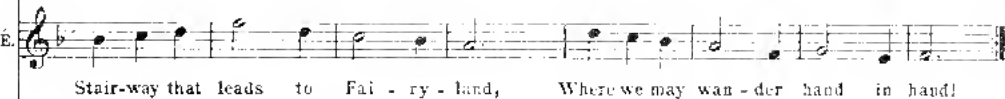
RENÉ.



ANG.



RENÉ.



Repeat according to business.



№ 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 features a rhythmic accompaniment in the right hand with eighth-note patterns and chords, and a bass line in the left hand with quarter notes and chords. Dynamics include *f*, *ff*, and *f*.

GRAND DUKE.

The Grand Duke's vocal entry is in 2/4 time. The vocal line begins with a rest followed by a half note G4. The piano accompaniment continues with eighth-note patterns. Dynamics include *mf*, *f*, and *p*. There are markings 'A' and 'P' above the vocal line.

Moderato.

G. D.

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

The Grand Duke's first vocal line is in 2/4 time. The vocal line has a melody with eighth notes and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *f* and *mf*. There are markings '4' and '5' above the piano accompaniment.

G. D.

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

The Grand Duke's second vocal line is in 2/4 time. The vocal line continues the melody with eighth notes and quarter notes. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f* and *mf*. There are markings '4' and '5' above the piano accompaniment.

MIMI.

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

BRISSARD.

MIMI.

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

ERI.

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!

MIMI. *Animato.*

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

G.D.

I shall look young-er than my wife!

Animato.

The first system of music shows MIMI's vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "I'll be a flap-per all my life!". Below it is the G.D. vocal line in treble clef with the lyrics "I shall look young-er than my wife!". The piano accompaniment is shown in grand staff (treble and bass clefs) with a dynamic marking of *pp* (pianissimo). The tempo/mood is marked *Animato.*

JULIETTE. *ALL.* *rit.*

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

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

The second system of music features two vocal parts: JULIETTE and BRISSARD. JULIETTE's line is in treble clef with lyrics "All men and maids—Have join'd the Boys' Bri - gade!". BRISSARD's line is also in treble clef with lyrics "All men and maids— Have join'd the Boys' Bri - gade! — So". The piano accompaniment is in grand staff with a dynamic marking of *rit.* (ritardando) and a *ff* (fortissimo) marking. The tempo/mood is marked *ALL.* (Allegro).

G.D. & BRI. *Tempo di marcia vivace.*

give up the pre - sent to play - ing the fool, Youth is too plea - sant to

The third system of music is for G.D. & BRI. The vocal line is in treble clef with lyrics "give up the pre - sent to play - ing the fool, Youth is too plea - sant to". The piano accompaniment is in grand staff with a dynamic marking of *al tempo*. The tempo/mood is marked *Tempo di marcia vivace.*

G.D. & BRI.

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

The fourth system of music continues the vocal line for G.D. & BRI. The lyrics are "waste it at school. Life shall be laugh - ter and fun and noise-". The piano accompaniment is in grand staff.

GIRLS.

G.D. & BRL.

So give up the

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

The first system of the musical score consists of three staves. The top staff is a vocal line for 'GIRLS.' with the lyrics 'So give up the'. The middle staff is a vocal line for 'G.D. & BRL.' with the lyrics 'While we are men we'll be boys, boys, boys!'. The bottom staff is a piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

GIRL.

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

G.D. & BRL.

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

The second system of the musical score consists of three staves. The top staff is a vocal line for 'GIRL.' with the lyrics 'pre - sent to play - ing the fool— Youth is too plea - sant to'. The middle staff is a vocal line for 'G.D. & BRL.' with the lyrics '— We're play - ing the fool— Youth is too plea - sant to'. The bottom staff is a piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

GIRL.

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

G.D. & BRL.

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

The third system of the musical score consists of three staves. The top staff is a vocal line for 'GIRL.' with the lyrics 'waste it at school, Life shall be laugh - ter and fun and noise—'. The middle staff is a vocal line for 'G.D. & BRL.' with the lyrics 'waste it at school, Life shall be laugh - ter and fun and noise—'. The bottom staff is a piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

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

G.D. & BRL.
Girls will be hap - py, and boys will be boys!

The first system of the score contains two vocal staves and a piano accompaniment. The vocal staves are for GIRLS and G.D. & BRL., both with the lyrics "Girls will be hap - py, and boys will be boys!". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Allegretto moderato.

The piano accompaniment for the 'Allegretto moderato' section. It features a right-hand part with a rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a steady bass line.

GRAND DUKE.

Moderato.

I mean to for - get All

The second system of the score features the vocal line for GRAND DUKE. with the lyrics "I mean to for - get All". The piano accompaniment continues with a similar rhythmic pattern to the previous section.

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

The third system of the score features the vocal line for G.D. with the lyrics "stiff et - i - quette And for - mal pomp; For love will be sport And". The piano accompaniment includes a right-hand melody with some chromaticism and a left-hand bass line.

G.D. *MIMI.*
 mar-riage a sort Of good old rompl 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 Won't both - er their lives A - bout their rights. It's

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

JULIETTE.

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

skirts shall be up to there!

Animato.
GRAND DUKE.

My figure looks quite boyish still—

If you have stays, of course it will!

I want to be old— For youth's the age of gold!

I want to be old— For youth's the age of gold! So

Tempo di Marcia Vivace.

G. D. &
BRI.

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

allegro

G. D. &
BRI.

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

G. D. &
BRI.

fun and noise— While we are men we'll be boys, boys,

GIRLS.

G. D. &
BRI.

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

boys! We're play - ing the fool!

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

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

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

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

DANCE.

a tempo

The musical score consists of six systems of piano accompaniment. Each system is written for the right and left hands of a piano. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked *a tempo*. The first system begins with a treble clef and a key signature of one sharp. The music features a mix of eighth and sixteenth notes in the right hand, often beamed together, and chords and eighth notes in the left hand. The second system continues this pattern with some longer note values in the right hand. The third system introduces some sixteenth-note runs in the right hand. The fourth system features a second ending bracket over the final two measures. The fifth system continues the rhythmic accompaniment. The sixth system concludes with a double bar line and repeat dots.

Nº 21.

FINALE.- ACT II.

Words by
 BASIL HOOD & ADRIAN ROSS.

Valse moderato.

Angèle.  Say not

Piano. 

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



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



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

ANG. 
 Joy so near, ————— True hearts

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

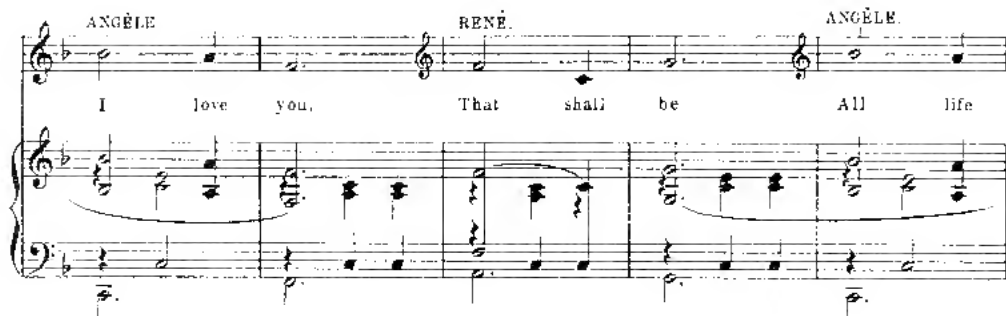
ANG. 
 Love breaks ev - er - y bond, And love, true love, is

Tempo di Valse.

ANG. 

here! You love me,

RENE.

ANGÈLE 

I love you, That shall be All life

RENE.

ANGÈLE.

ANG. 

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

BOTH.

BOTH 

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

Voice 2nd time only.

BOTH

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

BOTH

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

BOTH

world a fai - ry - Hail the - land!

Presto.

1 & 2. 3.

Repeat ad lib

CURTAIN.

fff

lunga

fine.