Michael

Aspects of Love

Music by: Andrew Lloyd Webber

Lyrics by Don Black and Charles Hart

40

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Aspects of Love

Vocal Score Act One

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France 1947

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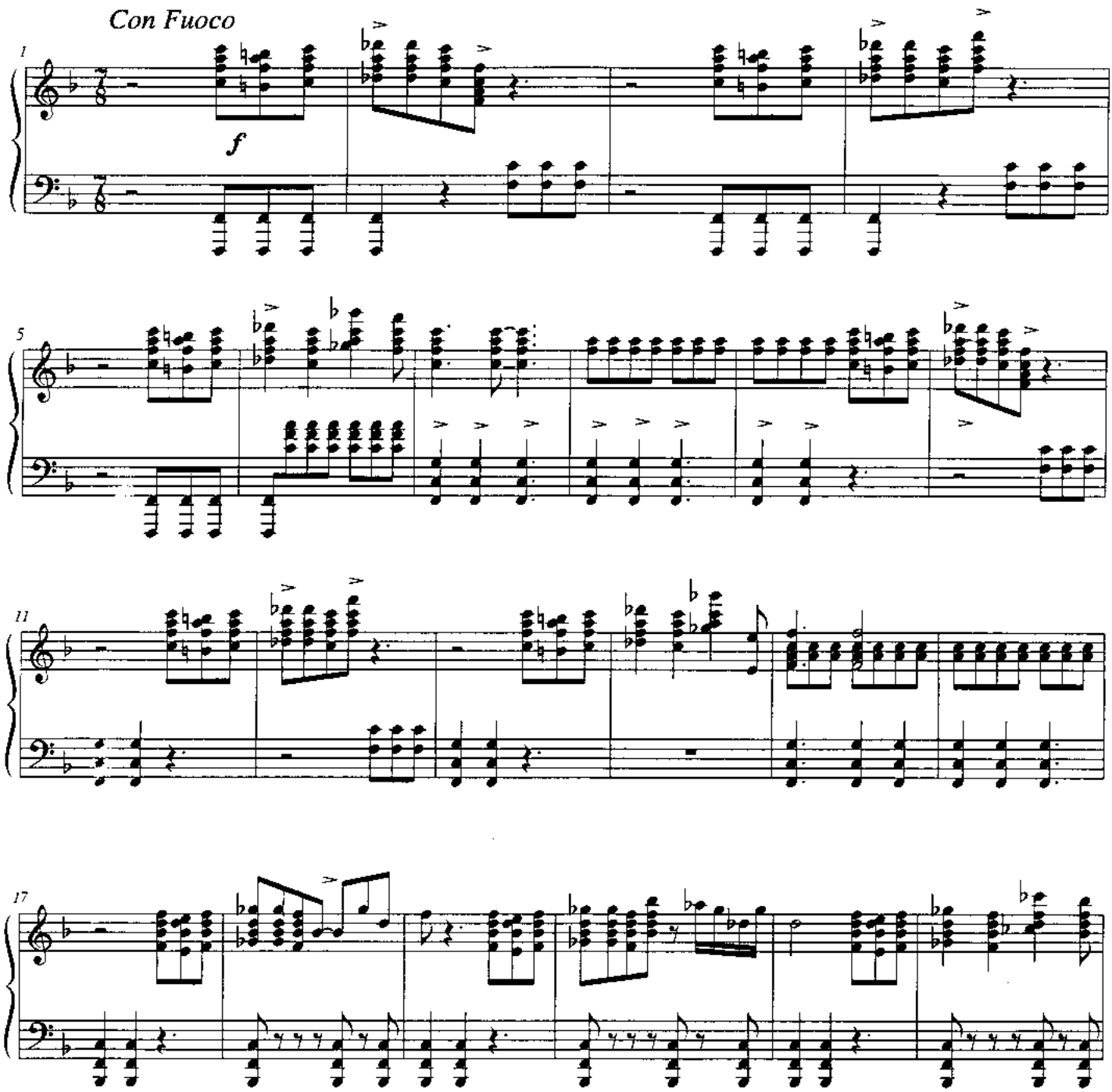
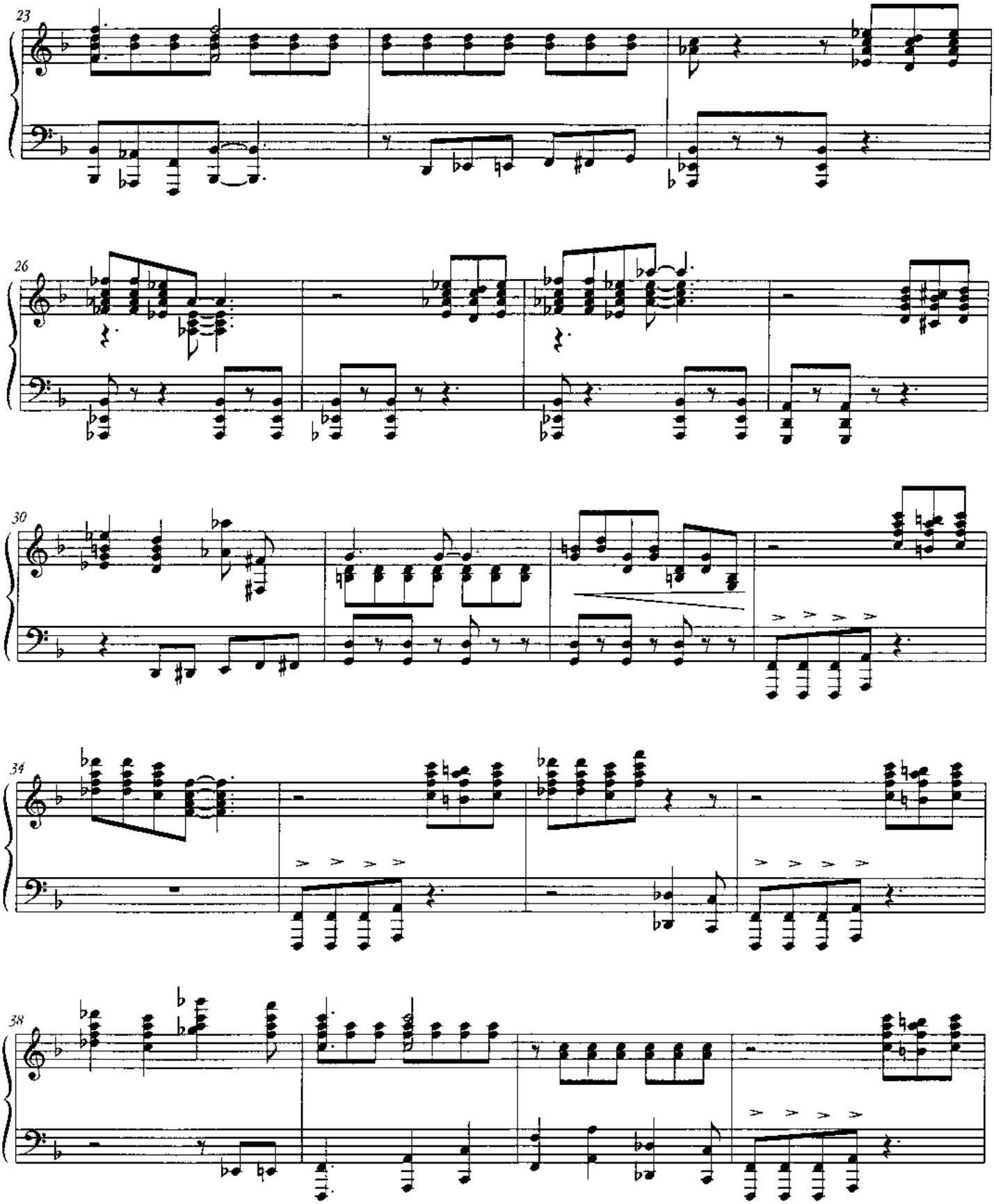
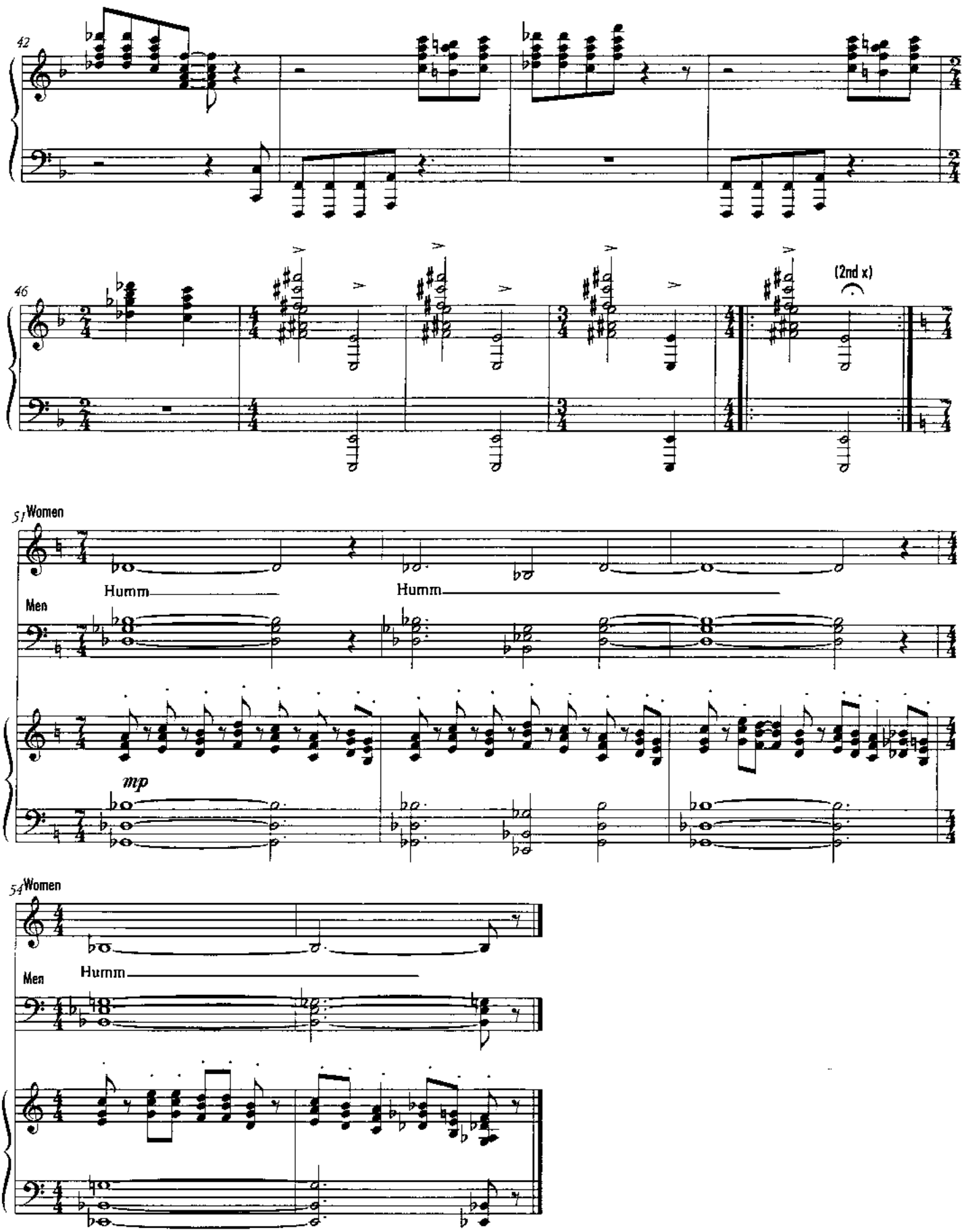
Dakota Music Service

Prologue 1964

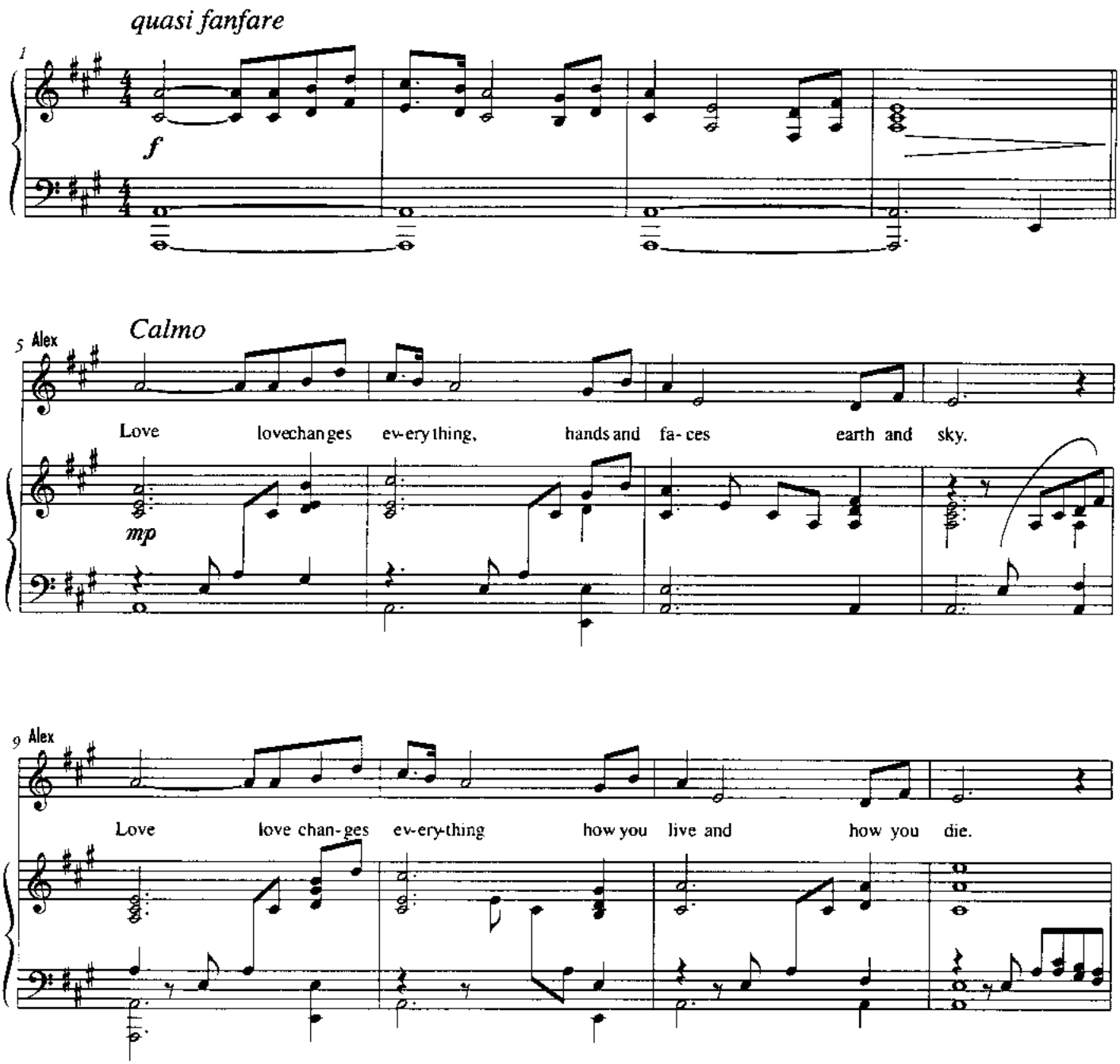


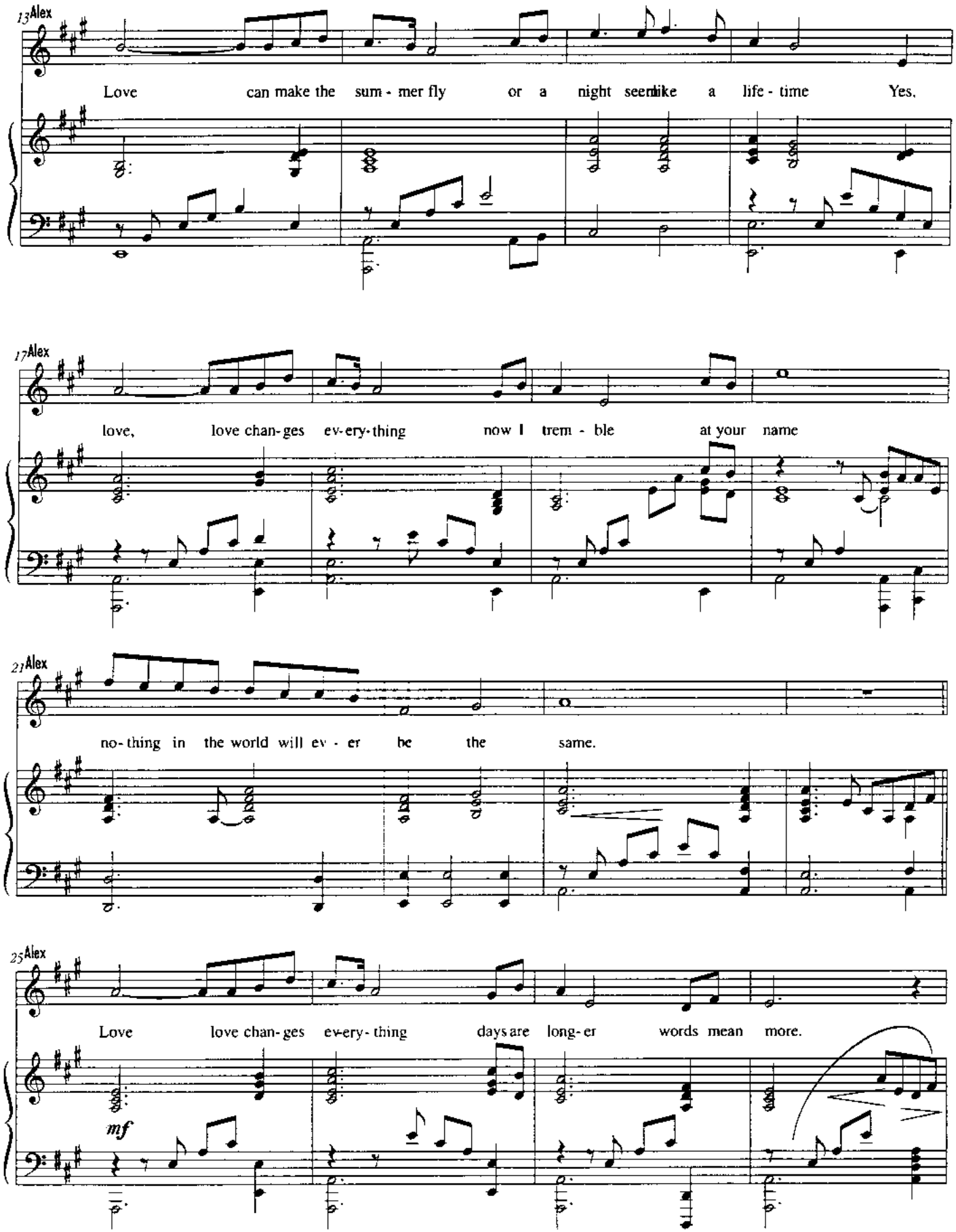

23
26
30
34
38

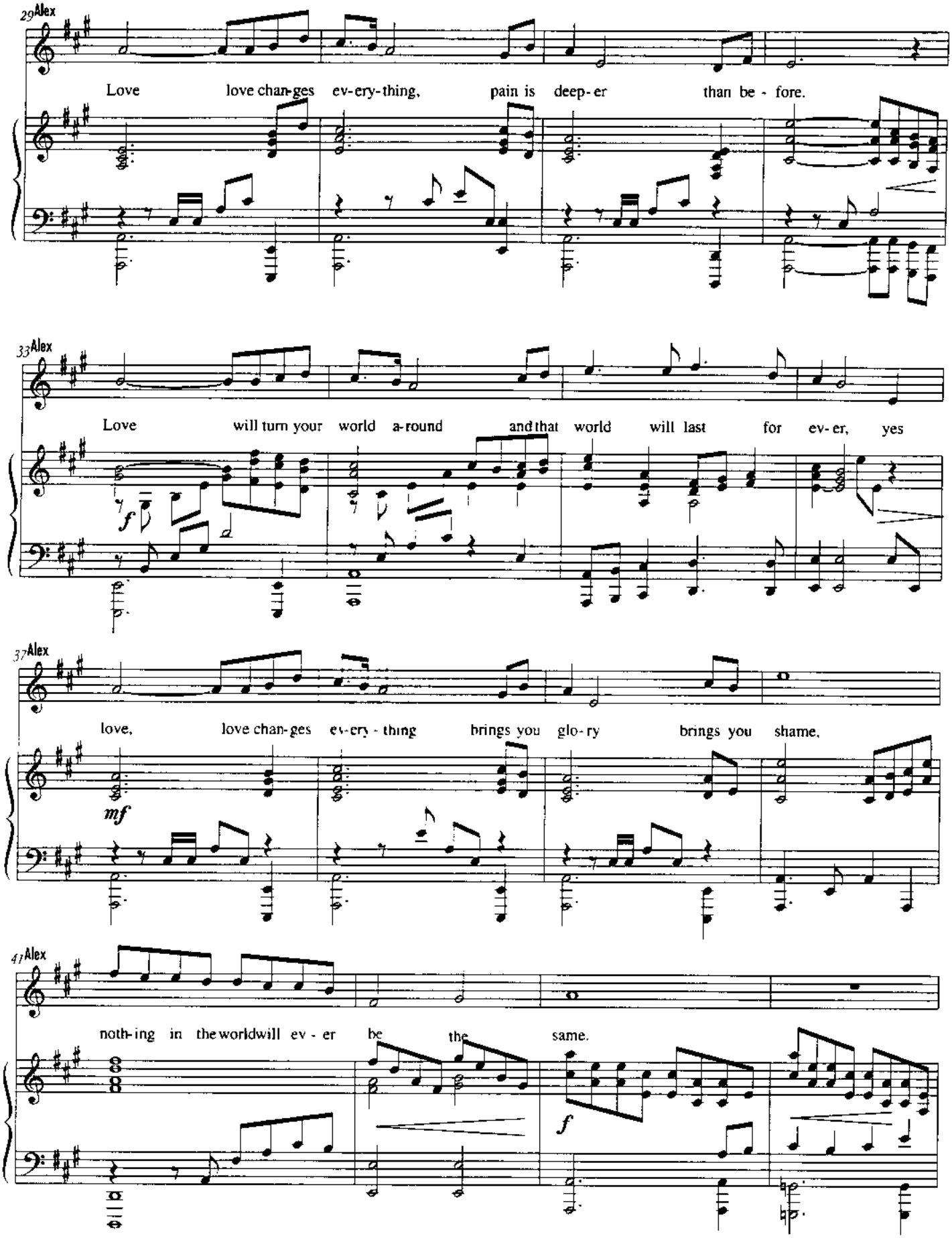

42
46
(2nd x)
51 Women
Humm
Men
Humm
mp
54 Women
Men
Humm

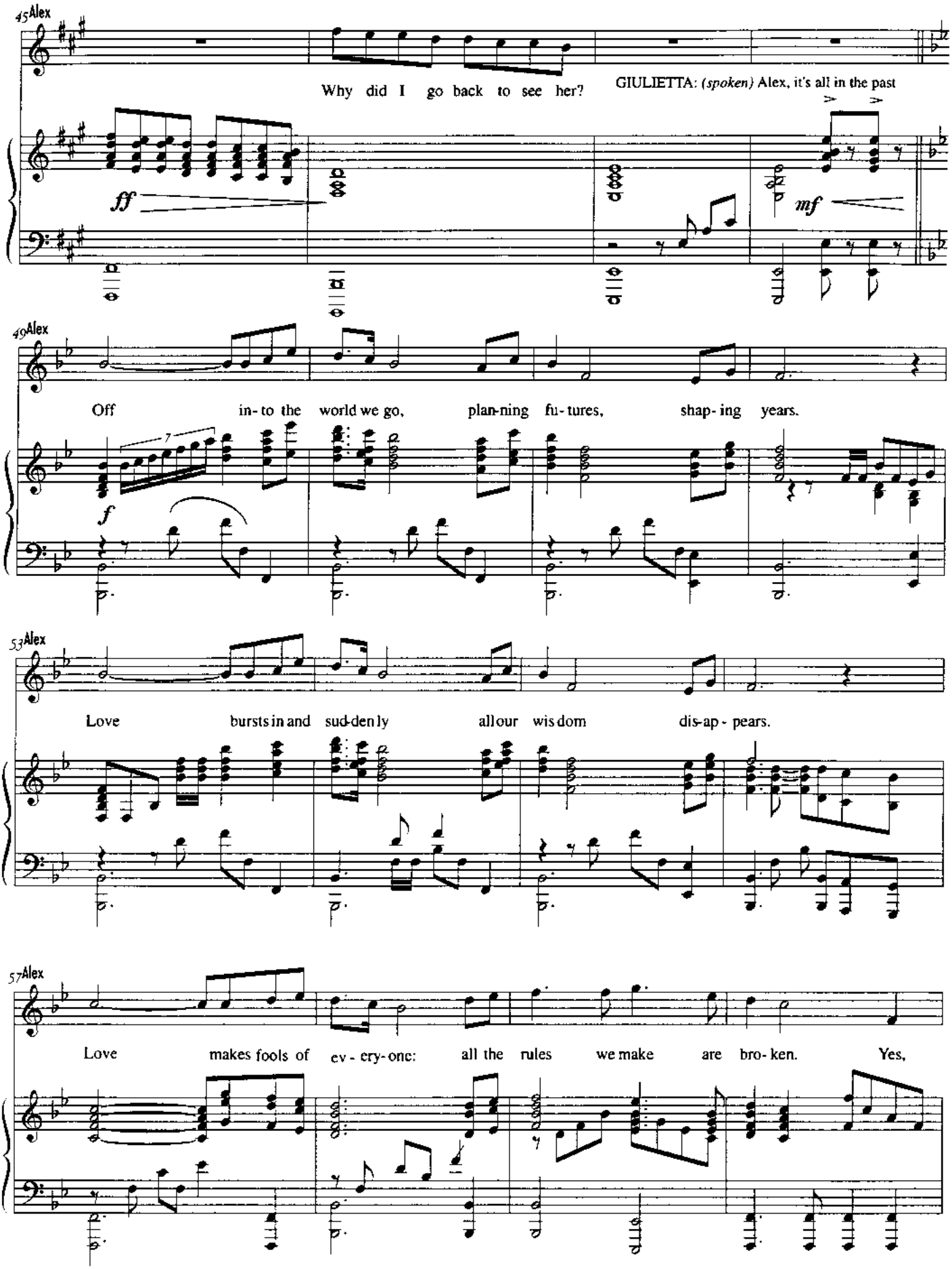
Scene 1

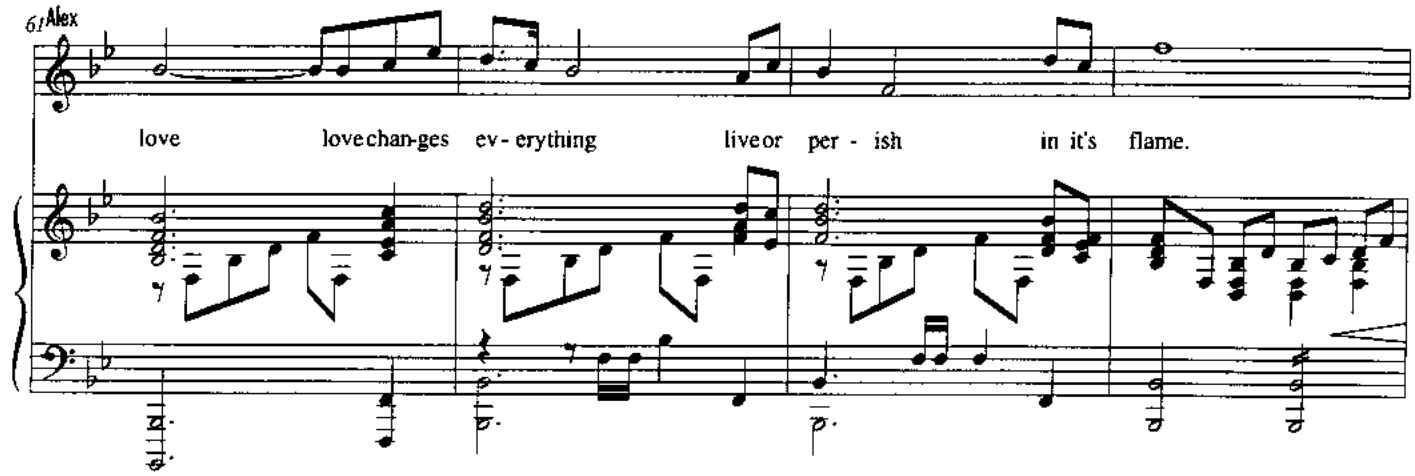
(George Dillingham's Funeral. As the Overture is played, MOURNERS enter carrying a coffin. It is raining, they are holding umbrellas. The scene has a surreal quality. A stylised impression of the Tarantella at the end of Act Two. The characters of ROSE VIBERT and JENNY DILLINGHAM are seen briefly. All exit save a man and woman. We are later to identify the man as the thirty four year old ALEX DILLINGHAM and the woman as GIULIETTA TRAPANI)

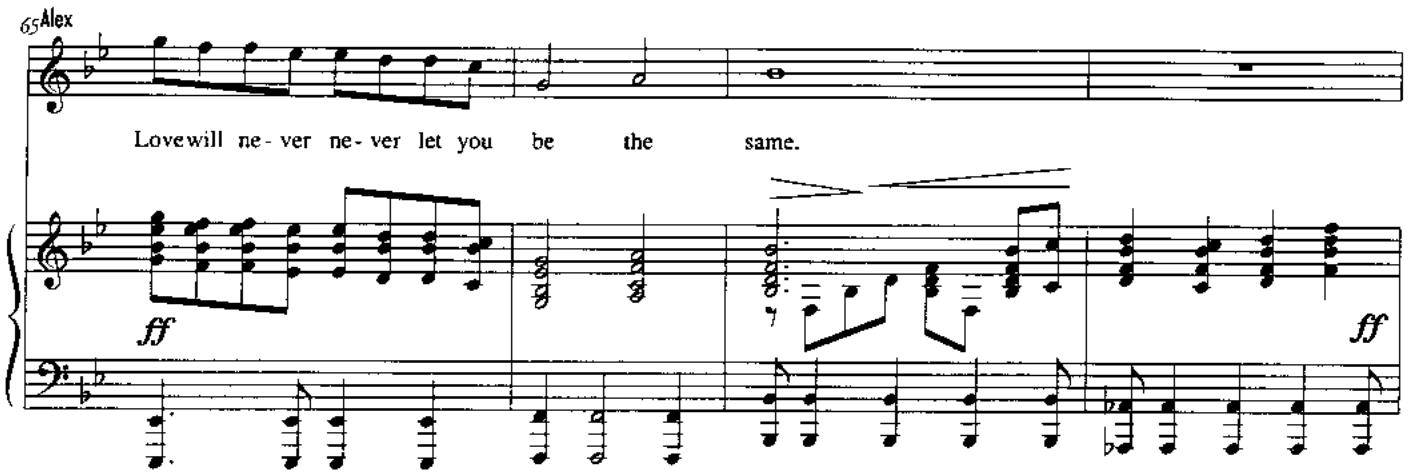



13 Alex
Love can make the sum - mer fly or a night seemlike a life - time Yes,
17 Alex
love, love chan-ges ev-ery-thing now I trem - ble at your name
21 Alex
no-thing in the world will ev - er be the same.
25 Alex
Love love chan-ges ev-ery-thing days are long-er words mean more.
mf

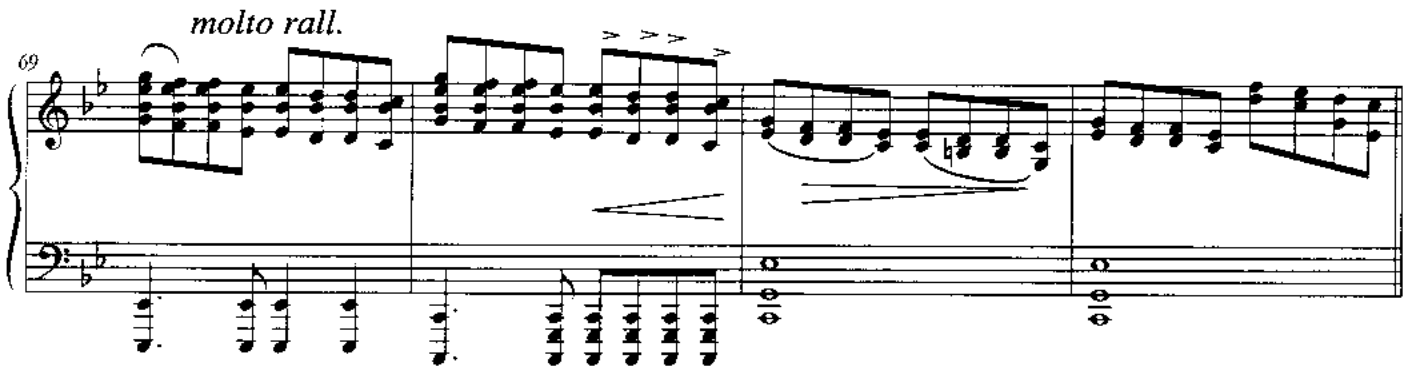

29 Alex
Love love chan-ges ev-ery-thing, pain is deep-er than be - fore.
33 Alex
Love will turn your world a-round and that world will last for ev-er, yes
f
37 Alex
love, love chan-ges ev-ery - thing brings you glo-ry brings you shame,
mf
41 Alex
noth-ing in the worldwill ev - er be the same.
f


45 Alex
Why did I go back to see her?
GIULIETTA: (spoken) Alex, it's all in the past
ff
mf
49 Alex
Off in-to the world we go, plan-ning fu-tures, shap-ing years.
f
53 Alex
Love bursts in and sud-den-ly all our wis-dom dis-ap-pears.
57 Alex
Love makes fools of ev-ery-one: all the rules we make are bro-ken. Yes,





ALEX: *(spoken)* It was seventeen years ago when I first saw her in that shabby little theatre in Montpellier



Scene 2.

(A small provincial theatre in Montpellier, France, 1947. We have a view from backstage and hear the closing lines of a poorly attended performance of Ibsen's 'The Master Builder', the last of the season. Among the cast are MARCEL, the troupe's actor-manager and ROSE its twenty five year old leading lady, who is playing HILDE WANGEL)

DOCTOR *(from down in the garden)*
The Master Builder is dead!

VOICE 1 *(nearer)*
His head is all smashed in ...

VOICE 2
He fell right into the quarry.

HILDE
(ROSE turns to RAGNAR and says quietly)
I can't see him up there now.

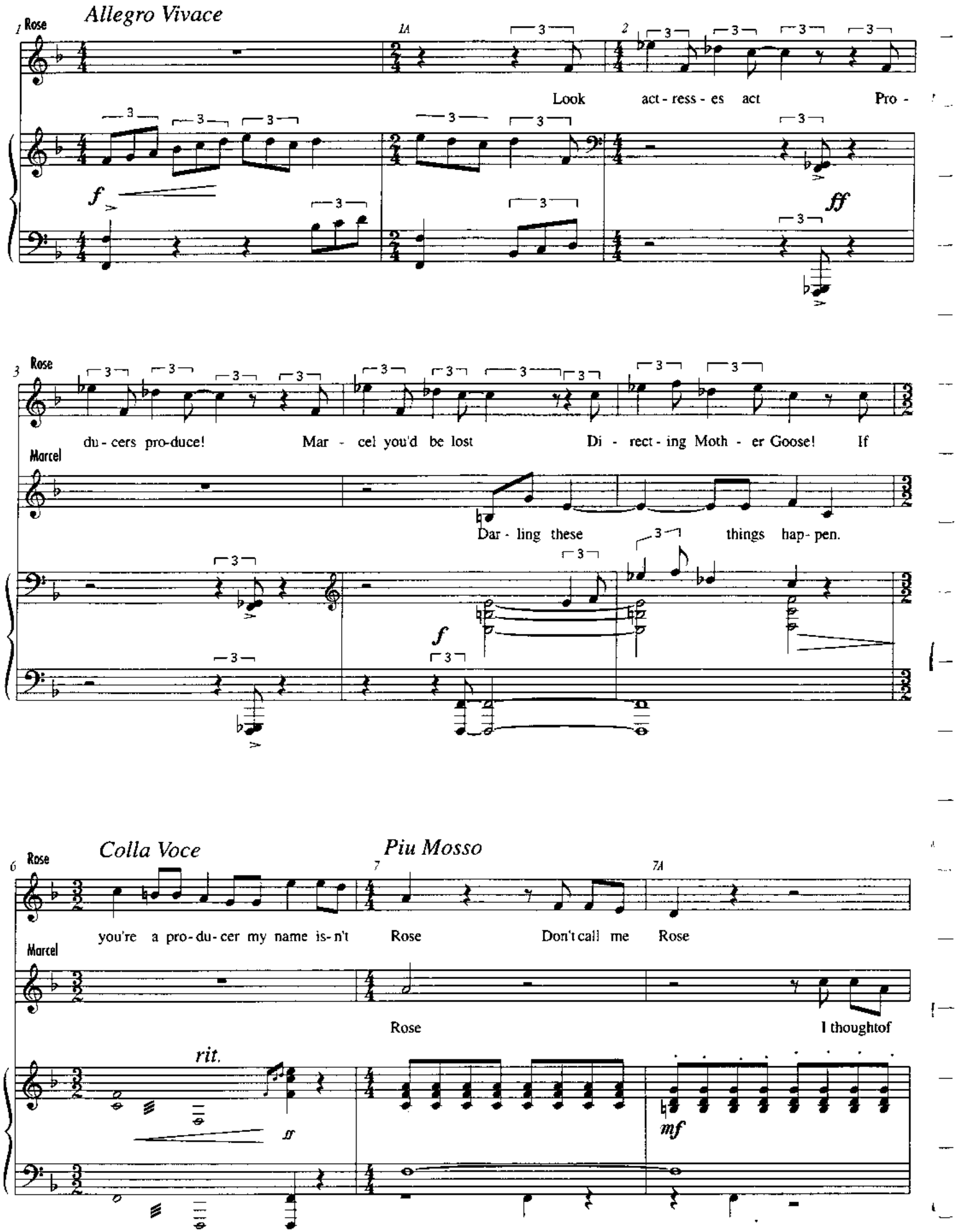
RAGNAR
This is terrible. So in fact he couldn't do it.

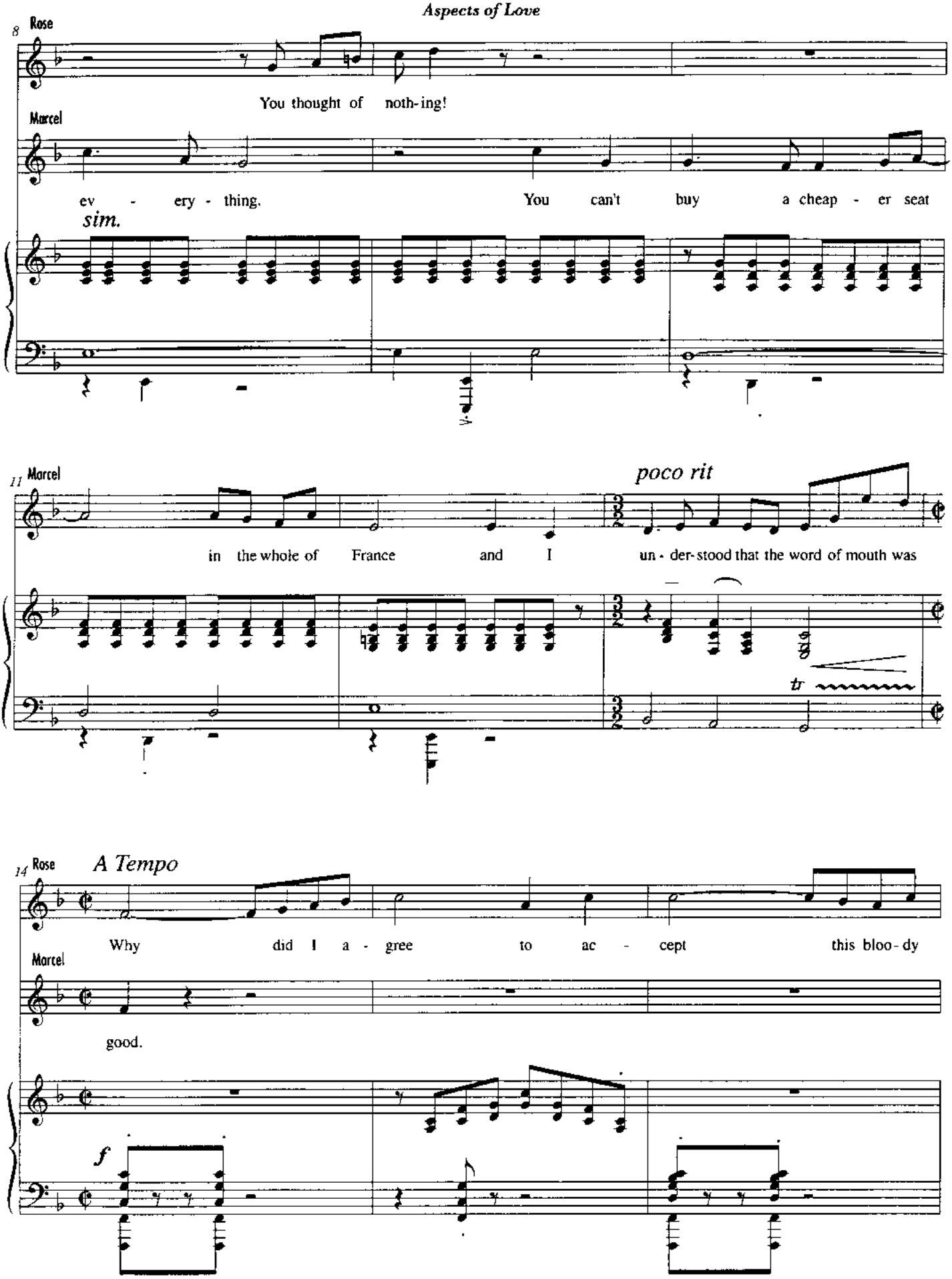
HILDE
(with a kind of quiet, bewildering triumph)
But he got right to the top.
(waves the shawl upwards and shouts with wild intensity)

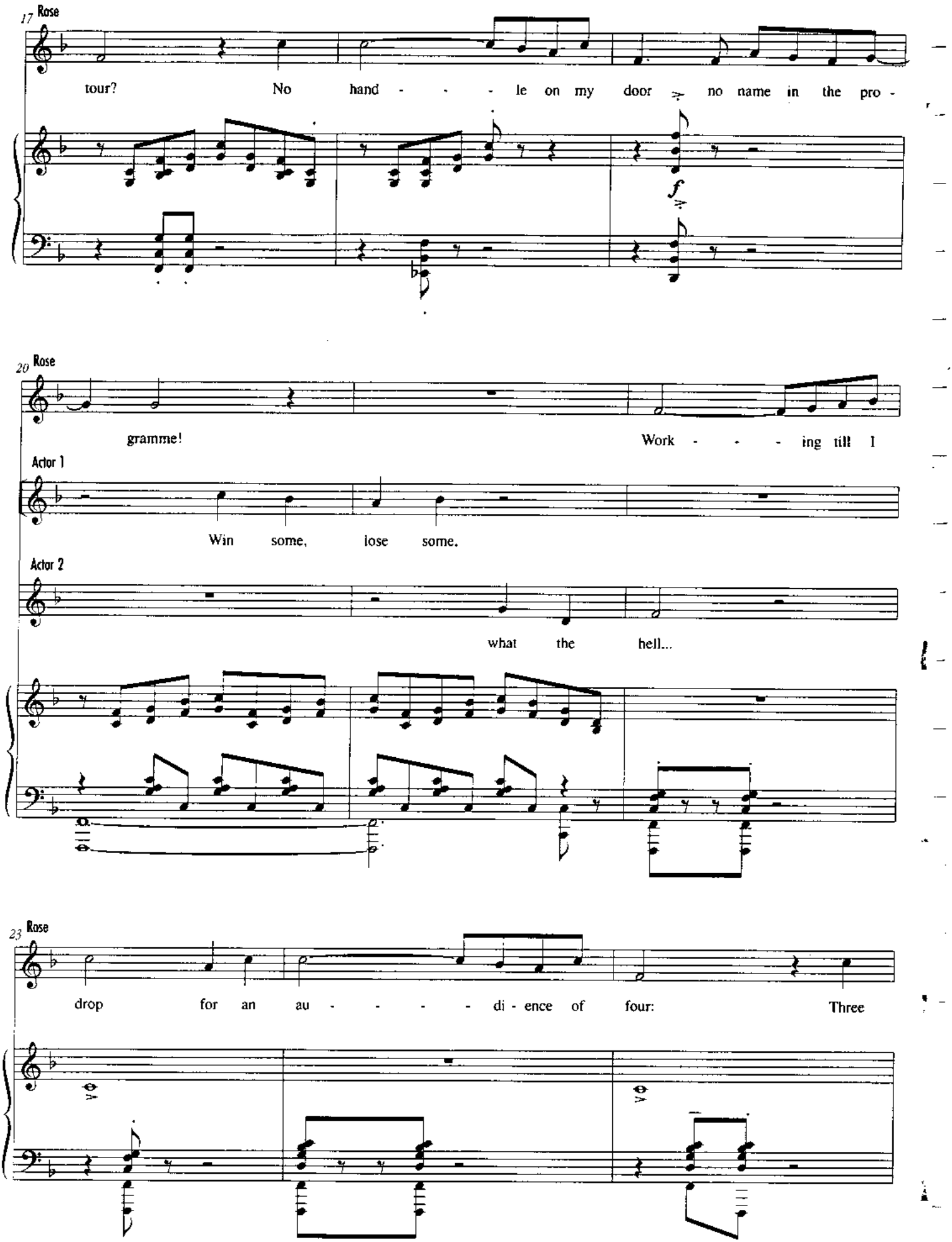
My ... my ... Master Builder!

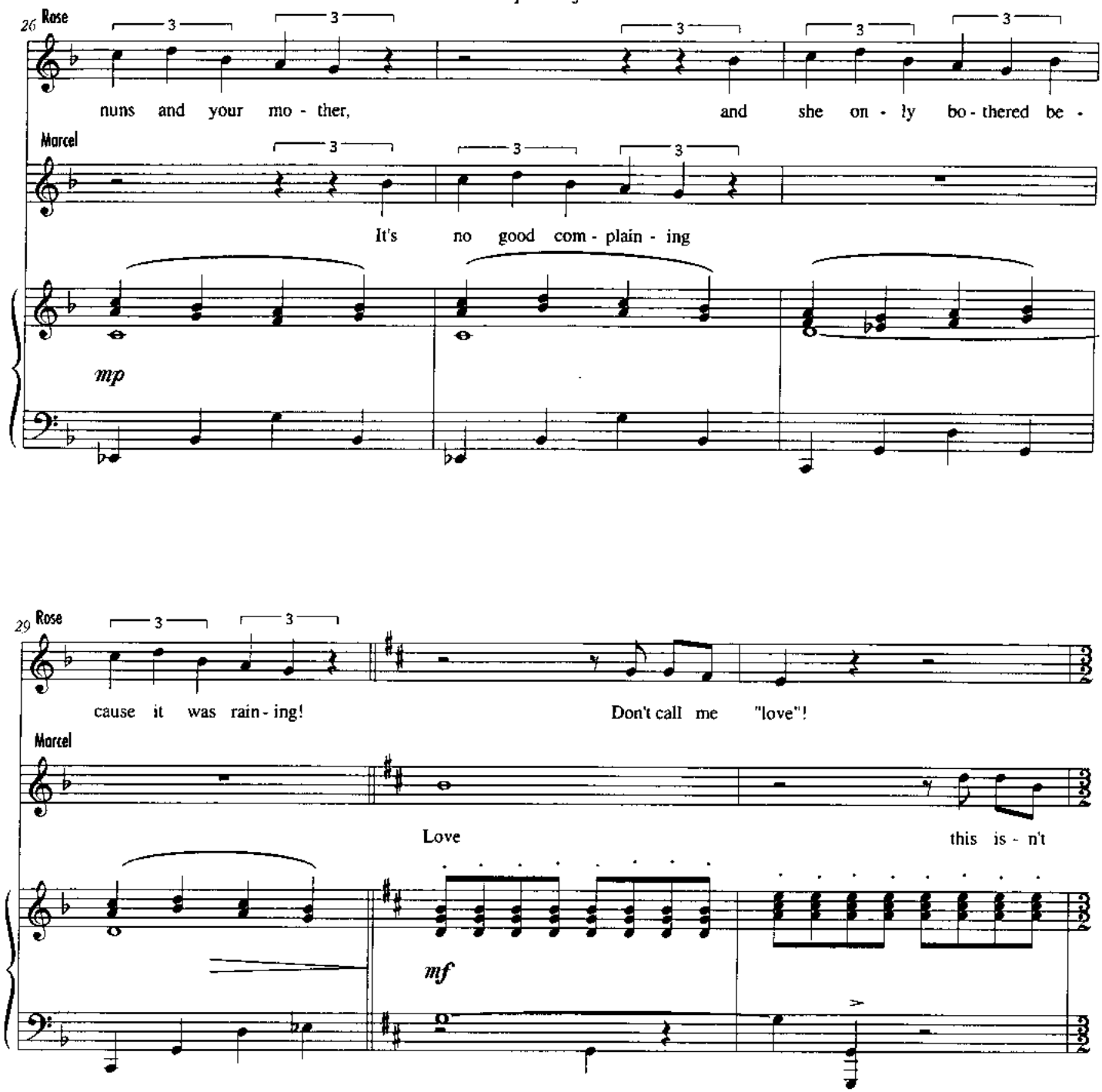
STAGE MANAGER
Curtain. In. Out. In.

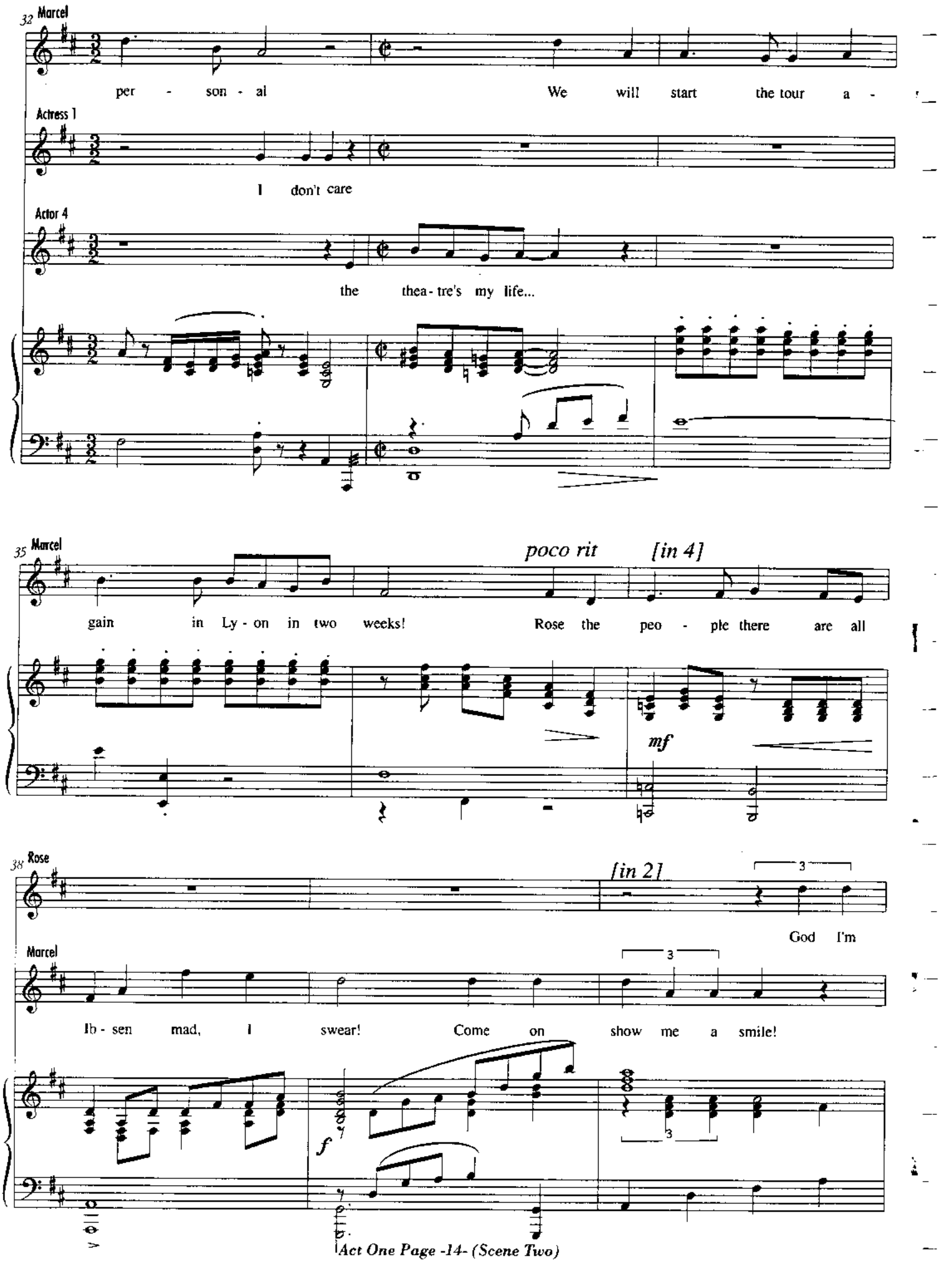
Curtain. Limp applause. Curtain call. Curtain falls again. ACTORS and STAGE HANDS mill about, striking scenery and packing up props and costumes. ROSE rounds furiously on MARCEL .

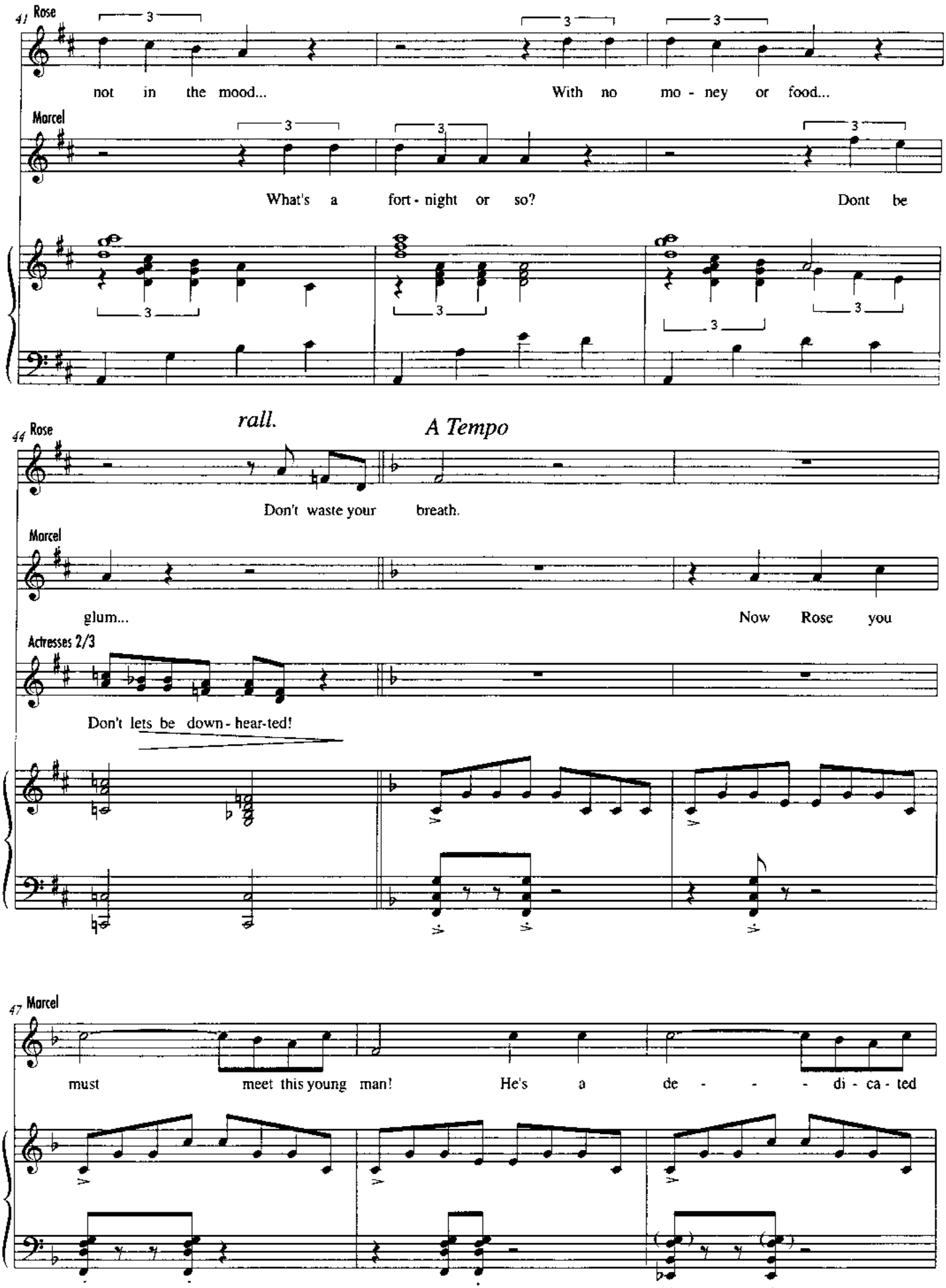

1 Rose
Allegro Vivace
1A
2
Look act - ress - es act Pro -
f
ff
3 Rose
du - cers pro-duce! Mar - cel you'd be lost Di - rect - ing Moth - er Goose! If
Marcel
Dar - ling these things hap- pen.
f
6 Rose
Colla Voce
Piu Mosso
7
7A
you're a pro- du- cer my name is- n't Rose Don't call me Rose
Marcel
Rose
I thoughtof
rit.
ff
mf

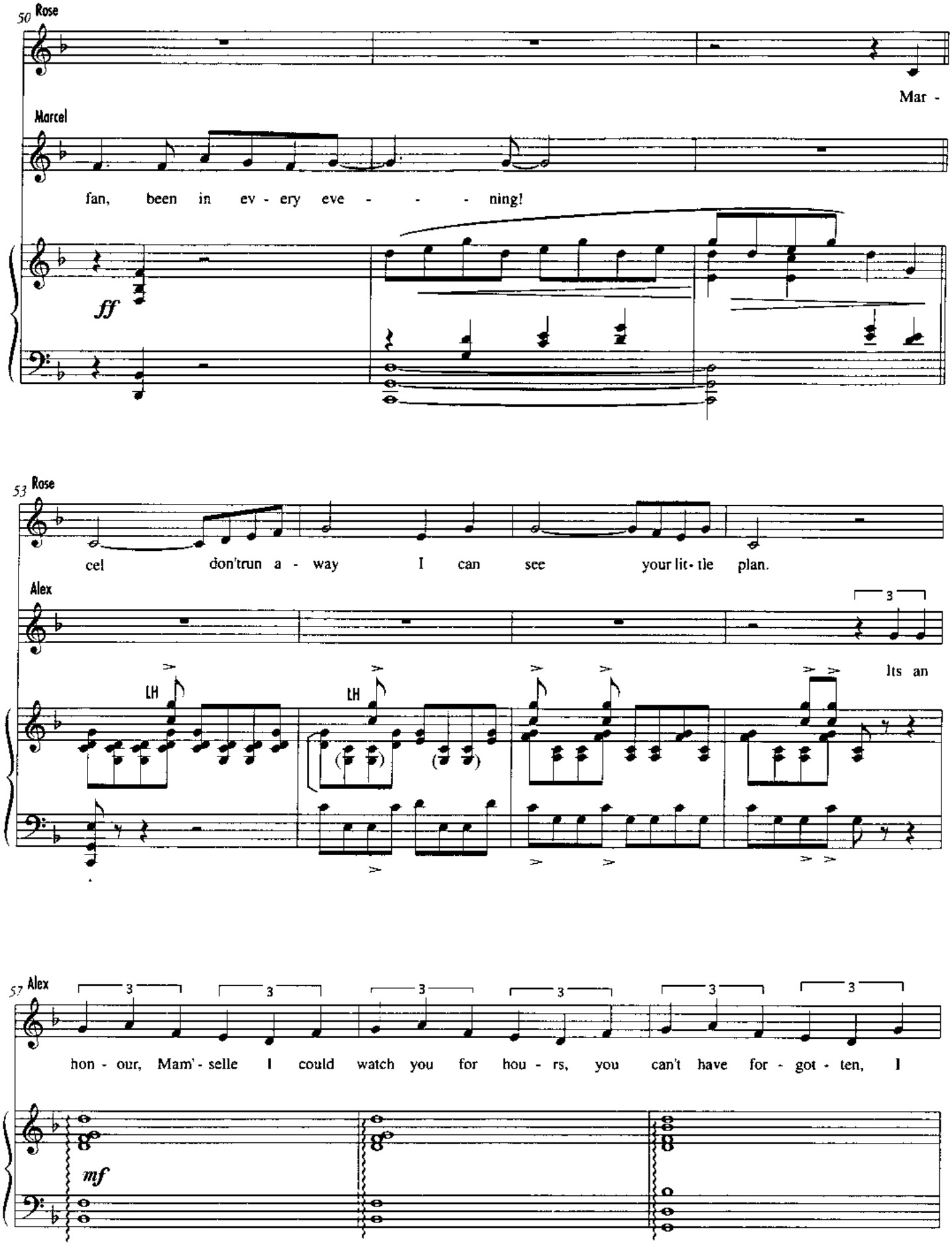

8
Rose
You thought of noth-ing!
Marcel
ev - ery - thing. You can't buy a cheap - er seat
sim.
11
Marcel
poco rit
in the whole of France and I un - der-stood that the word of mouth was
tr
14
Rose
A Tempo
Why did I a - gree to ac - cept this bloo - dy
Marcel
good.
f

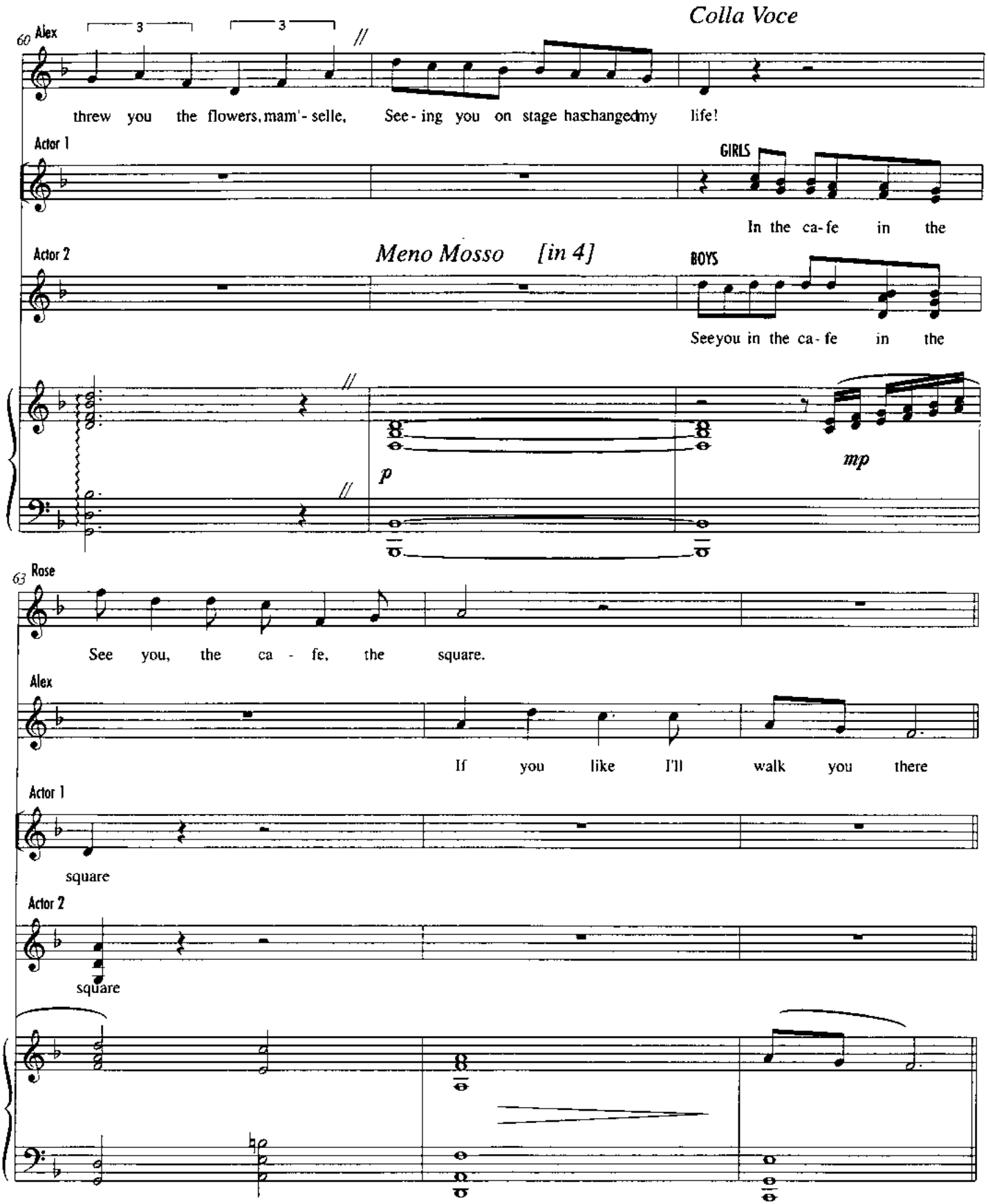

17 Rose
tour? No hand - - - le on my door no name in the pro -
f
20 Rose
gramme! Work - - - ing till I
Actor 1
Win some, lose some.
Actor 2
what the hell...
23 Rose
drop for an au - - - - di - ence of four: Three


26
Rose
nuns and your mo - ther, and she on - ly bo - thered be -
Marcel
It's no good com - plain - ing
mp
29
Rose
cause it was rain - ing! Don't call me "love"!
Marcel
Love this is - n't
mf


32
Marcel
per - son - al
We will start the tour a -
Actress 1
I don't care
Actor 4
the thea - tre's my life...
35
Marcel
poco rit
[in 4]
gain in Ly - on in two weeks!
Rose the peo - ple there are all
mf
38
Rose
[in 2]
3
God I'm
Marcel
3
Ib - sen mad, I swear!
Come on show me a smile!
f
3

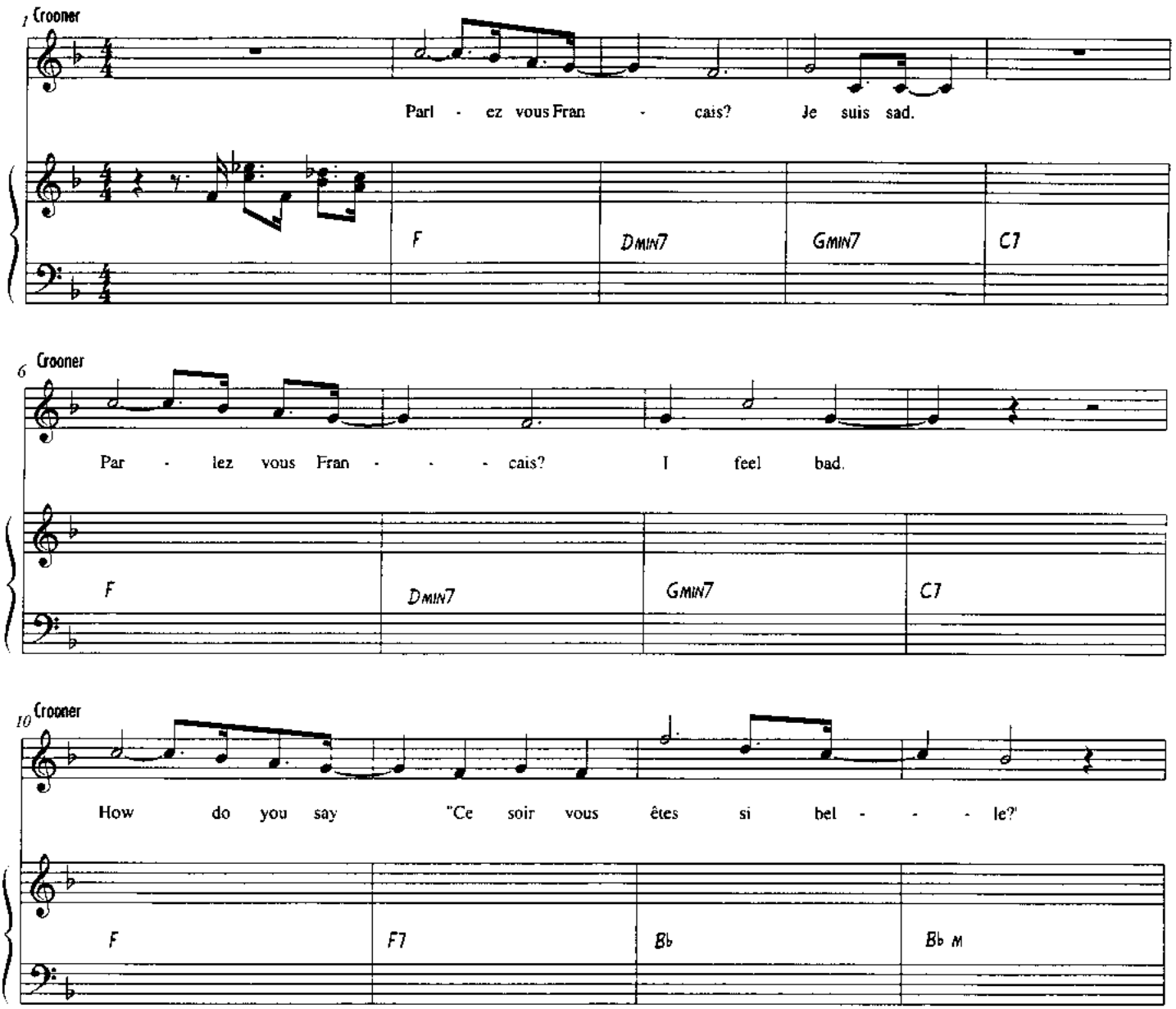

41 Rose
not in the mood... With no mo - ney or food...
Marcel
What's a fort - night or so? Dont be
44 Rose
rall.
A Tempo
Don't waste your breath.
Marcel
glum... Now Rose you
Actresses 2/3
Don't lets be down - hear-ted!
47 Marcel
must meet this young man! He's a de - - - - di - ca - ted

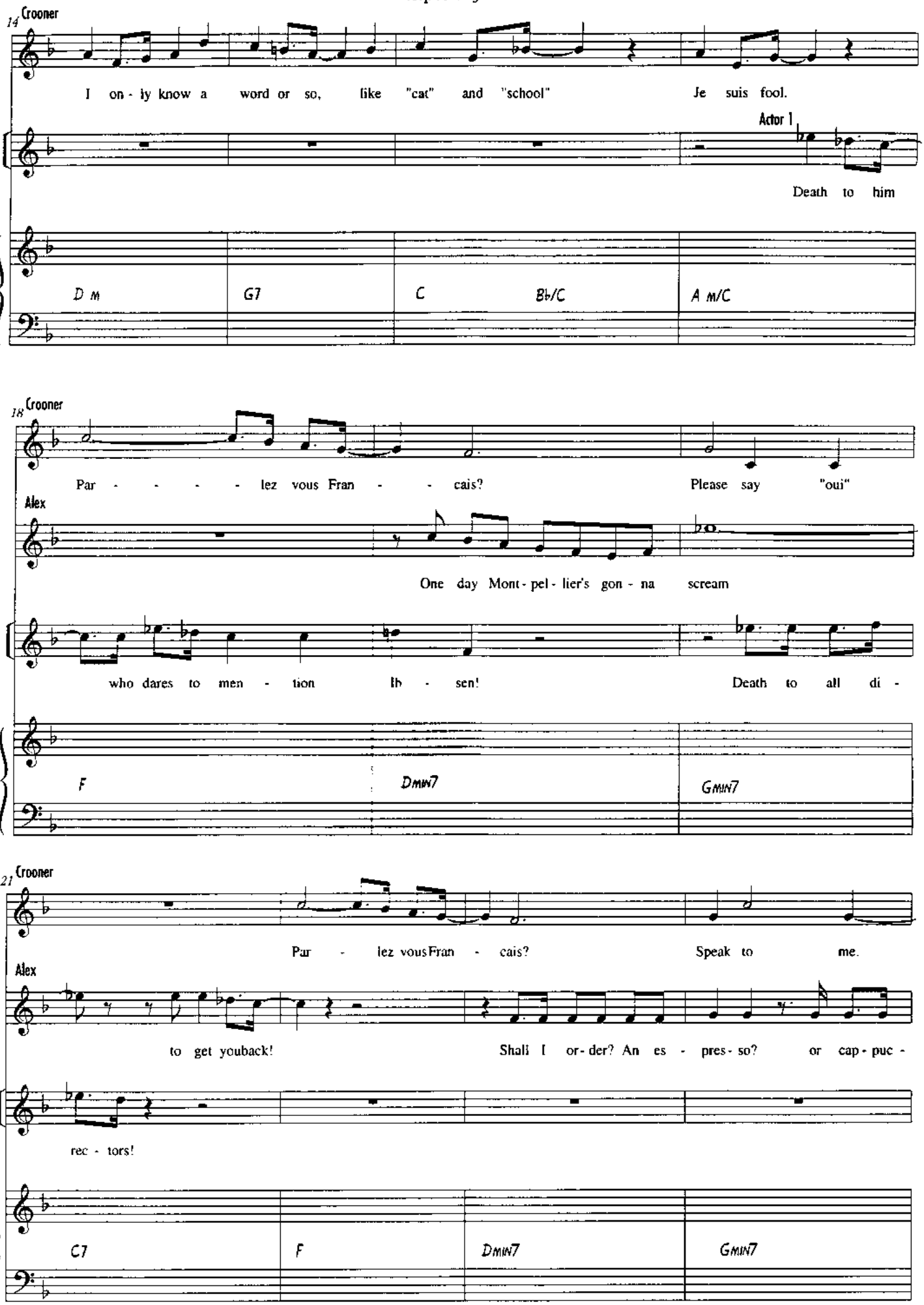

50 Rose
Mar -
Marcel
fan, been in ev - ery eve - - - ning!
ff
53 Rose
cel don'trun a - way I can see your lit - tle plan.
Alex
3
LH
LH
Its an
57 Alex
3
hon - our, Mam' - selle I could watch you for hou - rs, you can't have for - got - ten, I
mf

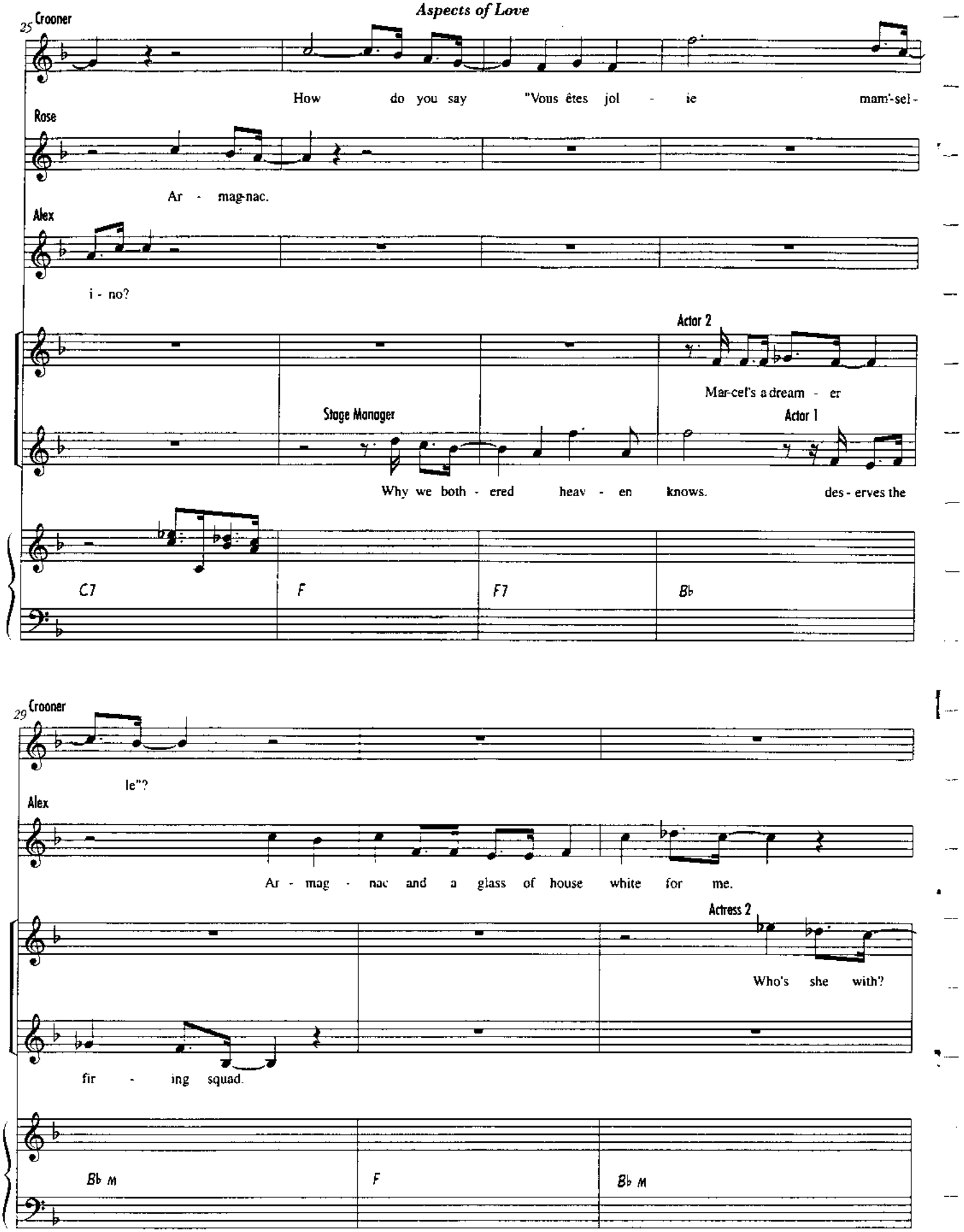

Colla Voce
60
Alex
threw you the flowers, mam'- selle, See- ing you on stage has changed my life!
Actor 1
GIRLS
In the ca- fe in the
Actor 2
Meno Mosso [in 4]
BOYS
See you in the ca- fe in the
p
mp
63
Rose
See you, the ca - fe, the square.
Alex
If you like I'll walk you there
Actor 1
square
Actor 2
square

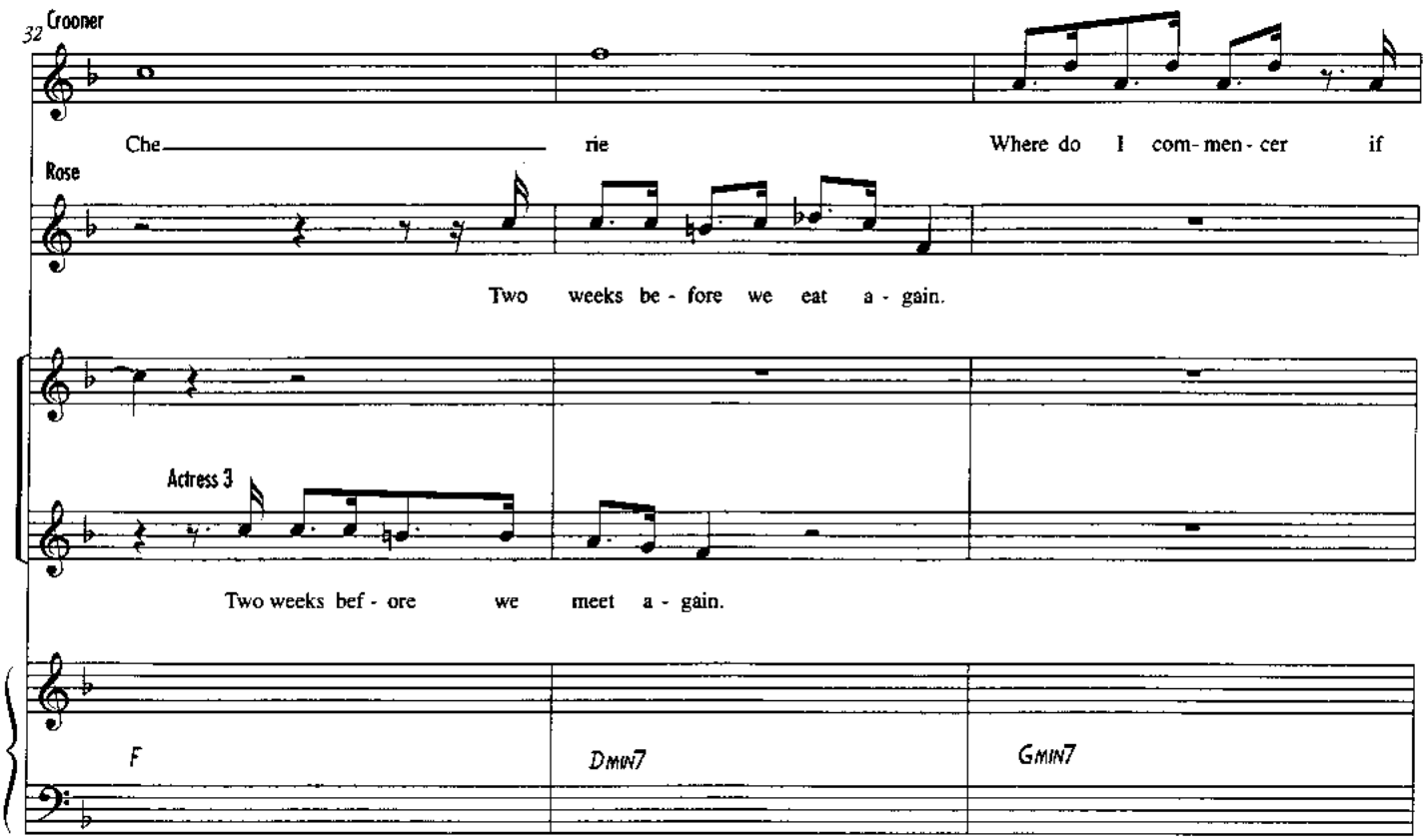
Scene 3

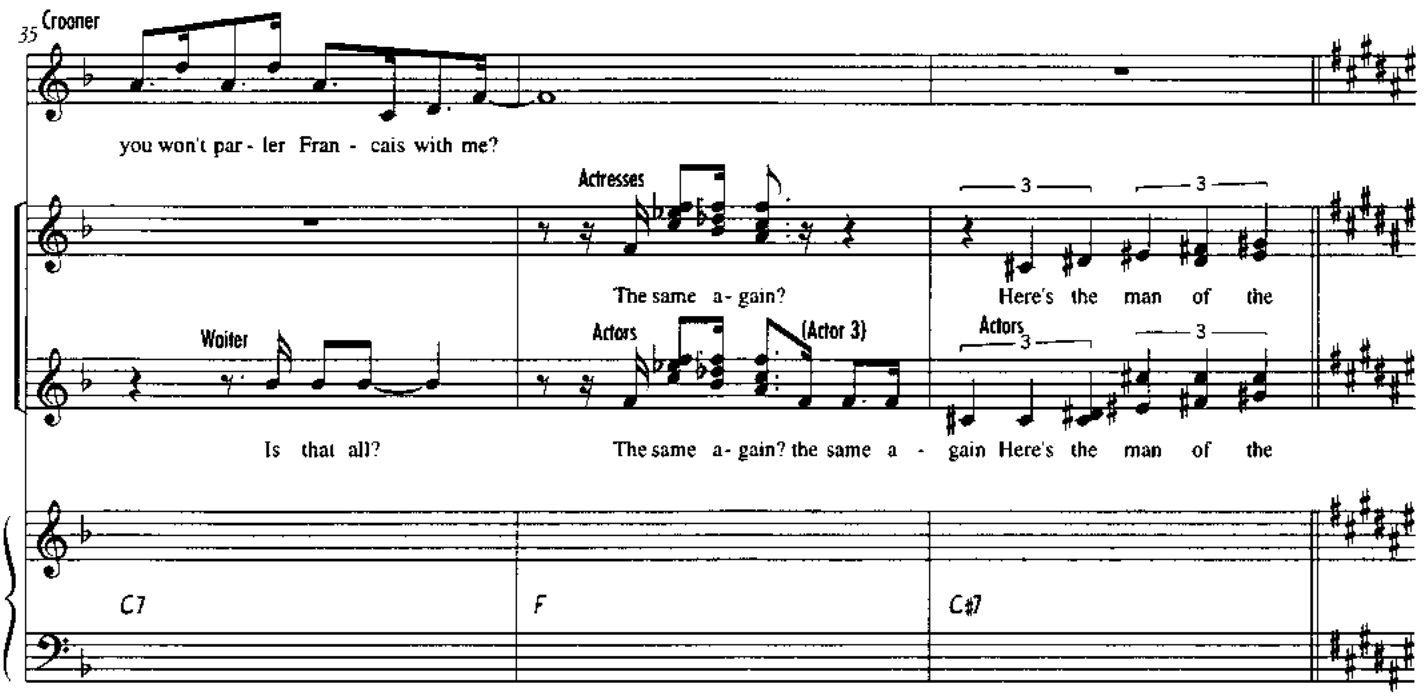
(A café in Montpellier, later the same evening. MEMBERS OF THE TROUPE enter in small groups, take seats and are served by the WAITER. ROSE and ALEX enter and sit downstage right of the others alone at a table. A CROONER sings on a wireless playing in the background. ACTORS are occasionally heard chatting)

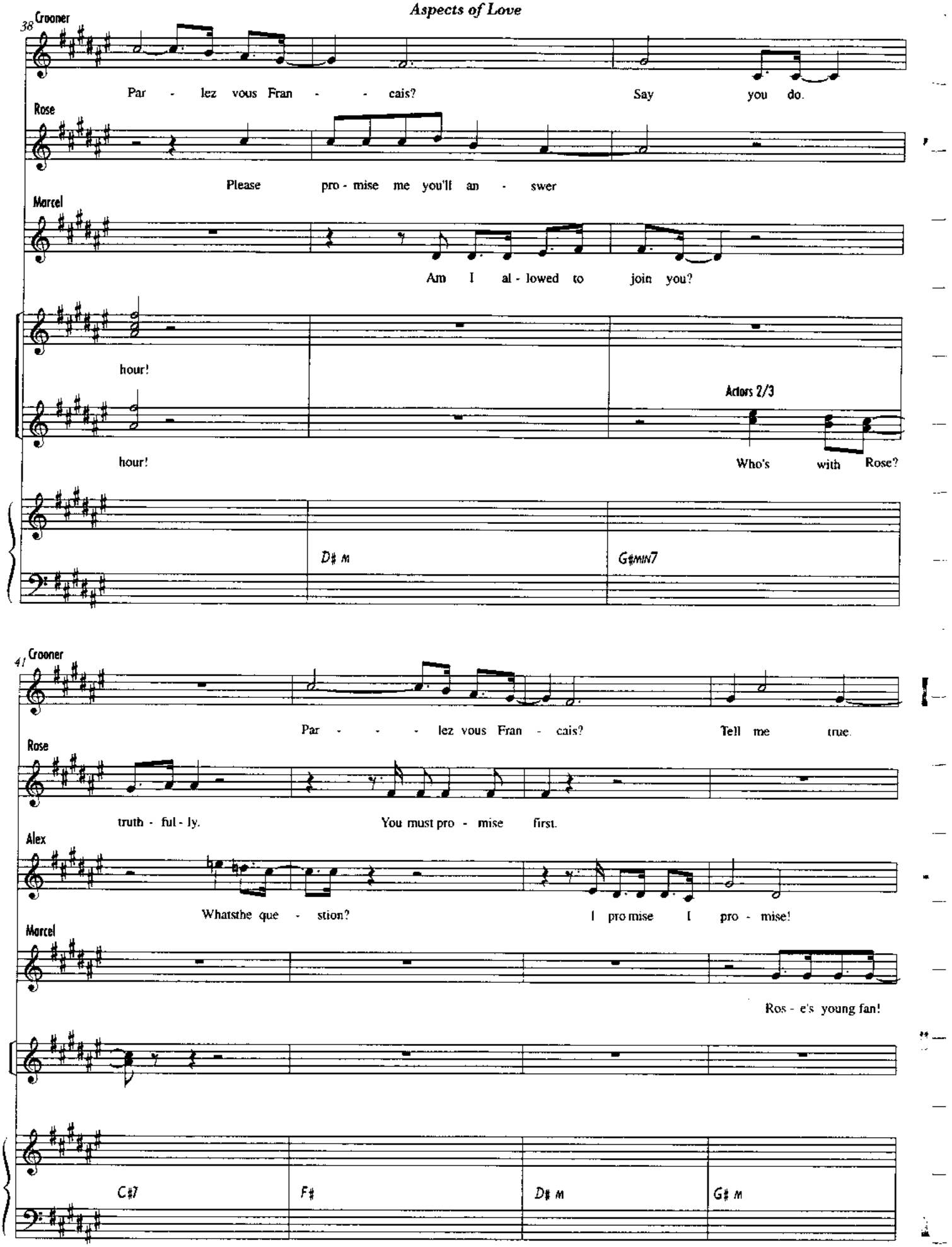


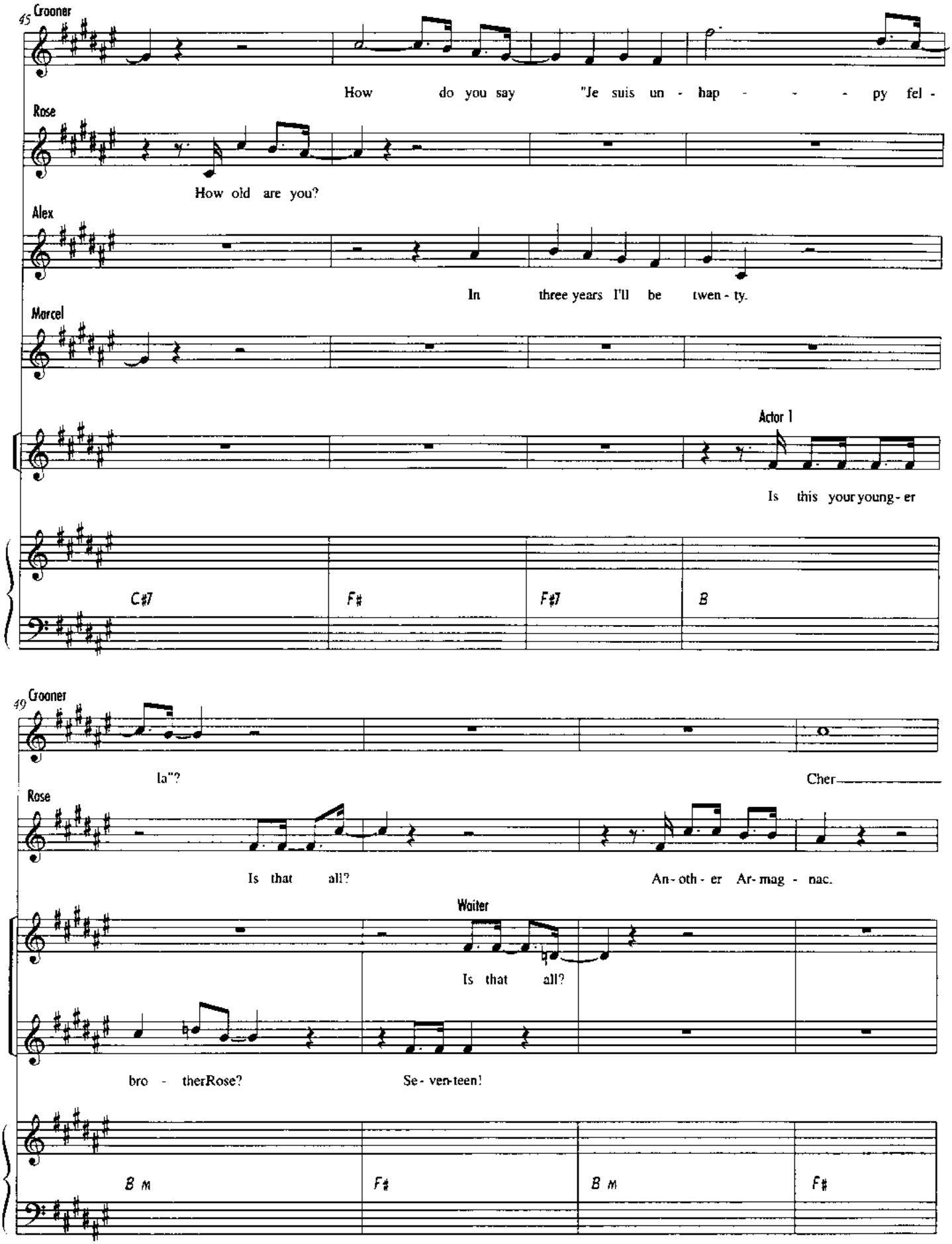

14
Crooner
I on - ly know a word or so, like "cat" and "school" Je suis fool.
Actor 1
Death to him
D m
G7
C
Bb/C
A m/C
18
Crooner
Par - - - - - lez vous Fran - - cais? Please say "oui"
Alex
One day Mont - pel - lier's gon - na scream
who dares to men - tion Ib - sen! Death to all di -
F
Dmin7
Gmin7
21
Crooner
Par - lez vousFran - cais? Speak to me.
Alex
to get youback! Shall I or - der? An es - pres - so? or cap - puc -
rec - tors!
C7
F
Dmin7
Gmin7

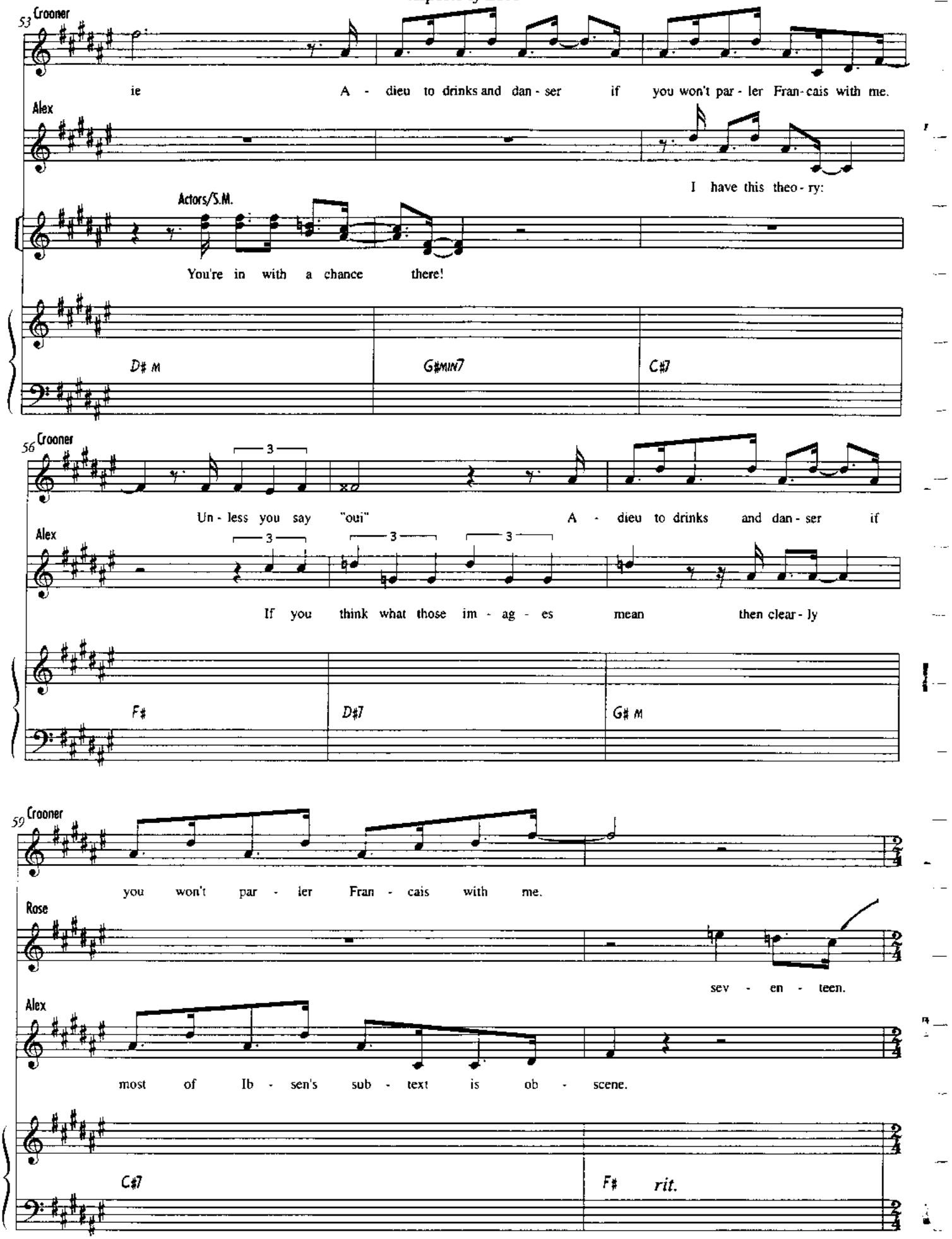

25
Crooner
How do you say "Vous êtes jol - ie mam'-sel -
Rose
Ar - mag-nac.
Alex
i - no?
Actor 2
Mar-cel's a dream - er
Stage Manager
Actor 1
Why we both - ered heav - en knows. des - erves the
C7
F
F7
B♭
29
Crooner
le"?
Alex
Ar - mag - nac and a glass of house white for me.
Actress 2
Who's she with?
fir - ing squad.
B♭ M
F
B♭ M

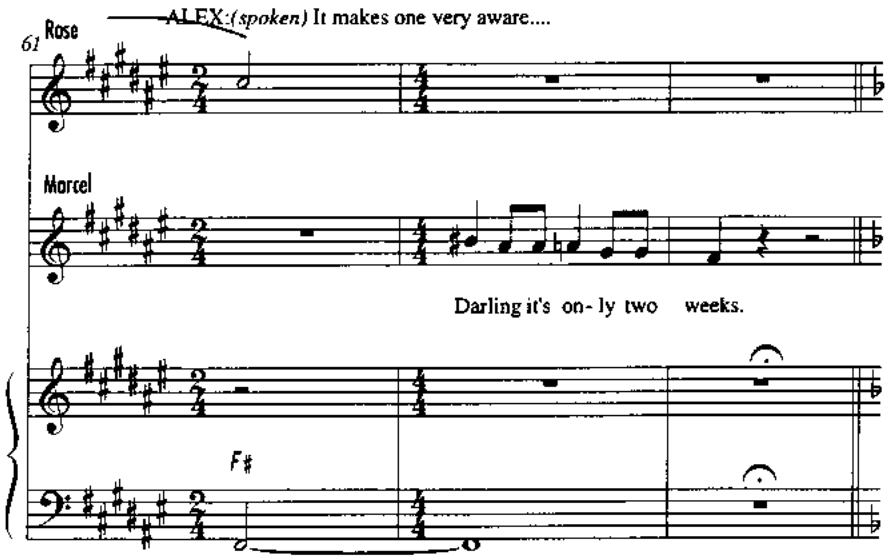

32
Crooner
Che rie
Where do I com- men- cer if
Rose
Two weeks be- fore we eat a- gain.
Actress 3
Two weeks bef- ore we meet a- gain.
F
DMIN7
GMIN7


35
Crooner
you won't par- ler Fran- cais with me?
Actresses
The same a- gain?
Here's the man of the
Waiter
Actors
(Actor 3)
Actors
Is that all?
The same a- gain? the same a- gain Here's the man of the
C7
F
C#7


38
Crooner
Par - lez vous Fran - - cais?
Say you do.
Rose
Please pro - mise me you'll an - swer
Marcel
Am I al - lowed to join you?
hour!
Actors 2/3
hour!
Who's with Rose?
D♯ m
G♯MIN7
41
Crooner
Par - - - lez vous Fran - cais?
Tell me true.
Rose
truth - ful - ly.
You must pro - mise first.
Alex
Whatsthe que - stion?
I pro mise I pro - mise!
Marcel
Ros - e's young fan!
C♯7
F♯
D♯ m
G♯ m


45
Crooner
How do you say "Je suis un - hap - - - py fel -
Rose
How old are you?
Alex
In three years I'll be twen - ty.
Marcel
Actor 1
Is this your young - er
C♯7
F♯
F♯7
B
49
Crooner
la"?
Cher
Rose
Is that all?
An - oth - er Ar - mag - nac.
Waiter
Is that all?
bro - therRose?
Se - ven-teen!
B m
F♯
B m
F♯


53
Crooner
ie A - dieu to drinks and dan - ser if you won't par - ler Fran - cais with me.
Alex
I have this theo - ry:
Actors/S.M.
You're in with a chance there!
D♯ m
G♯MIN7
C♯7
56
Crooner
Un - less you say "oui" A - dieu to drinks and dan - ser if
Alex
If you think what those im - ag - es mean then clear - ly
F♯
D♯7
G♯ m
59
Crooner
you won't par - ler Fran - cais with me.
Rose
sev - en - teen.
Alex
most of Ib - sen's sub - text is ob - scene.
C♯7
F♯ rit.

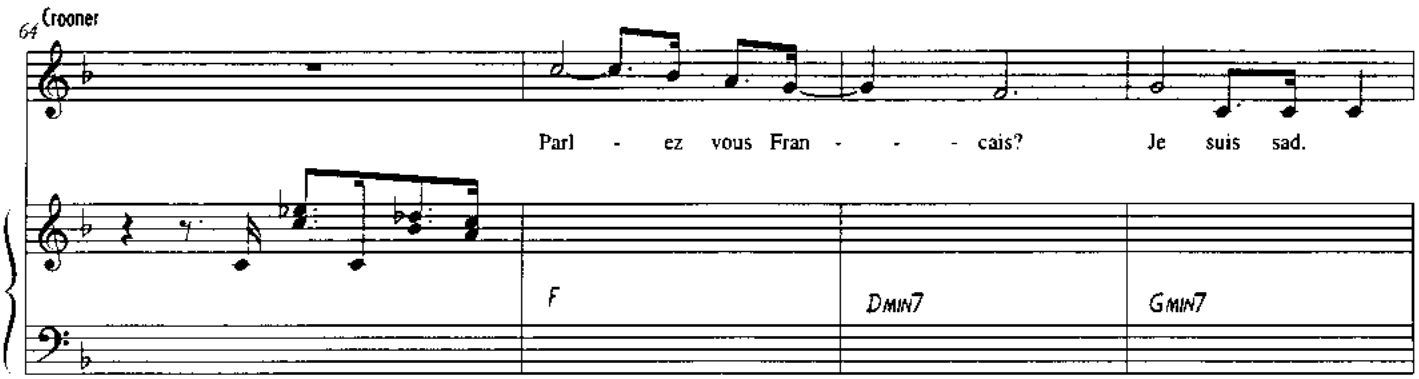


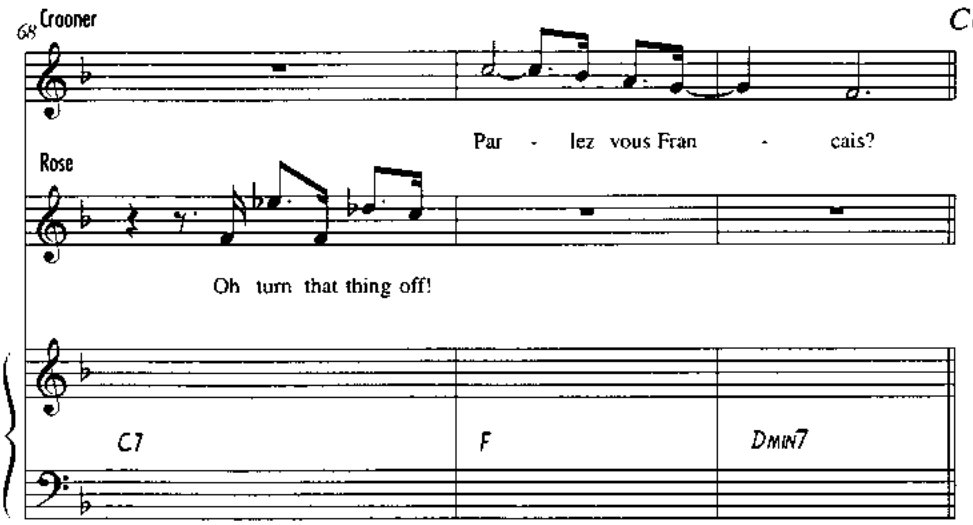
ALEX: ....such fearfully modern ideas....

(MARCEL throws a kiss to ROSE and departs.The CROONER's song has come to the end.We hear the voice of the RADIO ANNOUNCER.)

ANNOUNCER: Johnny Lejeune. Encore Johnny!

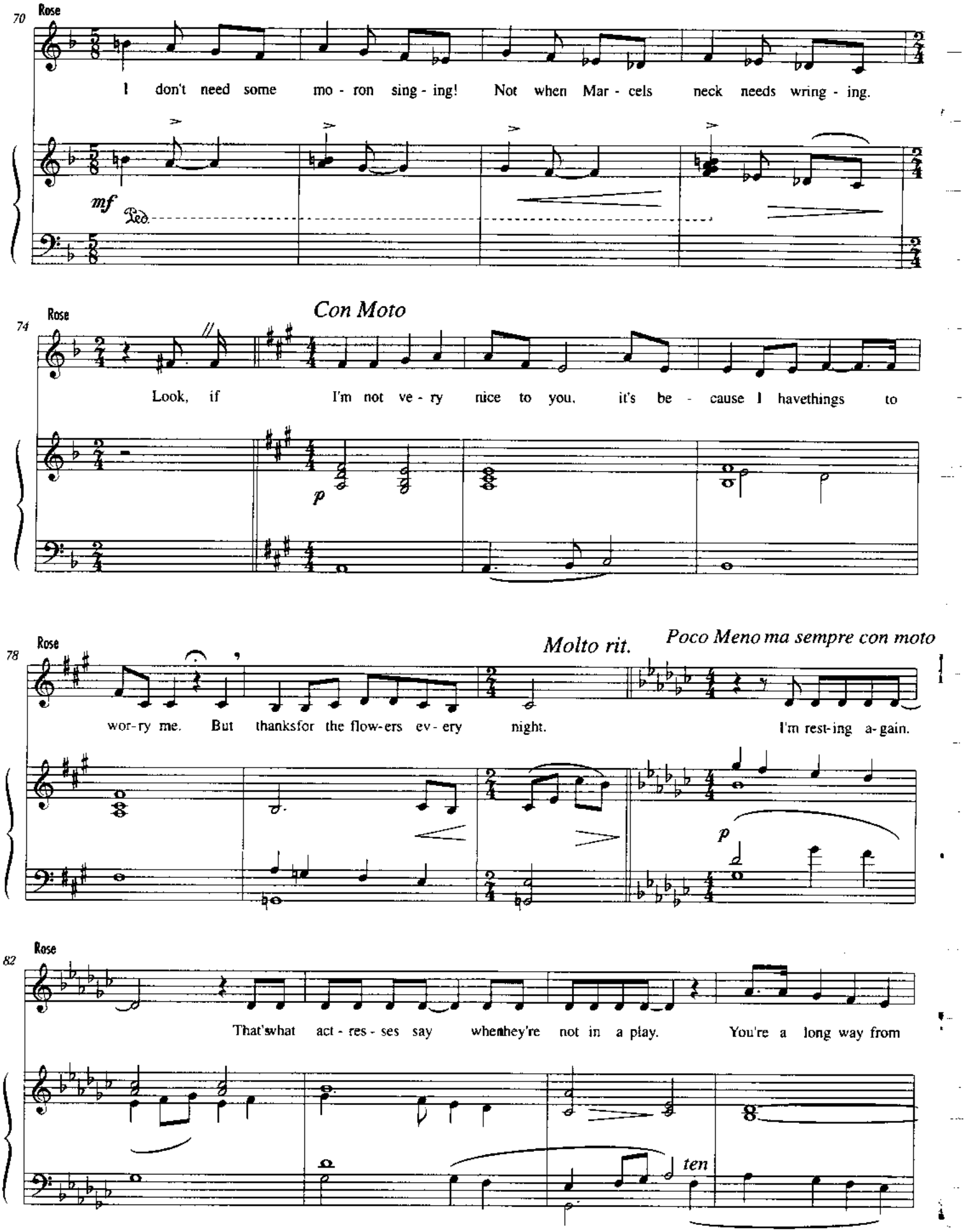
(The radio orchestra starts up again and we hear the opening bars of the song)





CUT OFF

The WAITER shrugs and turns off the wireless. By this time the café is more or less deserted.)


70
Rose
I don't need some mo - ron sing - ing! Not when Mar - cels neck needs wring - ing.
mf
Ped.
74
Rose
Con Moto
Look, if I'm not ve - ry nice to you, it's be - cause I havethings to
p
78
Rose
Molto rit.
Poco Meno ma sempre con moto
wor-ry me. But thanksfor the flow-ers ev - ery night. I'm rest-ing a-gain.
p
82
Rose
That'swhat act - res - ses say whenthey're not in a play. You're a long way from
ten

86

Rose

England. And what brings you to Mont-pellier?

Alex

Yes. I'm trav-ell-ing through France un-til my call-up.

90

Rose

You mean the ar - my?

Alex

Poco meno mosso *Con Moto*

May I ask a stu-pid

sub *p* *mp*

94

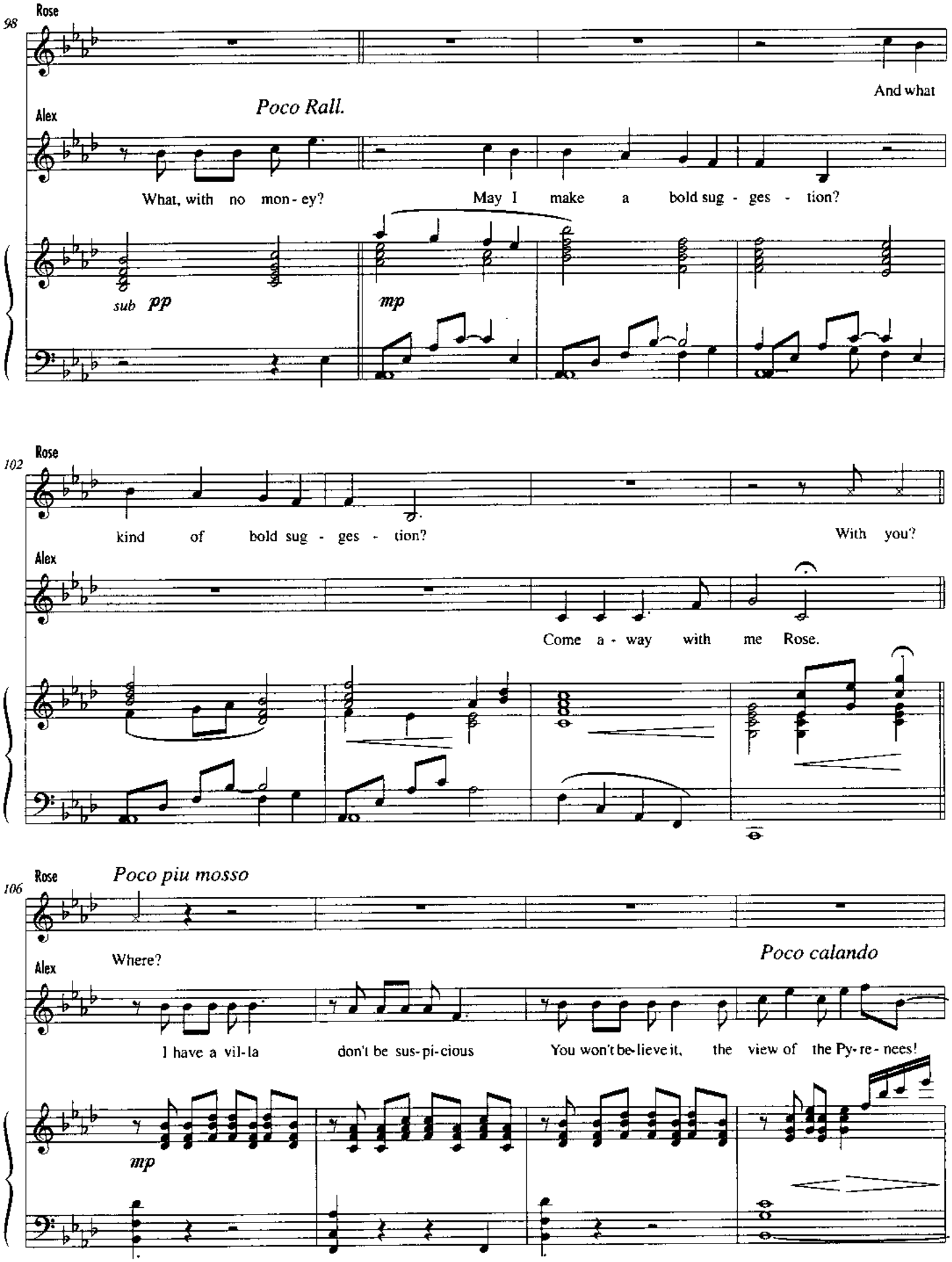
Rose

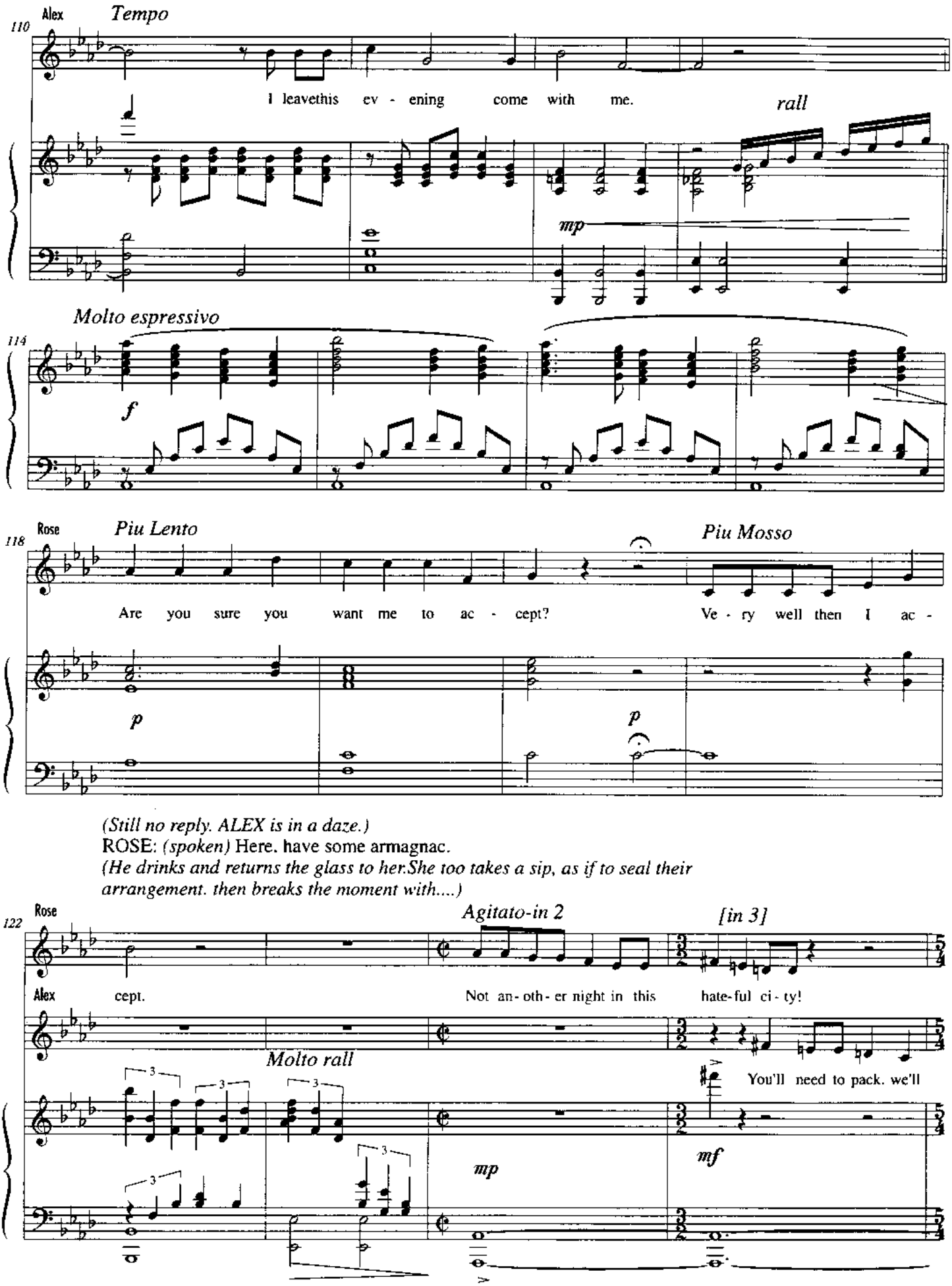
I'll get a - long somehow.

Alex

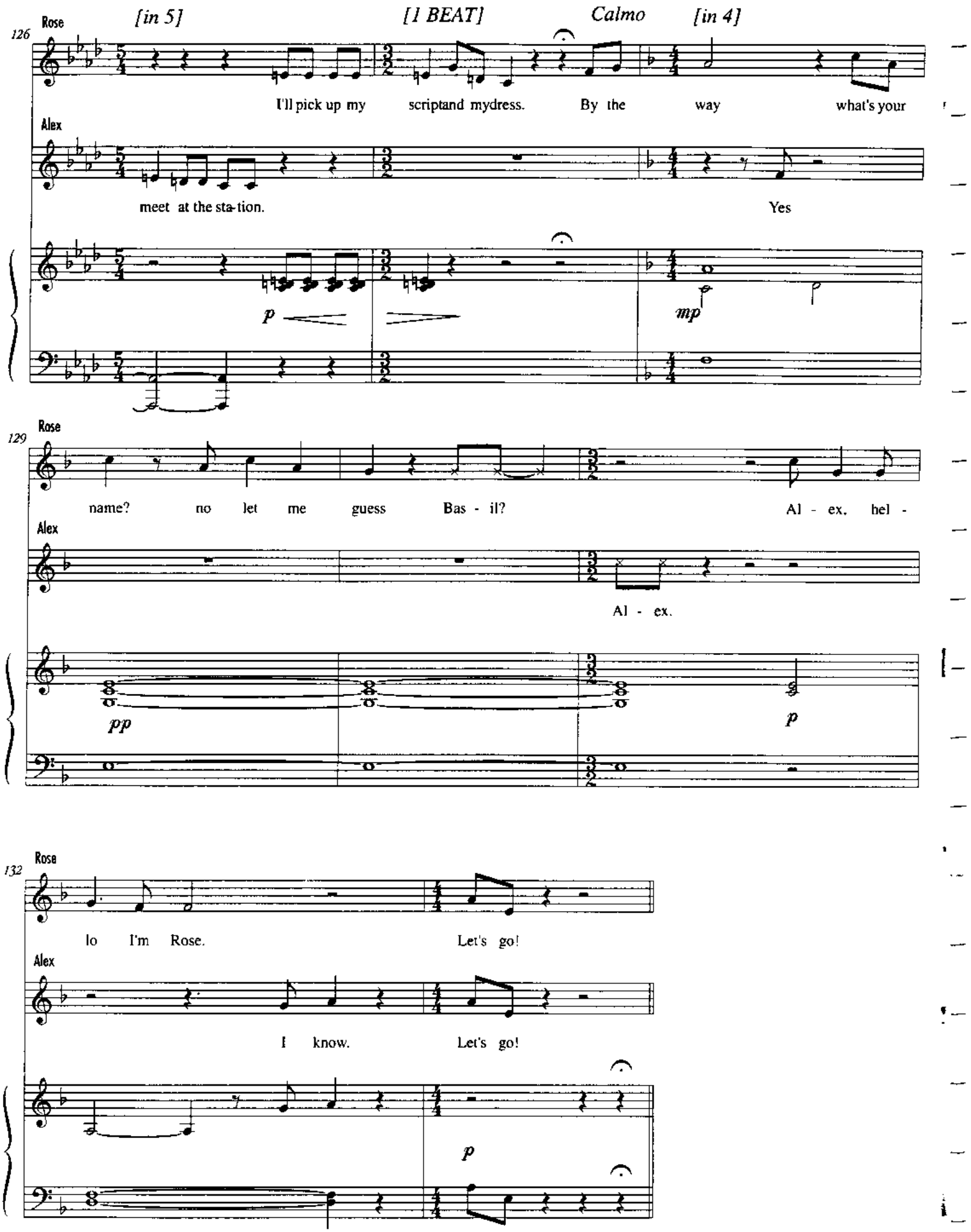
ques - tion? How will you sur-vive for two weeks?

p


98
Rose
And what
Poco Rall.
Alex
What, with no mon - ey?
May I make a bold sug - ges - tion?
sub pp
mp
102
Rose
kind of bold sug - ges - tion?
With you?
Alex
Come a - way with me Rose.
106
Rose
Poco piu mosso
Where?
Alex
Poco calando
I have a vil - la
don't be sus - pi - cious
You won't be - lieve it, the view of the Py - re - nees!
mp



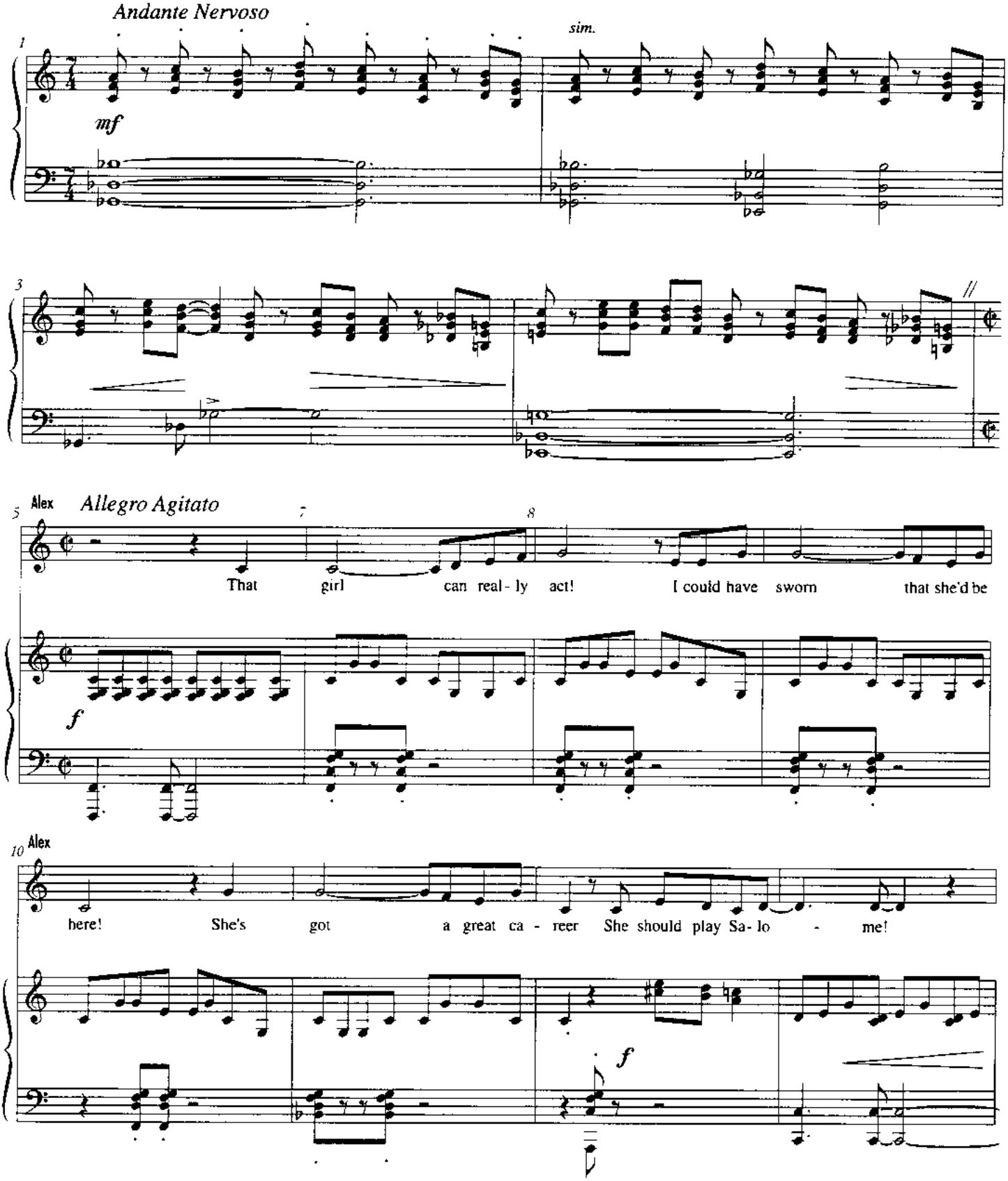
(Still no reply. ALEX is in a daze.)
ROSE: *(spoken)* Here. have some armagnac.
(He drinks and returns the glass to her.She too takes a sip, as if to seal their arrangement. then breaks the moment with....)

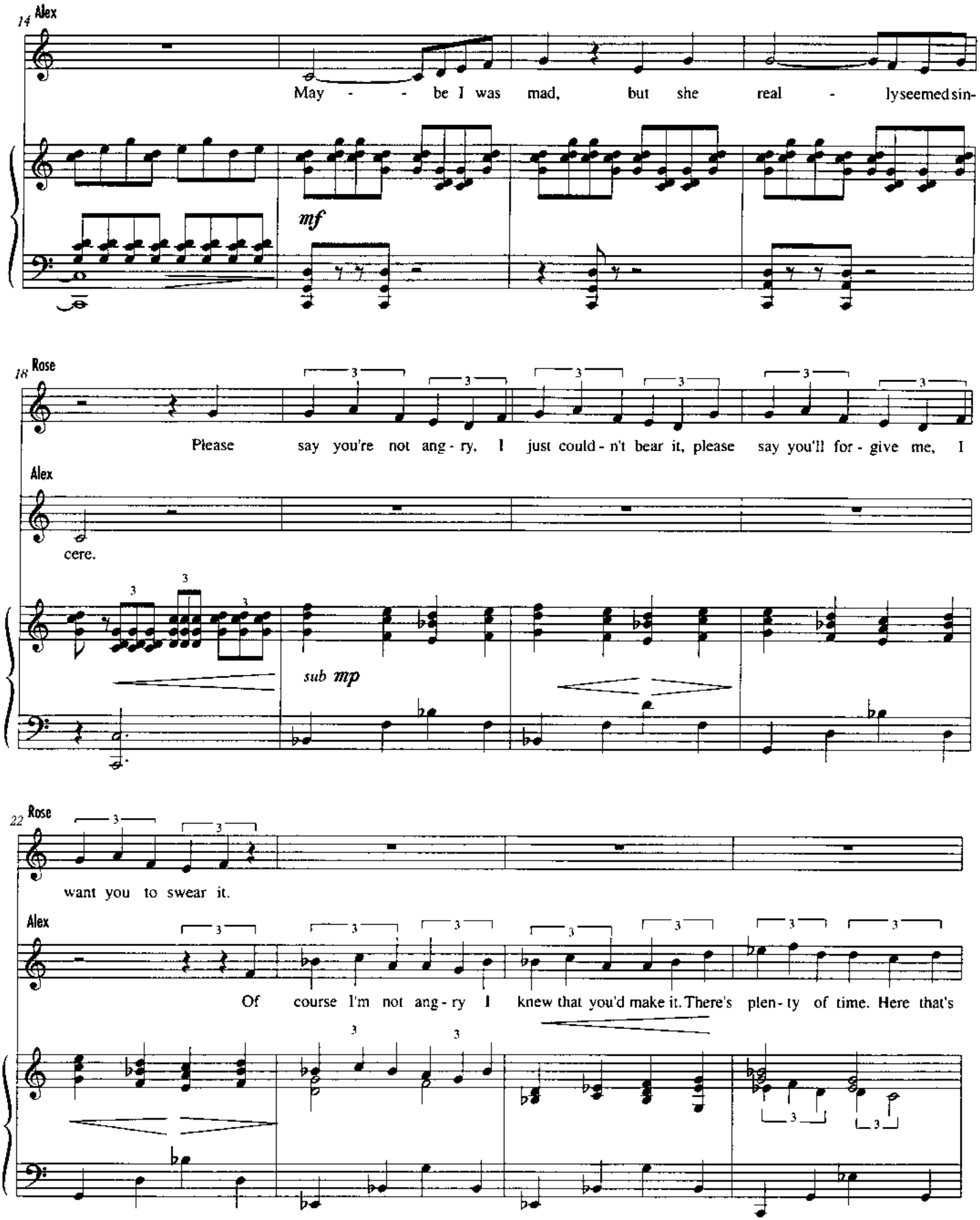

126
Rose
[in 5]
[1 BEAT]
Calmo
[in 4]
I'll pick up my scriptand mydress. By the way what's your
Alex
meet at the sta-tion.
Yes
p
mp
129
Rose
name? no let me guess Bas - il? Al - ex, hel -
Alex
Al - ex.
pp
p
132
Rose
lo I'm Rose. Let's go!
Alex
I know. Let's go!
p

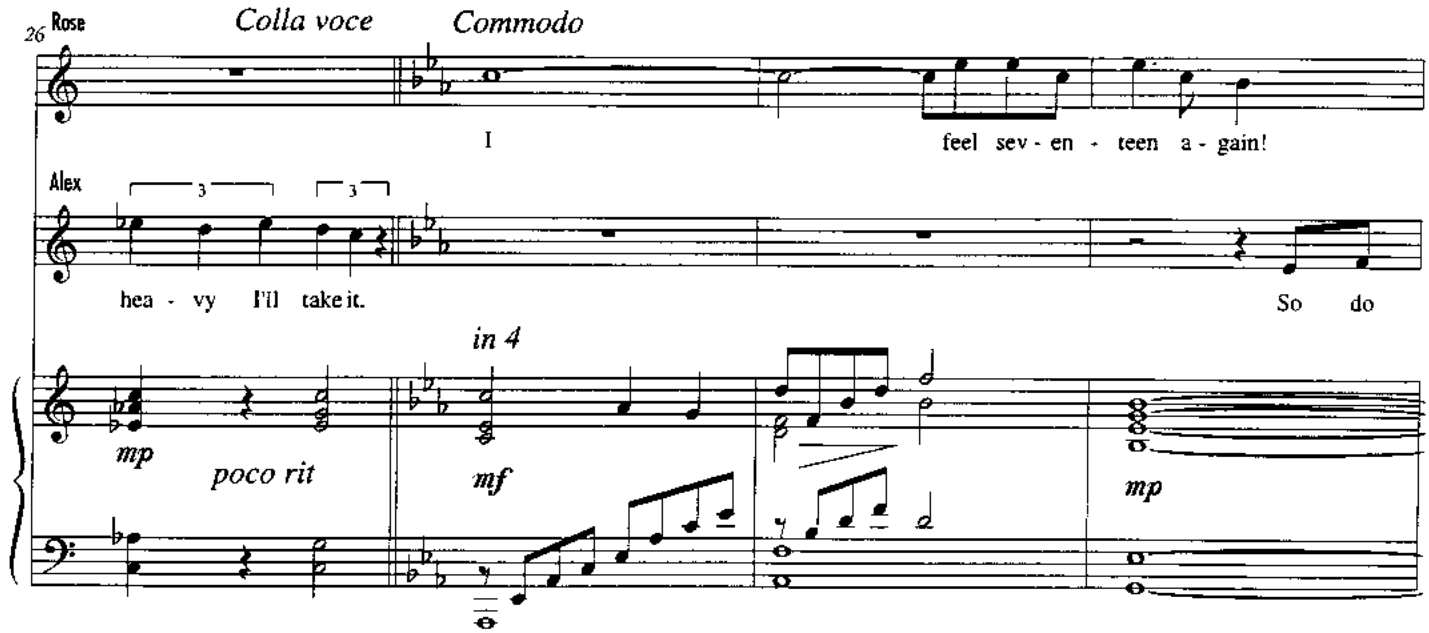
Scene 4

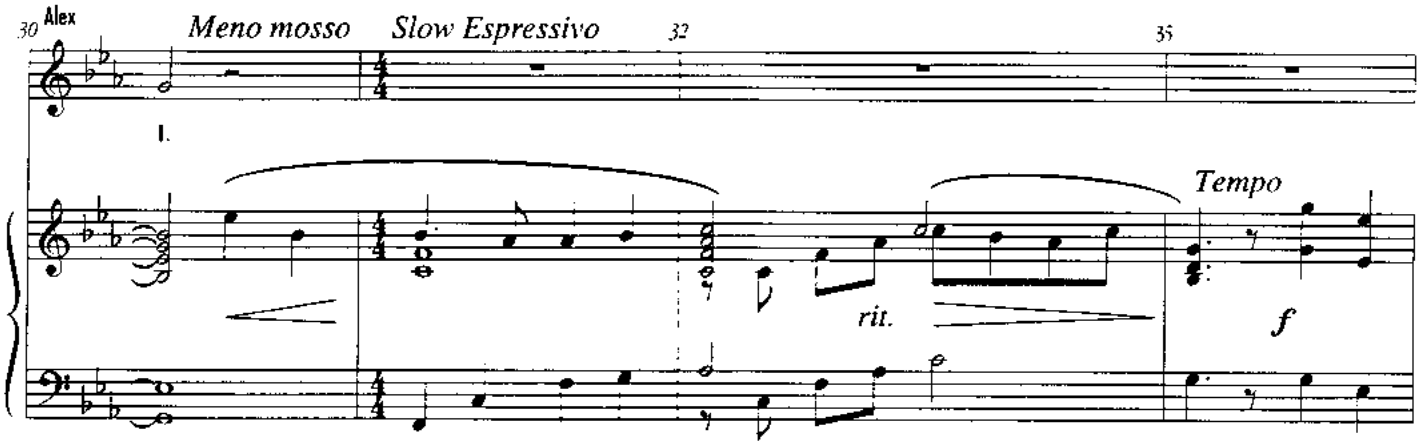
(The Railway Station at Montpellier later the same night. ALEX is waiting anxiously, a knapsack slung over one shoulder. Other passengers arrive to take the train.)

Andante Nervoso

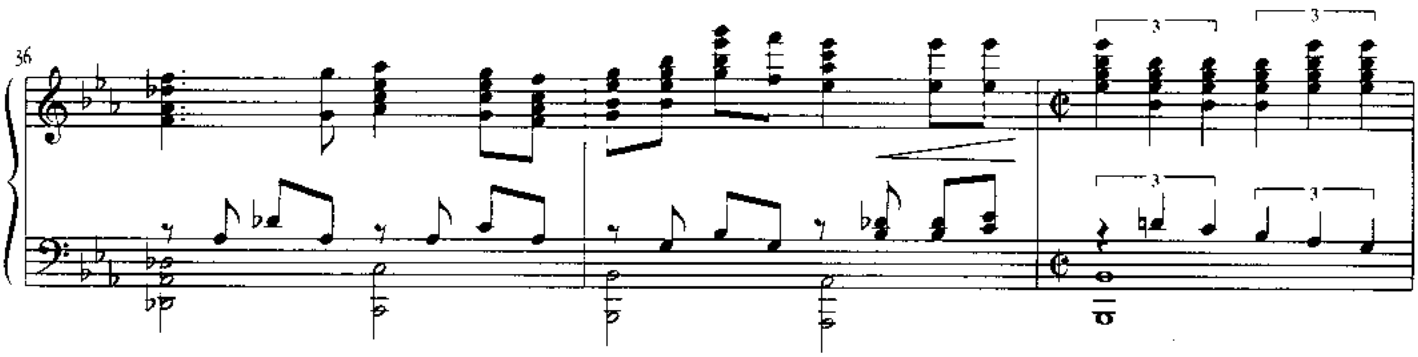


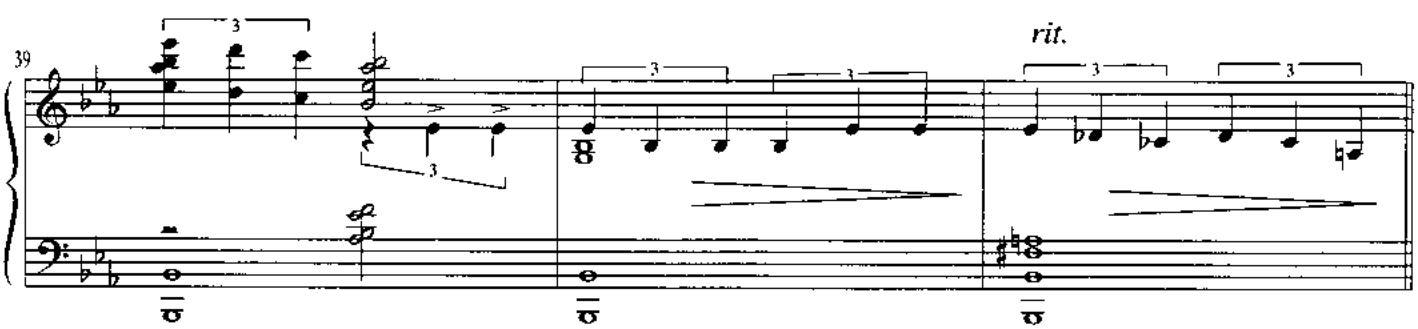

14 Alex
May - - be I was mad, but she real - lyseemedsin-
mf
18 Rose
Please say you're not ang - ry, I just could - n't bear it, please say you'll for - give me, I
Alex
cere.
sub mp
22 Rose
want you to swear it.
Alex
Of course I'm not ang - ry I knew that you'd make it. There's plen - ty of time. Here that's





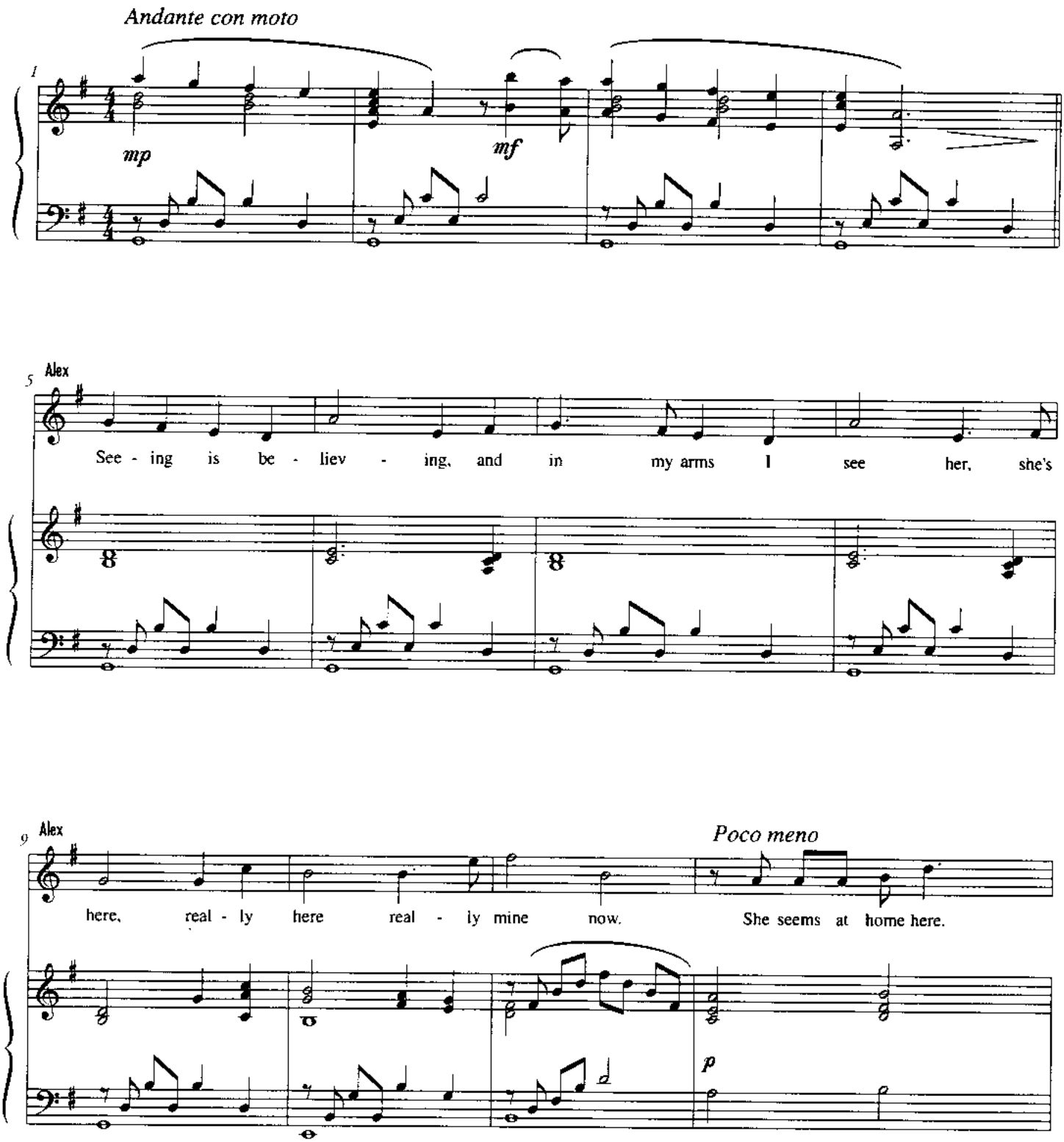
They kiss. She hands the flowers, which she has been carrying, to the STATION MASTER who has just entered. ALEX and ROSE hurry off.





Scene 5

(A train compartment later the same night. ROSE and ALEX are midway through their journey. Their luggage is in the rack above their heads. ROSE is lying asleep against ALEX.)



13 Alex *A Tempo*

See - ing is be - liev - ing. I dreamt that it would be her At

mf

17 Alex *poco rit* *Piu mosso*

last life is full, life is fine now. What - ev - er happ-ens.

mf

21 Alex *ten*

one thing is cer-tain: each time I see a train go by, I'll think of this, our

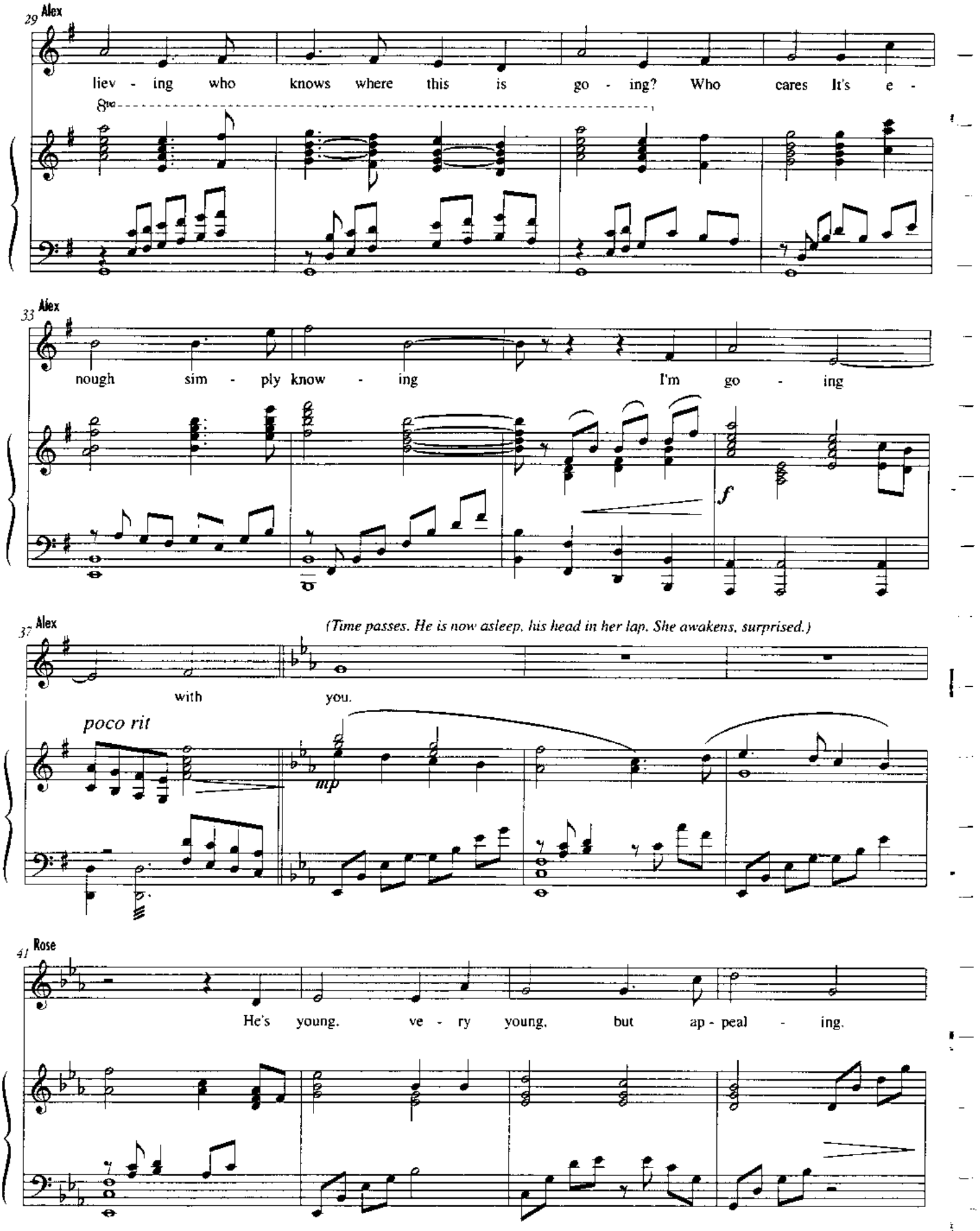
ten

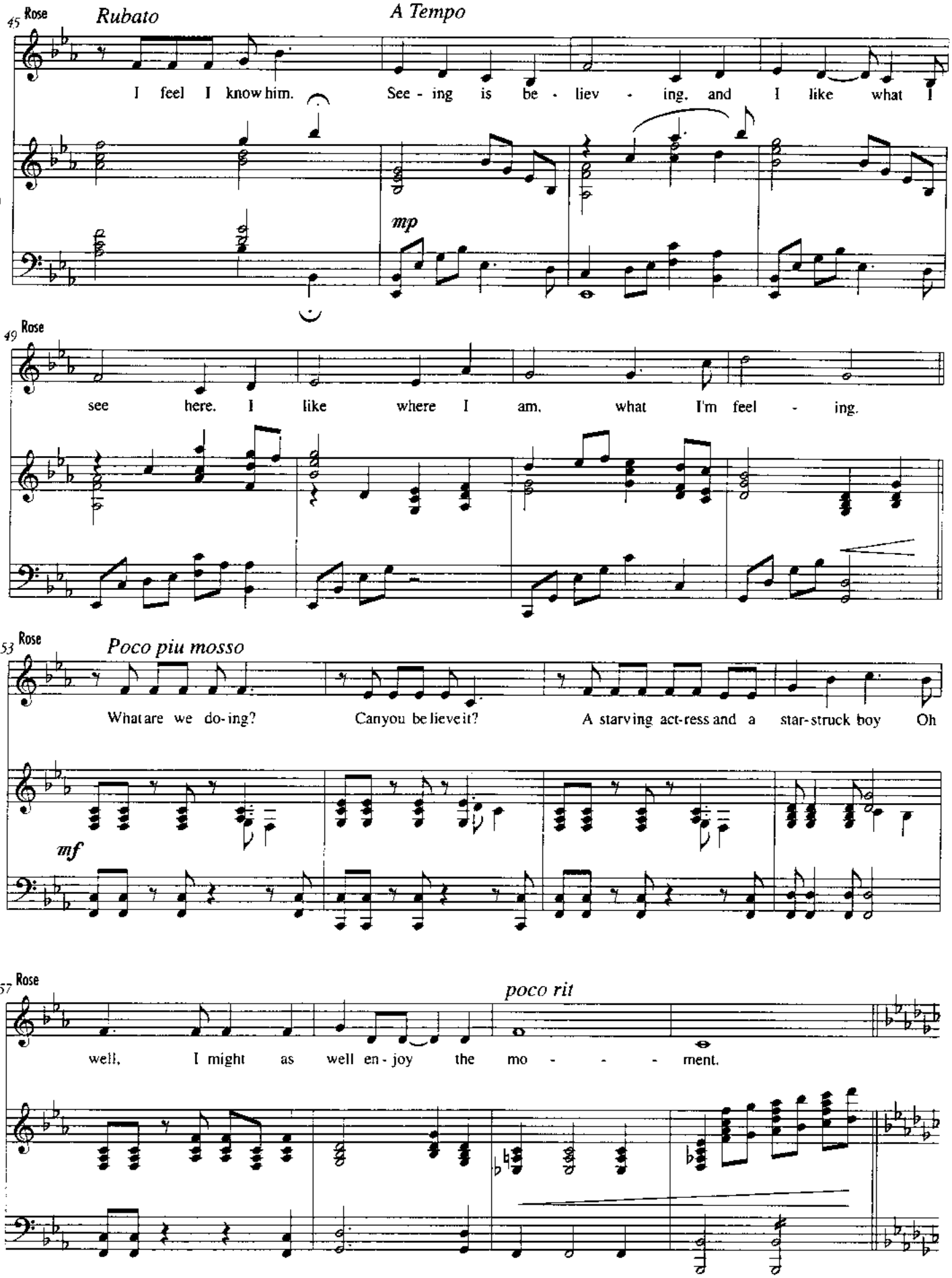
25 Alex *A Tempo*

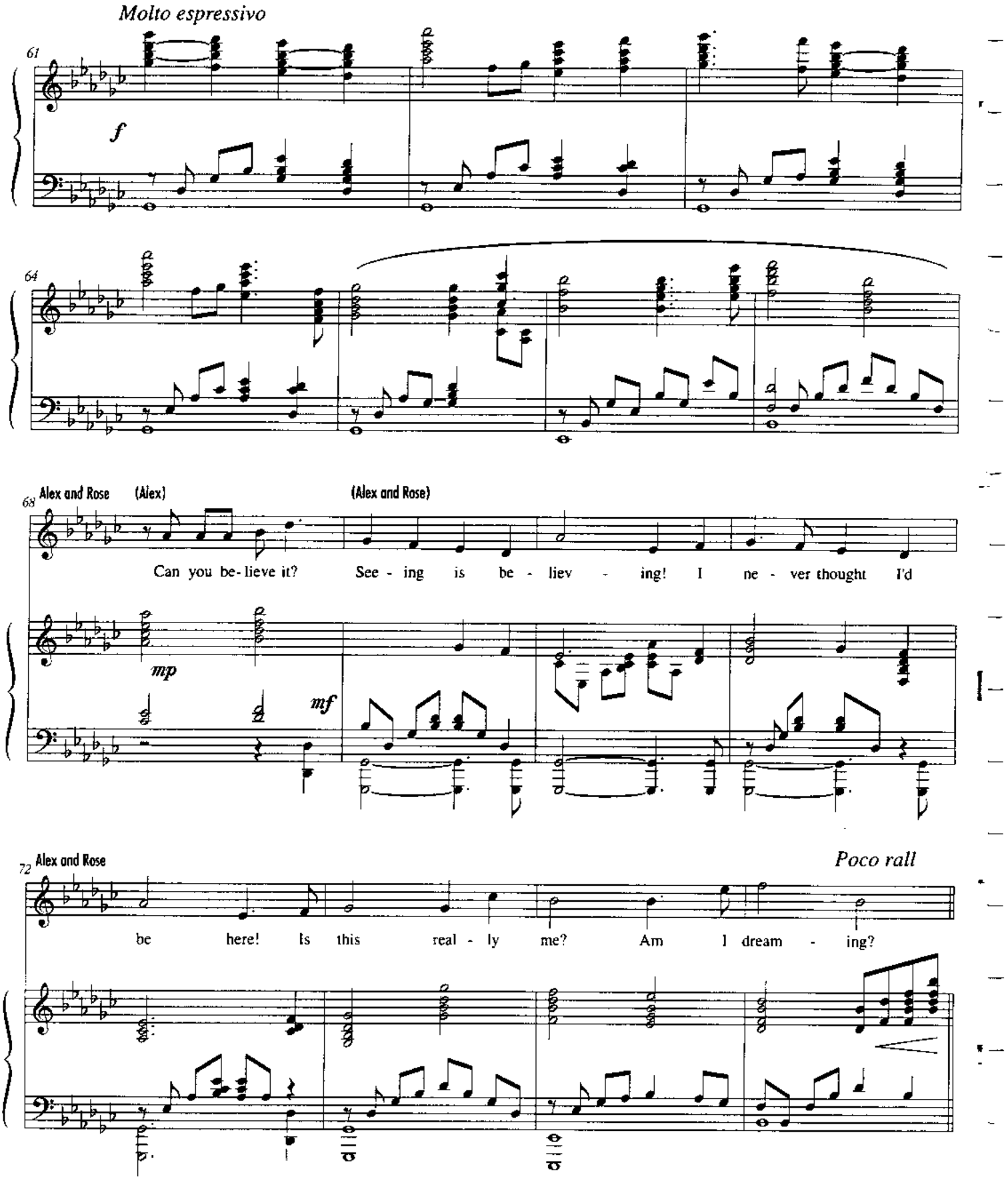
first Ju - ly to - ge - - - - - ther. See - ing is be -

rit.

f


29 Alex
liev - ing who knows where this is go - ing? Who cares It's e -
8va
33 Alex
nough sim - ply know - ing I'm go - ing
f
37 Alex
(Time passes. He is now asleep, his head in her lap. She awakens, surprised.)
with you.
poco rit
mp
41 Rose
He's young, ve - ry young, but ap - peal - ing.


45 Rose
Rubato
A Tempo
I feel I know him. See - ing is be - liev - ing. and I like what I
mp
49 Rose
see here. I like where I am. what I'm feel - ing.
53 Rose
Poco piu mosso
What are we do-ing? Can you be lieve it? A starving act-ress and a star-struck boy Oh
mf
57 Rose
poco rit
well, I might as well en-joy the mo - - - - ment.


Molto espressivo
61
f
64
68
Alex and Rose
(Alex)
(Alex and Rose)
Can you be- lieve it?
See - ing is be - liev - ing! I ne - ver thought I'd
mp
mf
72
Alex and Rose
Poco rall
be here! Is this real - ly me? Am I dream - ing?

76 Alex and Rose *Poco piu*

No way of knowing where this is lead-ing It's fun for get - ting who we are. Who

f

80 Alex and Rose

cares when now the world is far be - hind us.

poco rit

f

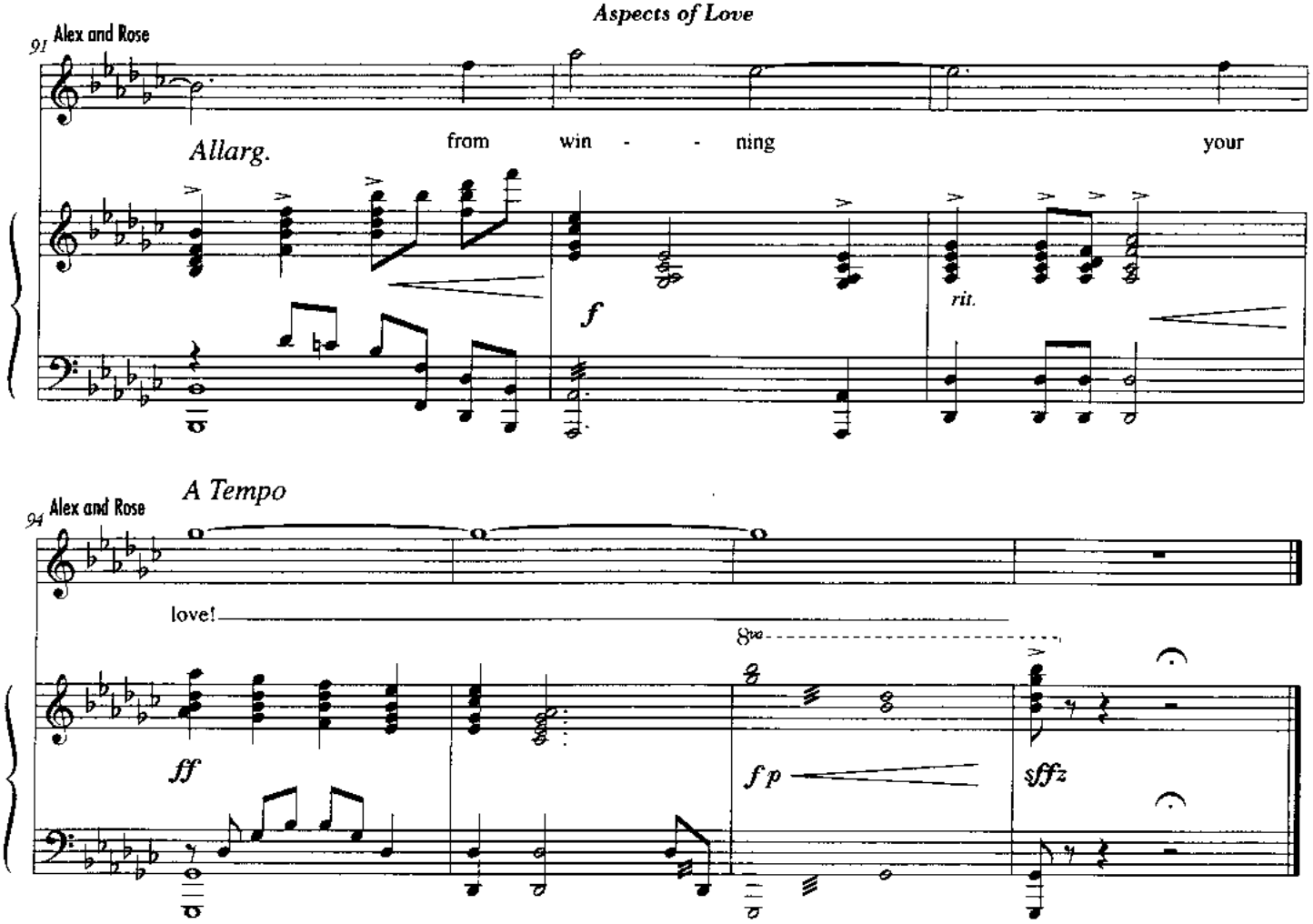
84 Alex and Rose *Tempo 1°*

See - ing is be - liev - ing! My life is just be - gin - ning! We

ff

88 Alex and Rose

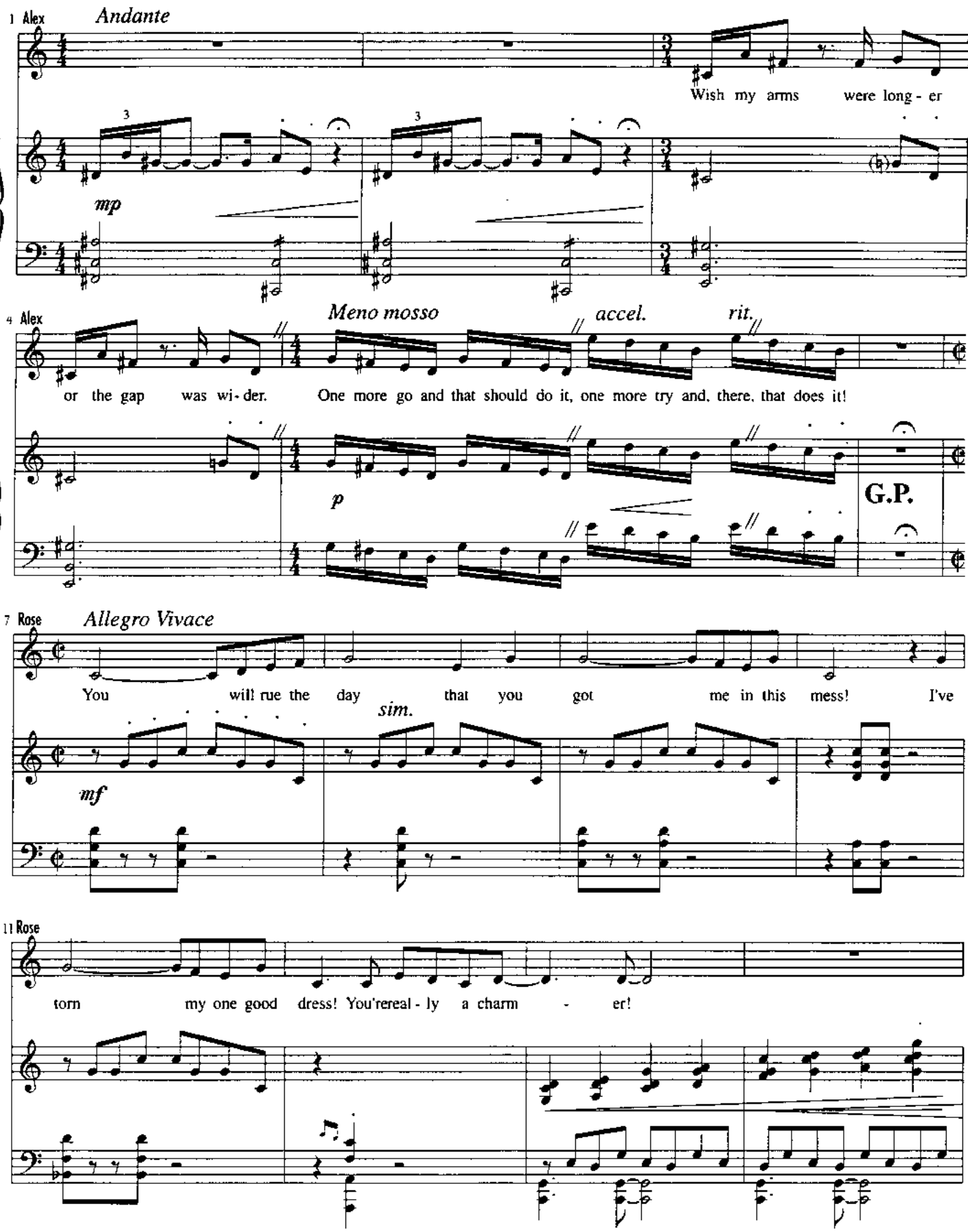
touched, and my head won't stop spin - ning

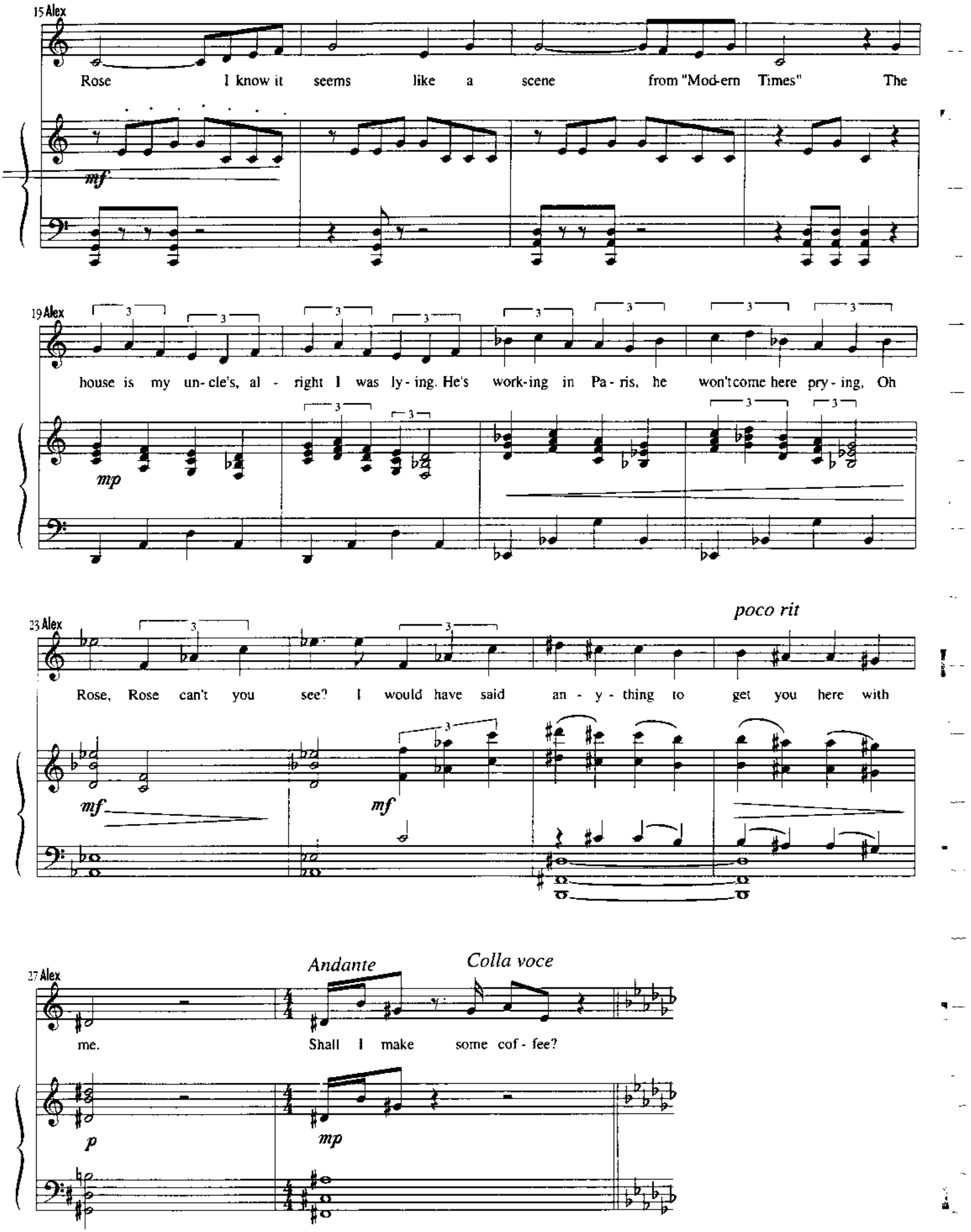


SEGUE (on applause)

Scene 6

(The House at Pau. It is pitch dark. There is a glimmer of a flashlight. ALEX is trying to open the door.)




15 Alex
Rose I know it seems like a scene from "Mod-ern Times" The
mf
19 Alex
house is my un- cle's, al - right I was ly - ing. He's work-ing in Pa - ris, he won't come here pry - ing, Oh
mp
23 Alex
poco rit
Rose, Rose can't you see? I would have said an - y - thing to get you here with
mf
mf
27 Alex
Andante
Colla voce
me.
Shall I make some cof - fee?
p
mp

Moderato *(She suddenly decides to give in, laughing long and loud. She lies on the couch.)*

29

mf

33 Rose

rit.

One cup of fresh cof - fee buys two kiss - es. Shall we have din - ner?

mp *p*

8va

37

sempre p

41

44

mf

47

[in 3]

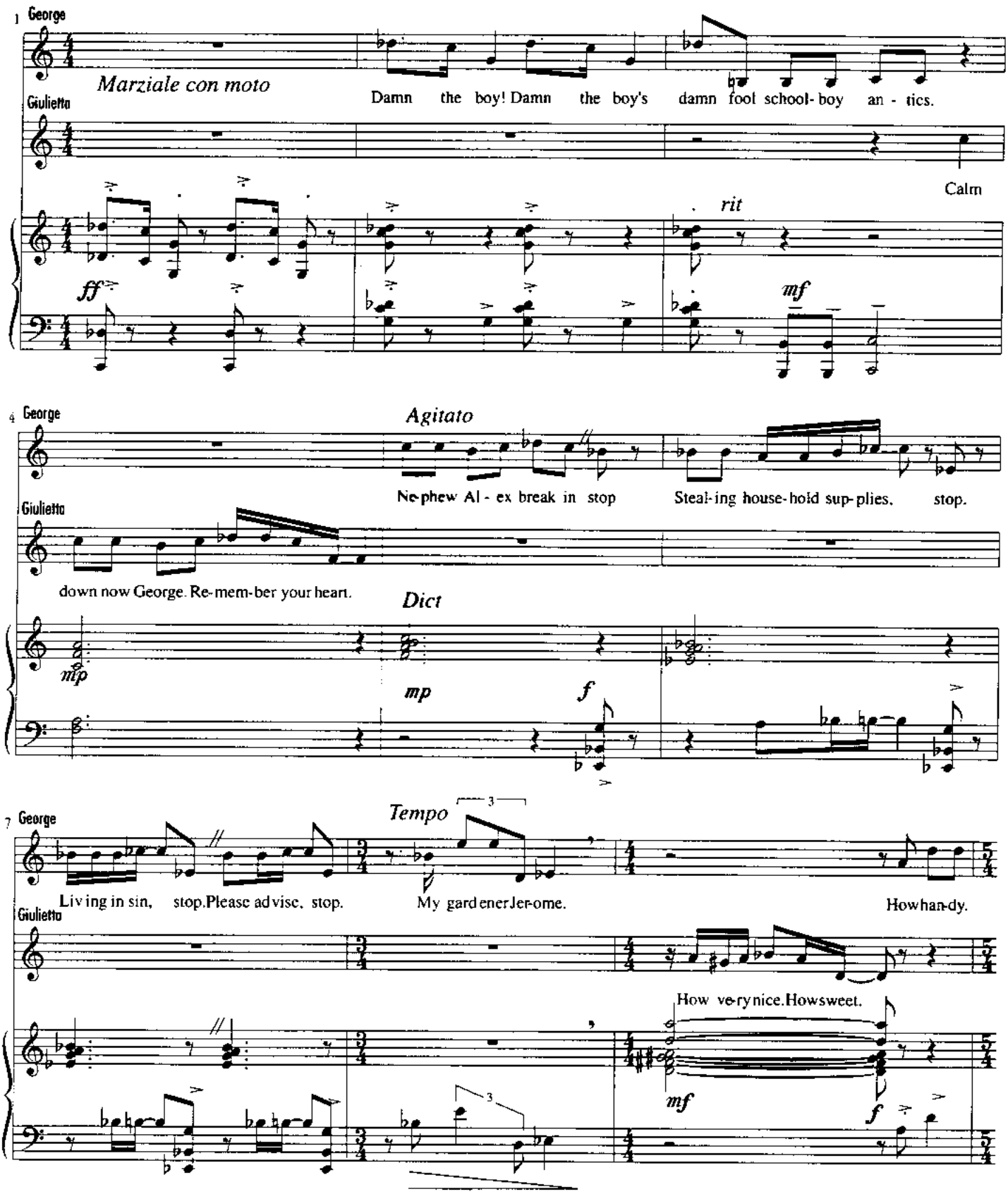
[in 4]

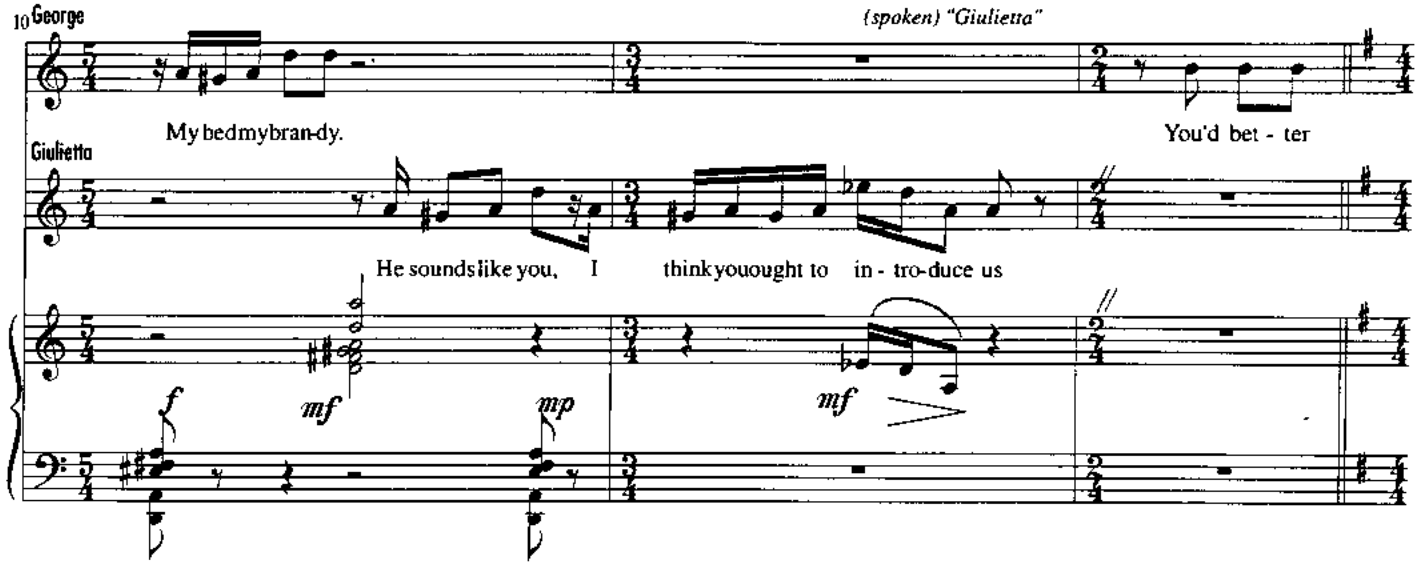
rall

ff

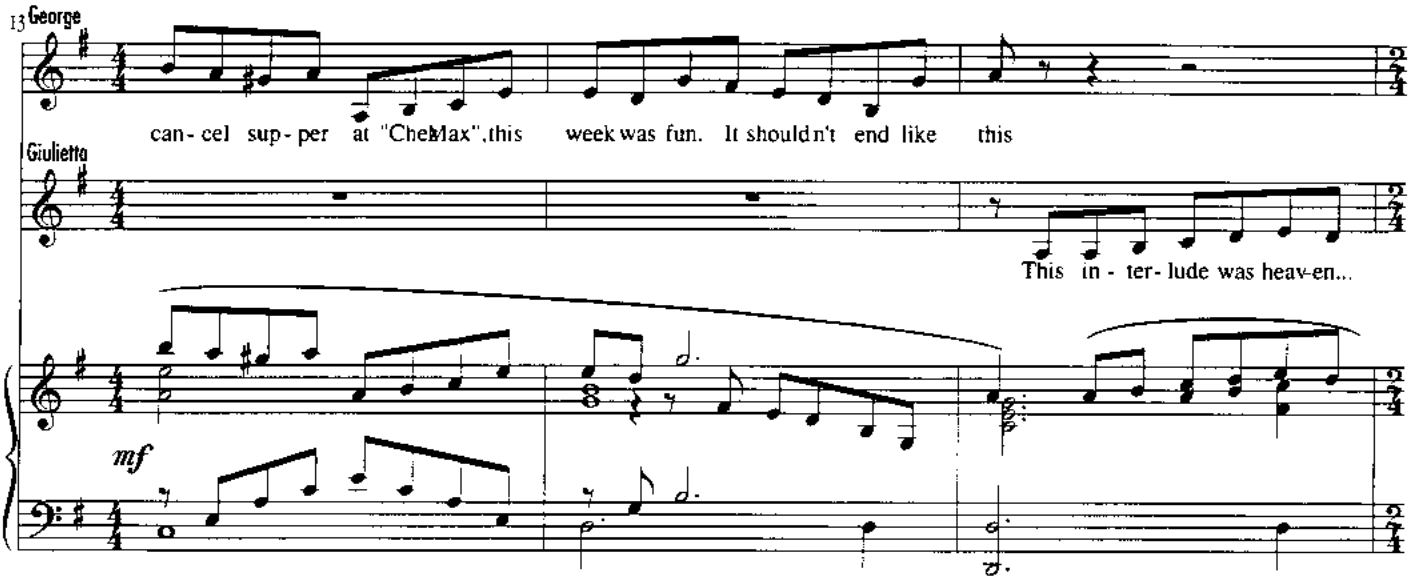
Scene 7

A Sculpture Exhibition in Paris. An art gallery containing sculptures and paintings being examined by the GLITTERATI, GEORGE and GIULIETTA. He is angrily brandishing a telegram which he has just finished reading.

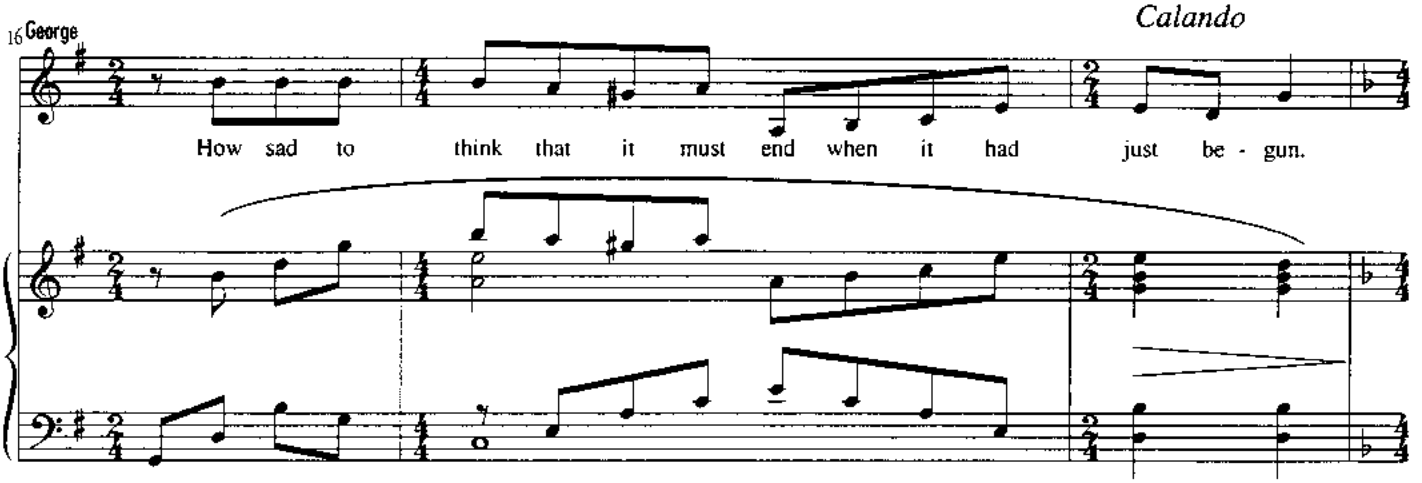


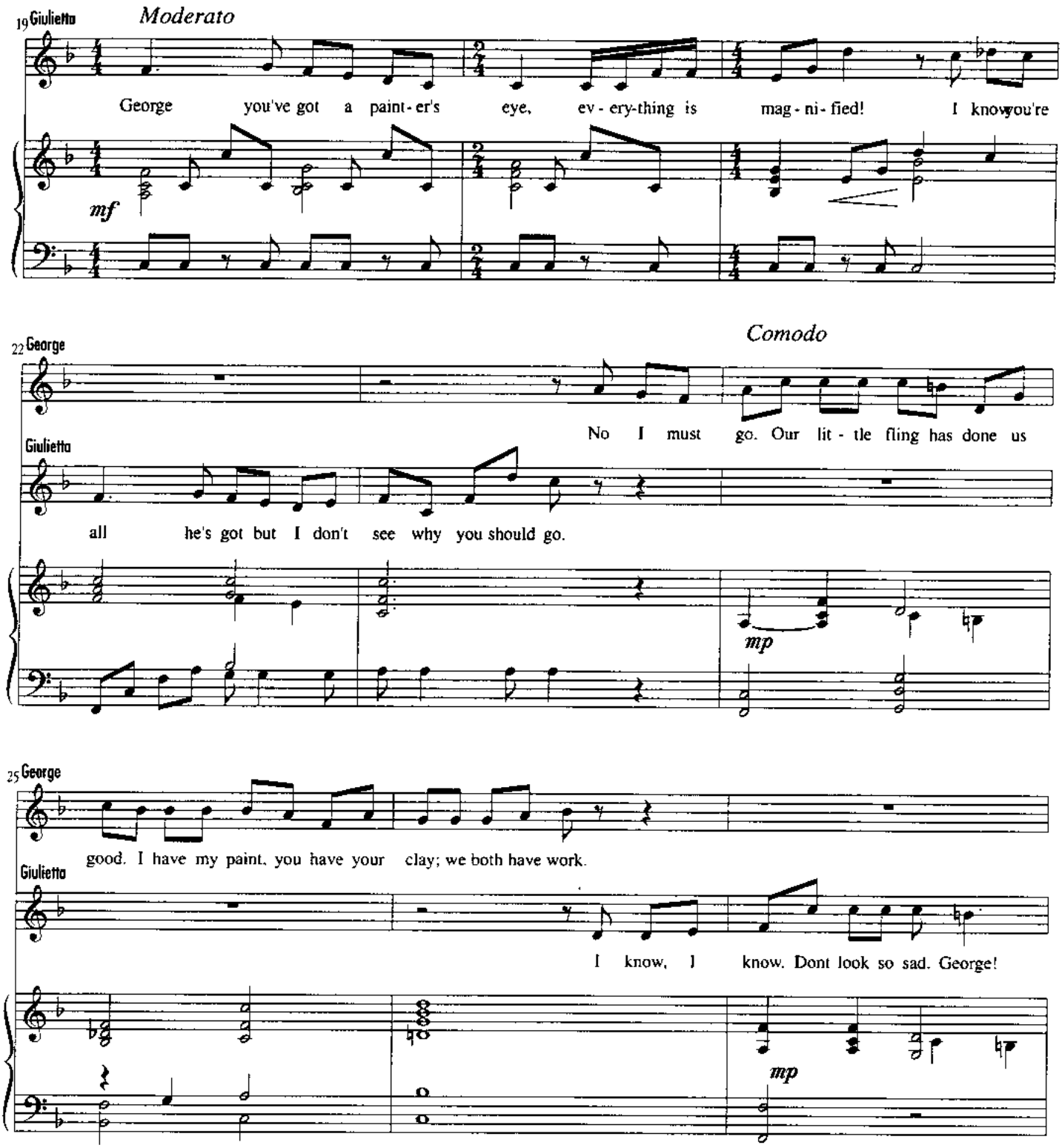


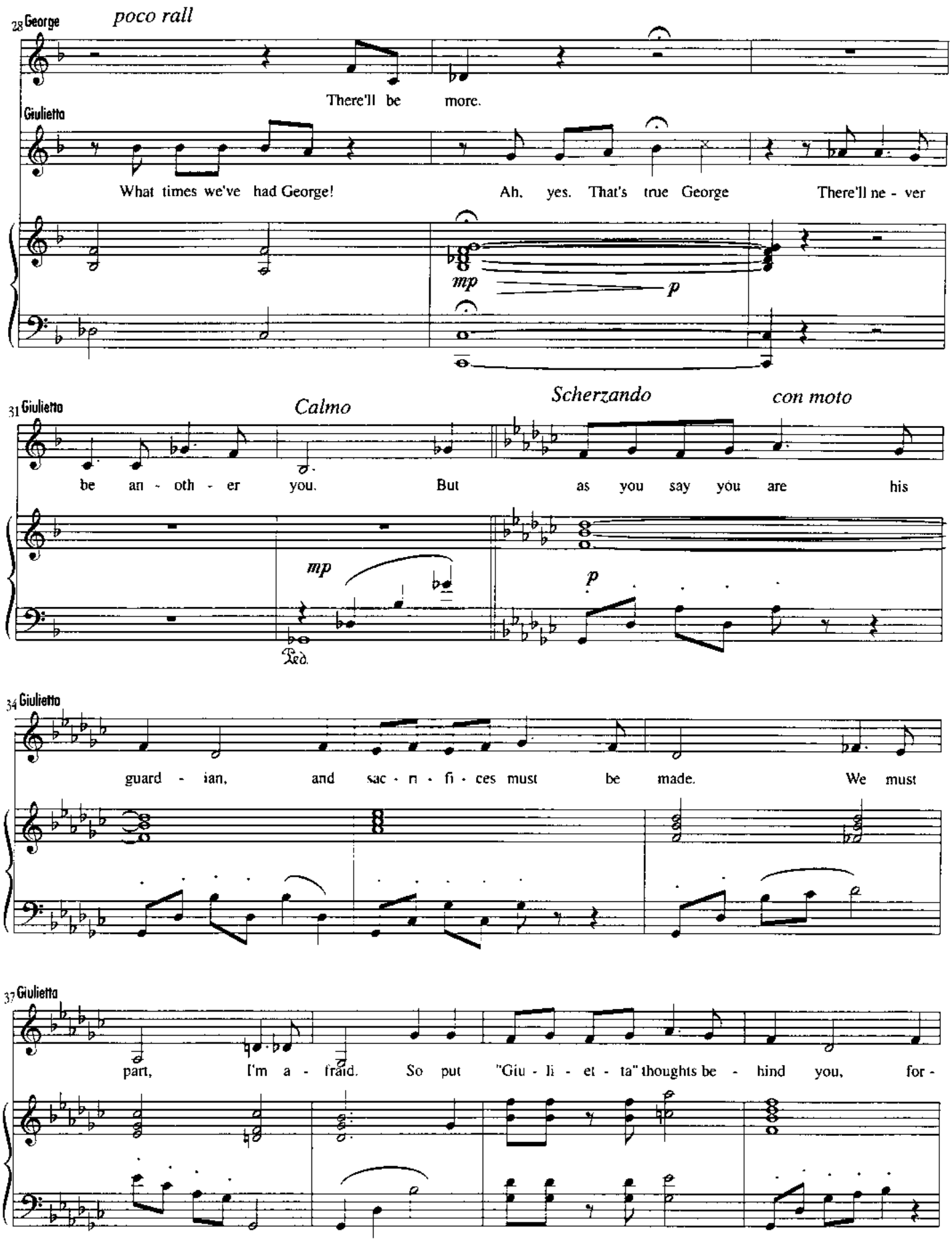
Moderato commodo

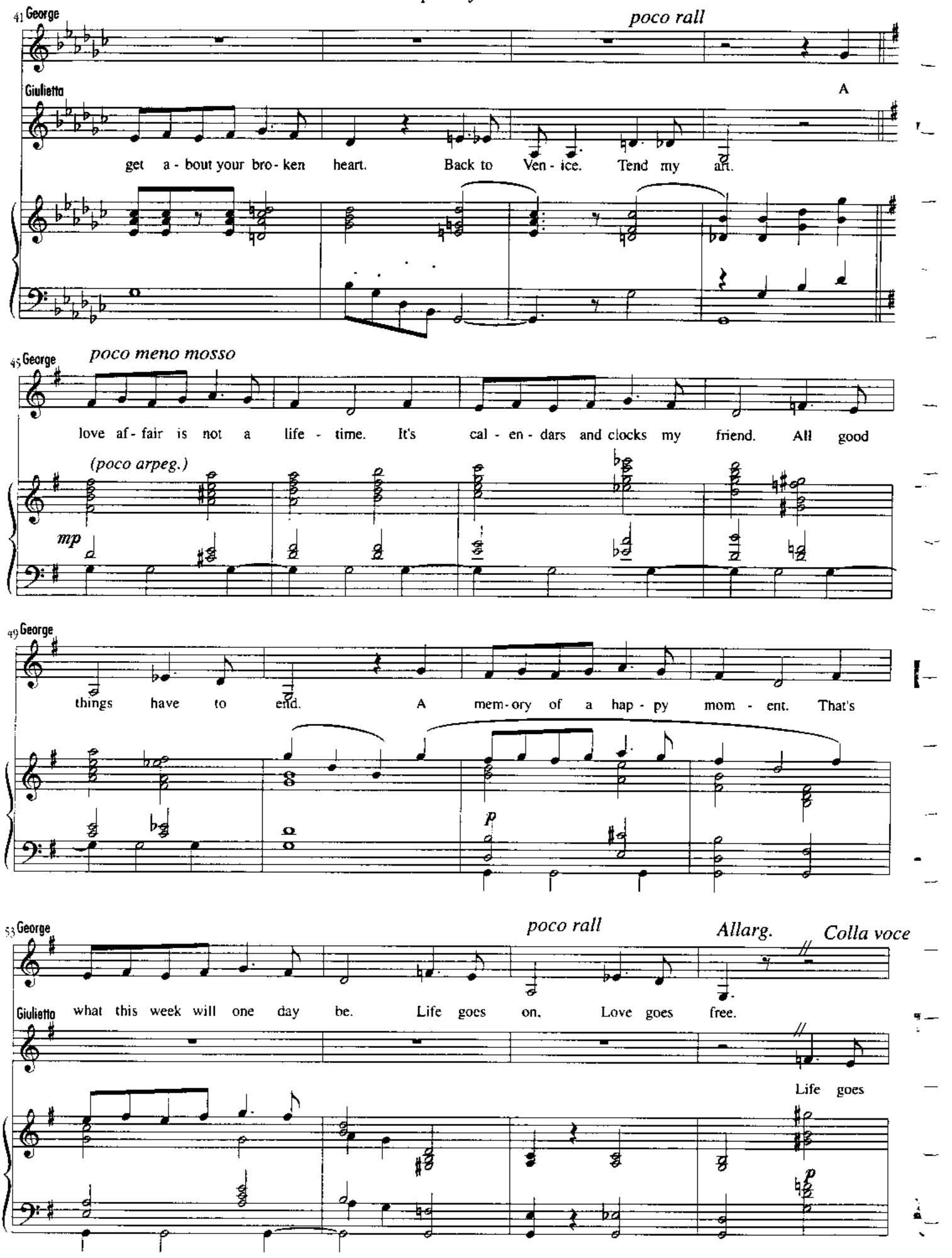


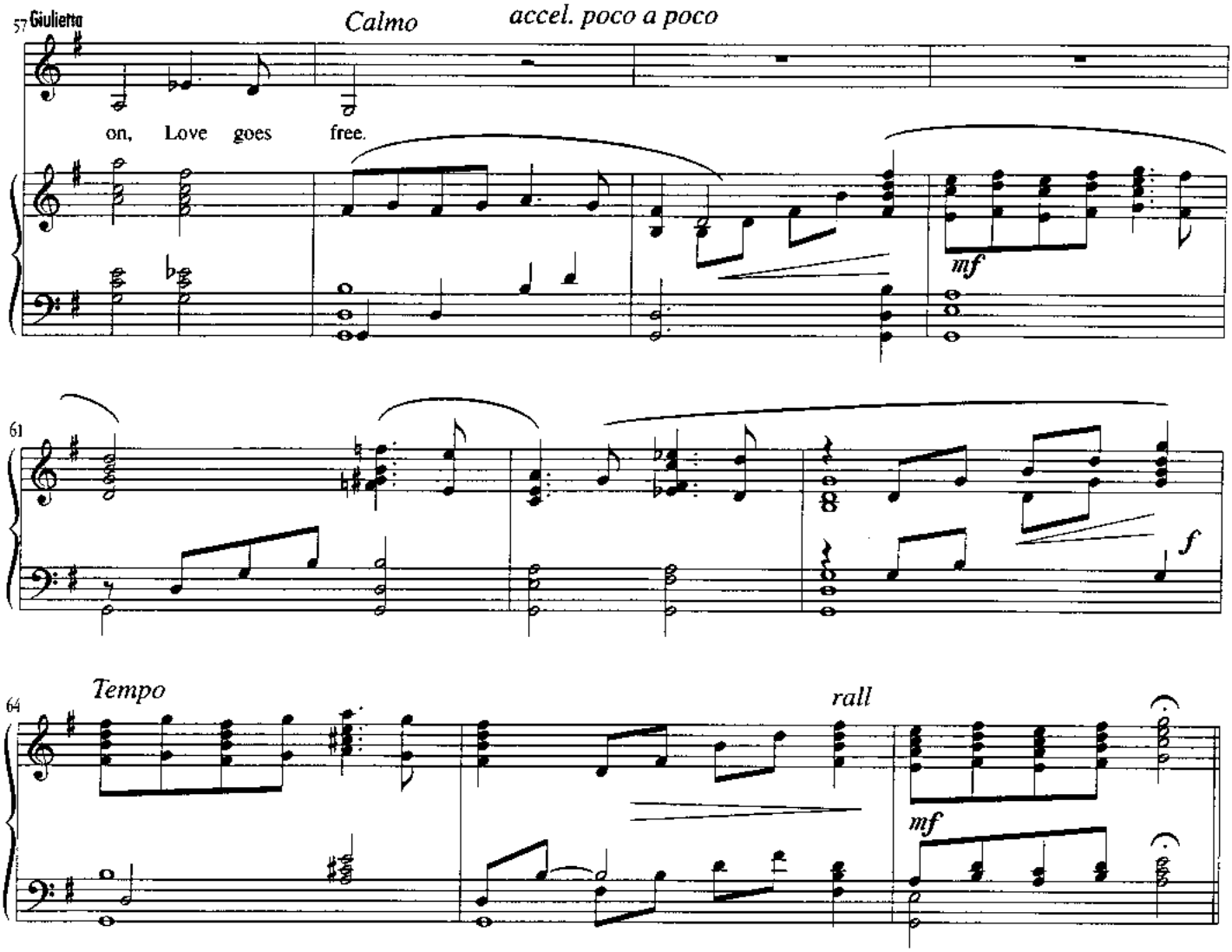
Calando




19 Giulietta
Moderato
George you've got a paint - er's eye, ev - ery-thing is mag - ni - fied! I know you're
mf
22 George
Comodo
No I must go. Our lit - tle fling has done us
Giulietta
all he's got but I don't see why you should go.
mp
25 George
good. I have my paint, you have your clay; we both have work.
Giulietta
I know, I know. Dont look so sad. George!
mp


28 George
poco rall
There'll be more.
Giulietta
What times we've had George!
Ah, yes. That's true George
There'll ne - ver
mp
p
31 Giulietta
Calmo
Scherzando
con moto
be an - oth - er you.
But as you say you are his
mp
p
Ped.
34 Giulietta
guard - ian, and sac - ri - fi - ces must be made.
We must
37 Giulietta
part, I'm a - fraid.
So put "Giu - li - et - ta" thoughts be - hind you, for -

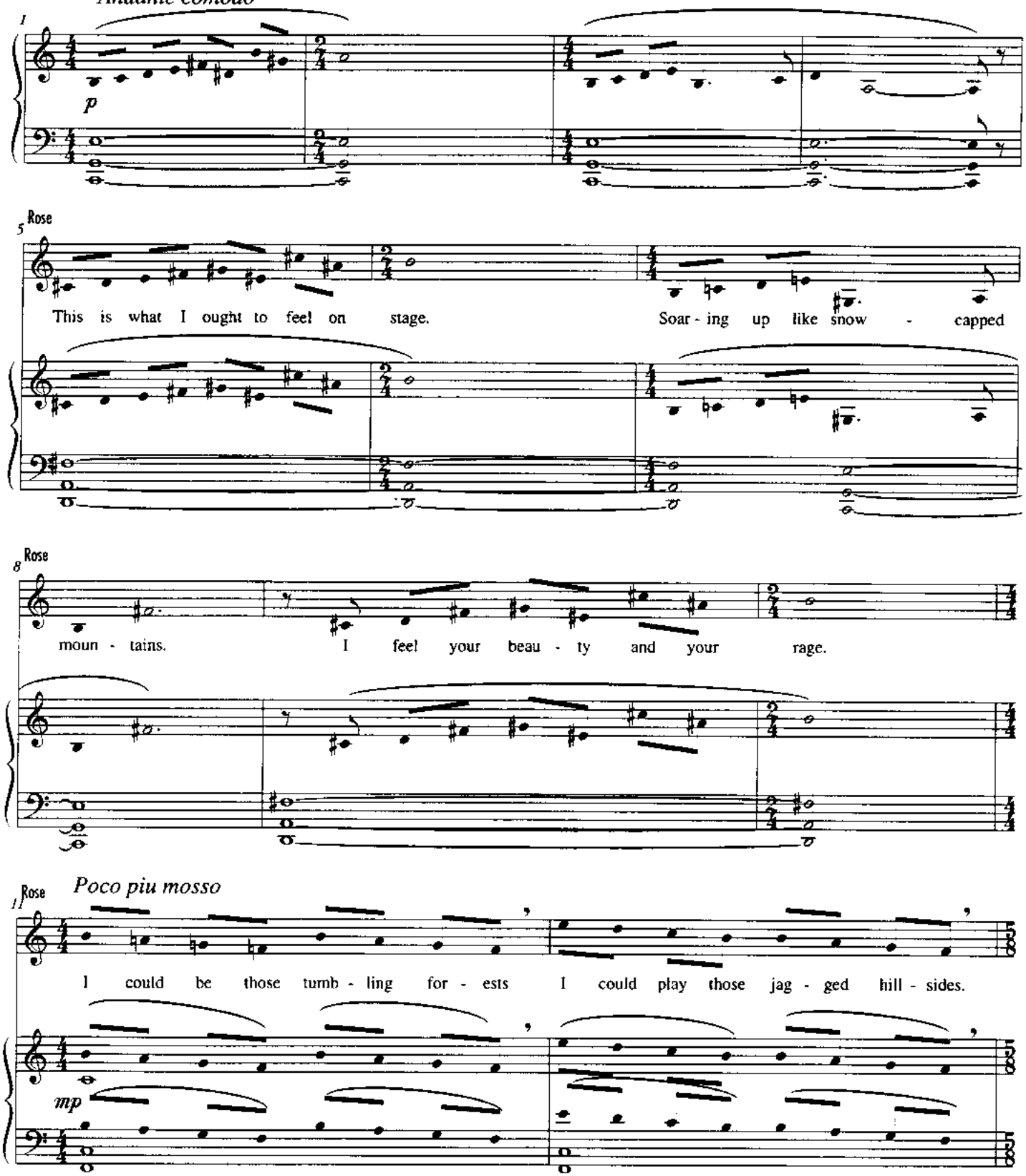

41 George
poco rall
Giulietta
A
get a - bout your bro - ken heart. Back to Ven - ice. Tend my art.
45 George
poco meno mosso
love af - fair is not a life - time. It's cal - en - dars and clocks my friend. All good
(poco arpeg.)
mp
49 George
things have to end. A mem - ory of a hap - py mom - ent. That's
p
53 George
poco rall
Allarg.
Colla voce
Giulietta
what this week will one day be. Life goes on. Love goes free.
Life goes
p

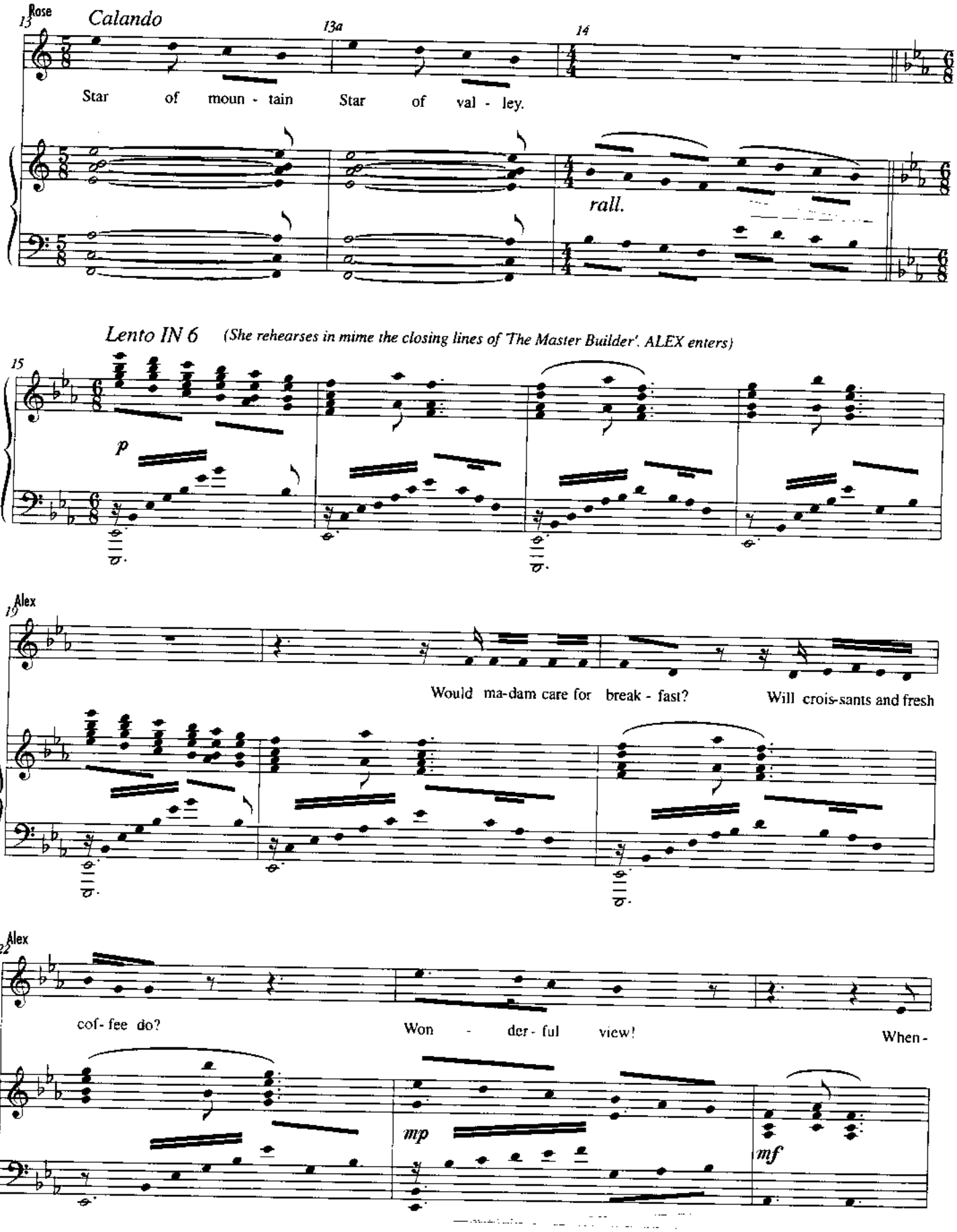

57 Giulietta
Calmo
accel. poco a poco
on, Love goes free.
mf
61
f
64
Tempo
rall
mf

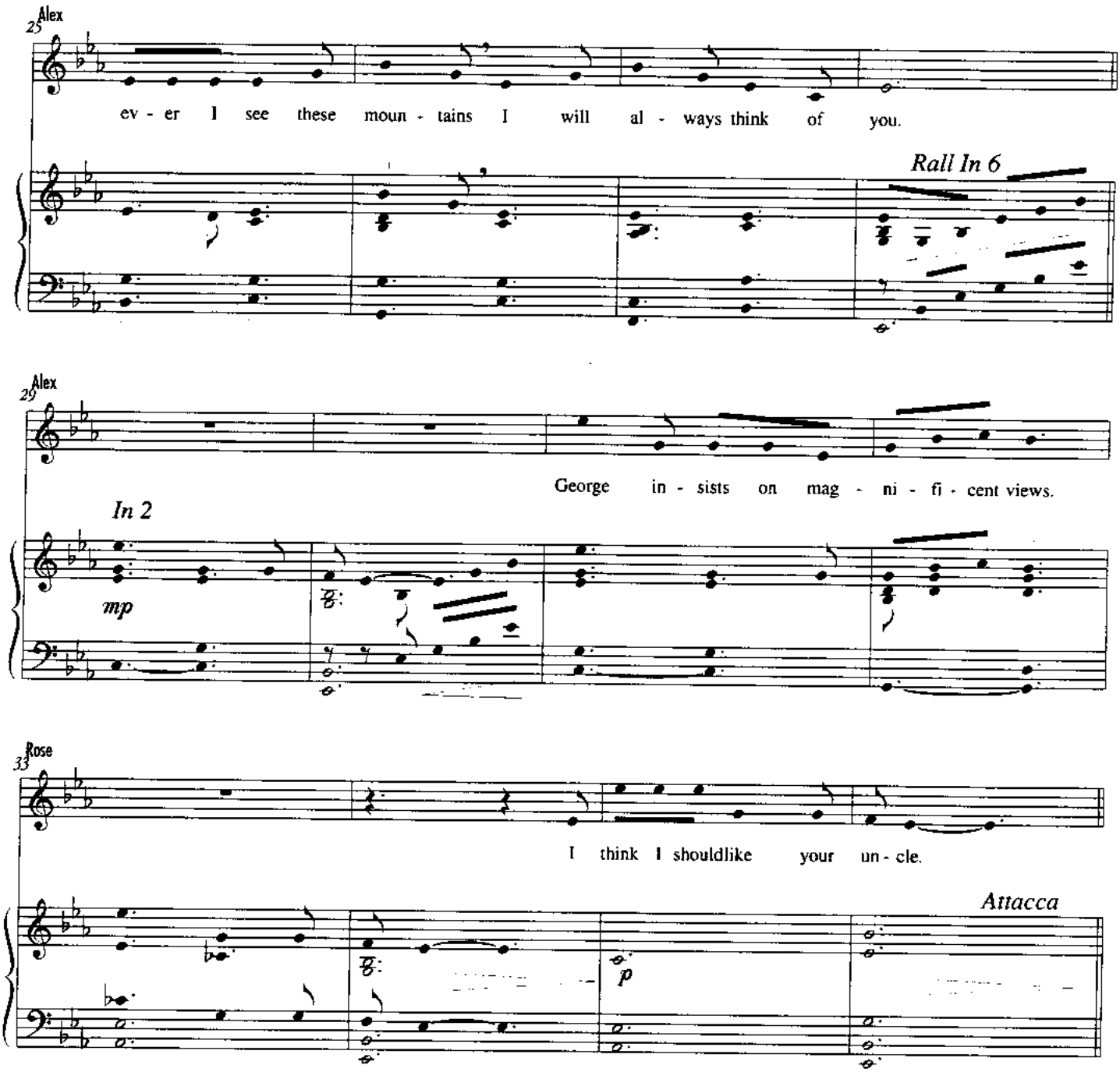
Scene 8.

(The terrace of the House at Pau. Morning sunlight. ROSE stands alone drinking in the view.)

Andante comodo




13 Rose
Calando
13a
14
Star of moun - tain Star of val - ley.
rall.
Lento IN 6
(She rehearses in mime the closing lines of 'The Master Builder'. ALEX enters)
15
p
19 Alex
Would ma-dam care for break - fast?
Will crois-sants and fresh
22 Alex
cof - fee do?
Won - der - ful view!
When -
mp
mf


25
Alex
ev - er I see these moun - tains I will al - ways think of you.
Rall In 6
29
Alex
George in - sists on mag - ni - fi - cent views.
In 2
mp
33
Rose
I think I shouldlike your un - cle.
Attacca
p

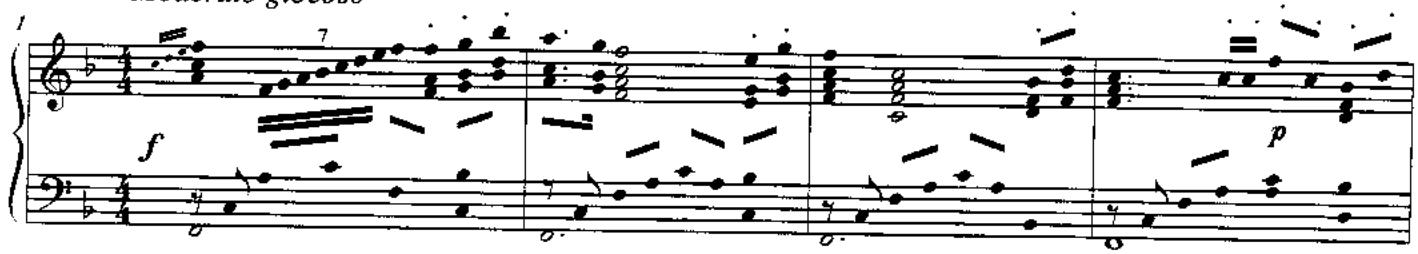
Scene 9.

(ALEX and ROSE. Exploring the House sequence covering the whole day. Various locations in the House, starting with the Drawing Room. They pull dust-sheets off furniture. ROSE uncovers a portrait of a young woman in a sumptious Edwardian ballgown.)

Moderato giocoso

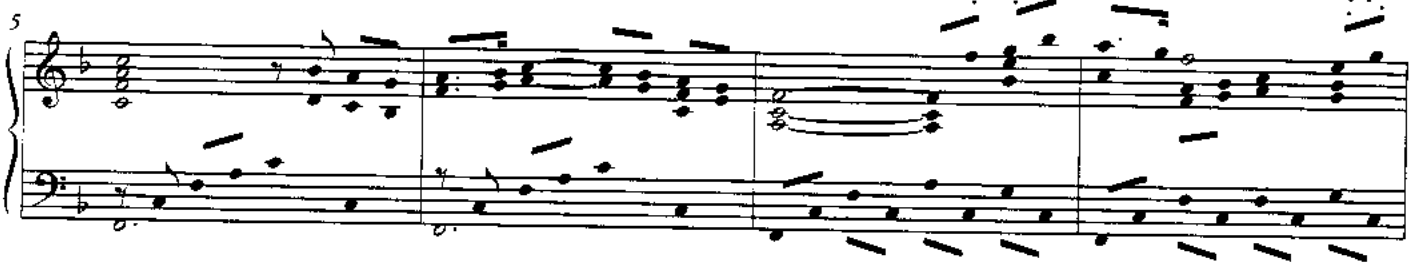
ROSE: Oh Alex, she's beautiful. Who is she?

ALEX: My Aunt Delia. She was an actress too.



ROSE: Delia! Was she famous?

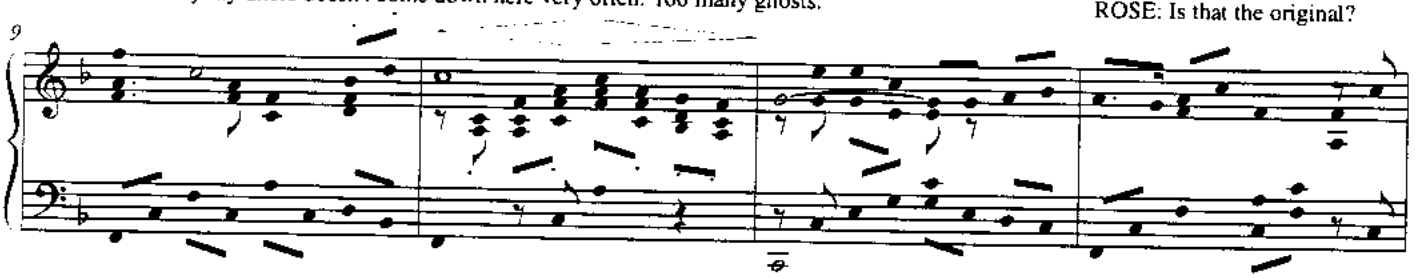
ALEX: Yes. But she died very young.



(ALEX uncovers another painting, rather a famous one.)

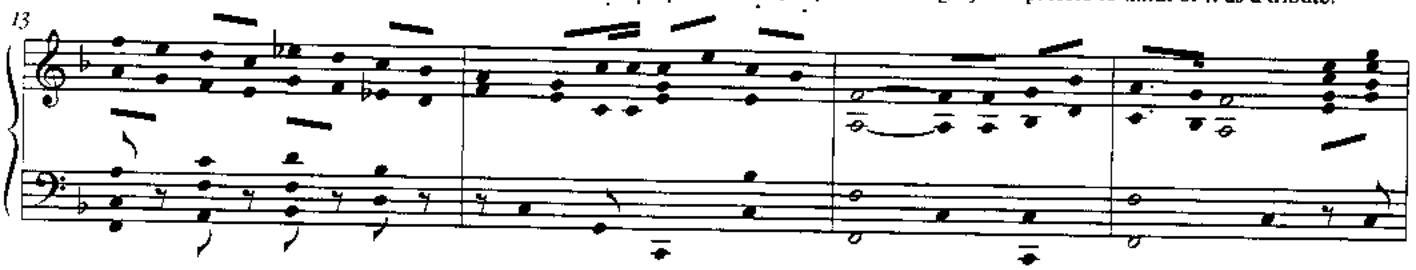
ALEX: That's why my uncle doesn't come down here very often. Too many ghosts.

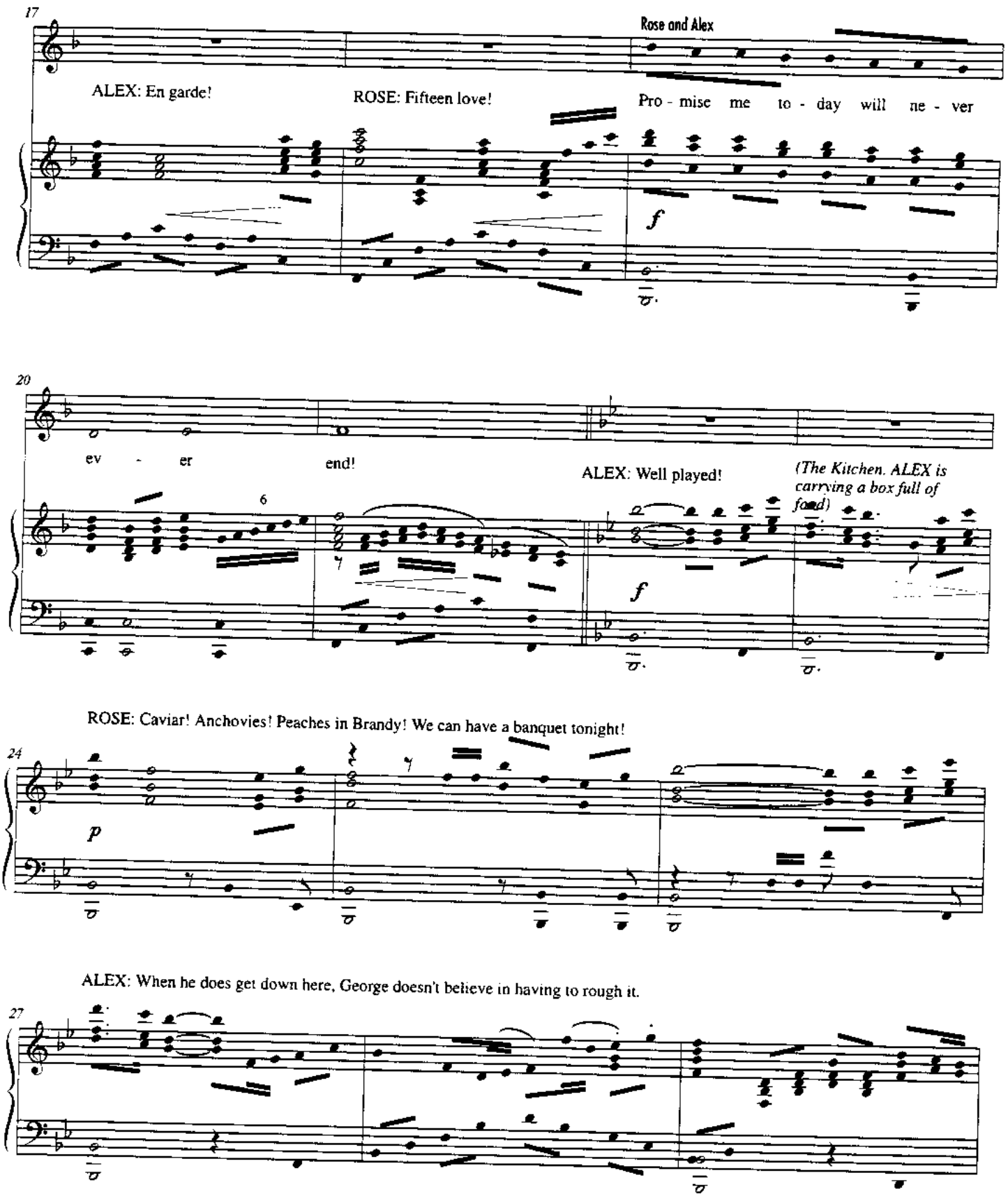
ROSE: Is that the original?

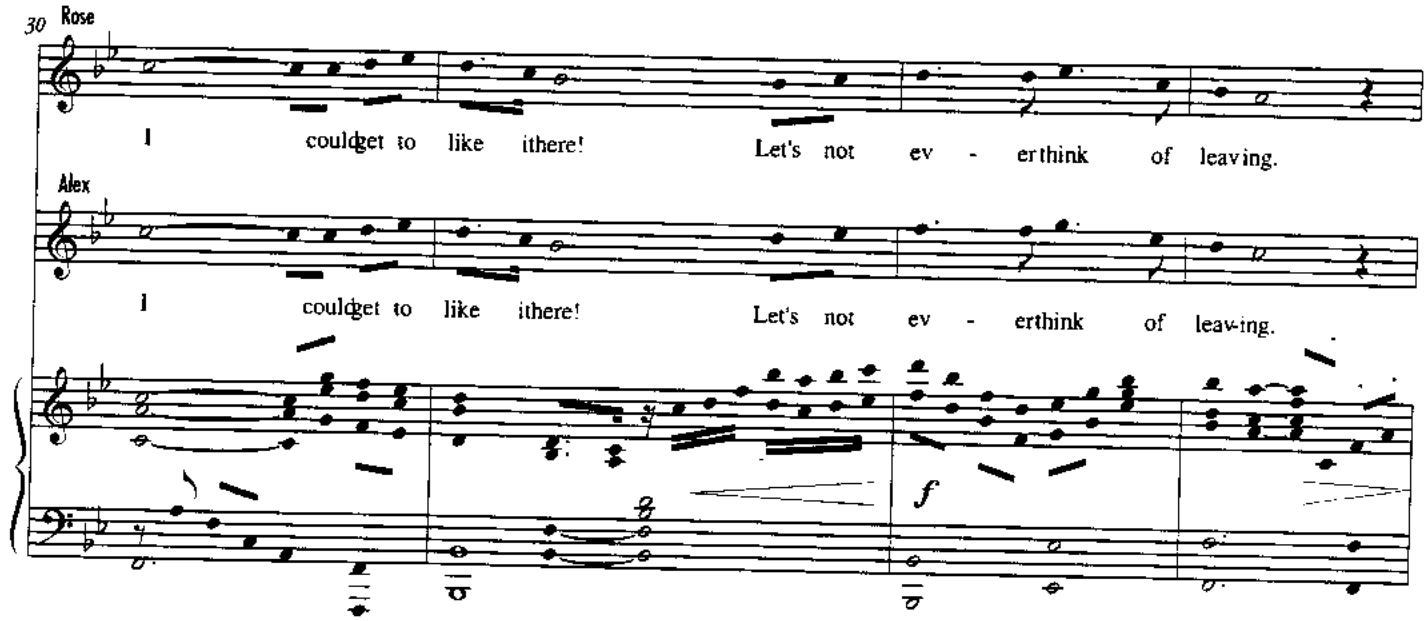


(They open a trunk)

ALEX: Don't be silly. That's in the Louvre. George did that one. Some people call it forgery. He prefers to think of it as a tribute.




17
Rose and Alex
ALEX: En garde!
ROSE: Fifteen love!
Pro - mise me to - day will ne - ver
f
20
ev - er
end!
ALEX: Well played!
(The Kitchen. ALEX is carrying a box full of food)
6
f
ROSE: Caviar! Anchovies! Peaches in Brandy! We can have a banquet tonight!
24
p
ALEX: When he does get down here, George doesn't believe in having to rough it.
27

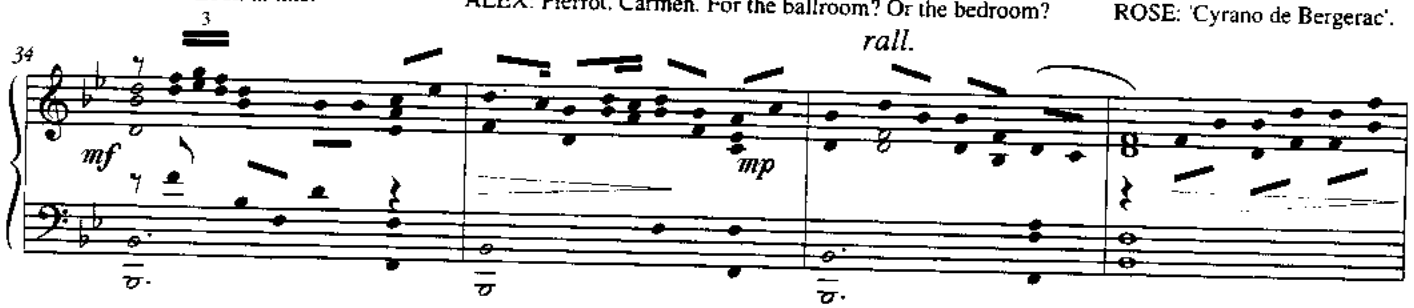


(The Attic. A wardrobe full of fancy-dress costumes.)

ROSE: Look at this!

ALEX: Pierrot. Carmen. For the ballroom? Or the bedroom?

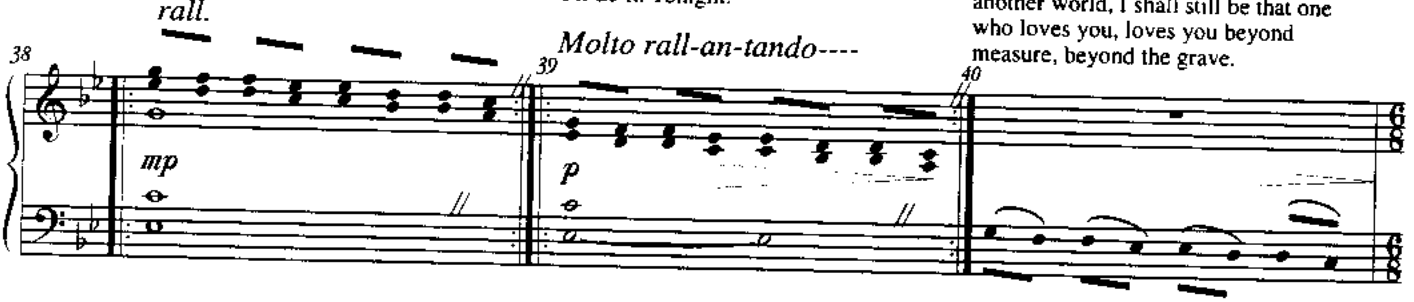
ROSE: 'Cyrano de Bergerac'.

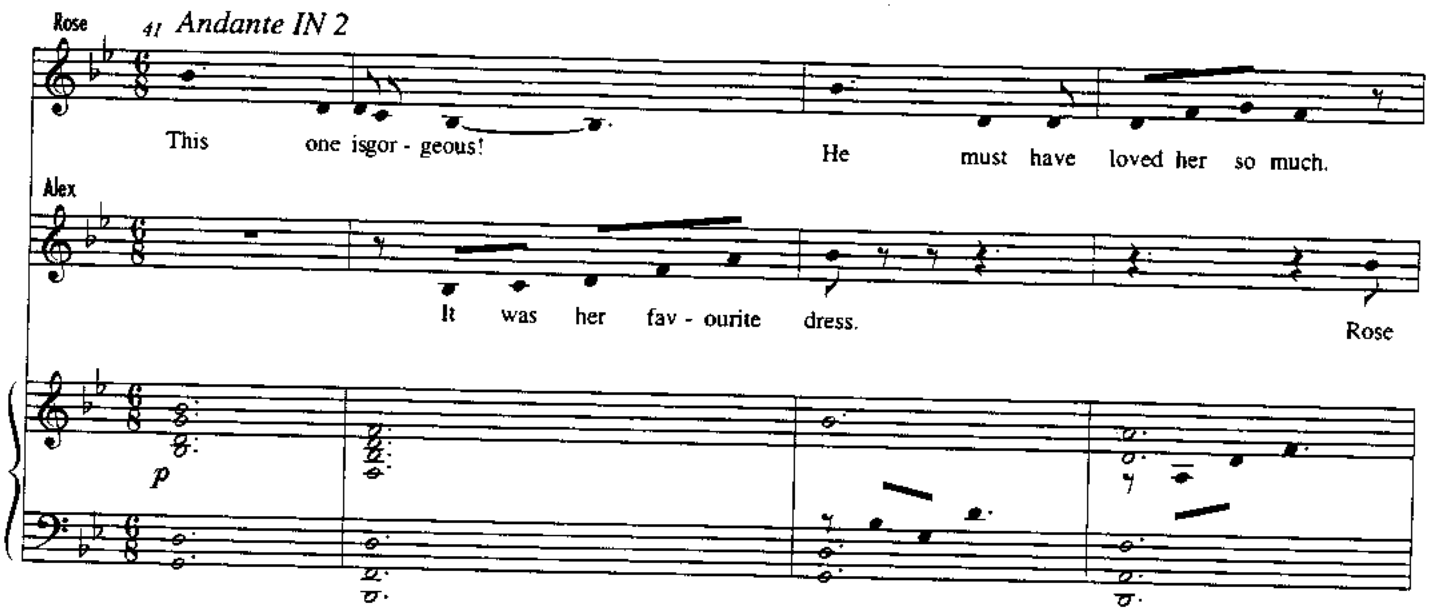


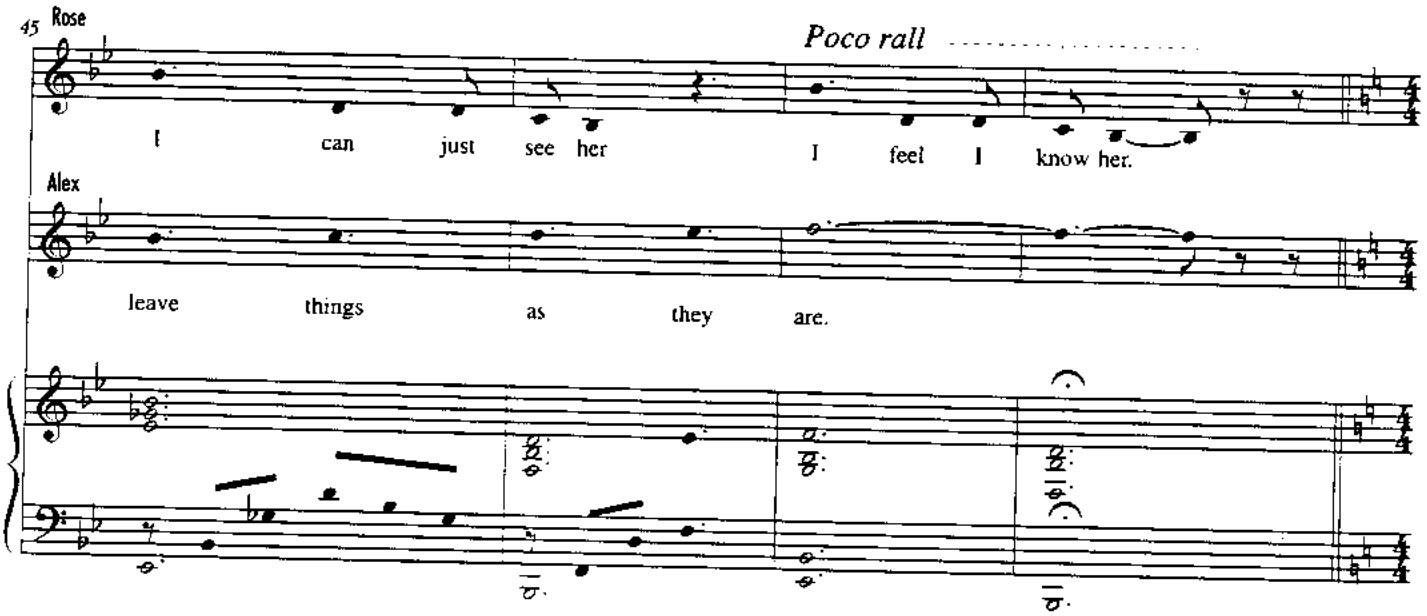
ROSE: Wonderful play! Let's do it! You'll be Cyrano, I'll be Roxanne. We'll need to find you a nose.

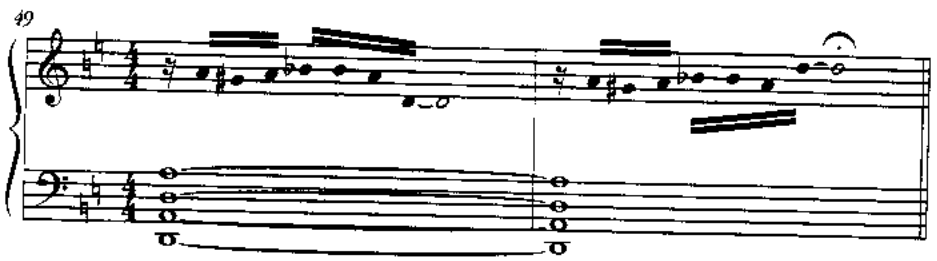
ALEX: I don't know anything about the theatre. ROSE: I'll teach you. We'll do it. Tonight.

ALEX: I am never away from you. Even now, I shall not leave you. In another world, I shall still be that one who loves you, loves you beyond measure, beyond the grave.



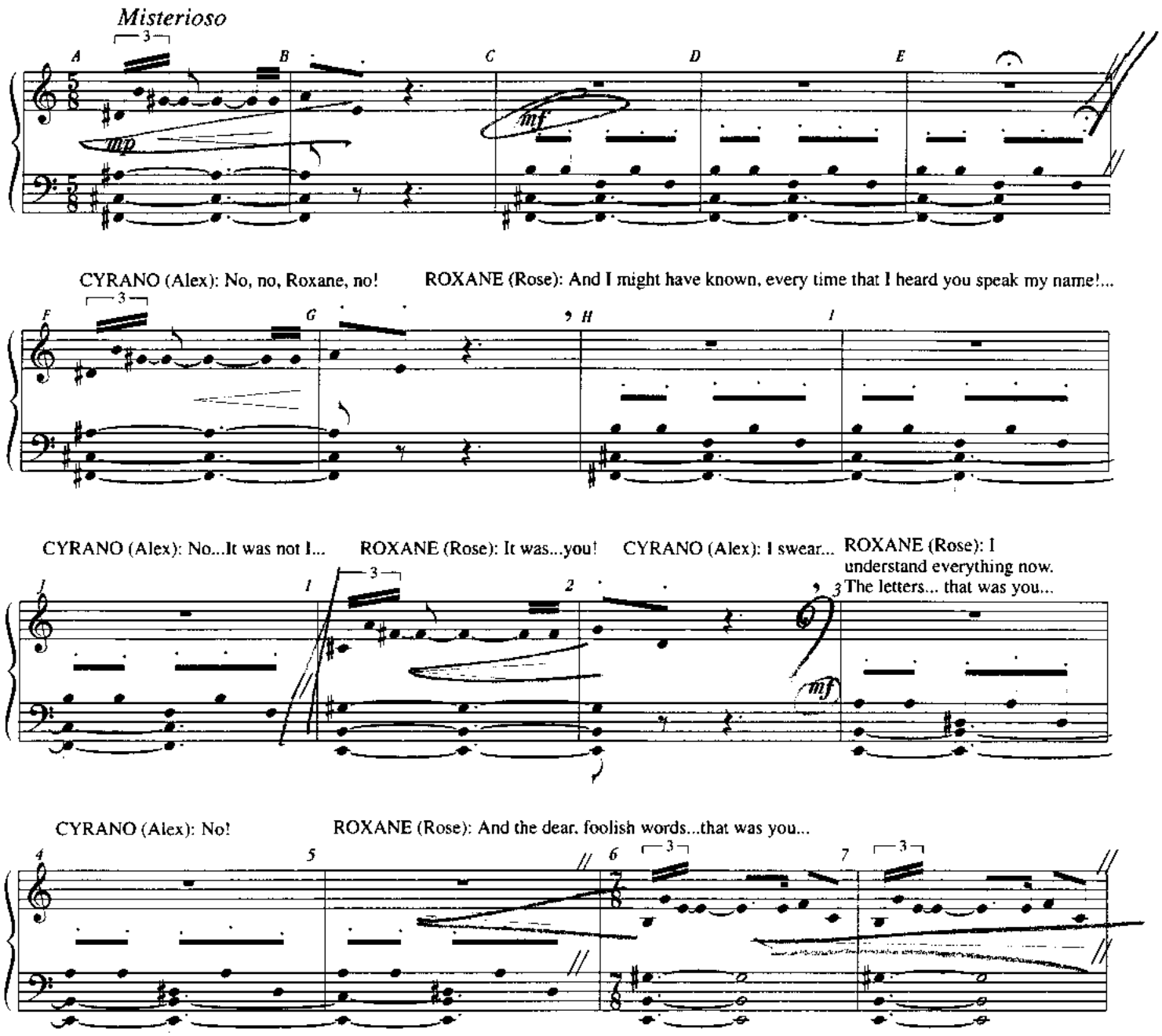

Rose
41 Andante IN 2
This one isgor - geous!
He must have loved her so much.
Alex
It was her fav - ourite dress.
Rose
p

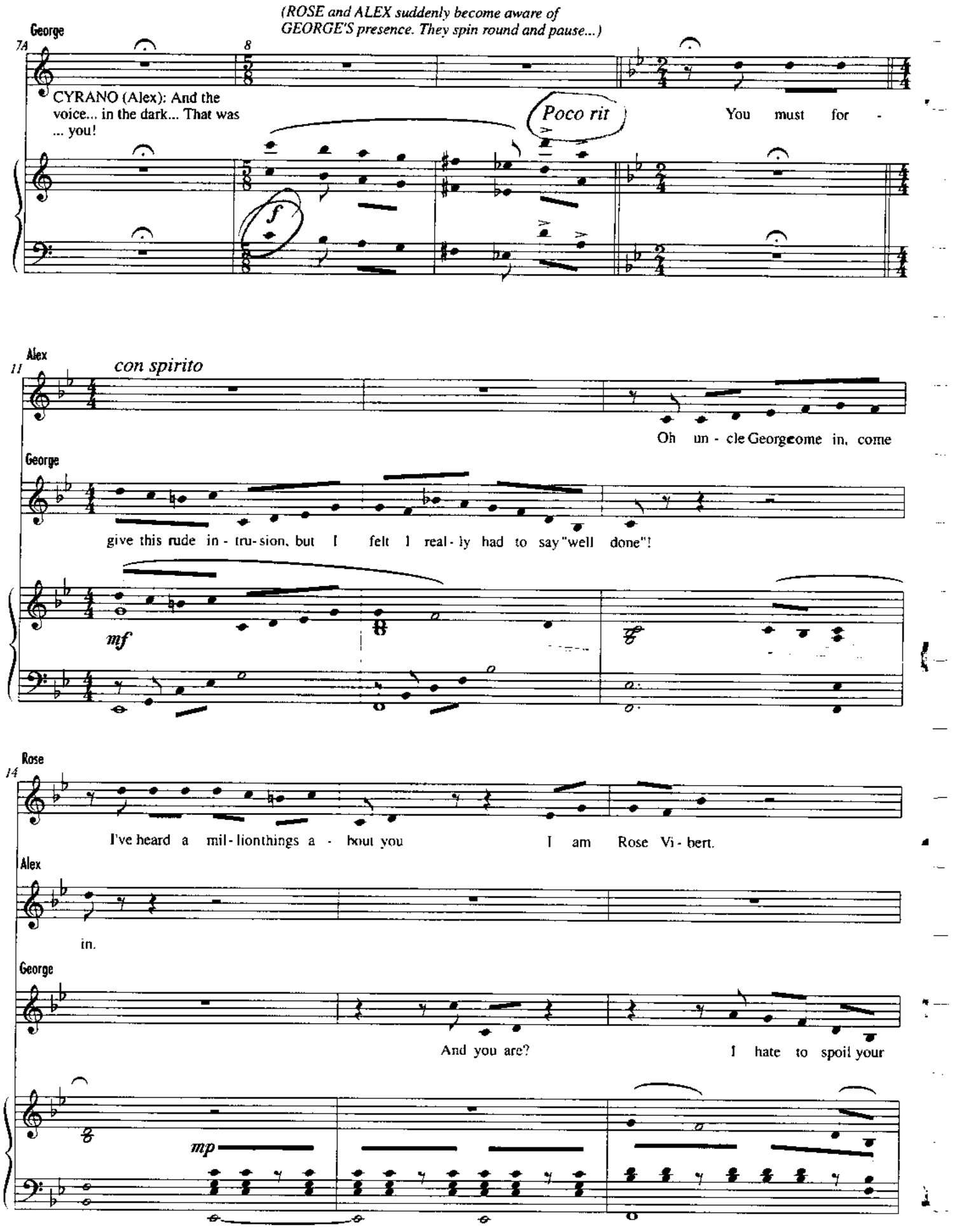

45 Rose
Poco rall
I can just see her
I feel I know her.
Alex
leave things as they are.

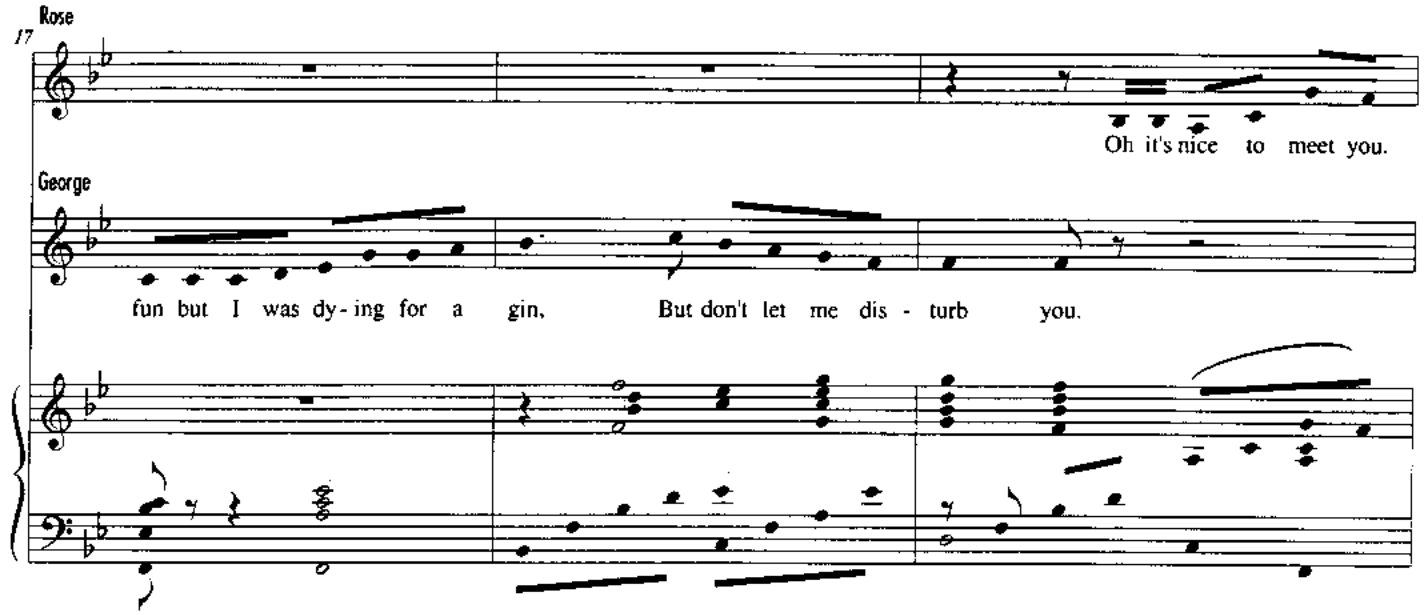

49

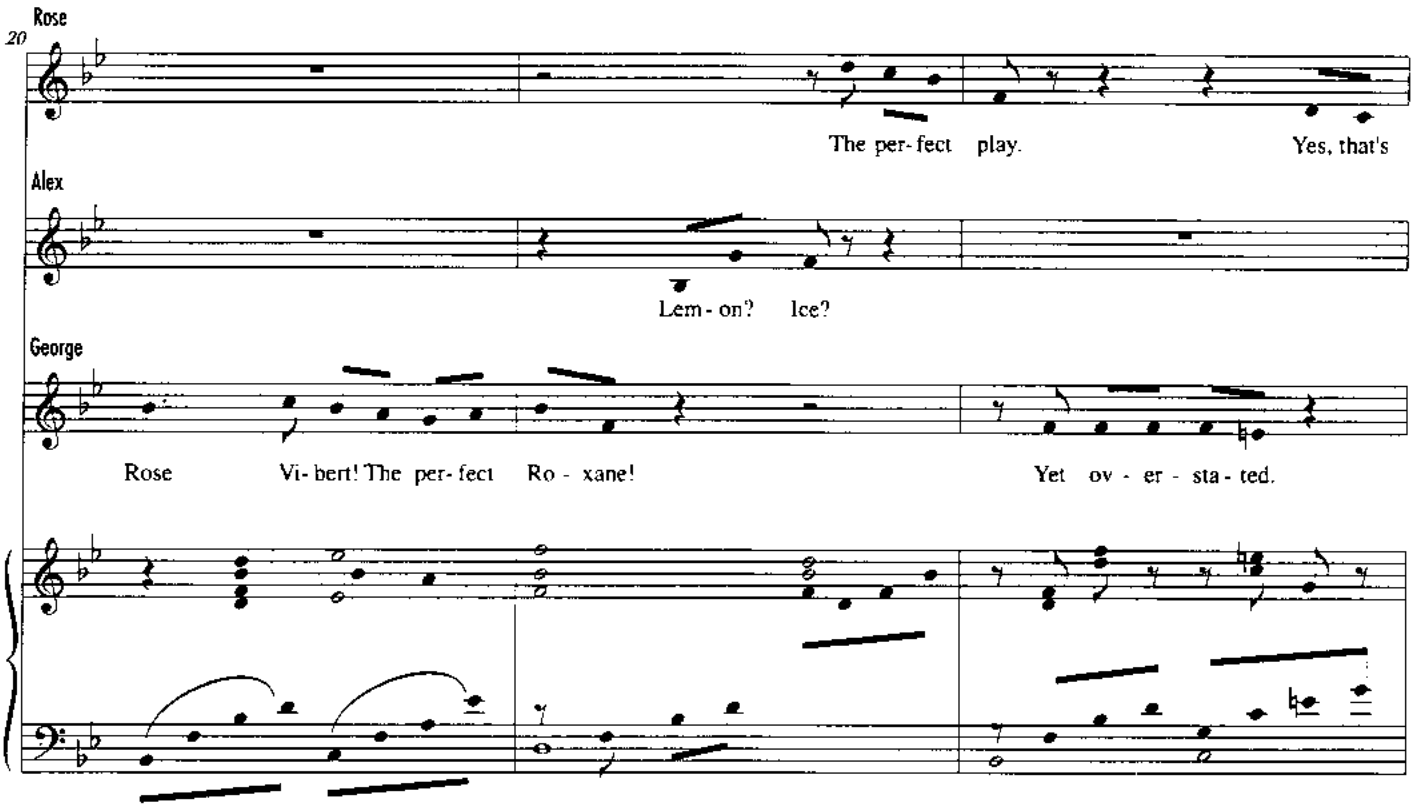
Scene 10.

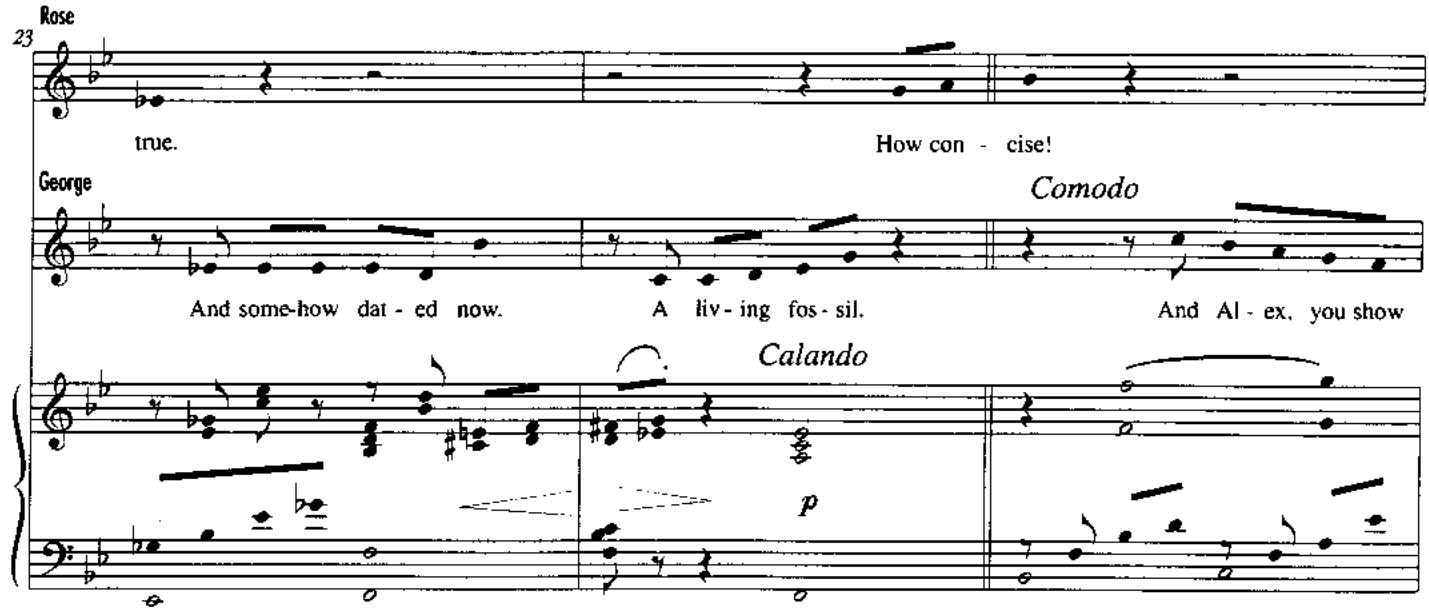
(The terrace at Pau. It is dusk. GEORGE enters. He examines a table littered with bottles and glasses with distaste. Voices are heard from inside the house. ROSE and ALEX appear from the house in costume, rehearsing. GEORGE steps back into the shadows, unseen.)

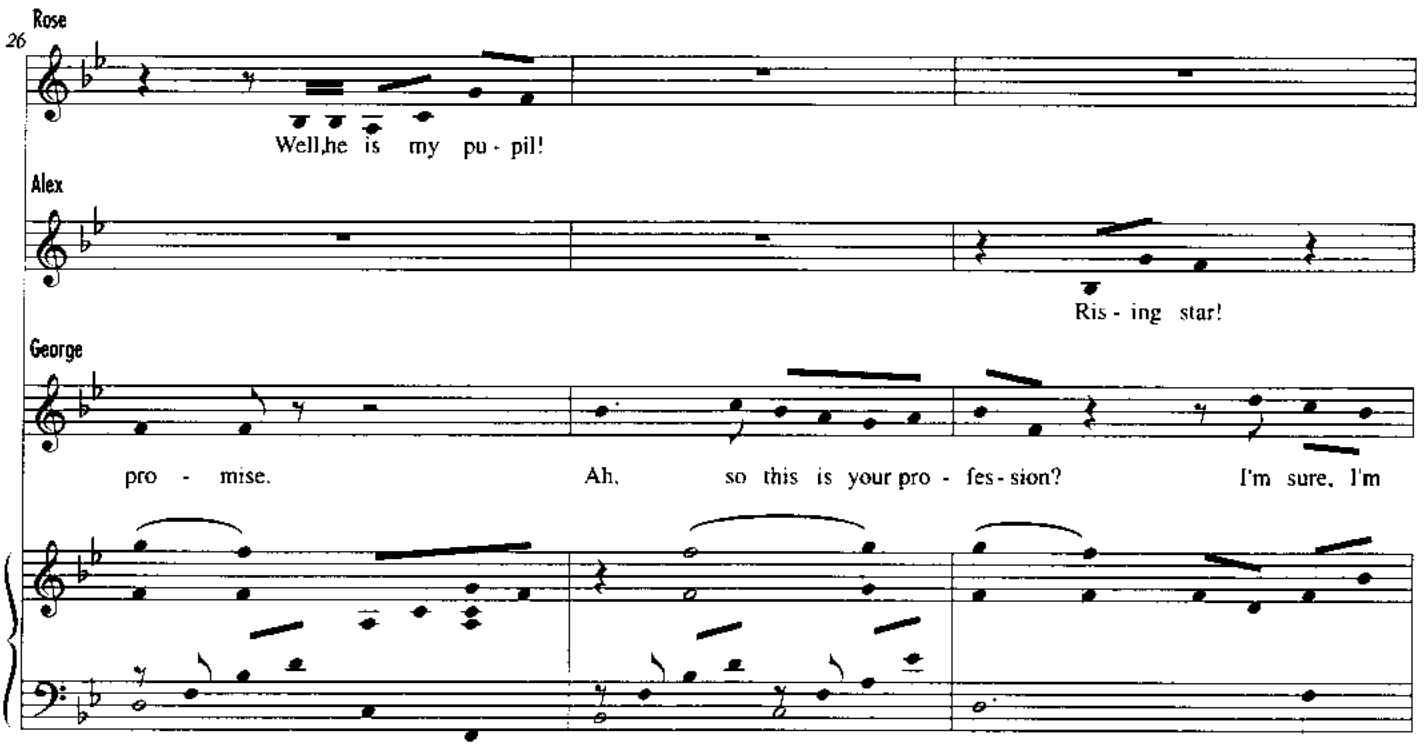


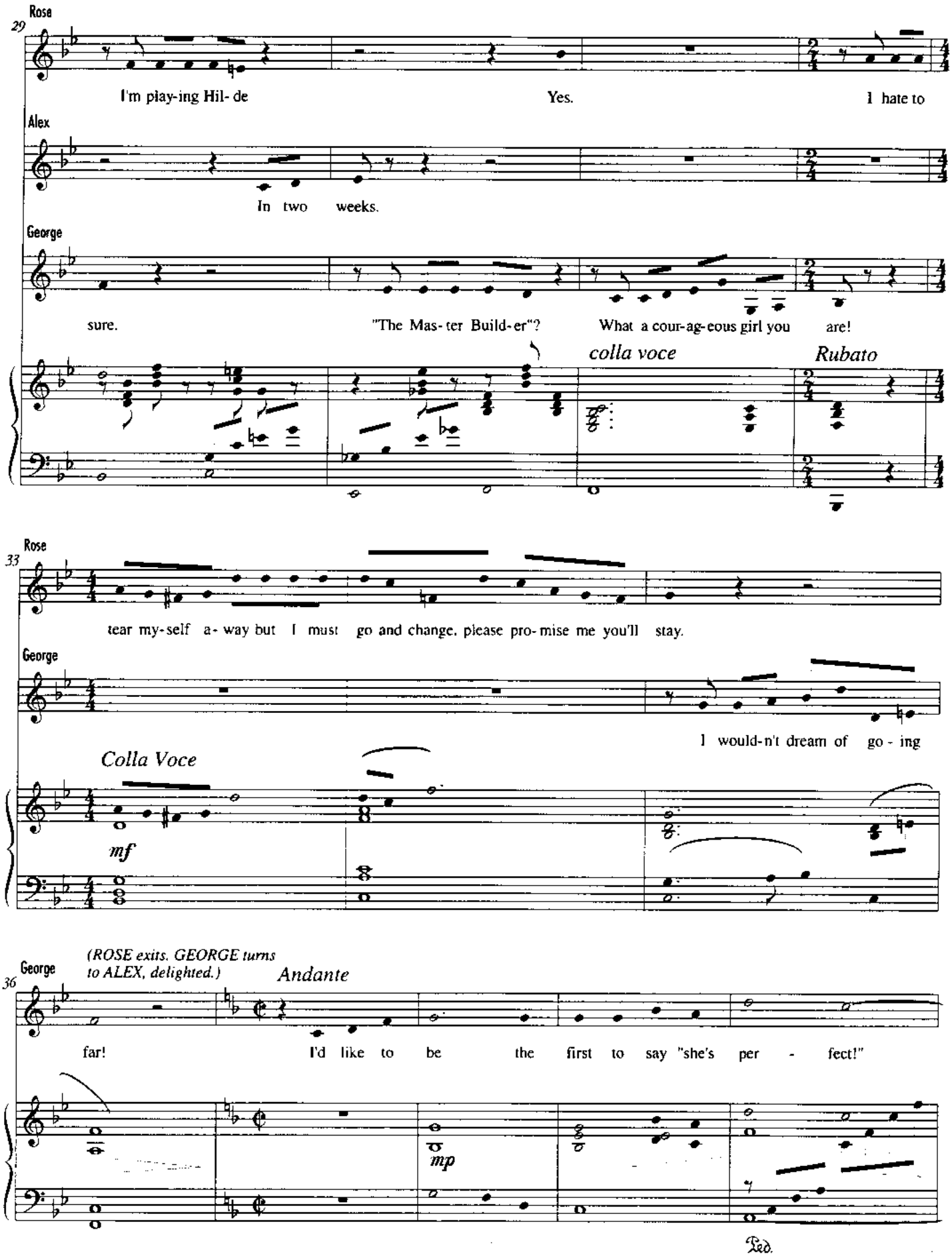

(ROSE and ALEX suddenly become aware of GEORGE'S presence. They spin round and pause...)
George
7A
8
CYRANO (Alex): And the voice... in the dark... That was ... you!
Poco rit
You must for -
f
Alex
11
con spirito
Oh un - cle George come in, come
George
give this rude in - tru - sion, but I felt I real - ly had to say "well done"!
mf
Rose
14
I've heard a mil - lion things a - bout you
I am Rose Vi - bert.
Alex
in.
George
And you are?
I hate to spoil your
mp

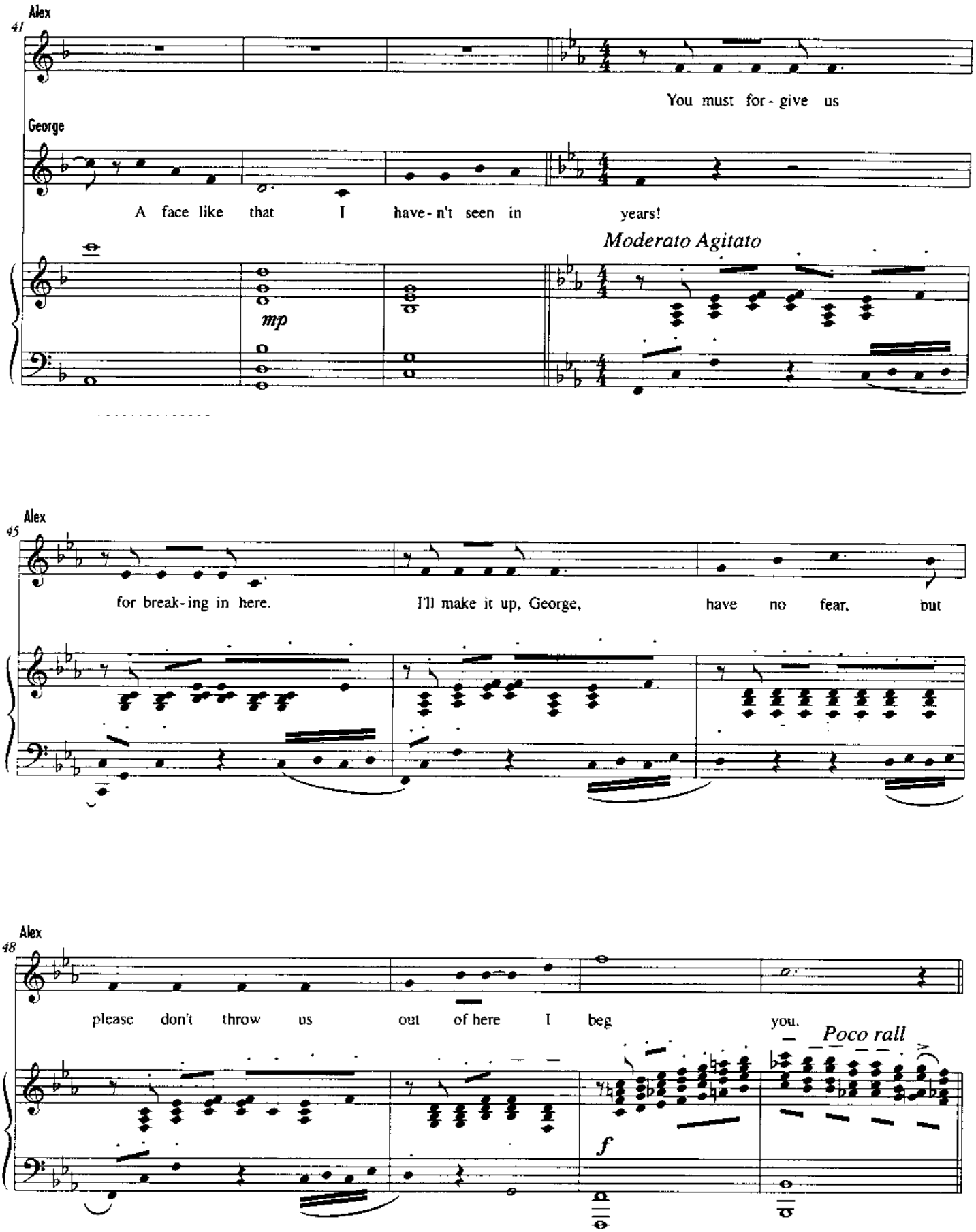

Rose
17
Oh it's nice to meet you.
George
fun but I was dy - ing for a gin, But don't let me dis - turb you.

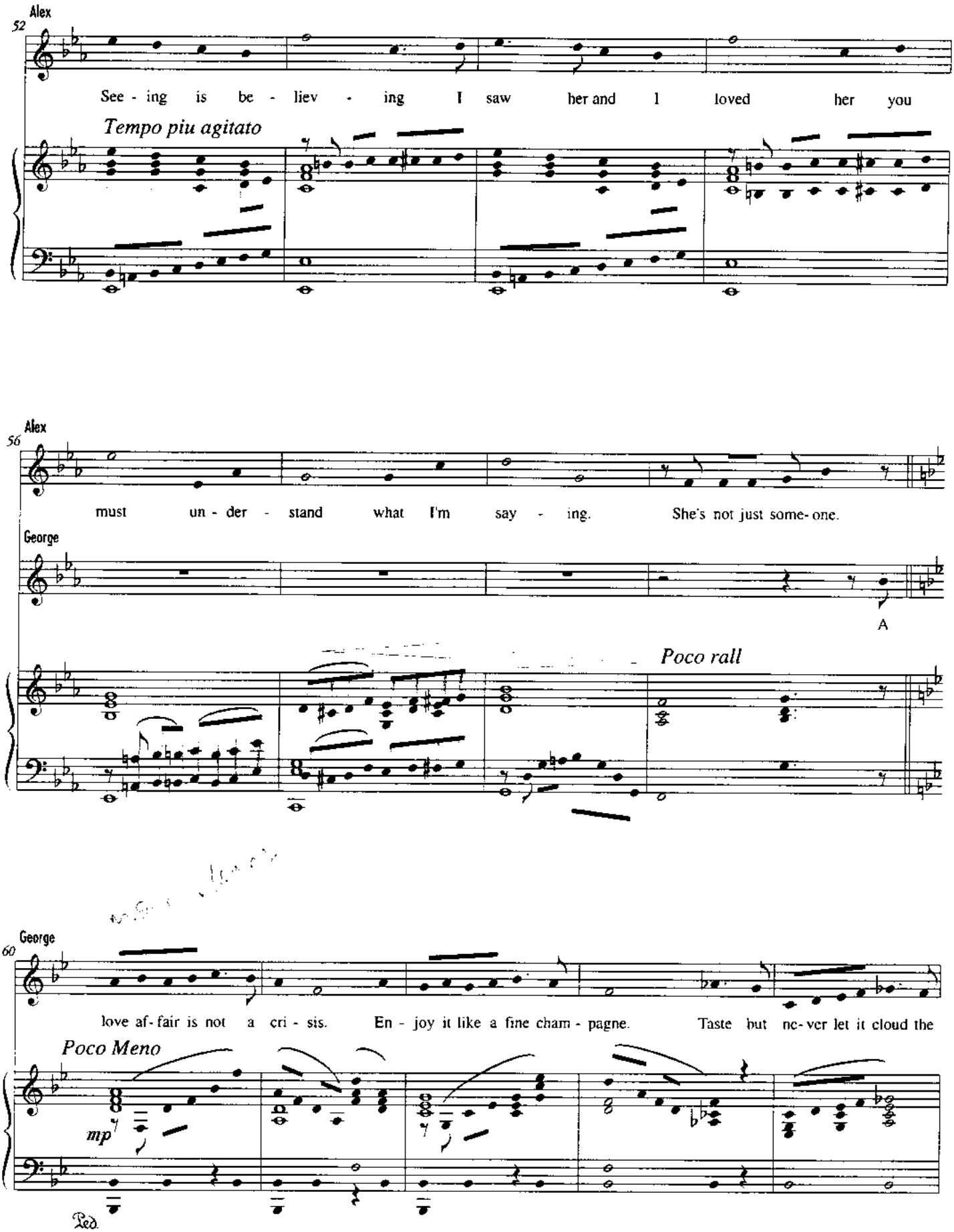

Rose
20
The per - fect play. Yes, that's
Alex
Lem - on? Ice?
George
Rose Vi - bert! The per - fect Ro - xane! Yet ov - er - sta - ted.

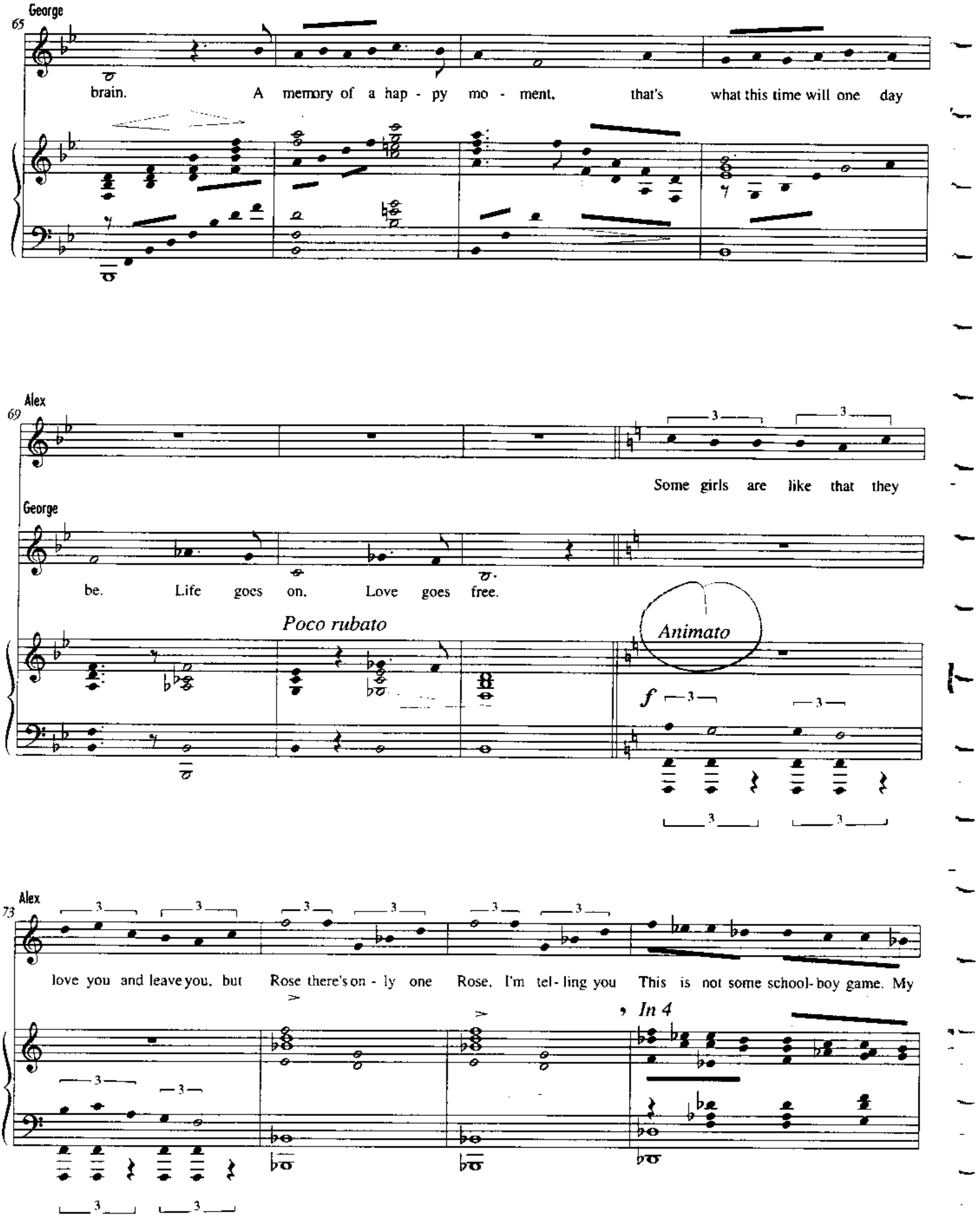

Rose
23
true.
How con - cise!
George
Comodo
And some-how dat - ed now.
A liv - ing fos - sil.
And Al - ex, you show
Calando
p

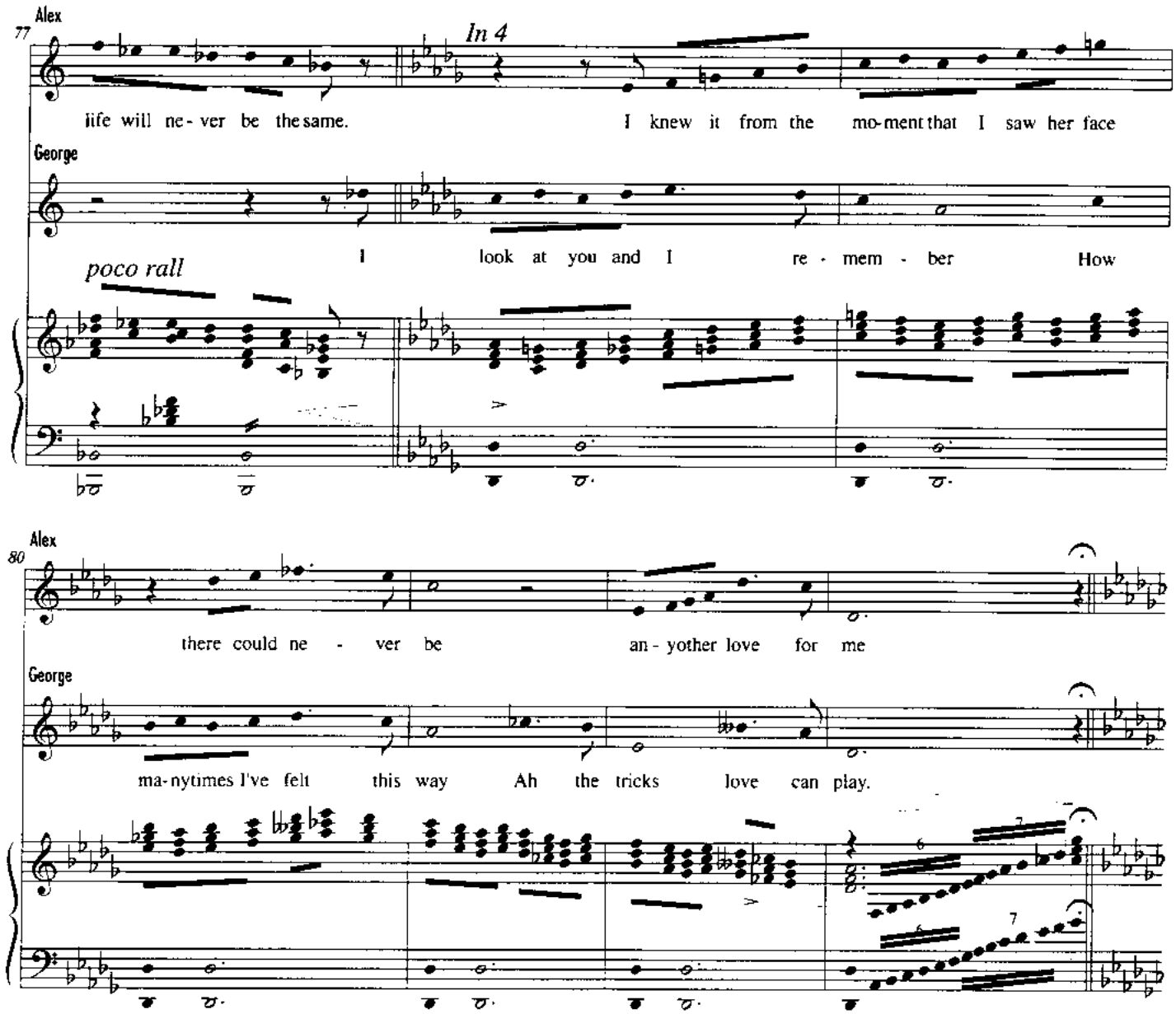

Rose
26
Well,he is my pu - pil!
Alex
Ris - ing star!
George
pro - mise.
Ah, so this is your pro - fes - sion?
I'm sure, I'm


Rose
29
I'm play-ing Hil- de
Yes.
I hate to
Alex
In two weeks.
George
sure.
"The Mas- ter Build- er"?
What a cour-ag-eous girl you are!
colla voce
Rubato
Rose
33
tear my-self a- way but I must go and change, please pro- mise me you'll stay.
George
I would-n't dream of go - ing
Colla Voce
mf
George
(ROSE exits. GEORGE turns to ALEX, delighted.)
36
Andante
far!
I'd like to be the first to say "she's per - fect!"
mp
Ped.

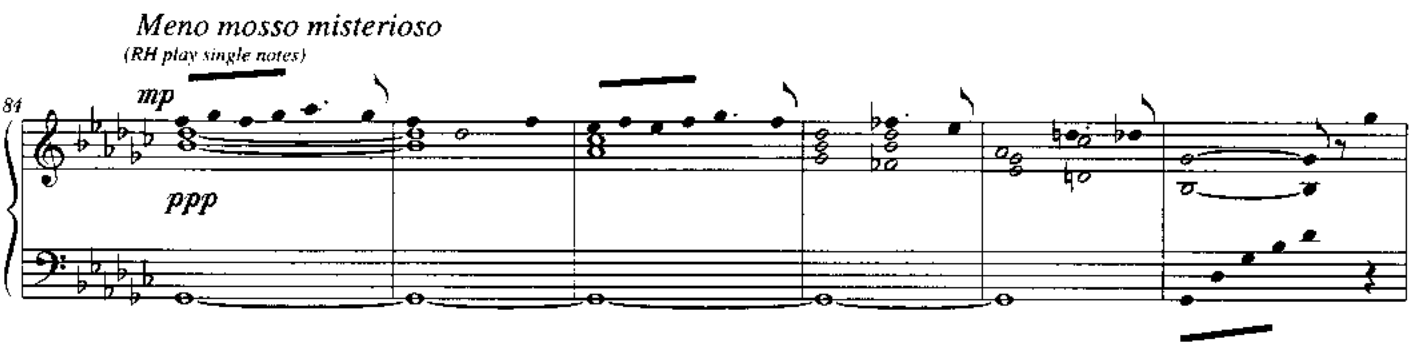

Alex
41
You must for - give us
George
A face like that I have - n't seen in years!
Moderato Agitato
mp
Alex
45
for break - ing in here. I'll make it up, George, have no fear, but
Alex
48
please don't throw us out of here I beg you.
Poco rall
f

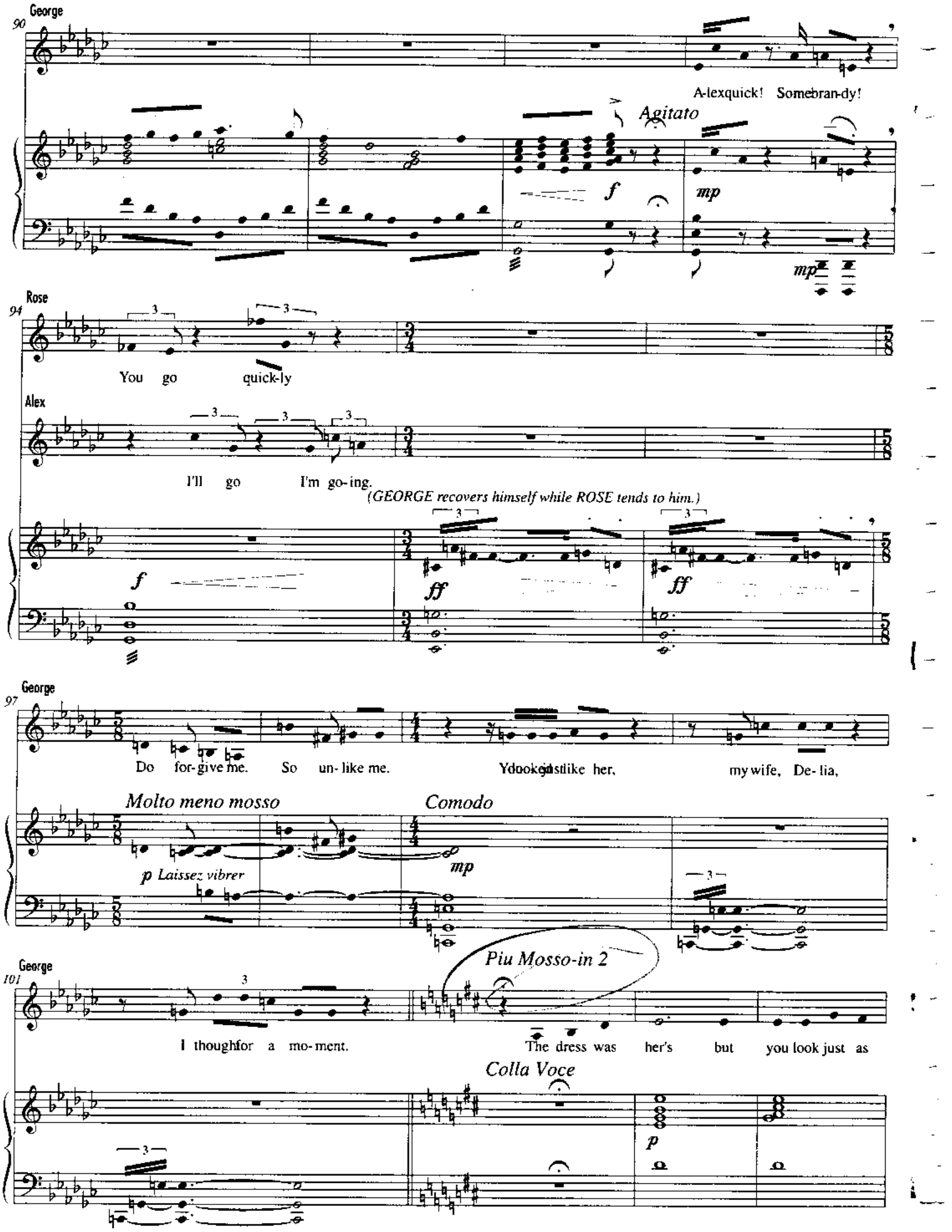

Alex
52
See - ing is be - liev - ing I saw her and I loved her you
Tempo piu agitato
Alex
56
must un - der - stand what I'm say - ing. She's not just some- one.
George
A
Poco rall
George
60
love af - fair is not a cri - sis. En - joy it like a fine cham - pagne. Taste but ne - ver let it cloud the
Poco Meno
mp
Ped.

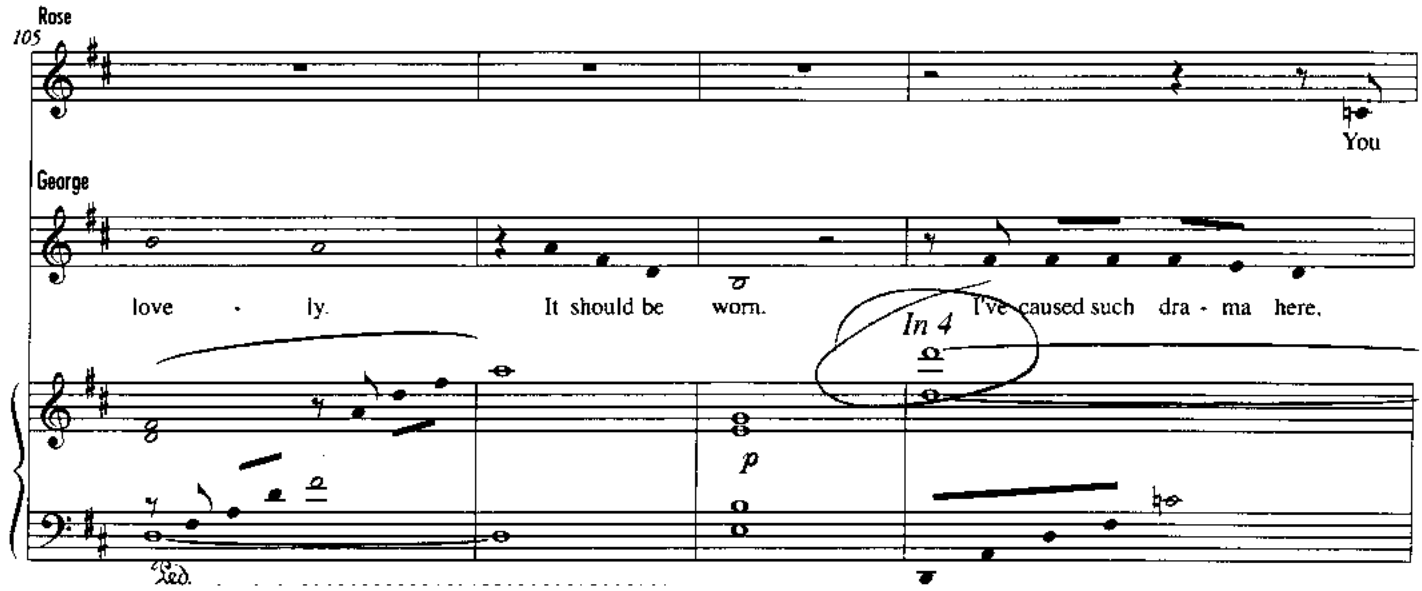

George
65
brain. A memory of a hap - py mo - ment, that's what this time will one day
Alex
69
Some girls are like that they
George
be. Life goes on. Love goes free.
Poco rubato
Animato
f
Alex
73
love you and leave you, but Rose there's on - ly one Rose, I'm tel - ling you This is not some school - boy game. My
In 4

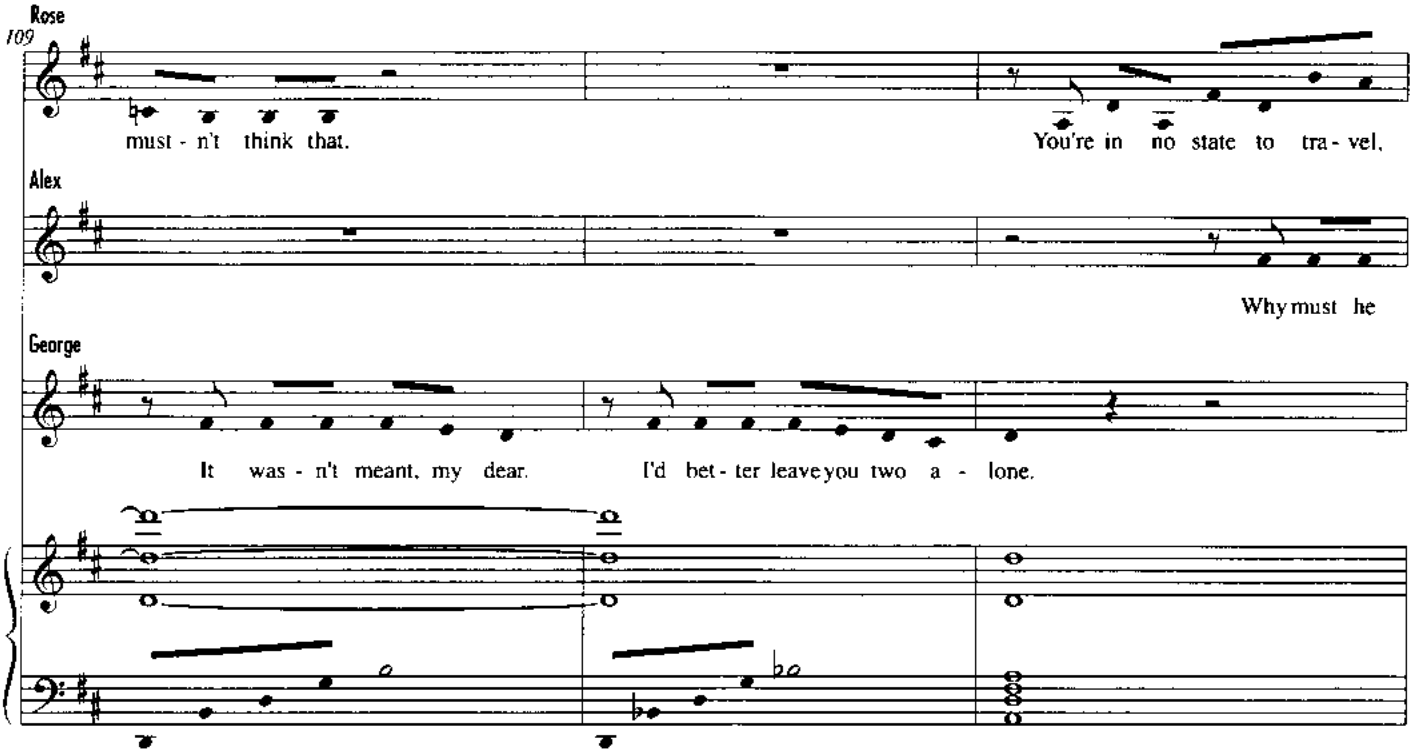


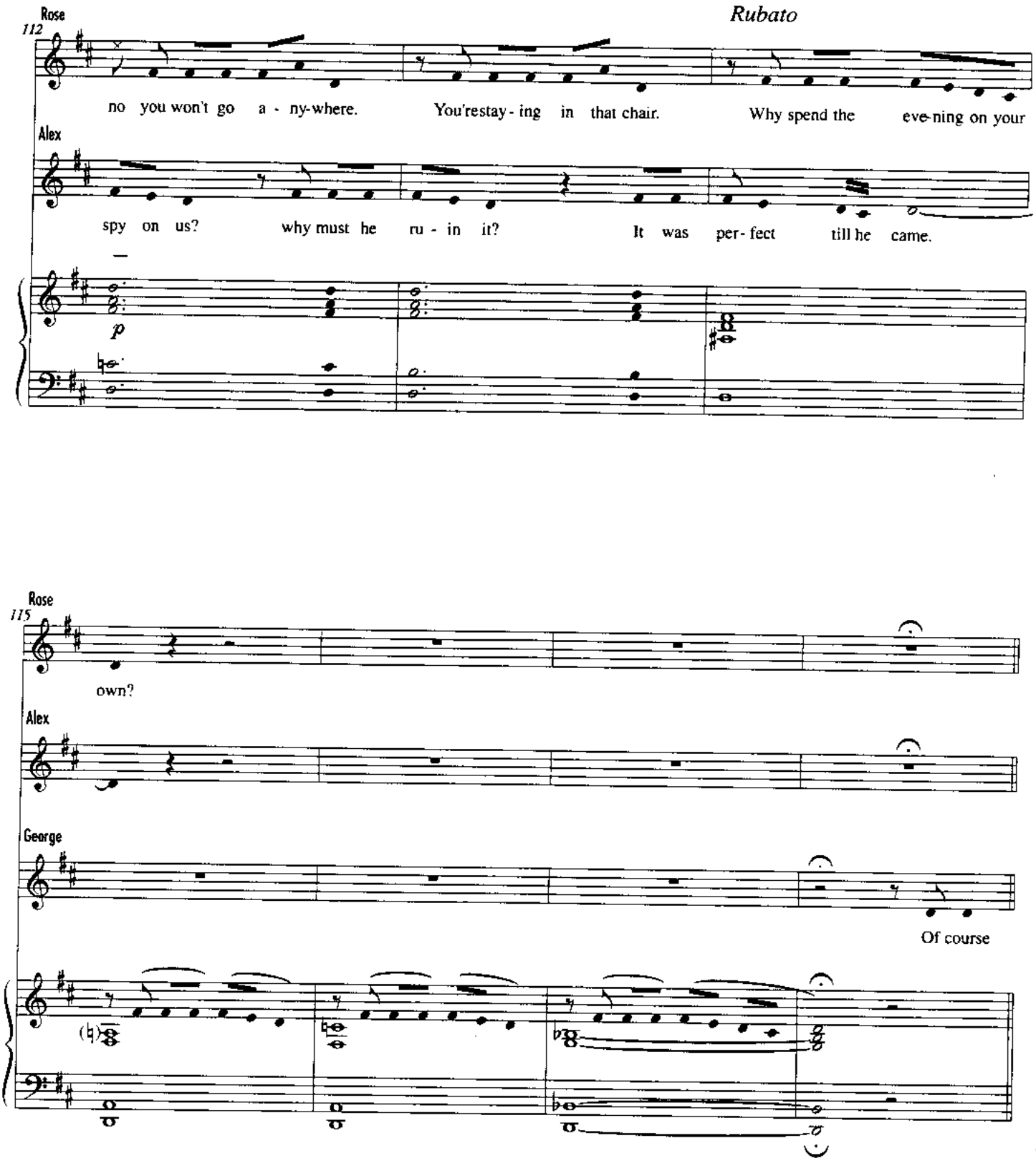
(ROSE appears in the doorway. She is wearing Delia's ballgown which lends her a resplendent, other-world quality. For a moment we half believe that we are seeing the portrait come to life. BOTH turn upstage and see her. The effect on GEORGE is devastating. Overcome, he stumbles to a chair.)




George
90
A-lexquick! Somebran-dy!
Agitato
f
mp
mp
Rose
94
You go quick-ly
Alex
I'll go I'm go-ing.
(GEORGE recovers himself while ROSE tends to him.)
f
ff
ff
George
97
Do for-give me. So un- like me. Ydookedjustlike her, my wife, De- lia,
Molto meno mosso
Comodo
p Laissez vibrer
mp
George
101
Piu Mosso-in 2
I thoughfor a mo- ment. The dress was her's but you look just as
Colla Voce
p

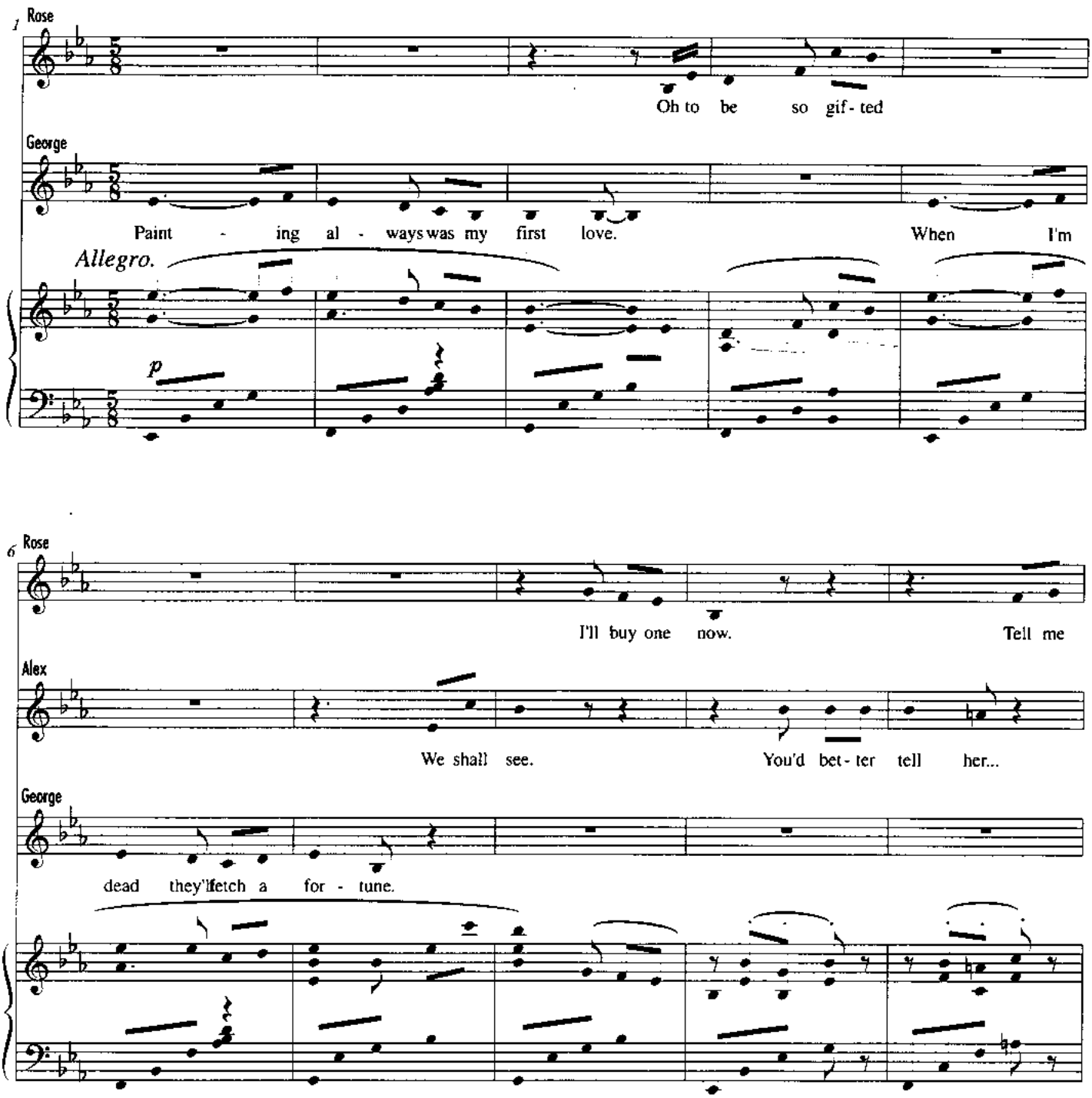

Rose
105
You
George
love - ly.
It should be worn.
I've caused such dra - ma here.
In 4
p
Ped.

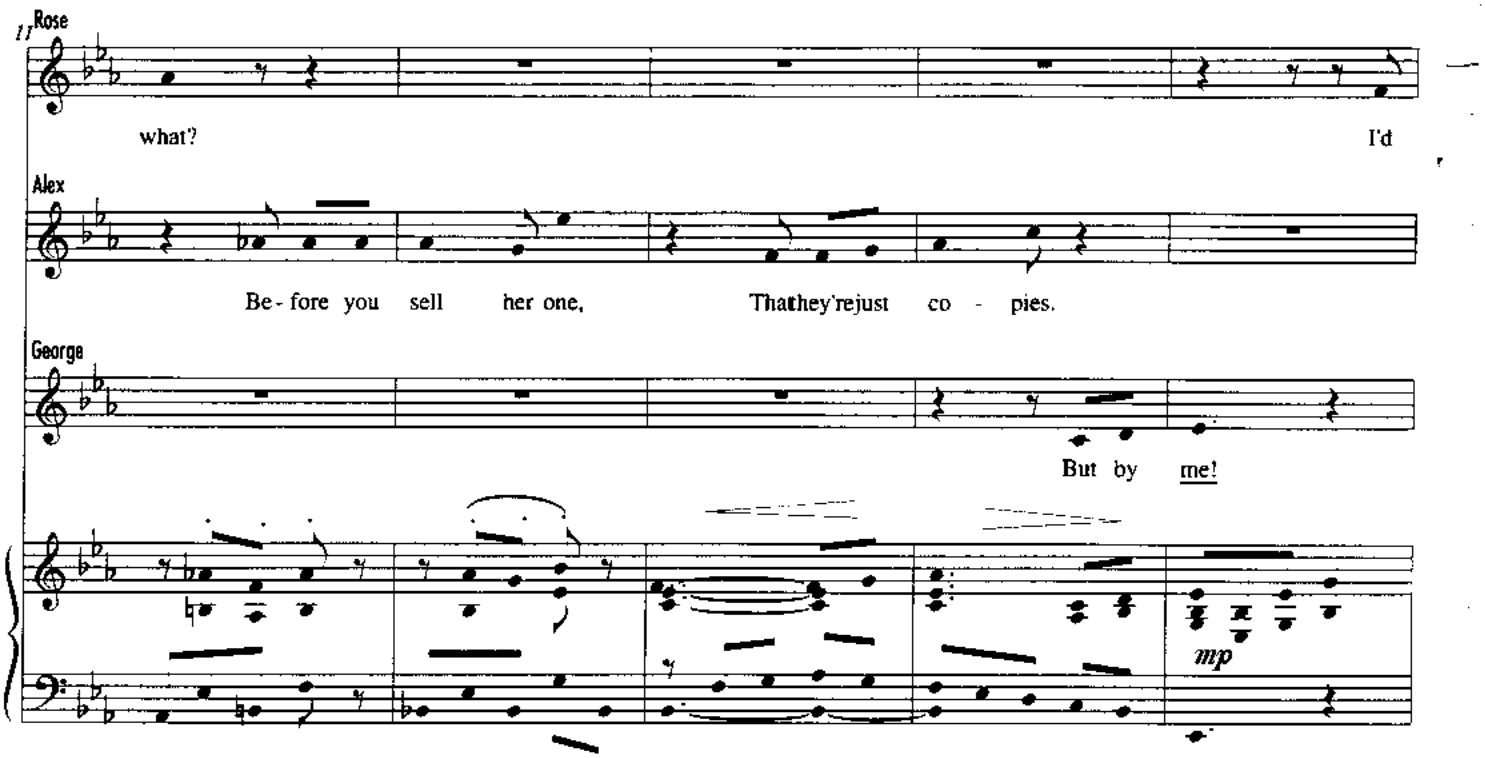

Rose
109
must - n't think that.
You're in no state to tra - vel.
Alex
Why must he
George
It was - n't meant, my dear.
I'd bet - ter leave you two a - lone.

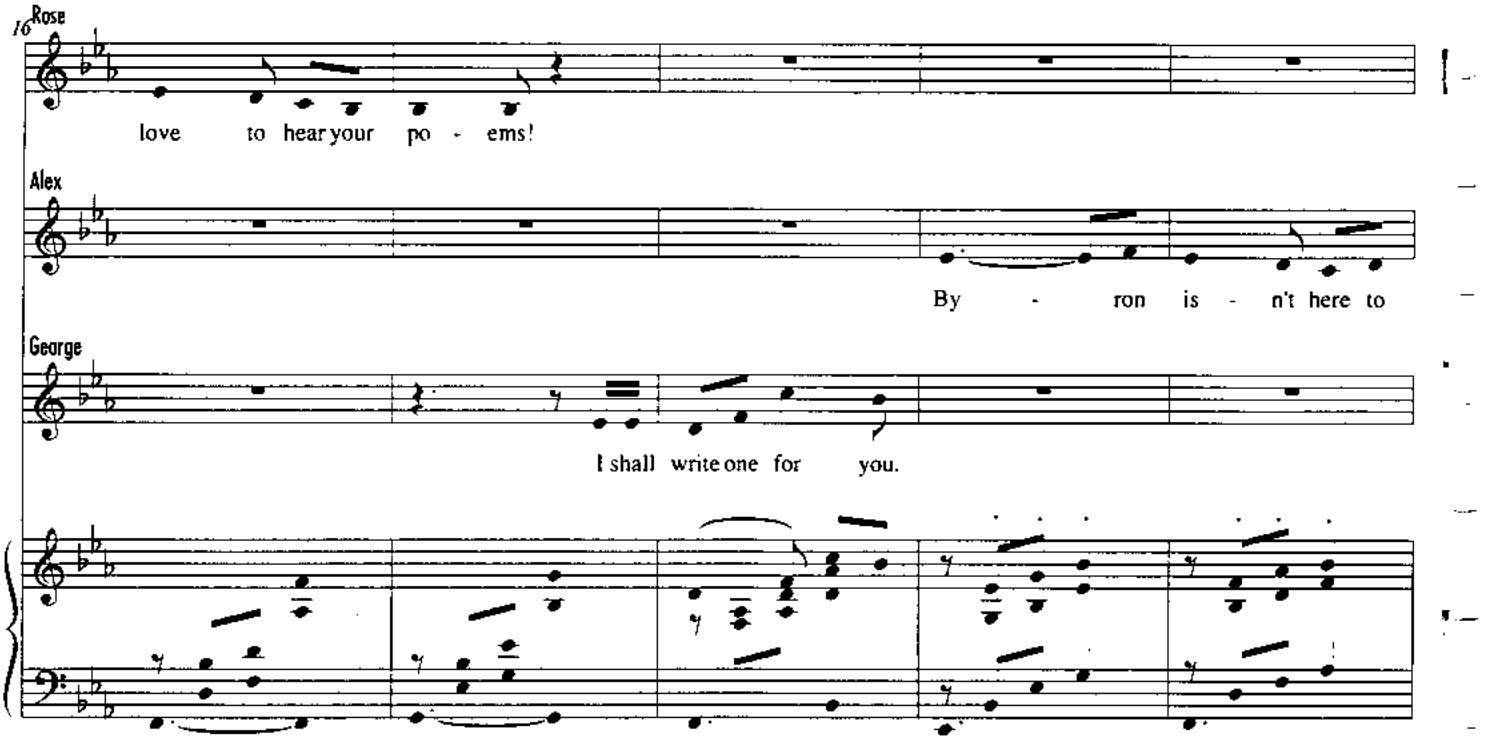

Rose
112
Rubato
no you won't go a - ny-where. You'restay - ing in that chair. Why spend the eve-ning on your
Alex
spy on us? why must he ru - in it? It was per - fect till he came.
p
Rose
115
own?
Alex
George
Of course

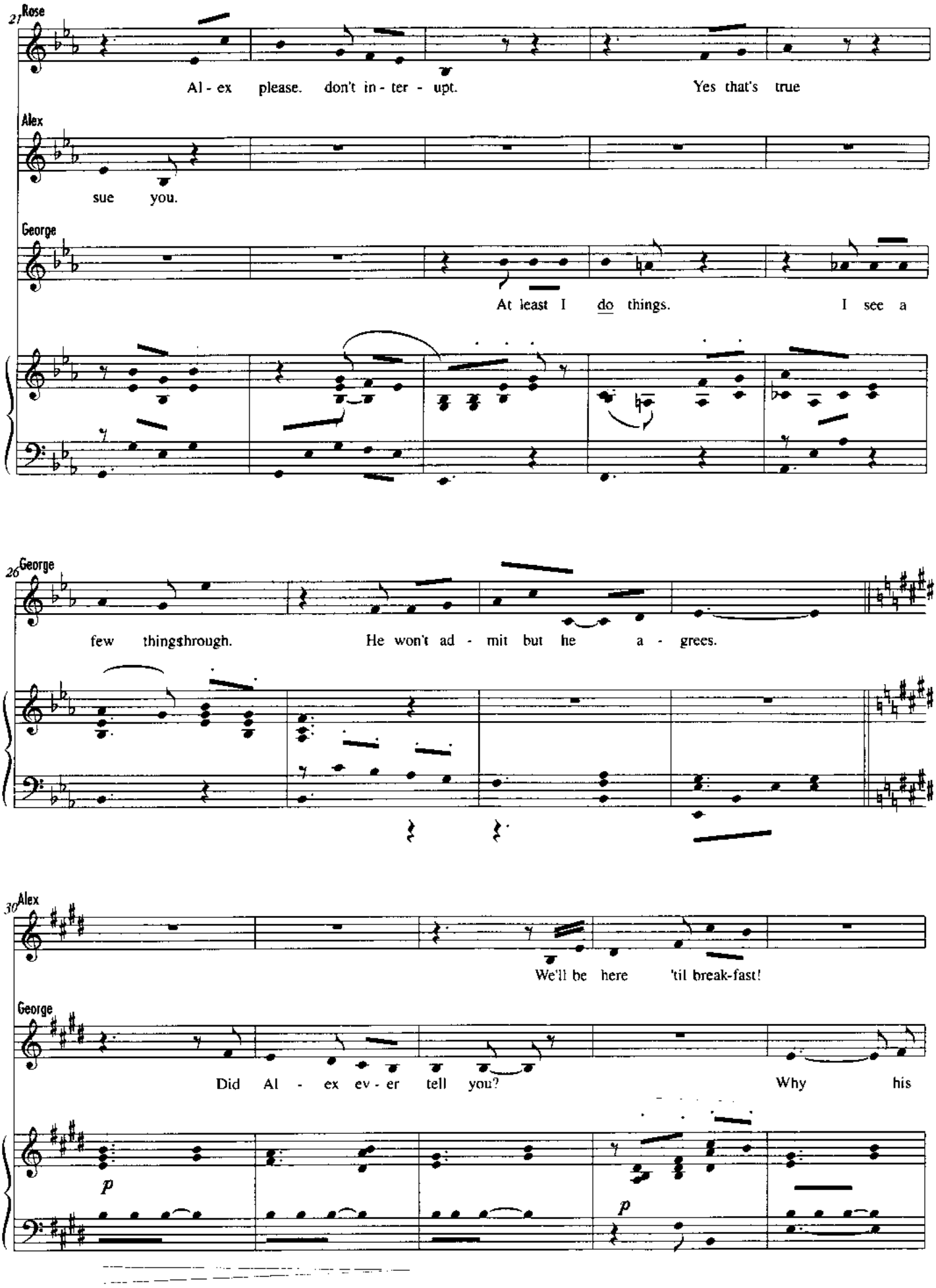
Scene 11

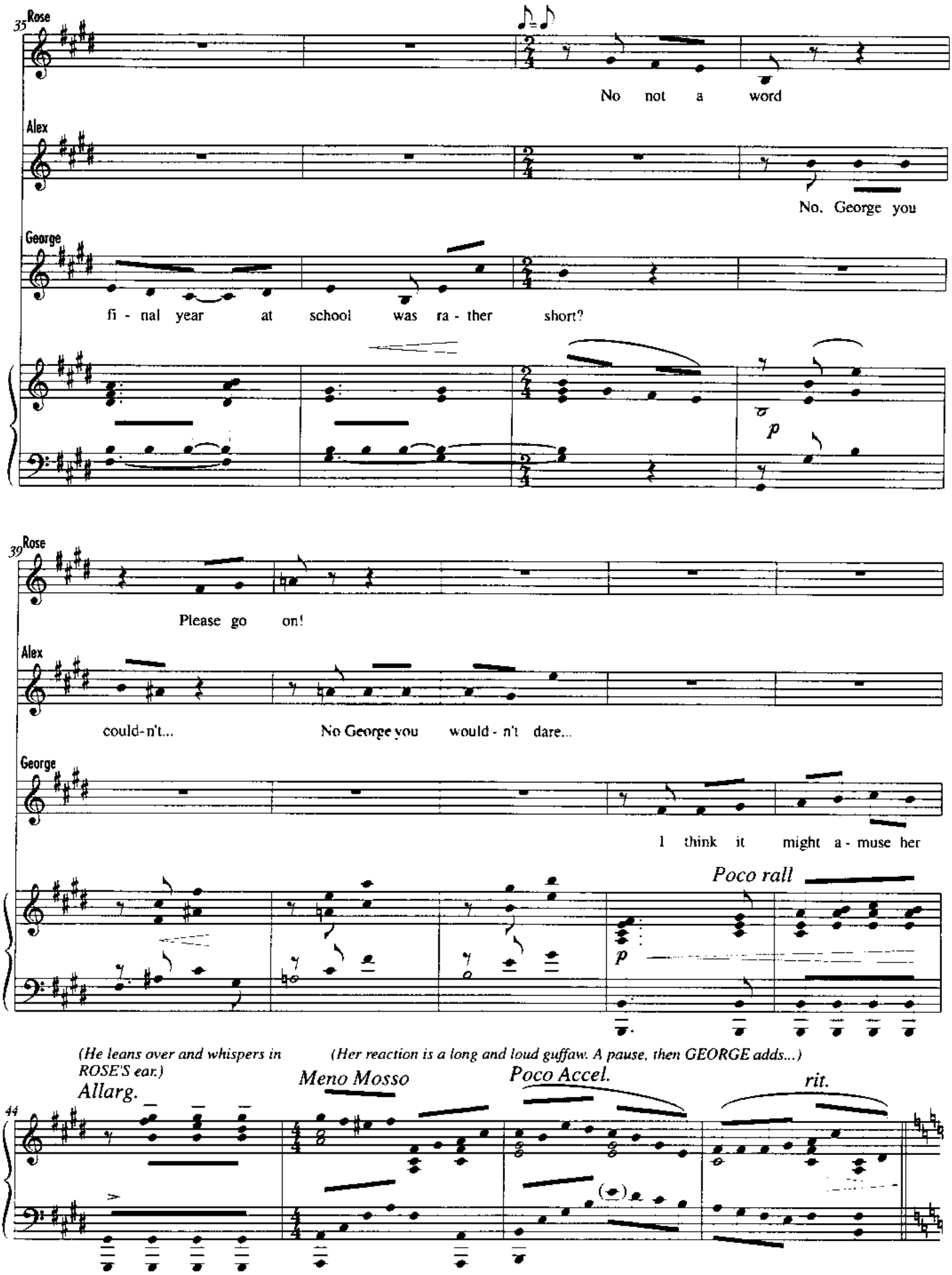
(The terrace at Pau. Later the same evening. ROSE, ALEX and GEORGE at the tail end of dinner. ALEX is slightly drunk)

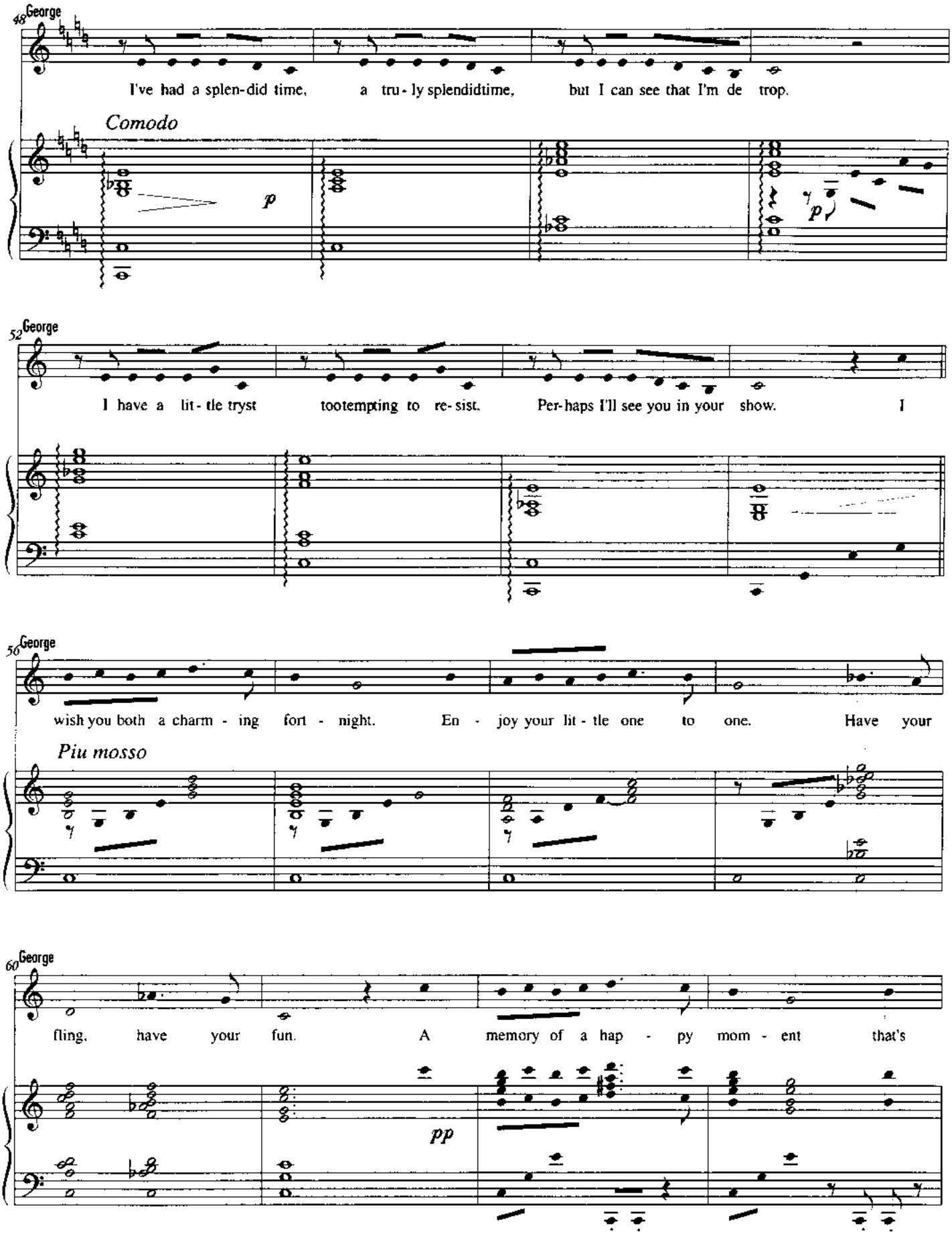


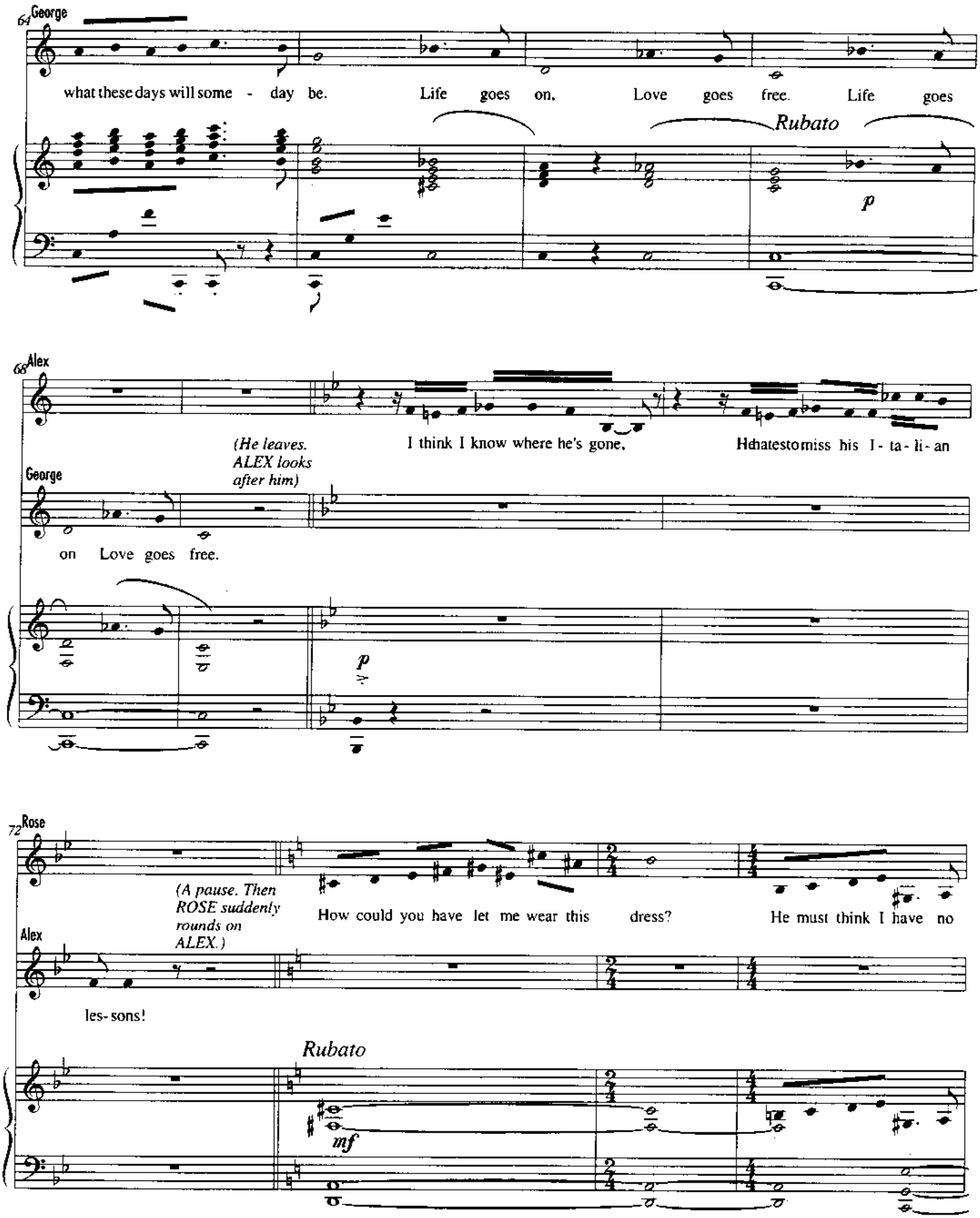

11
Rose
what?
I'd
Alex
Be - fore you sell her one,
Thathey'rejust co - pies.
George
But by me!
mp

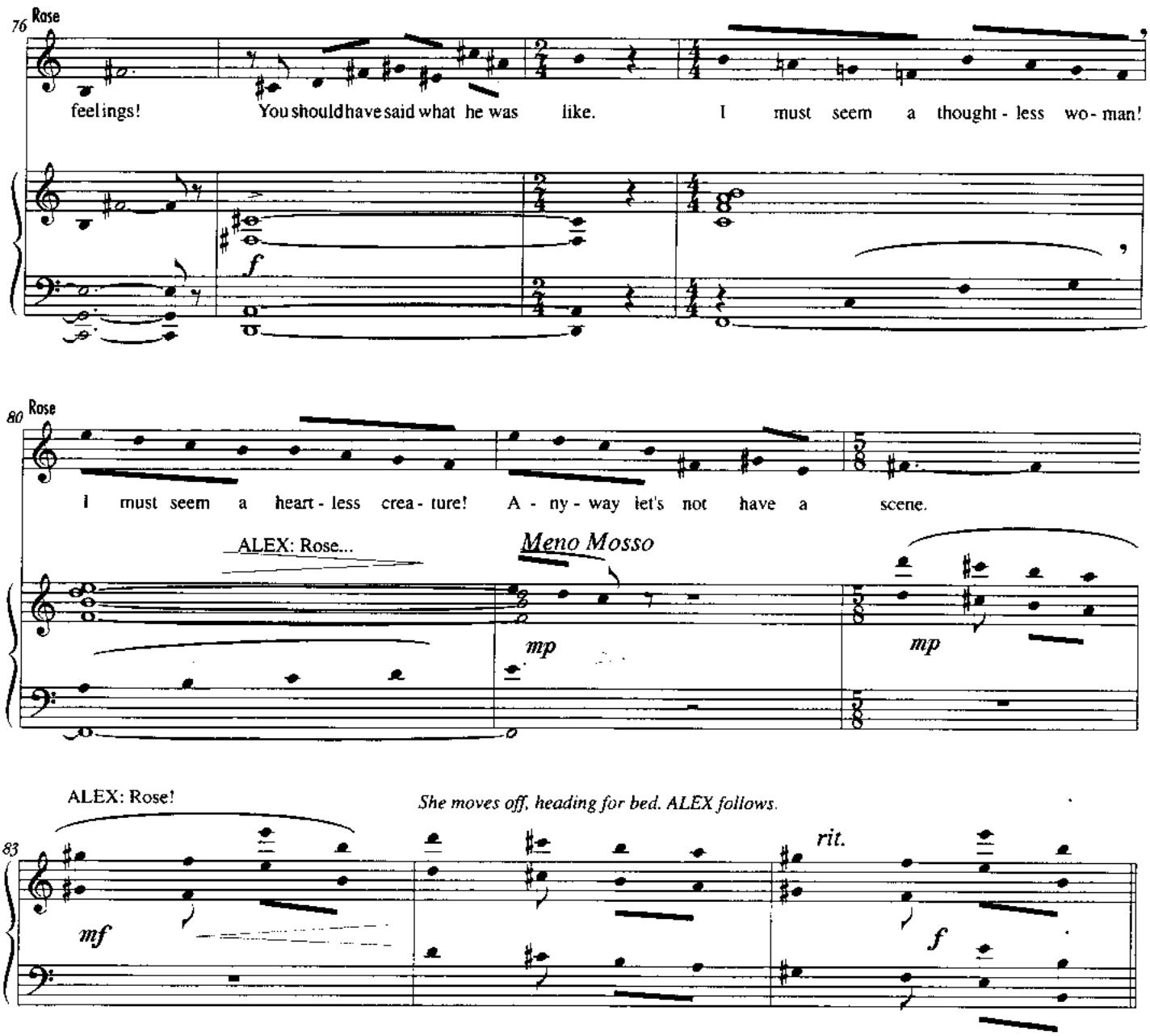

16
Rose
love to hear your po - ems!
Alex
By - ron is - n't here to
George
I shall write one for you.


21
Rose
Al - ex please. don't in - ter - upt.
Yes that's true
Alex
sue you.
George
At least I do things.
I see a
26
George
few things through.
He won't ad - mit but he a - grees.
30
Alex
We'll be here 'til break-fast!
George
Did Al - ex ev - er tell you?
Why his
p
p


35
Rose
No not a word
Alex
No. George you
George
fi - nal year at school was ra - ther short?
p
39
Rose
Please go on!
Alex
could-n't... No George you would - n't dare...
George
I think it might a - muse her
Poco rall
p
(He leans over and whispers in ROSE'S ear.)
(Her reaction is a long and loud guffaw. A pause, then GEORGE adds...)
Allarg.
Meno Mosso
Poco Accel.
rit.
44

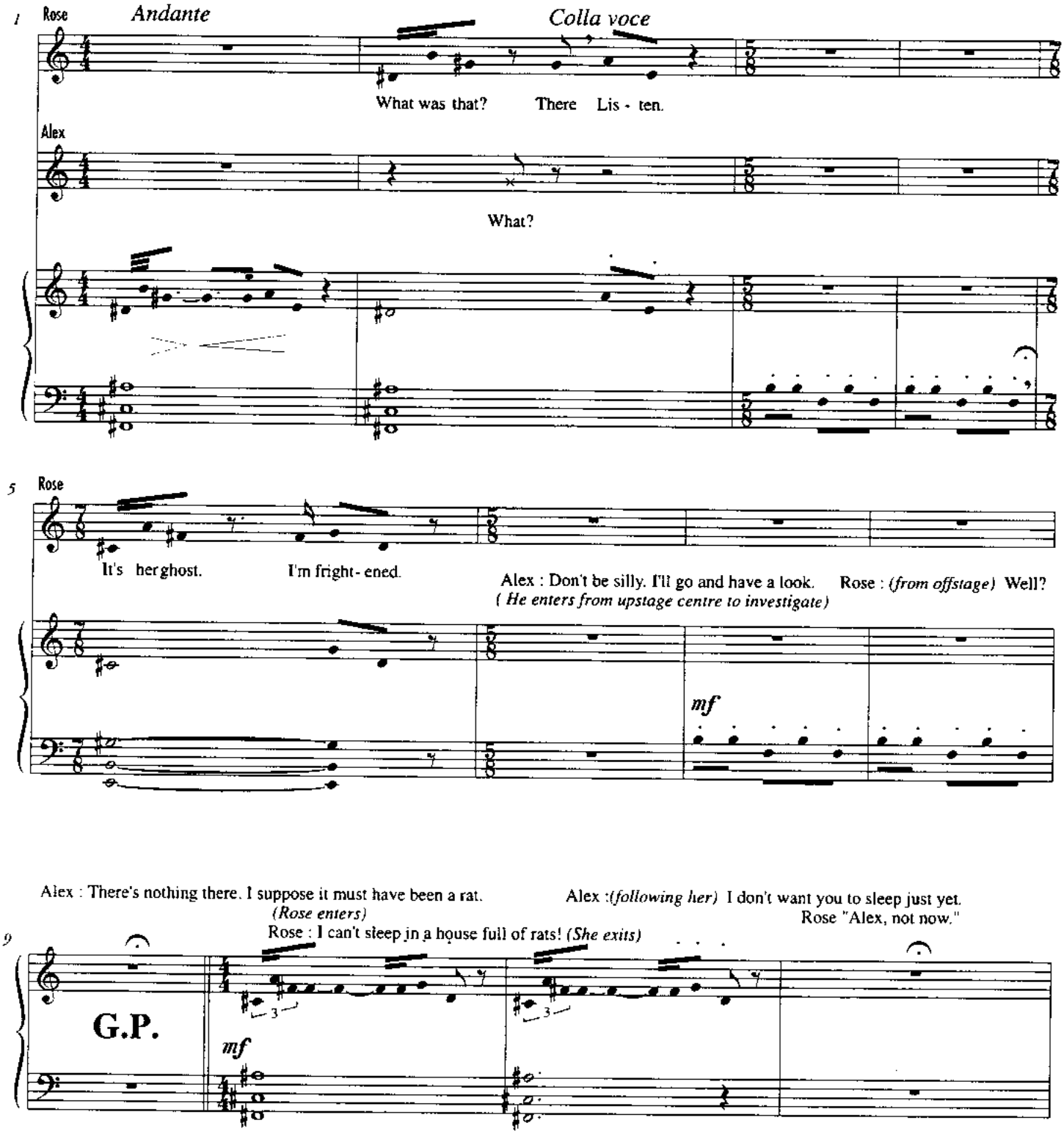

48 George
I've had a splen-did time, a tru-ly splendidtime, but I can see that I'm de trop.
Comodo
p
p
52 George
I have a lit-tle tryst tootempting to re-sist. Per-haps I'll see you in your show. I
56 George
wish you both a charm-ing fort-night. En-joy your lit-tle one to one. Have your
Piu mosso
60 George
fling, have your fun. A memory of a hap-py mom-ent that's
pp

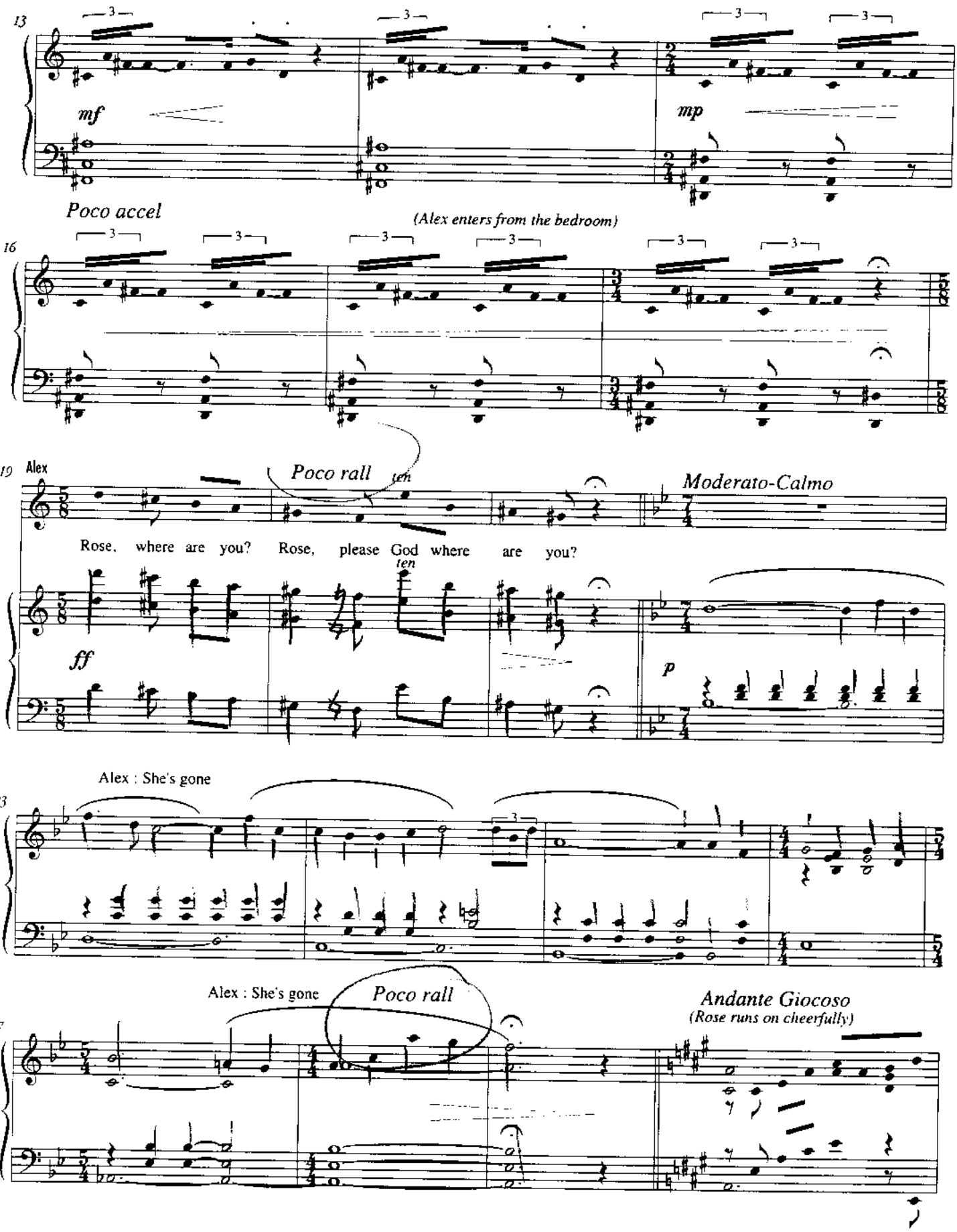

64
George
what these days will some - day be. Life goes on. Love goes free. Life goes
Rubato
p
68
Alex
(He leaves. ALEX looks after him)
I think I know where he's gone. He hates to miss his I - ta - li - an
George
on Love goes free.
p
72
Rose
(A pause. Then ROSE suddenly rounds on ALEX.)
How could you have let me wear this dress? He must think I have no
Alex
les-sons!
Rubato
mf

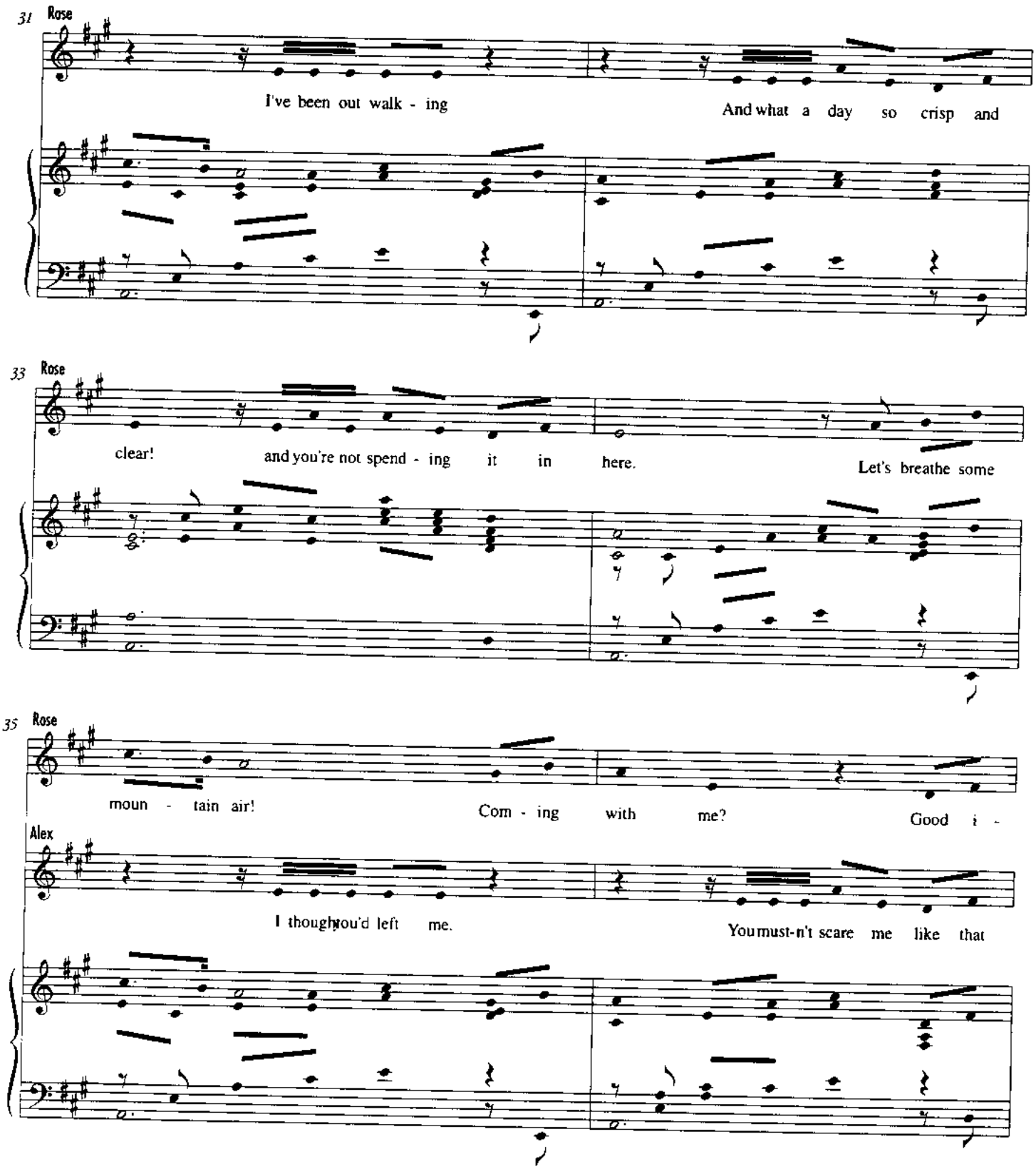

76
Rose
feelings!
You should have said what he was like.
I must seem a thought - less wo - man!
f
80
Rose
I must seem a heart - less crea - ture!
A - ny - way let's not have a scene.
ALEX: Rose...
Meno Mosso
mp
mp
ALEX: Rose!
She moves off, heading for bed. ALEX follows.
83
mf
rit.
f

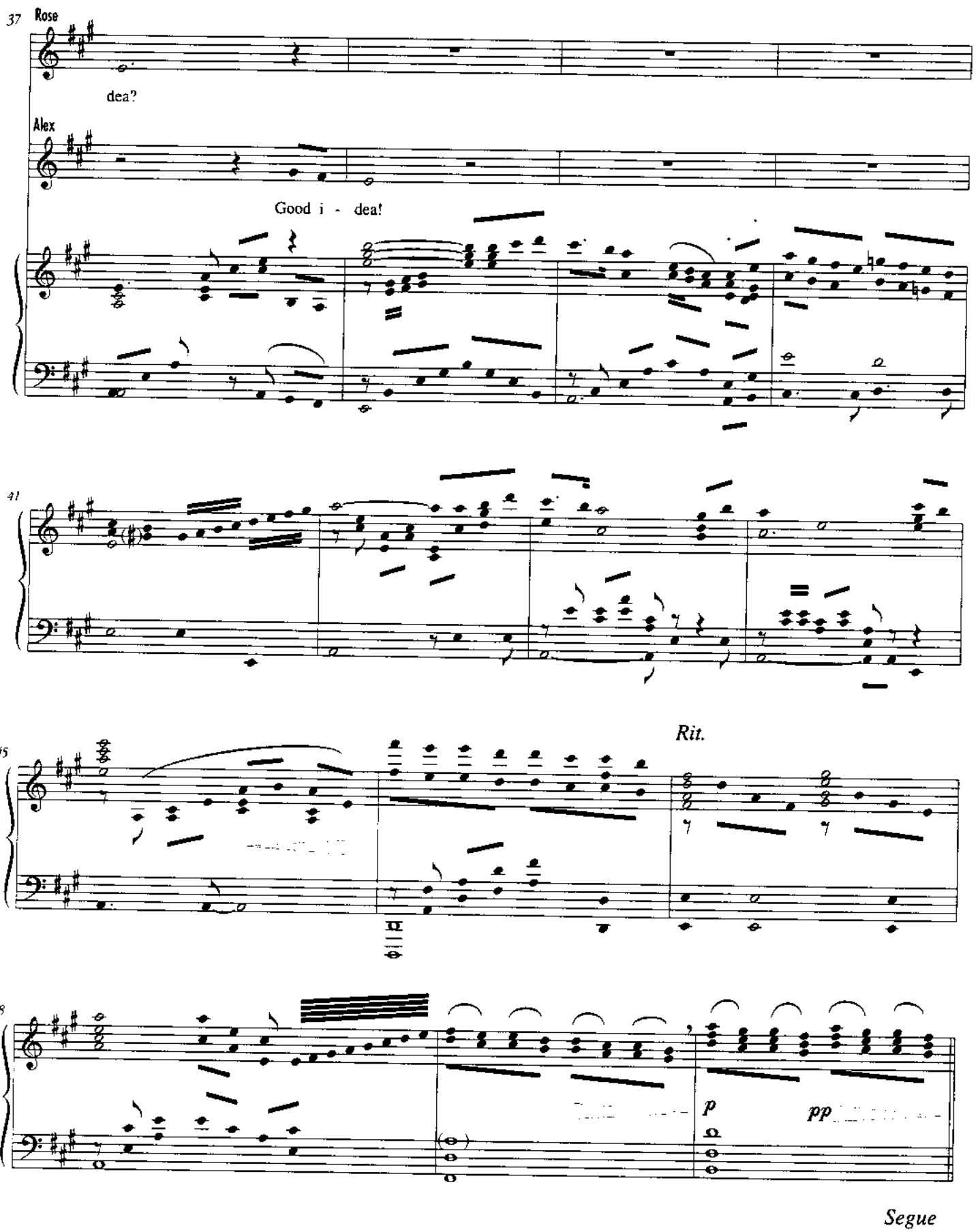
Scene 12

(Outside the Bedroom. It is pitch dark. A noise outside has awakened ROSE. She is heard speaking to ALEX from offstage)



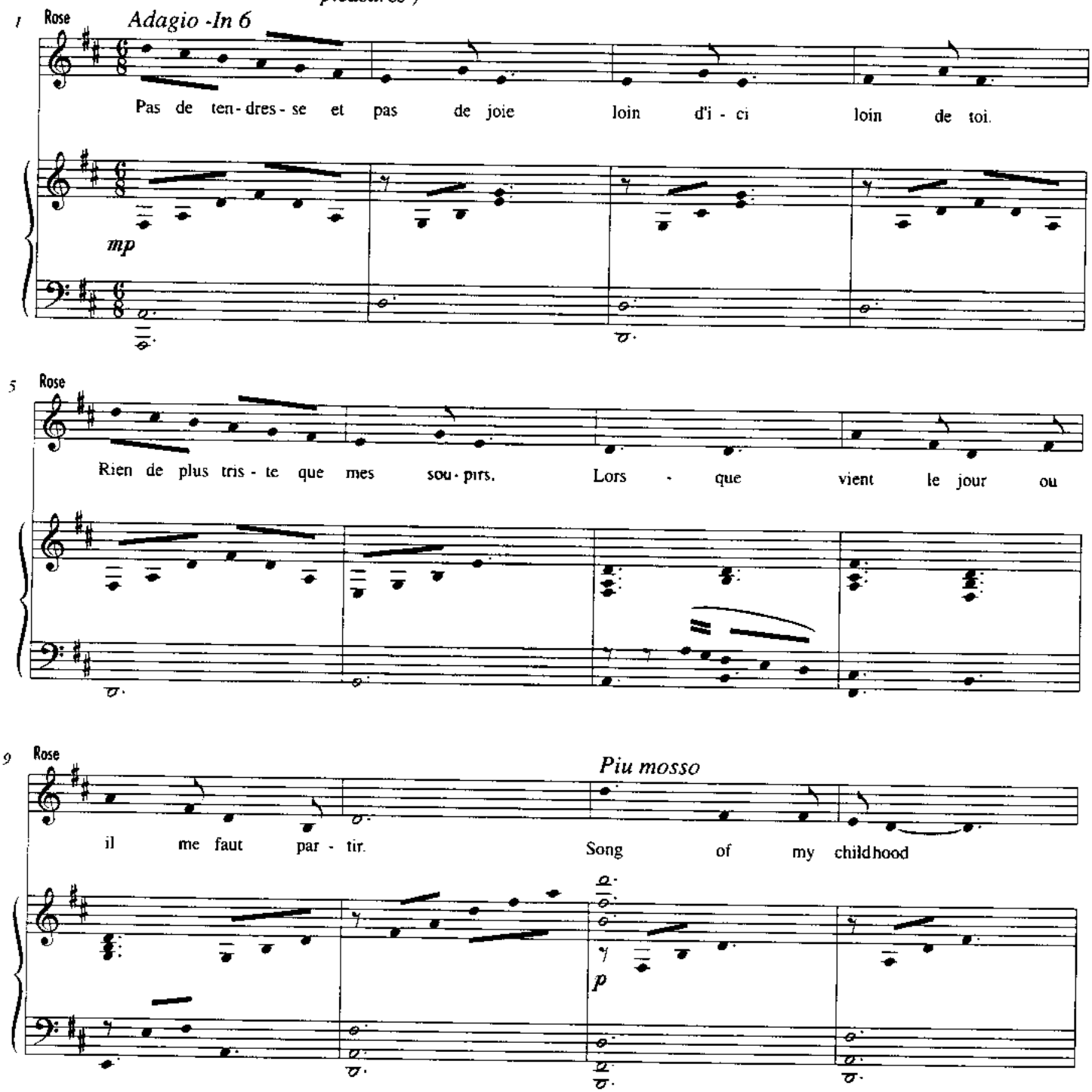

13
mf
mp
Poco accel
(Alex enters from the bedroom)
16
19
Alex
Poco rall
ten
Moderato-Calmo
Rose, where are you? Rose, please God where are you?
ten
ff
p
Alex : She's gone
23
Alex : She's gone
Poco rall
Andante Giocoso
(Rose runs on cheerfully)
27

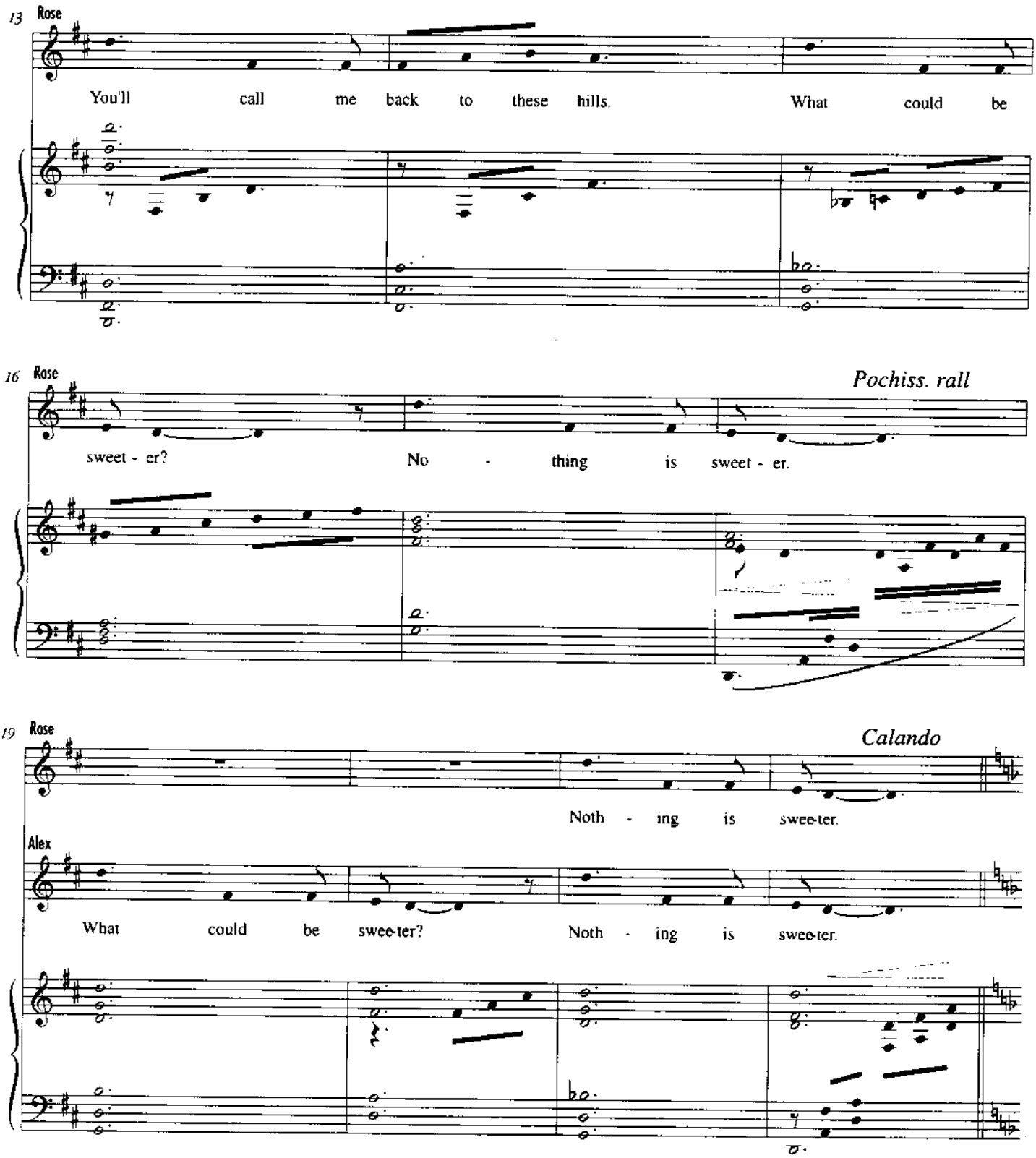

31
Rose
I've been out walk - ing
And what a day so crisp and
33
Rose
clear!
and you're not spend - ing it in here.
Let's breathe some
35
Rose
moun - tain air!
Com - ing with me?
Good i -
Alex
I thought you'd left me.
You must-n't scare me like that


37
Rose
dea?
Alex
Good i - dea!
41
Rit.
45
18
p
pp
Segue

Scene 13

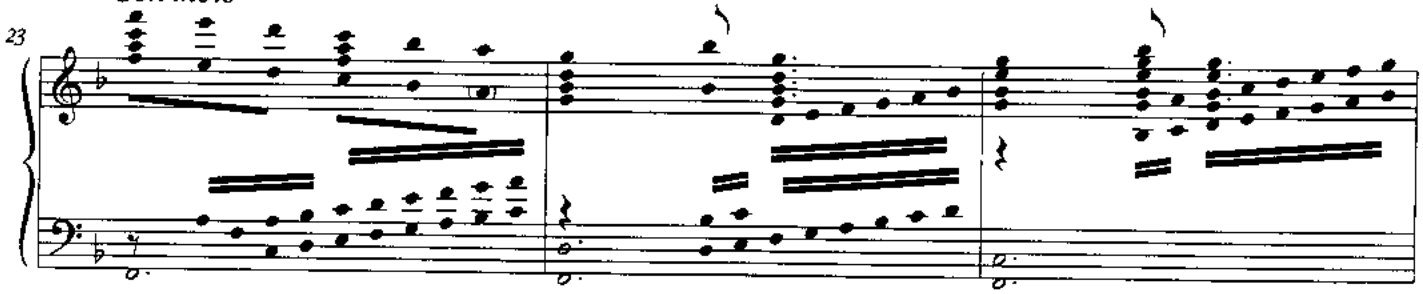
(Various locations in and around the Pyrenees. A brief excursion taking us through the rest of the day. We see ALEX and ROSE enjoying idyllic local scenery and pleasures)



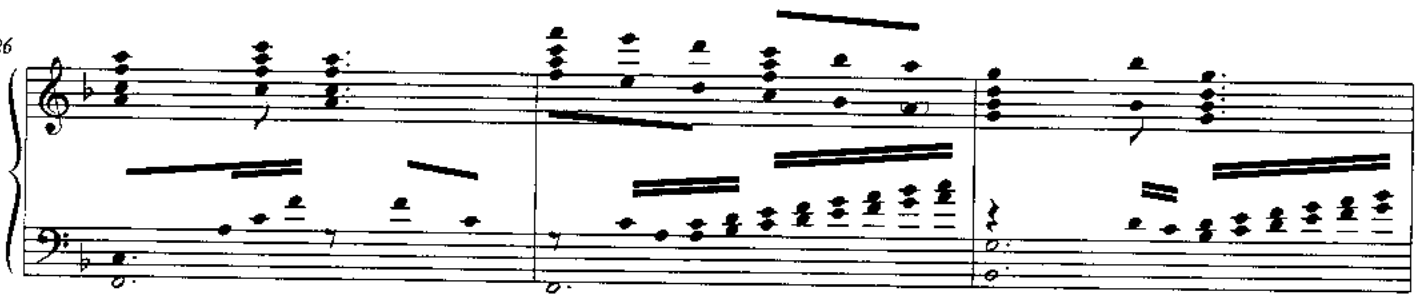

13
Rose
You'll call me back to these hills. What could be
16
Rose
Pochiss. rall
sweet - er? No - thing is sweet - er.
19
Rose
Calando
Noth - ing is swee-ter.
Alex
What could be swee-ter? Noth - ing is swee-ter.

Con moto

23



26



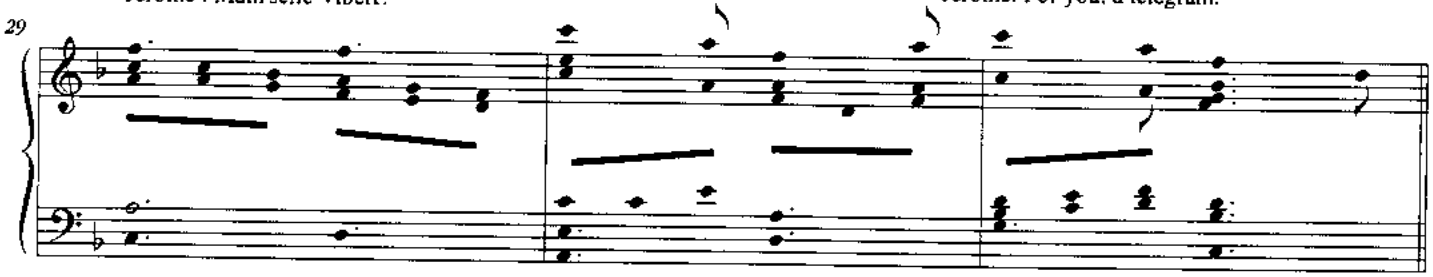
ROSE and ALEX returning to the house. It is late in the afternoon. A man - JEROME - appears and approaches ROSE.

Jerome : Mam'selle Vibert?

Rose: Jerome...

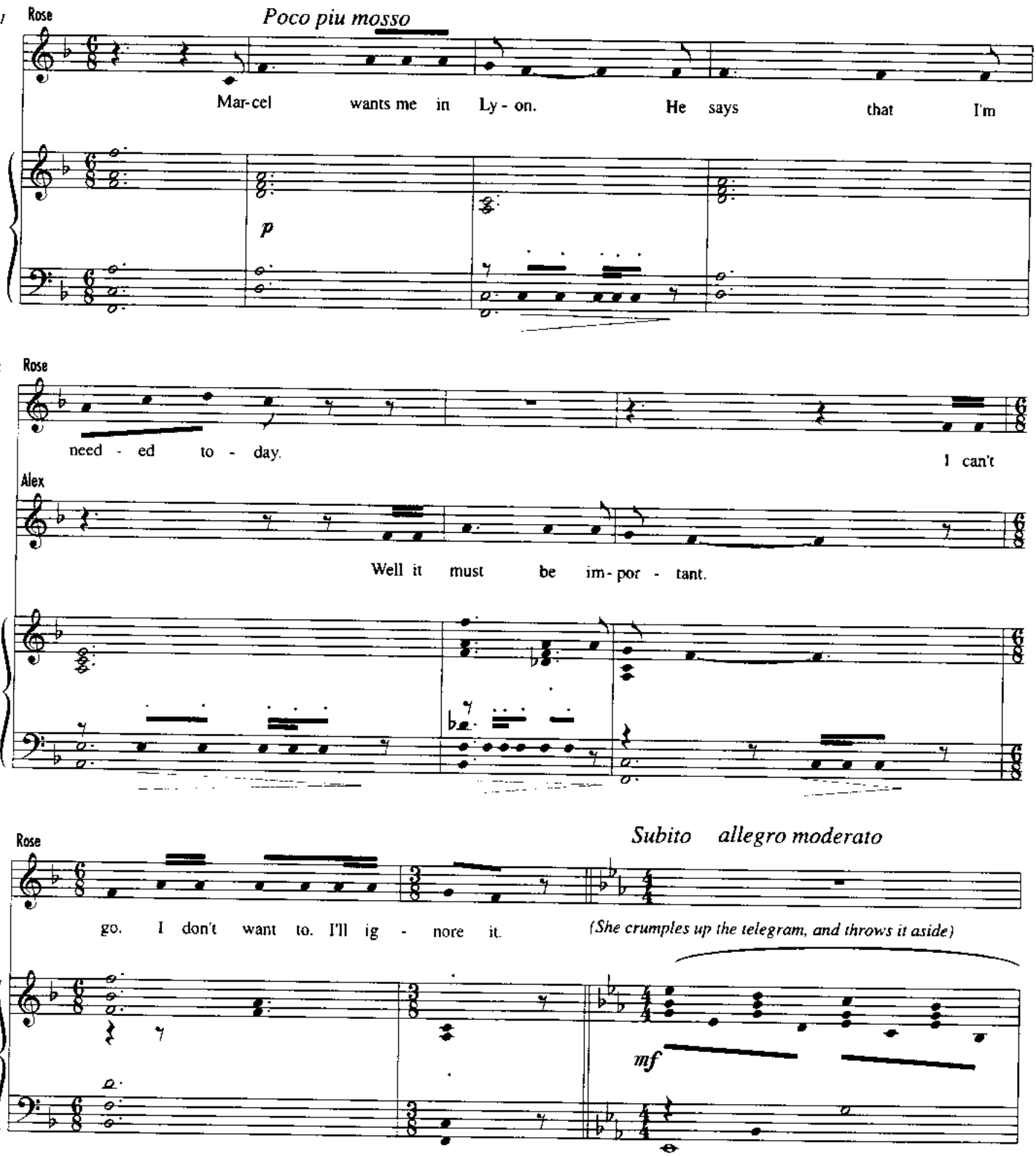
Jerome: For you, a telegram.

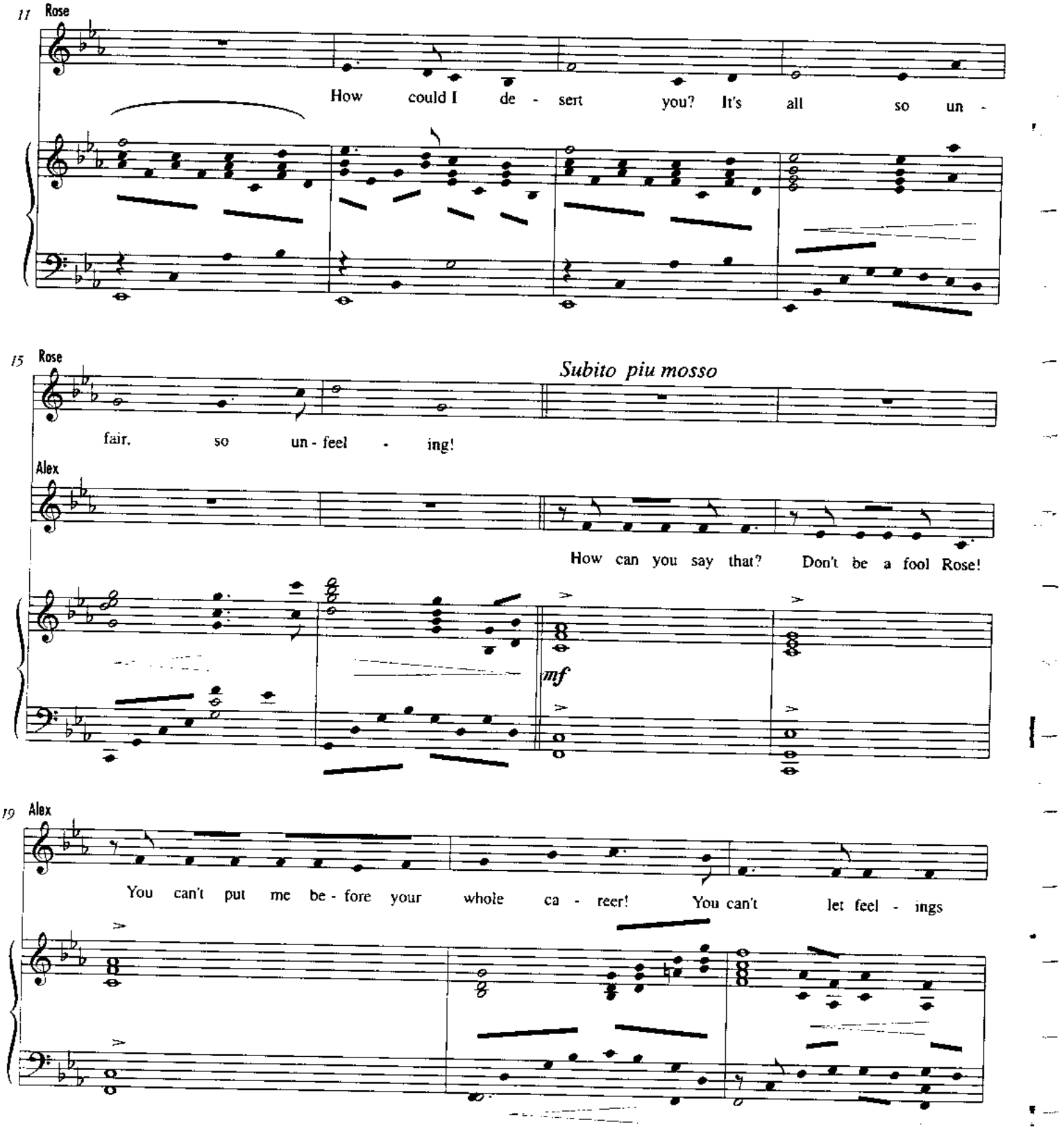
29



Scene 14

JEROME hands her the telegram and leaves. She opens it and reads.




11
Rose
How could I de - sert you? It's all so un -
15
Rose
Subito piu mosso
fair, so un - feel - ing!
Alex
How can you say that? Don't be a fool Rose!
mf
19
Alex
You can't put me be - fore your whole ca - reer! You can't let feel - ings

22 **Alex**

rit.

in - ter- fere. You *must* go!

Meno mosso appassionato

(ROSE nods and moves tearfully away)

25

ff

28 **Rose**

I'll pick up my script and my dress.

mf

(She goes and then returns for one last hug. She exits. ALEX is now alone. He moves around pensively, then notices the discarded, crumpled telegram. He picks it up.)

11

f

rit.

35 Alex *Tempo* *rall*

A

p

39 Alex

mem- ory of a hap - py mom - ent that's what this week will one day

p

Alex: Oh George... How wrong you are...
(Reading the telegram, a flash of realisation strikes him) Alex: This telegram...But how could it come from Marcel?

42 Alex

be...

mf

3

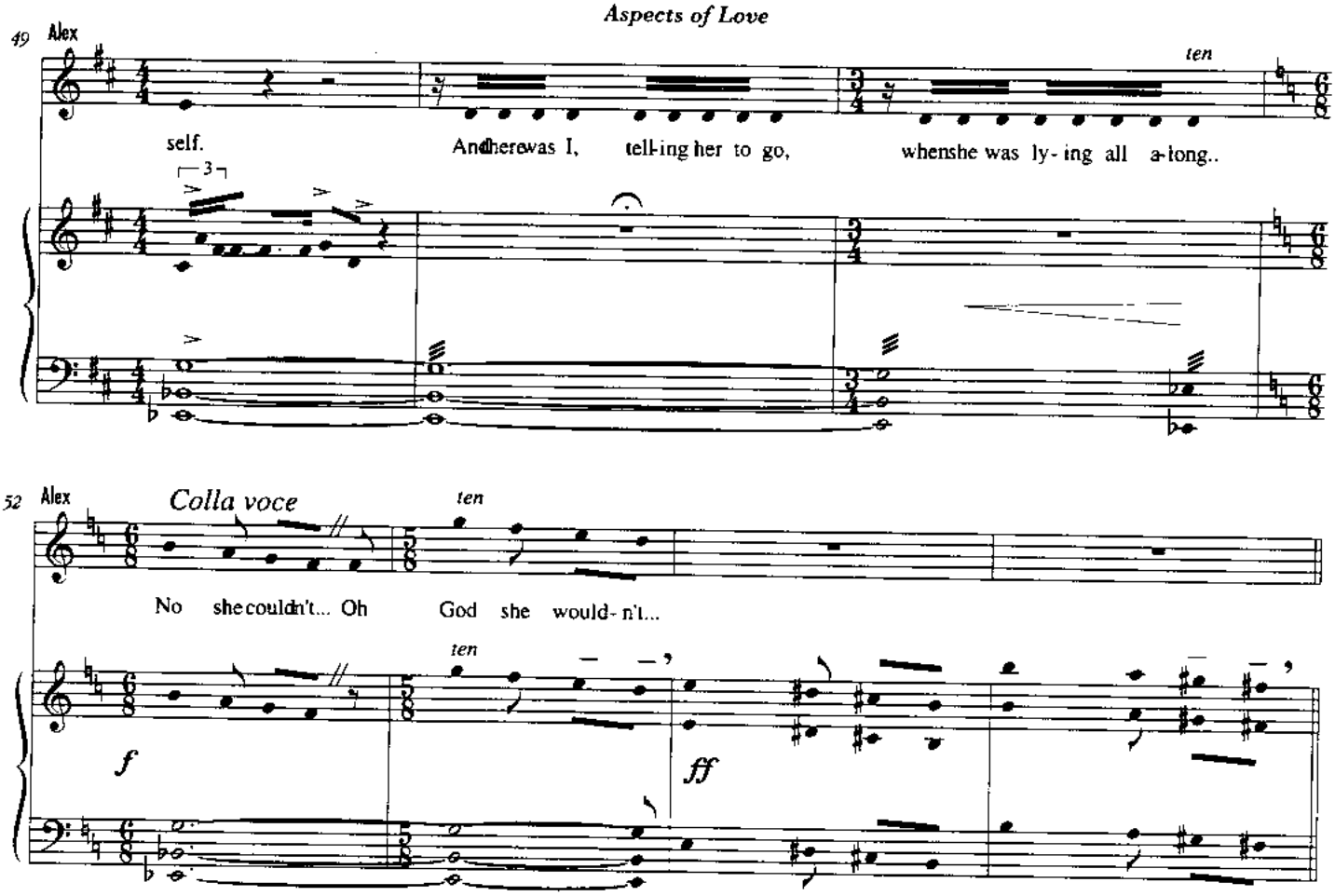
46 Alex

rit.

No- oneknewwhereshe was Un - less sheasked him to send it, orsent it to her -

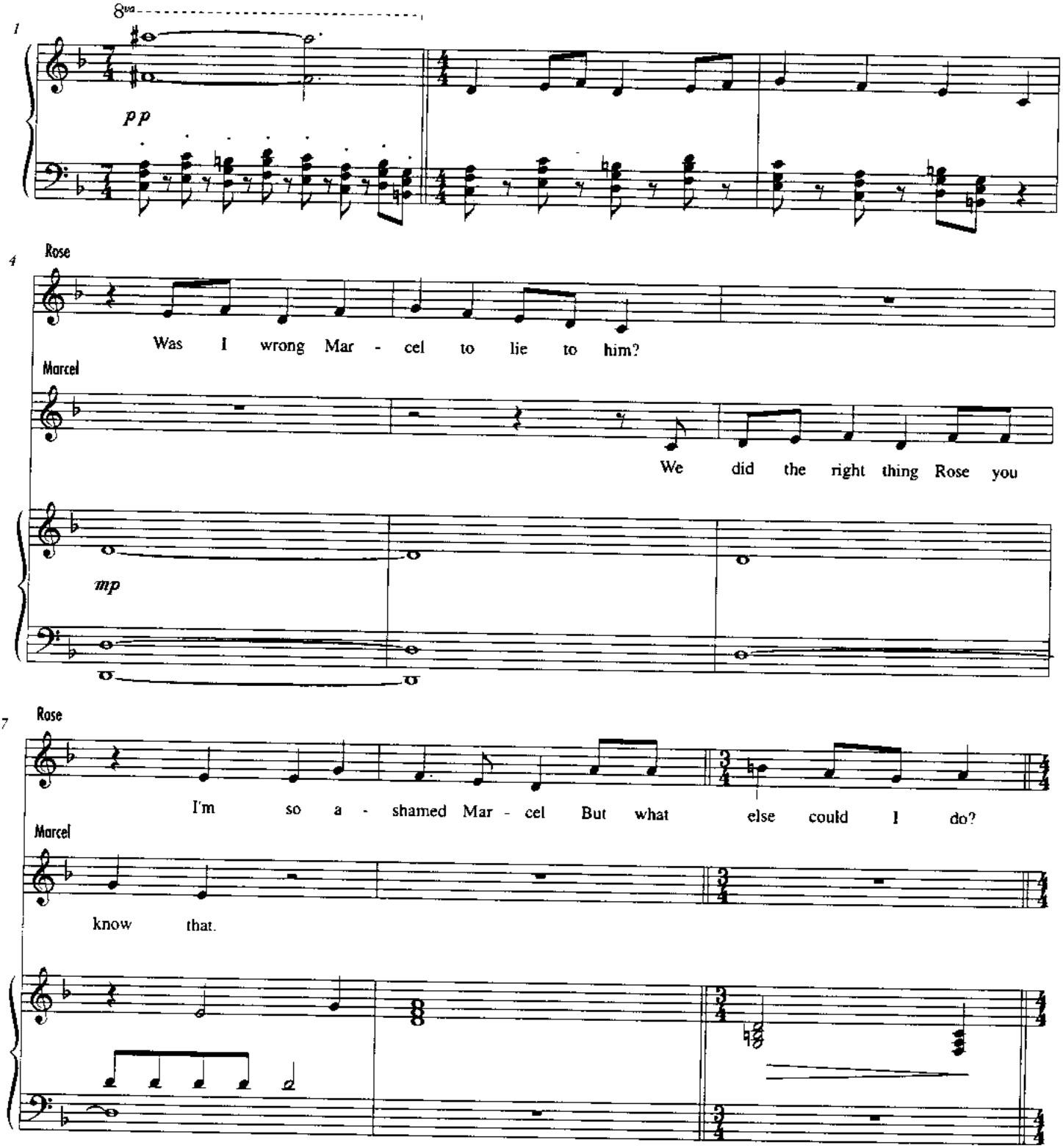
3

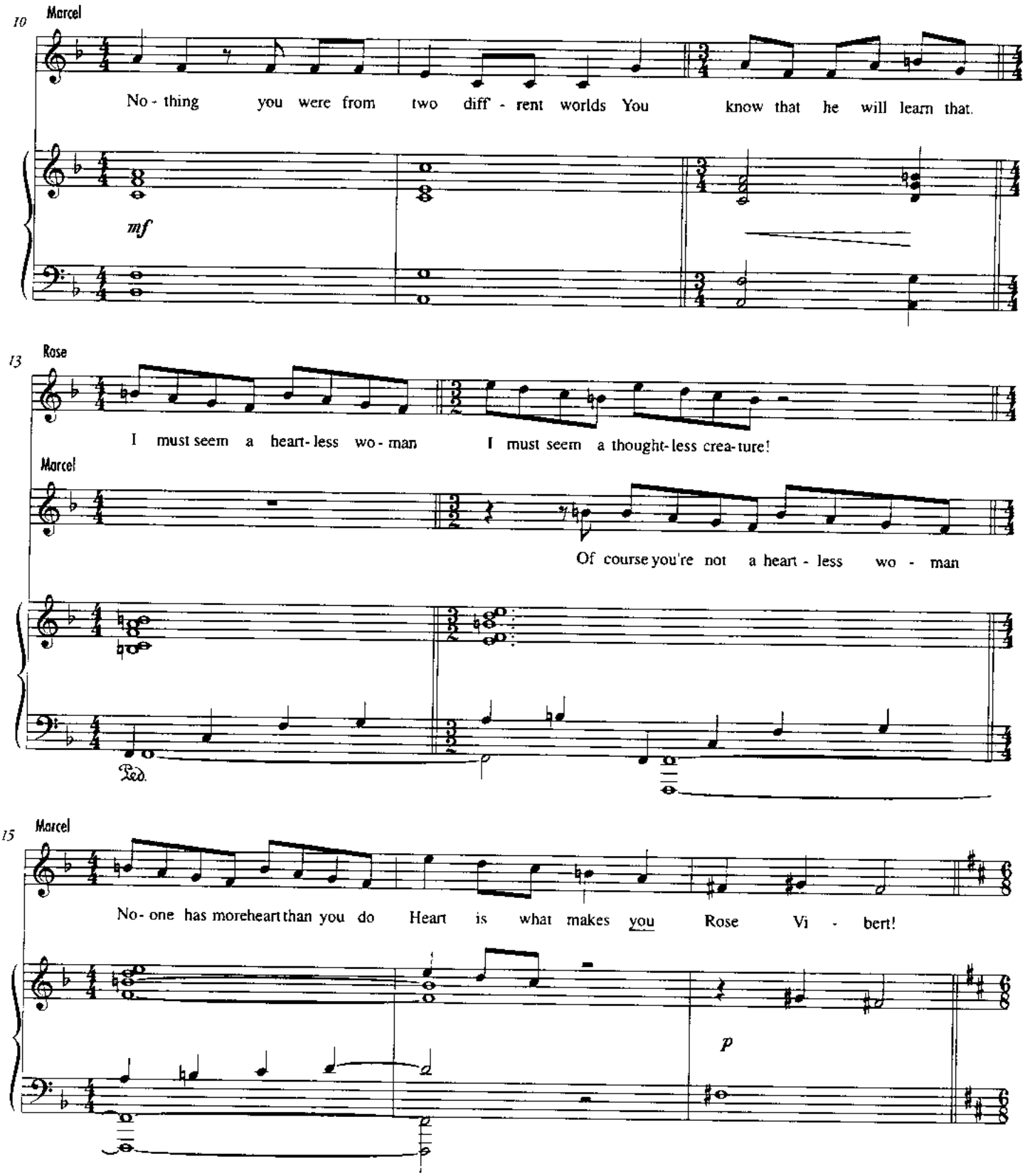
mf


49
Alex
ten
self.
And there was I, telling her to go,
when she was lying all along..
52
Alex
Colla voce
ten
No she couldn't... Oh
God she would- n't...
ten
f
ff

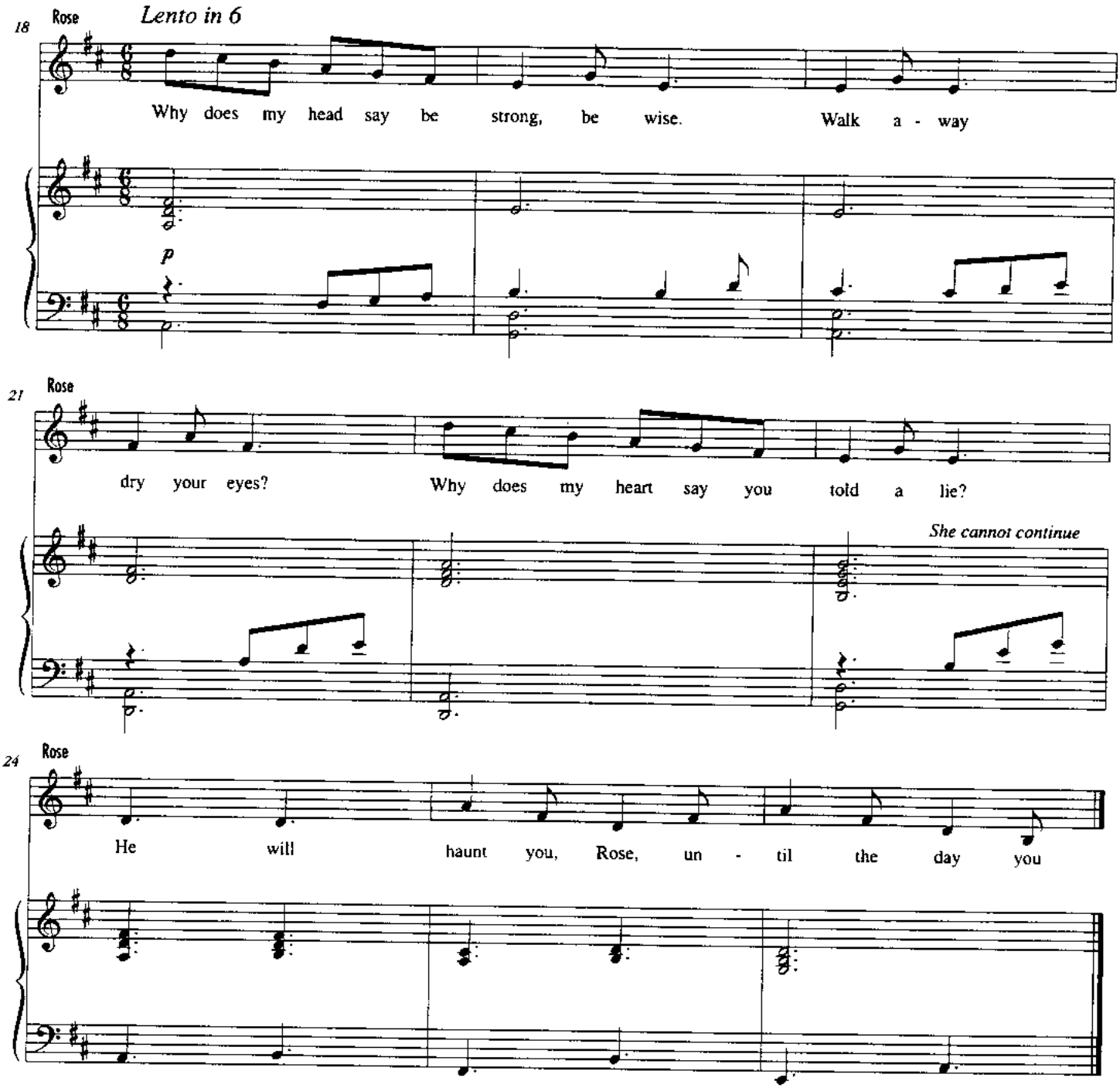
Scene 15

(Montpellier Railway Station. ROSE and MARCEL are standing together, their suitcases on the ground.)



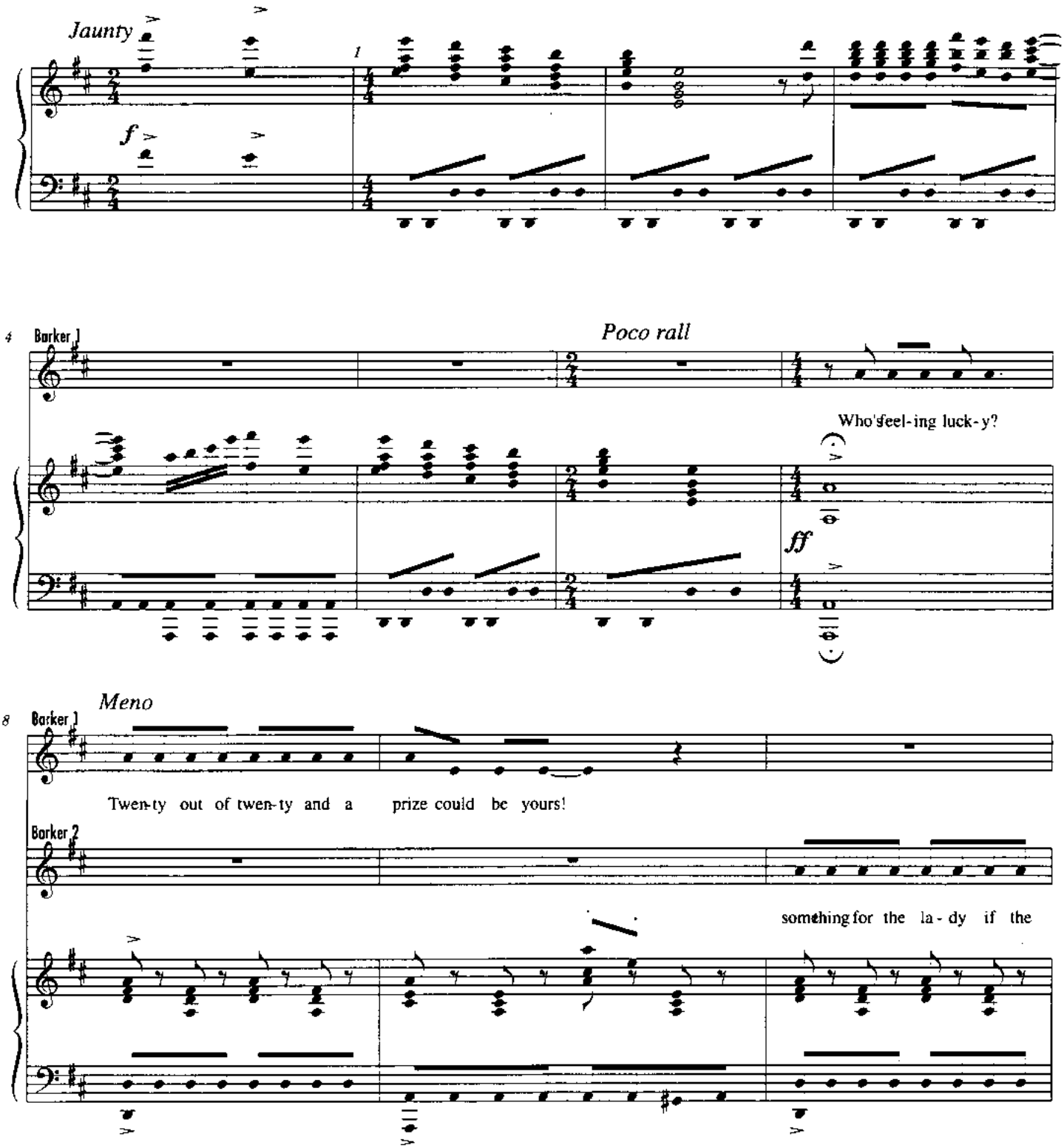


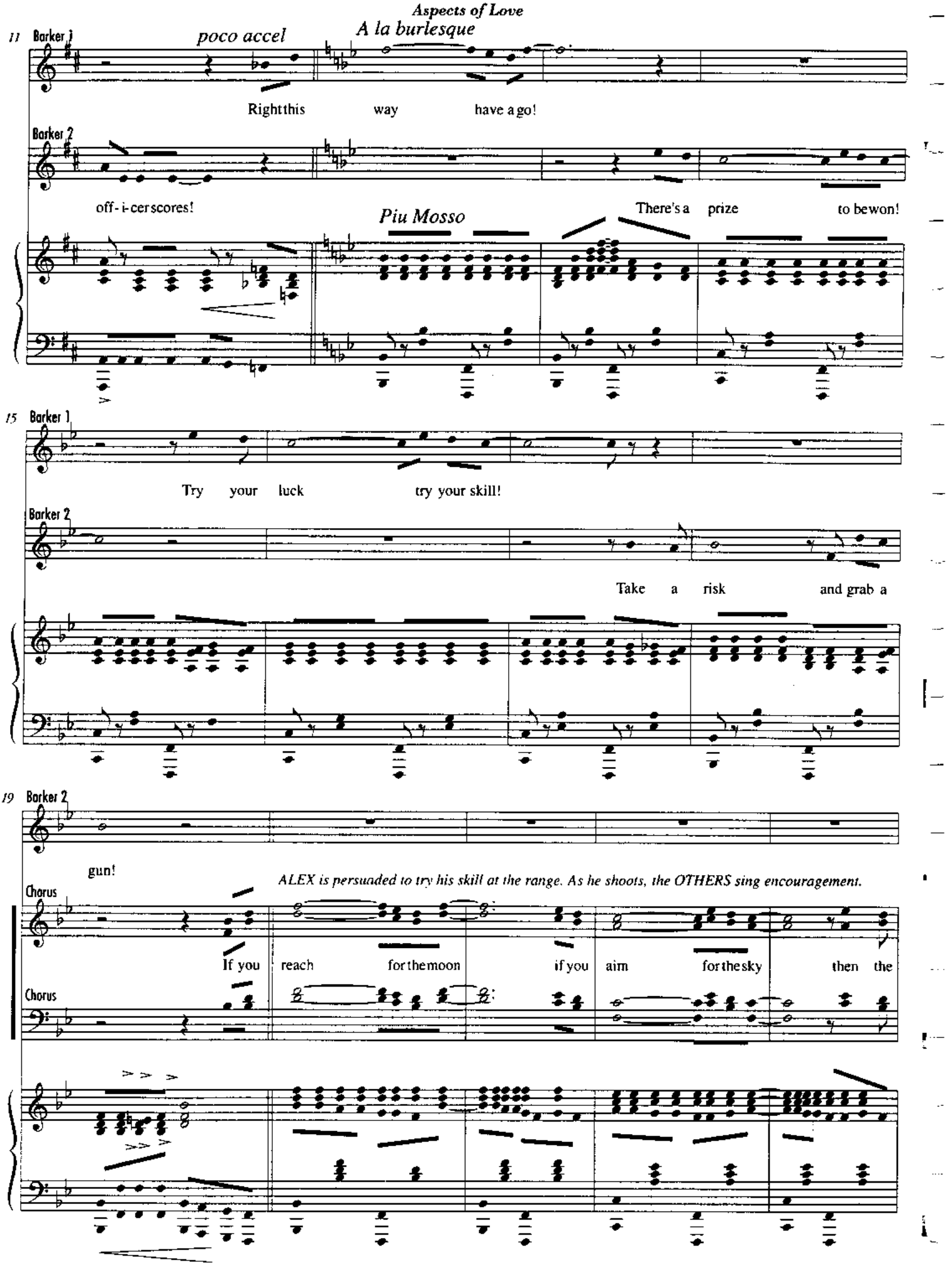
MARCEL picks up the suitcase and exits.

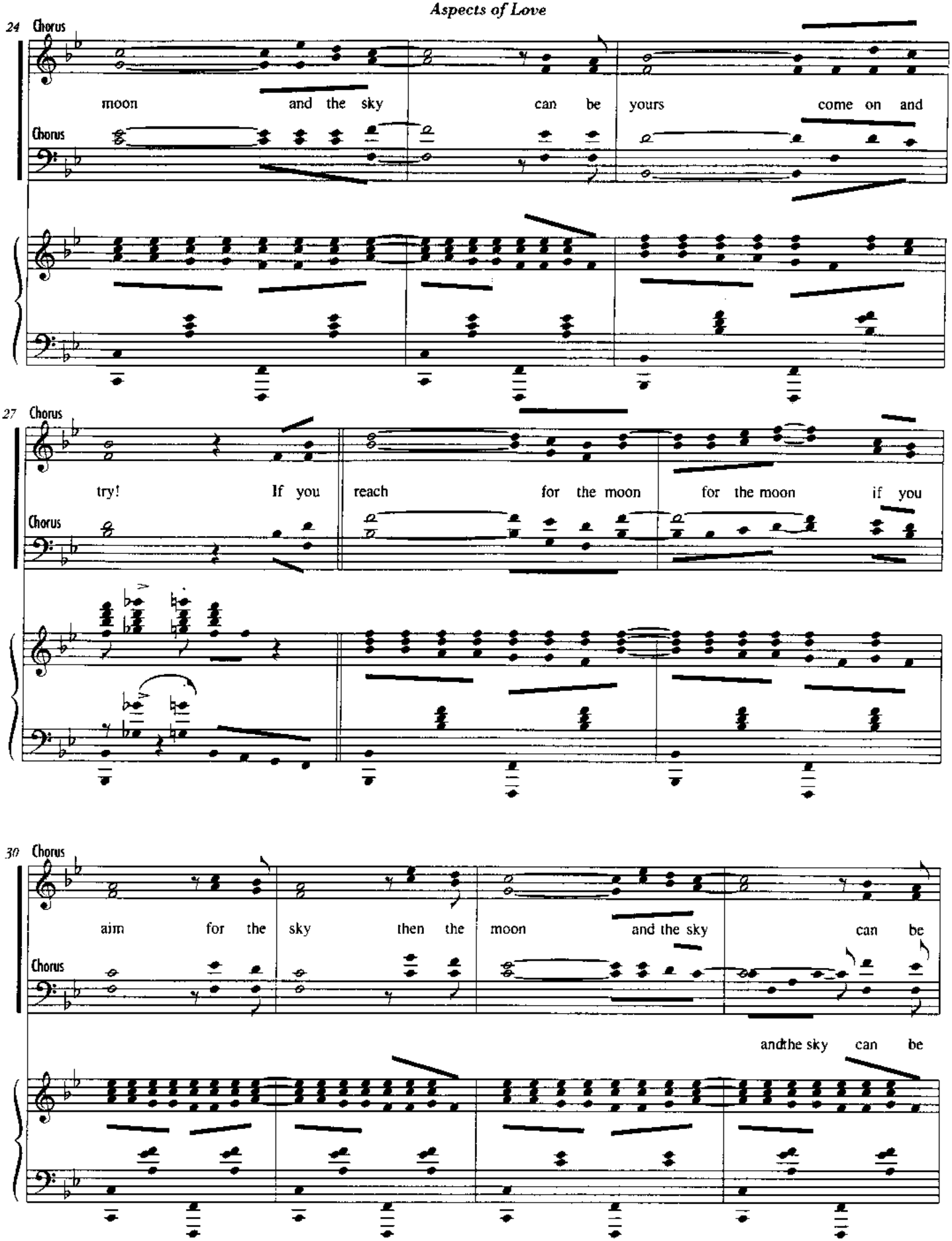

18
Rose
Lento in 6
Why does my head say be strong, be wise. Walk a - way
p
21
Rose
dry your eyes? Why does my heart say you told a lie?
She cannot continue
24
Rose
He will haunt you, Rose, un - til the day you

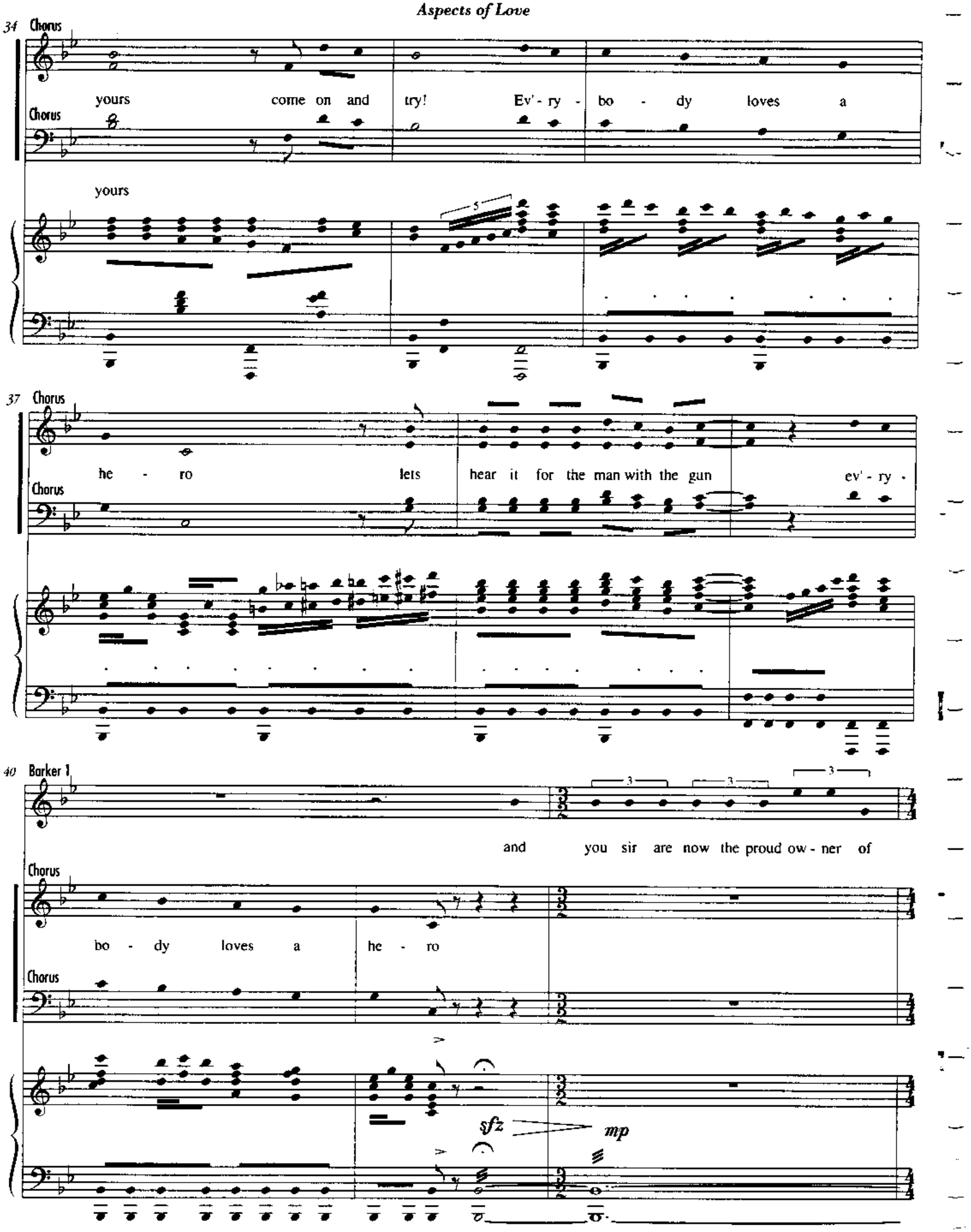
Scene 16

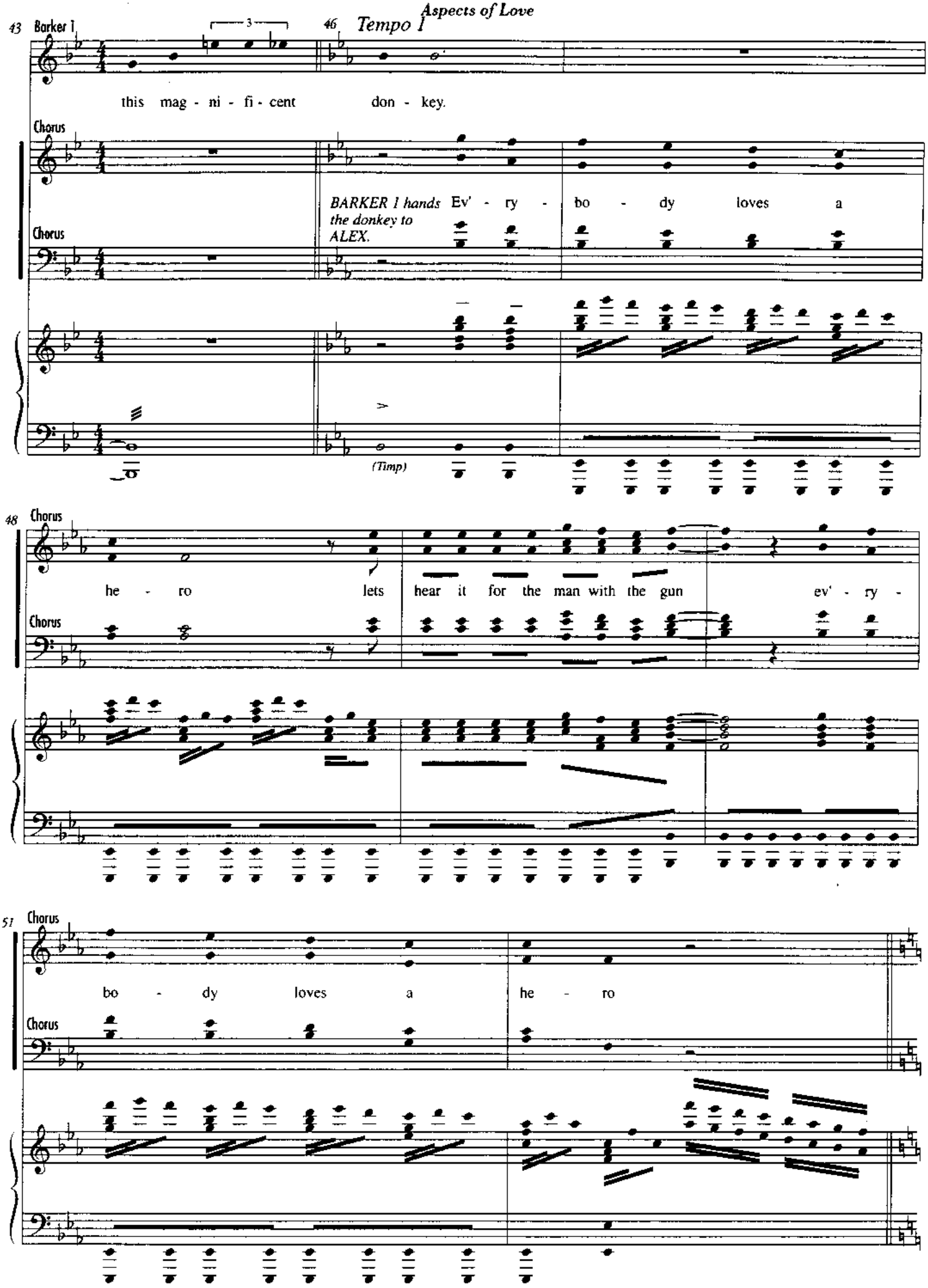
A fairground in Paris. Two years later. It is early evening. ALEX in British army uniform with TWO FELLOW OFFICERS and THREE GIRLS. FAIRGROUND BARKERS and ENTERTAINERS of all kinds mill about. We focus on the rifle range.

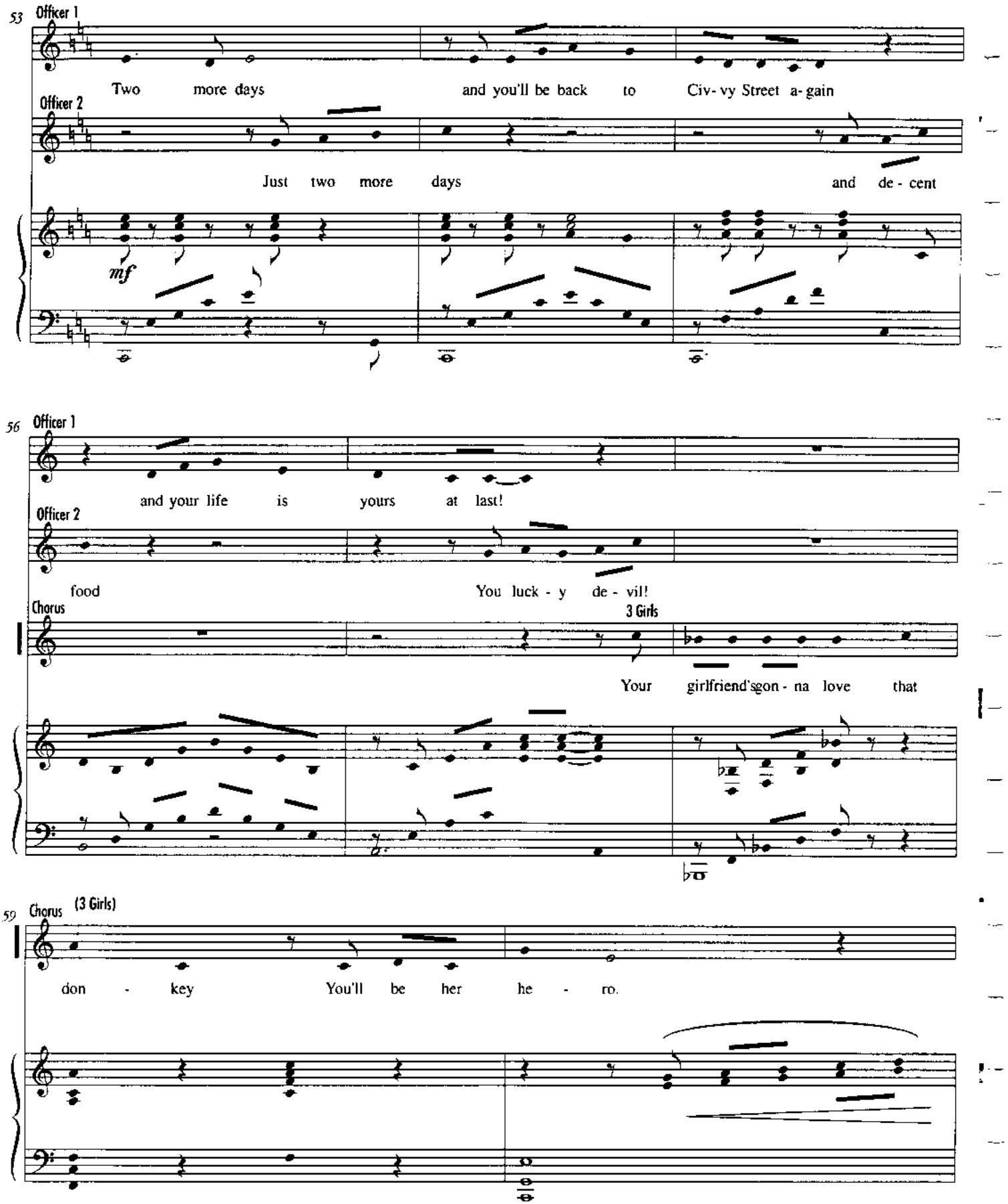


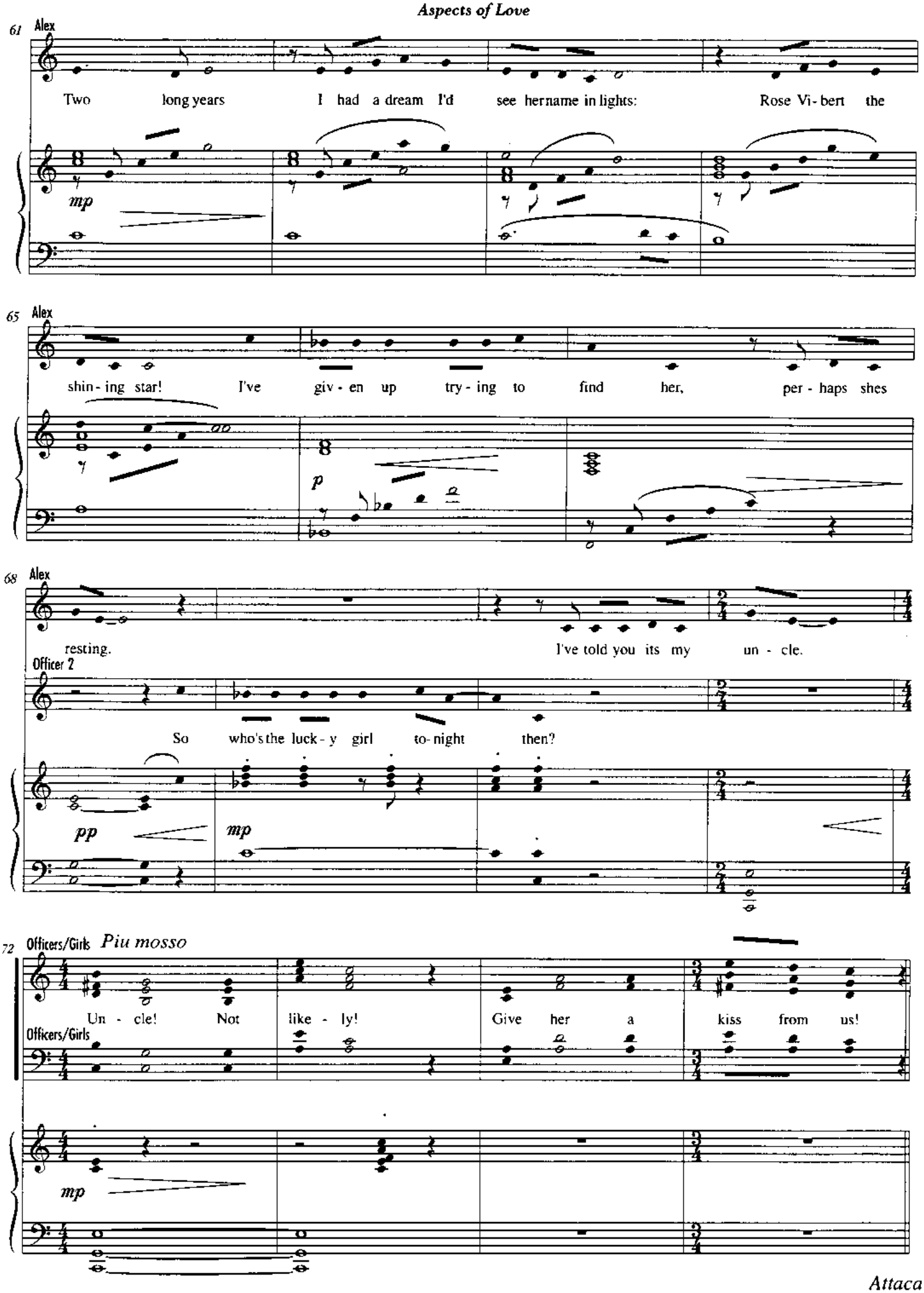

11
Barker 1
poco accel
A la burlesque
Right this way have a go!
Barker 2
off-i-cer scores!
Piu Mosso
There's a prize to be won!
15
Barker 1
Try your luck try your skill!
Barker 2
Take a risk and grab a
19
Barker 2
gun!
ALEX is persuaded to try his skill at the range. As he shoots, the OTHERS sing encouragement.
Chorus
If you reach for the moon if you aim for the sky then the
Chorus


24 Chorus
moon and the sky can be yours come on and
Chorus
27 Chorus
try! If you reach for the moon for the moon if you
Chorus
30 Chorus
aim for the sky then the moon and the sky can be
Chorus
and the sky can be


34 Chorus
yours come on and try! Ev' - ry - bo - dy loves a
Chorus
yours
37 Chorus
he - ro lets hear it for the man with the gun ev' - ry -
Chorus
40 Barker 1
and you sir are now the proud ow - ner of
Chorus
bo - dy loves a he - ro
Chorus
sfz
mp


43
Barker I
3
46
Tempo I
this mag - ni - fi - cent don - key.
Chorus
BARKER I hands the donkey to ALEX.
Ev' - ry - bo - dy loves a
Chorus
(Timp)
48
Chorus
he - ro lets hear it for the man with the gun ev' - ry -
Chorus
51
Chorus
bo - dy loves a he - ro
Chorus

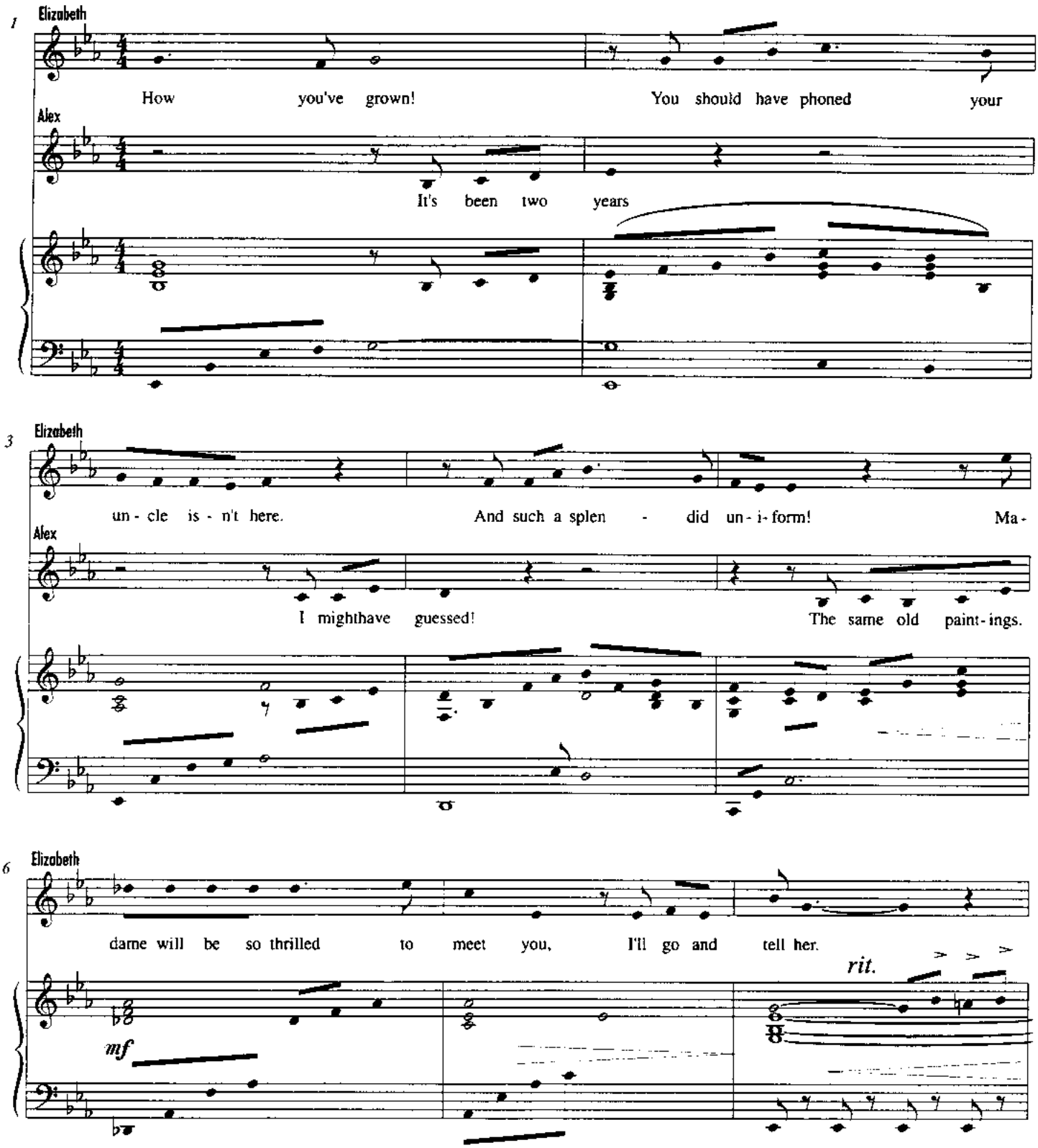

53
Officer 1
Two more days and you'll be back to Civ- vy Street a- gain
Officer 2
Just two more days and de - cent
mf
56
Officer 1
and your life is yours at last!
Officer 2
food You luck - y de - vil!
Chorus
3 Girls
Your girlfriend'sgon - na love that
59
Chorus
(3 Girls)
don - key You'll be her he - ro.

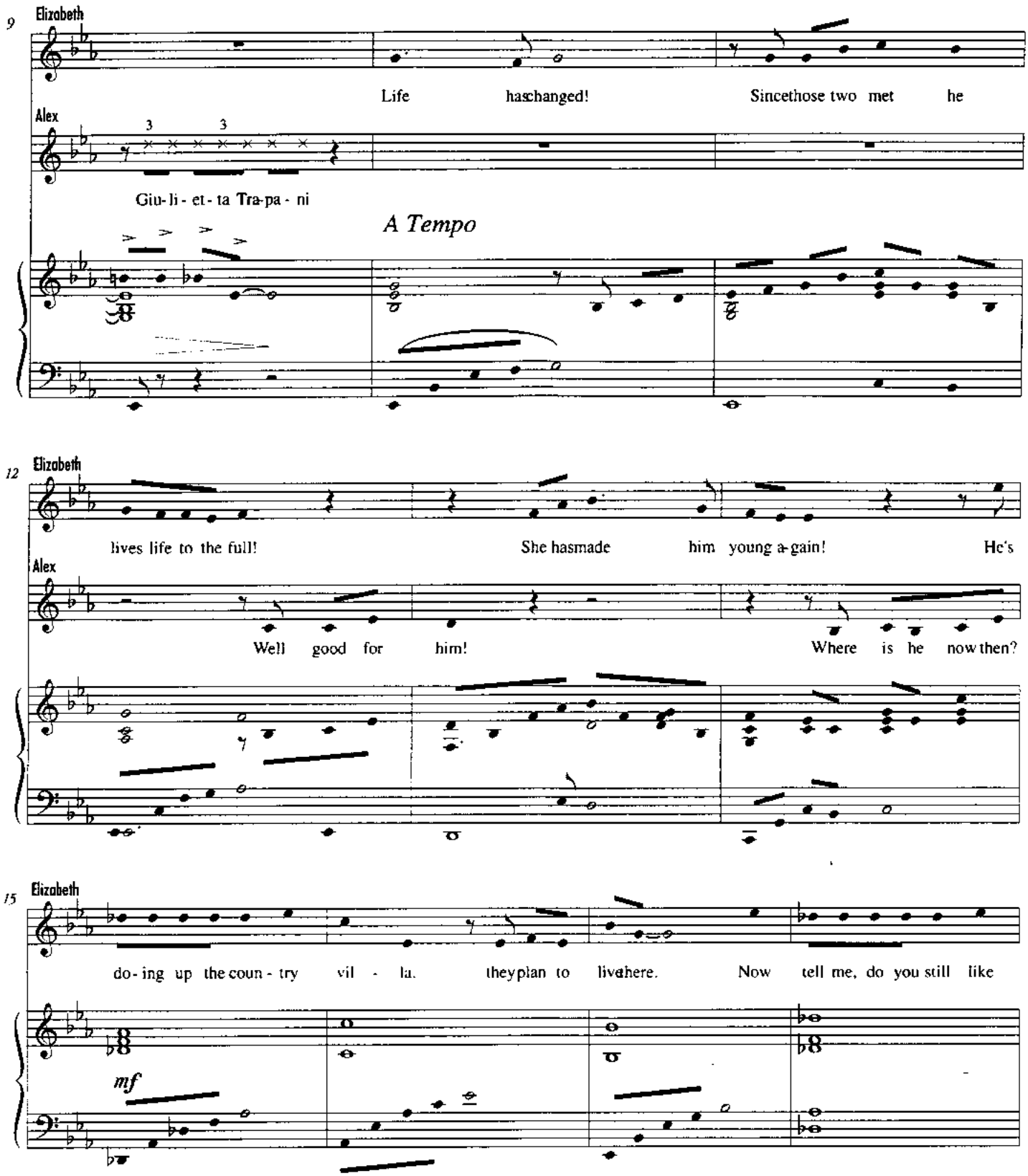

61 Alex
Two long years I had a dream I'd see her name in lights: Rose Vi - bert the
mp
65 Alex
shin - ing star! I've giv - en up try - ing to find her, per - haps shes
p
68 Alex
resting. I've told you its my un - cle.
Officer 2
So who's the luck - y girl to - night then?
pp
mp
72 Officers/Girls Piu mosso
Un - cle! Not like - ly! Give her a kiss from us!
Officers/Girls
mp

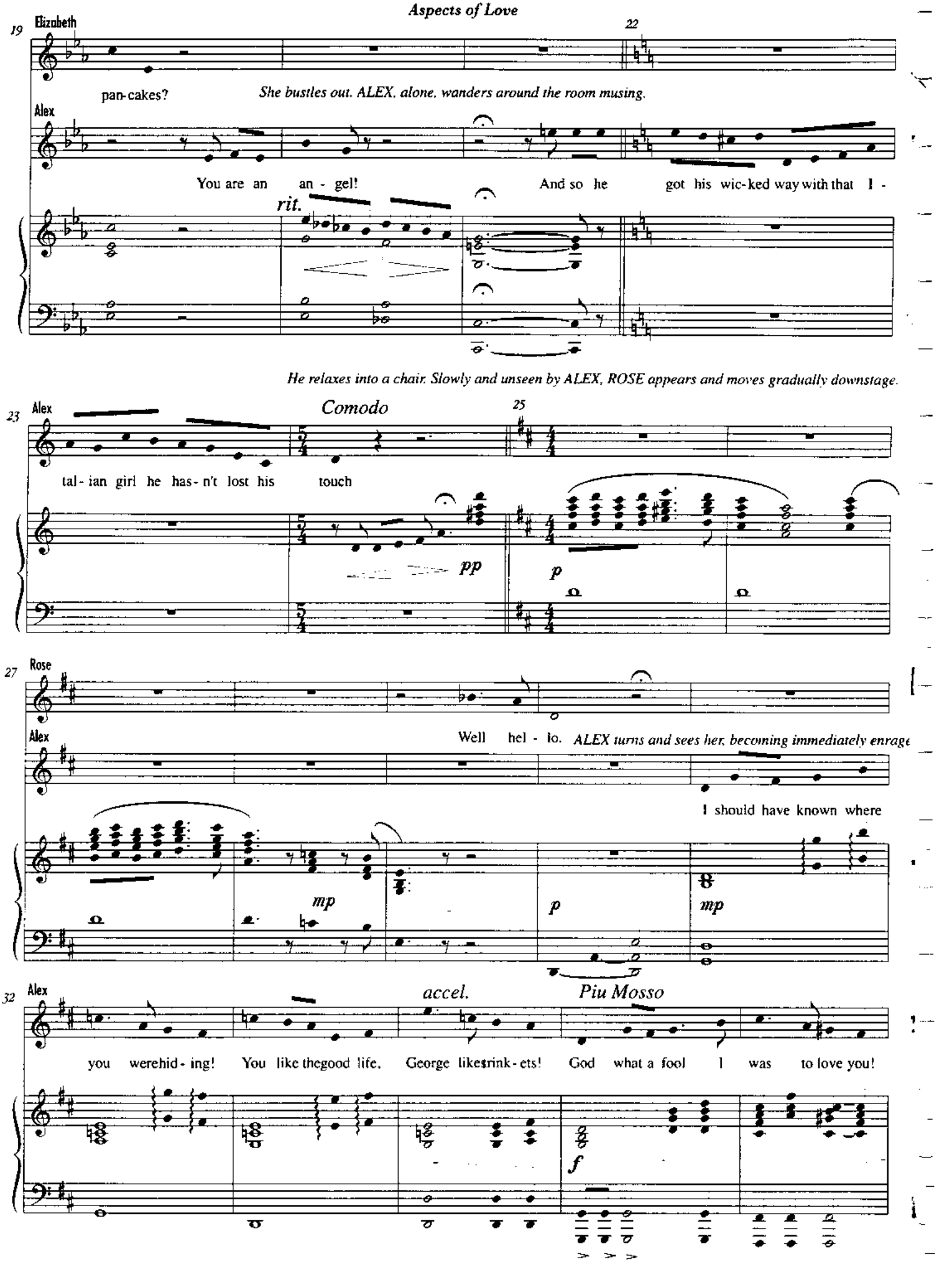
Attaca

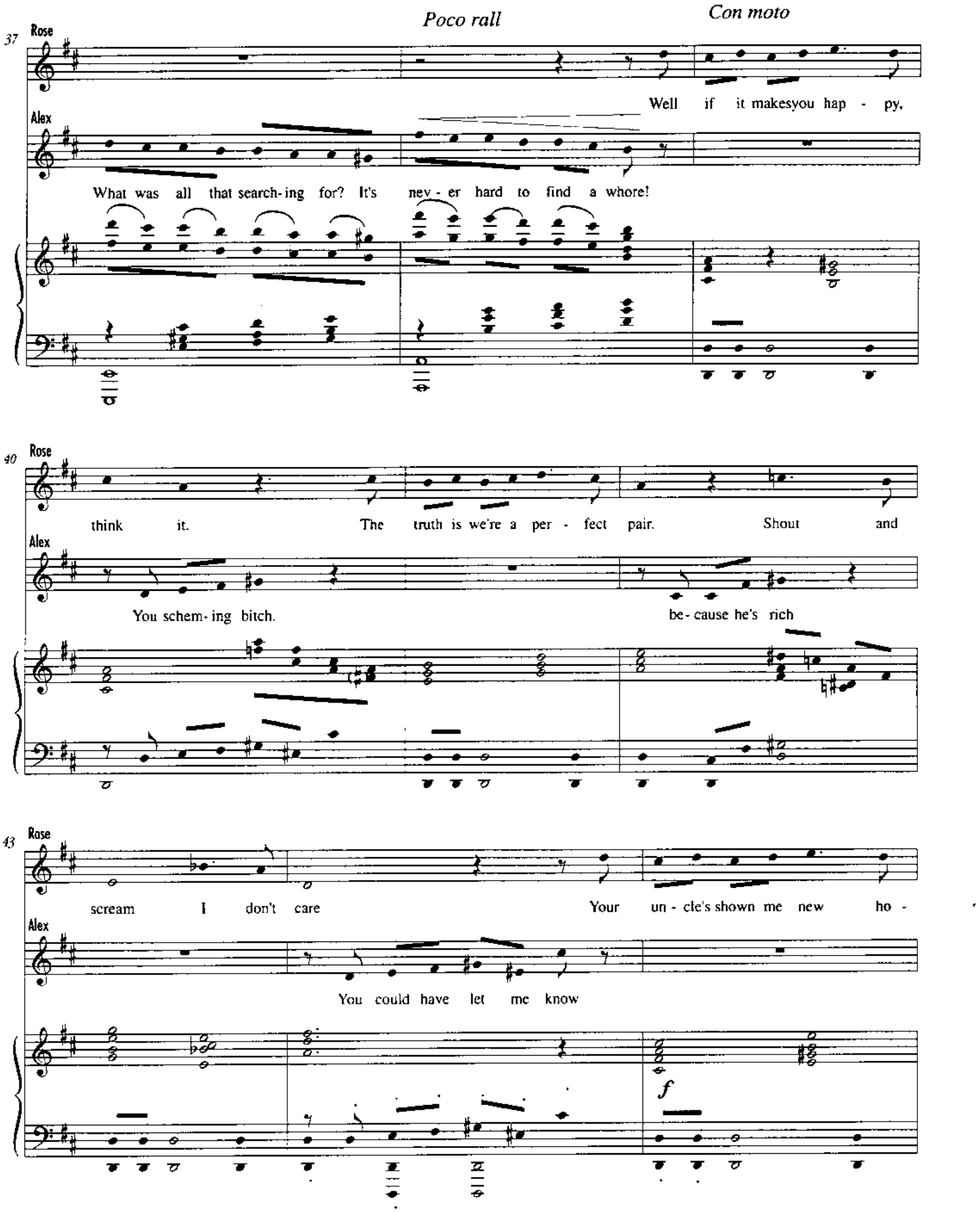
Scene 17

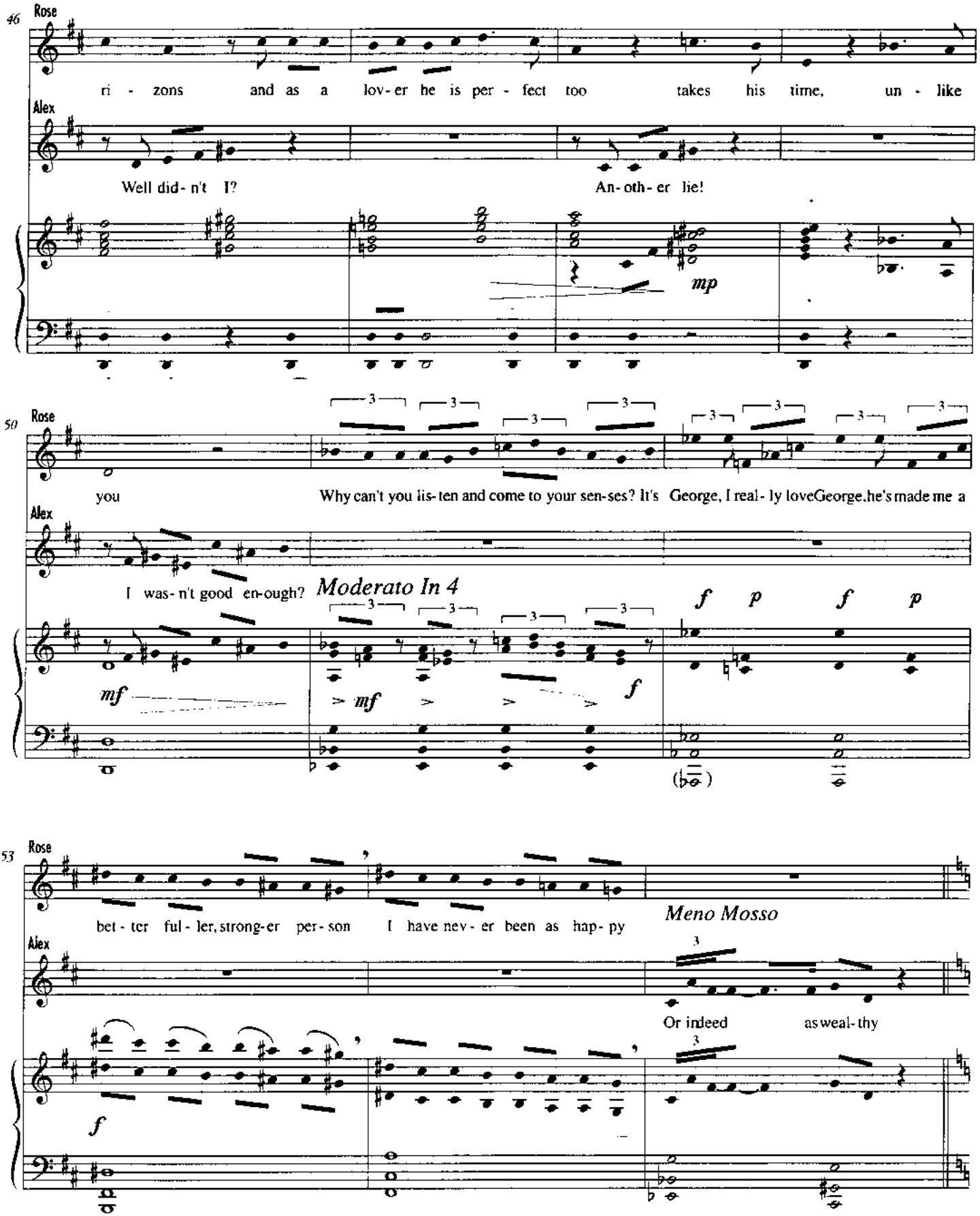
The Living Room of GEORGE'S Flat in Paris - later that evening. ELIZABETH, GEORGE's elderly housekeeper, is showing in ALEX who is carrying the donkey.




9
Elizabeth
Life has changed! Since those two met he
Alex
3 3
Giu-li-et-ta Tra-pa-ni
A Tempo
12
Elizabeth
lives life to the full! She has made him young a-gain! He's
Alex
Well good for him! Where is he now then?
15
Elizabeth
do-ing up the coun-try vil-la. they plan to live here. Now tell me, do you still like
mf


19
Elizabeth
22
pan-cakes?
She bustles out. ALEX, alone, wanders around the room musing.
Alex
You are an an - gel!
And so he got his wic-ked way with that I -
rit.
He relaxes into a chair. Slowly and unseen by ALEX, ROSE appears and moves gradually downstage.
23
Alex
Comodo
25
tal - ian girl he has - n't lost his touch
pp
p
27
Rose
Alex
Well hel - lo.
ALEX turns and sees her, becoming immediately enrage
I should have known where
mp
p
mp
32
Alex
accel.
Piu Mosso
you werehid - ing! You like thegood life, George likestrink - ets! God what a fool I was to love you!
f


Poco rall
Con moto
37
Rose
Well if it makesyou hap - py,
Alex
What was all that search-ing for? It's nev - er hard to find a whore!
40
Rose
think it. The truth is we're a per - fect pair. Shout and
Alex
You schem-ing bitch. be-cause he's rich
43
Rose
scream I don't care Your un - cle's shown me new ho -
Alex
You could have let me know
f


46
Rose
ri - zons and as a lov-er he is per - fect too takes his time, un - like
Alex
Well did-n't I? An-oth-er lie!
mp
50
Rose
you Why can't you lis-ten and come to your sen-ses? It's George, I real-ly loveGeorge,he's made me a
Alex
I was-n't good en-ough?
Moderato In 4
mf
mf
f
f p f p
53
Rose
bet - ter ful - ler, strong-er per-son I have nev - er been as hap - py
Meno Mosso
Alex
Or indeed as weal-thy
f

56 **Rose**

Look I don'tneed your un - clesmon - ey! And I couldhave a thous - and lov - ers!

(RH)

60 **Rose** *Poco Rit.*

Yet I'vebeenfaith - ful and I'm hap - py more faith-ful thanhe'll ev - er be, it's not as if he'smarriedme.

mf

64 **Alex** *Meno Mosso-in 6*

Appassionato

I'd bet-ter go I'm sor - ry It was a shock.

ff *mf*

Calendo *Meno Mosso*

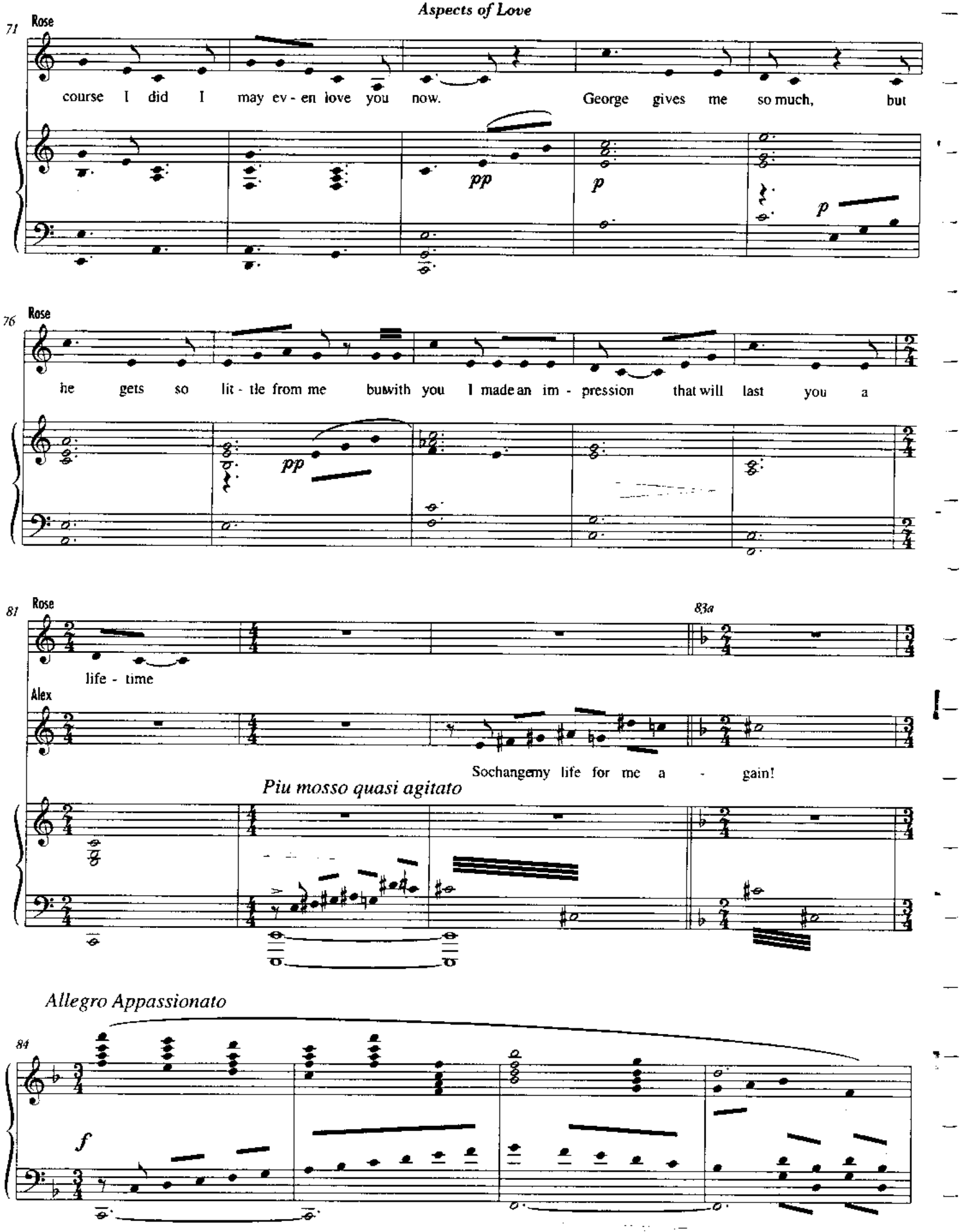
68 **Rose**

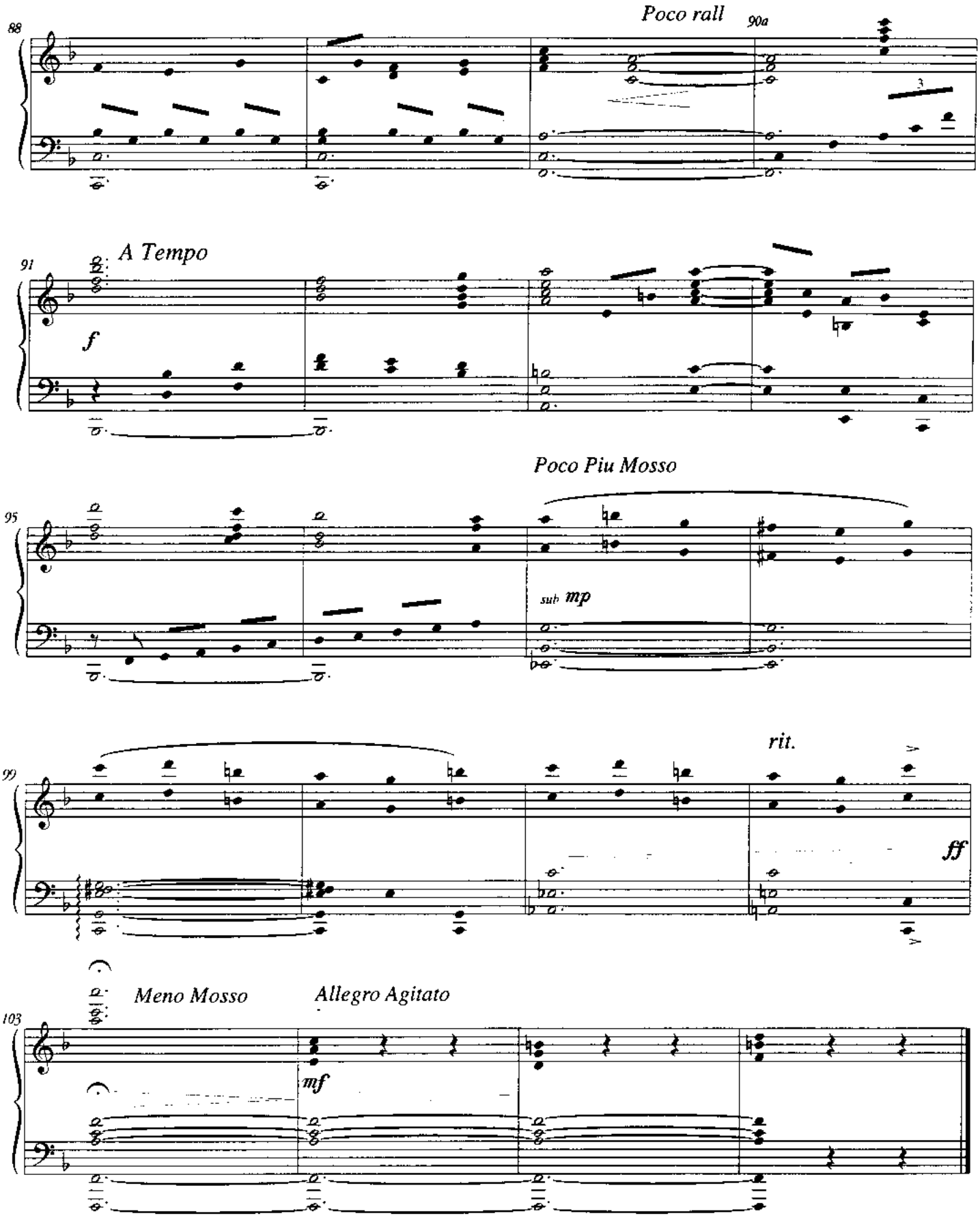
Try and un - der - stand and it won't hurt you so much Of

Alex

At least ad - mit you loved me once

mp *mp*

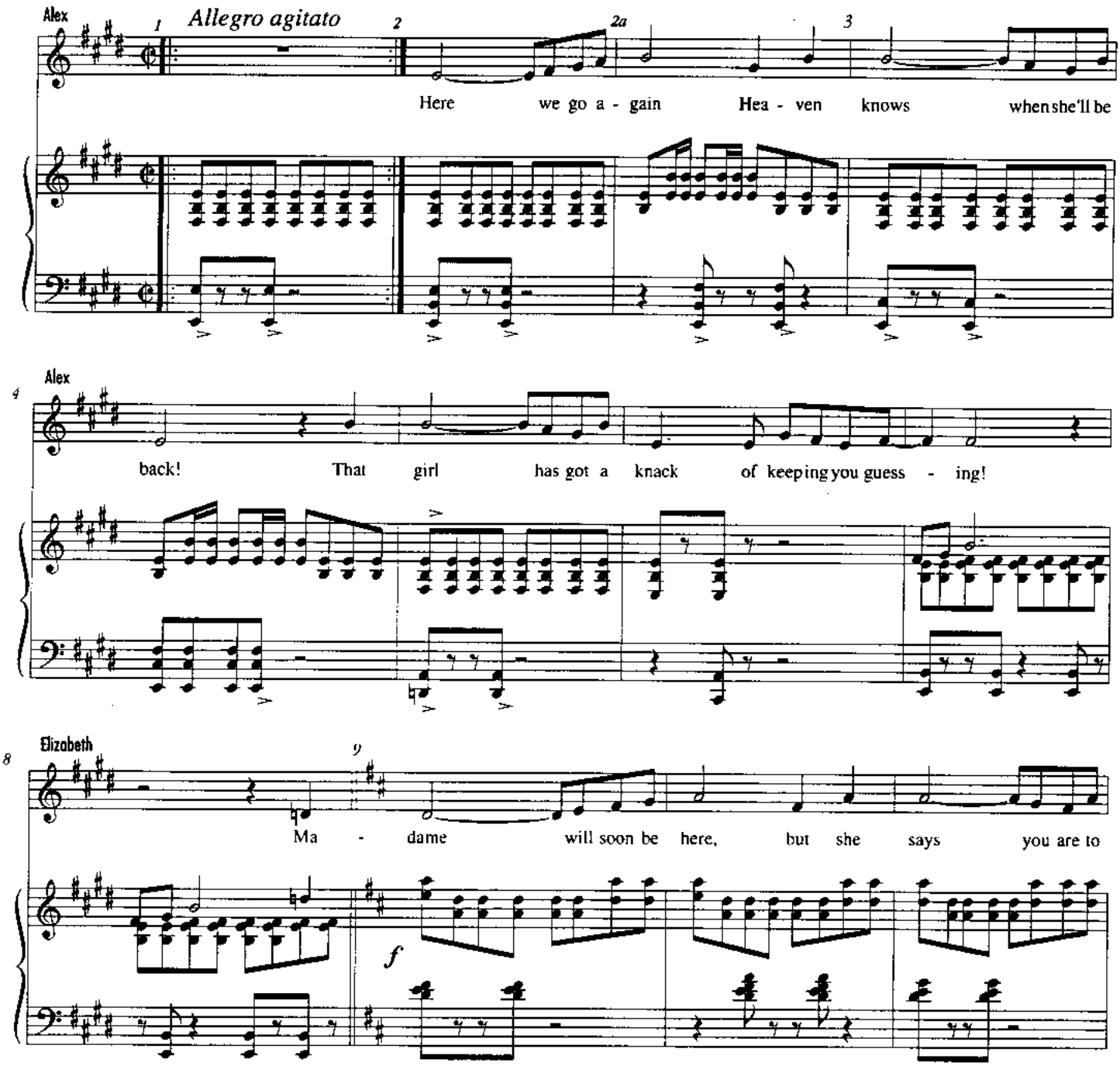

71
Rose
course I did I may ev - en love you now. George gives me so much, but
pp
p
p
76
Rose
he gets so lit - tle from me but with you I made an im - pression that will last you a
pp
81
Rose
83a
life - time
Alex
So change my life for me a - gain!
Piu mosso quasi agitato
Allegro Appassionato
84
f



Lights fade as, fatally, they fall into one another's arms, kiss passionately and exit to the bedroom.

Scene 18

(The Living Room of GEORGE'S Flat. It is the following morning. The cuddly donkey still sits on the desk.)



12

Alex

So why all the pa - nic? Why

Elizabeth

leave. Your un - cle is com - ing, you'd bet - ter get go - ing.

mf

16

Alex

should - n't I be here? It's hard - ly a shock if my

Elizabeth

She's scared that his heart could - n't stand all this dra - ma

20

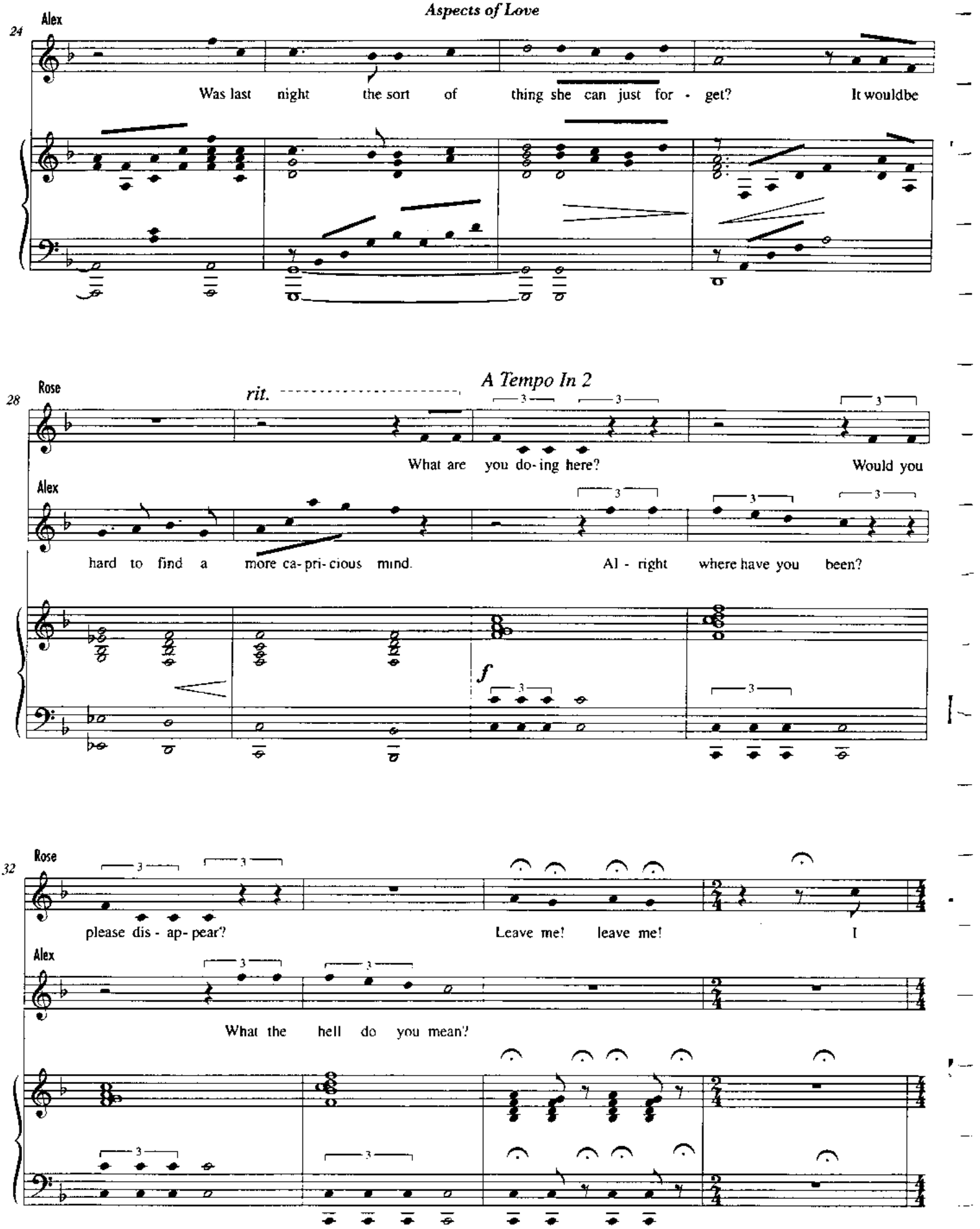
Alex

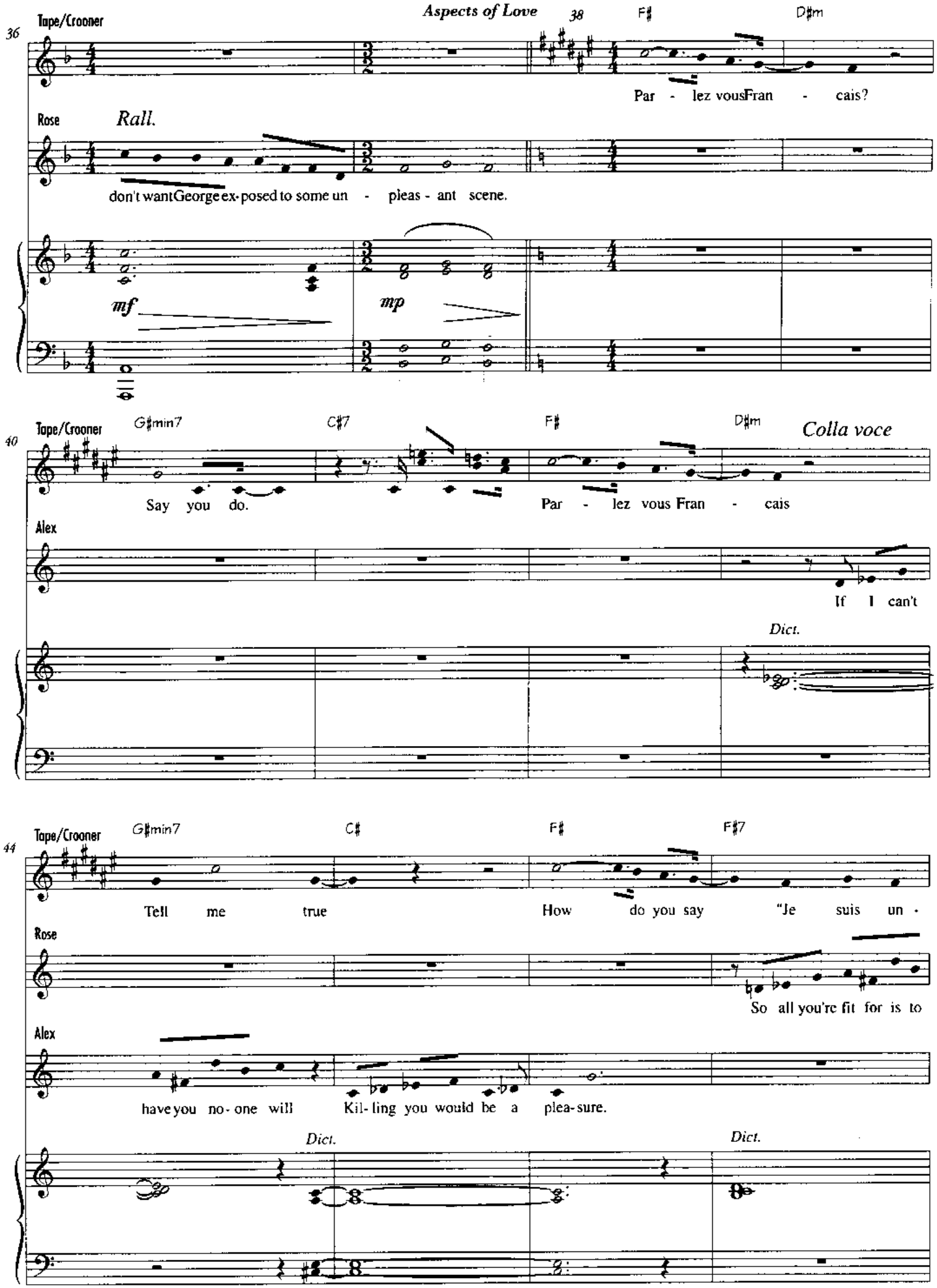
21 *IN 4 con moto*

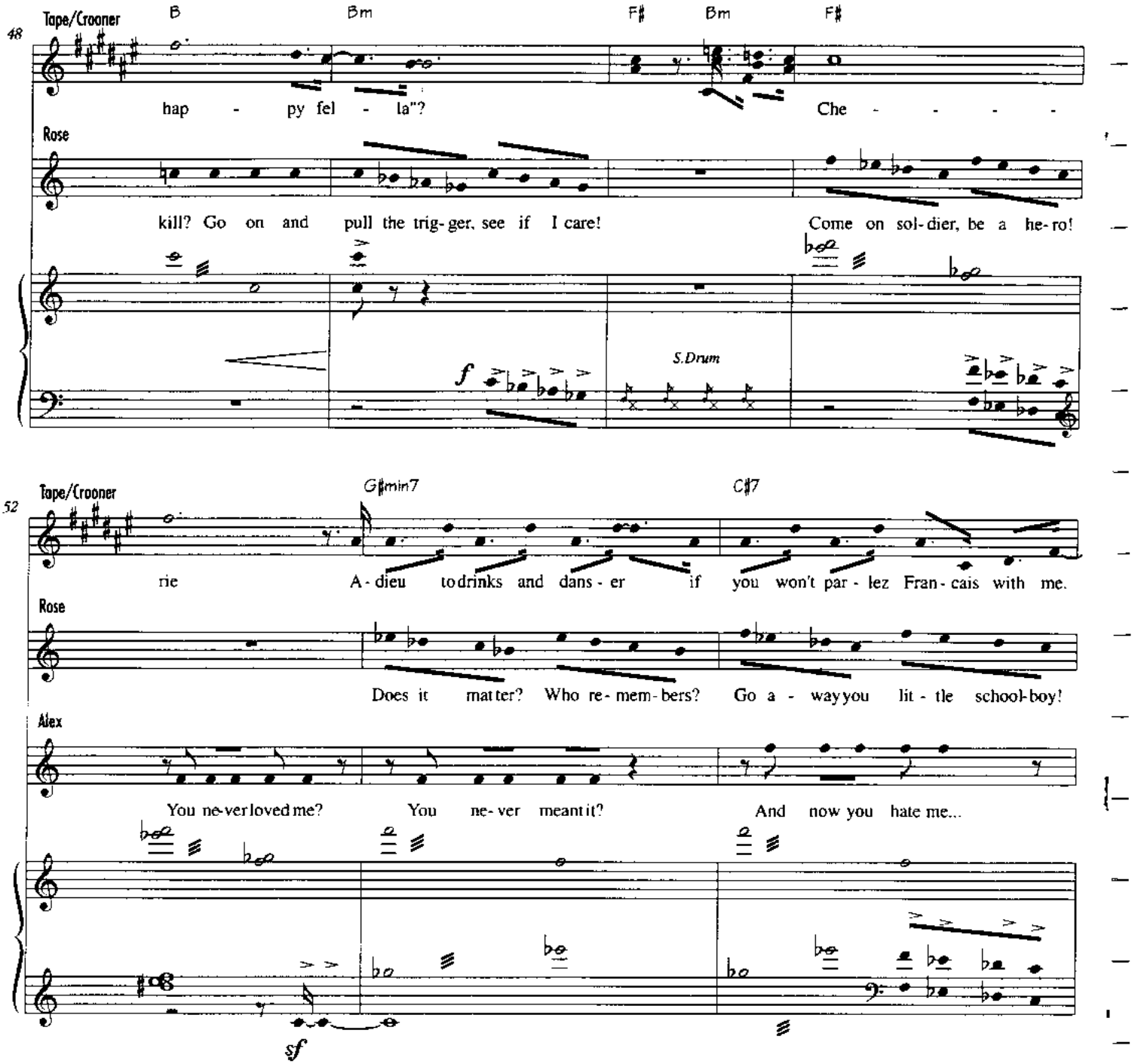
un - cle sees me here. That girl is un be - liev - a - ble!

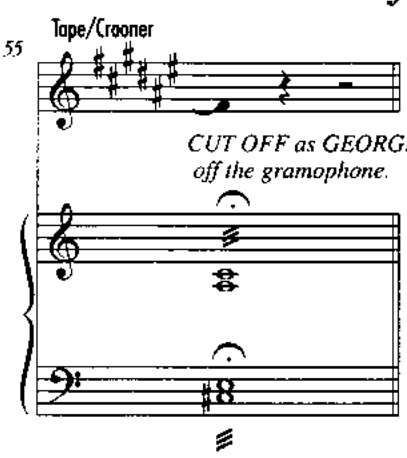
f

Ped.


24
Alex
Was last night the sort of thing she can just for - get? It wouldbe
28
Rose
rit.
A Tempo In 2
What are you do- ing here? Would you
Alex
hard to find a more ca- pri- cious mind. Al - right where have you been?
f
32
Rose
please dis - ap- pear? Leave me! leave me! I
Alex
What the hell do you mean?


Tape/Crooner
36
F♯
D♯m
Par - lez vousFran - cais?
Rose
Rall.
don't wantGeorge ex-posed to some un - pleas - ant scene.
mf
mp
Tape/Crooner
40
G♯min7
C♯7
F♯
D♯m
Colla voce
Say you do.
Par - lez vous Fran - cais
Alex
If I can't
Dict.
Tape/Crooner
44
G♯min7
C♯
F♯
F♯7
Tell me true
How do you say "Je suis un -
Rose
So all you're fit for is to
Alex
have you no-one will
Kil-ling you would be a plea-sure.
Dict.
Dict.





CUT OFF as GEORGE switches off the gramophone.

Enraged, ROSE suddenly turns towards ALEX and throws some of the flowers at him. Surprised at the sudden movement, he fires the gun. Her arm is hit and she falls to the floor in a faint. A painting on an easel, stage left, falls to the floor. The needle on the gramophone is jolted back on course and the record continues to play normally and the song finishes.

Hearing the shot, ELIZABETH rushes in and knocks the gun from ALEX's hand.

No sooner has this happened than GEORGE enters. The automatic return on the gramophone causes the record to begin playing again. GEORGE switches off the gramophone, then notices the displaced painting. He hurries over to inspect it.

As GEORGE sees the Matisse

Colla voce

55 George

my on - ly ge - nu - ine Mat-isse, thank God no dam - age done, would some-one kind - ly

mf

58 Elizabeth

Now, now, don't fuss, she'll be just fine. She on - ly

George

tell me what on earth has hap-pened?

Pochiss rall

61 Elizabeth

62a

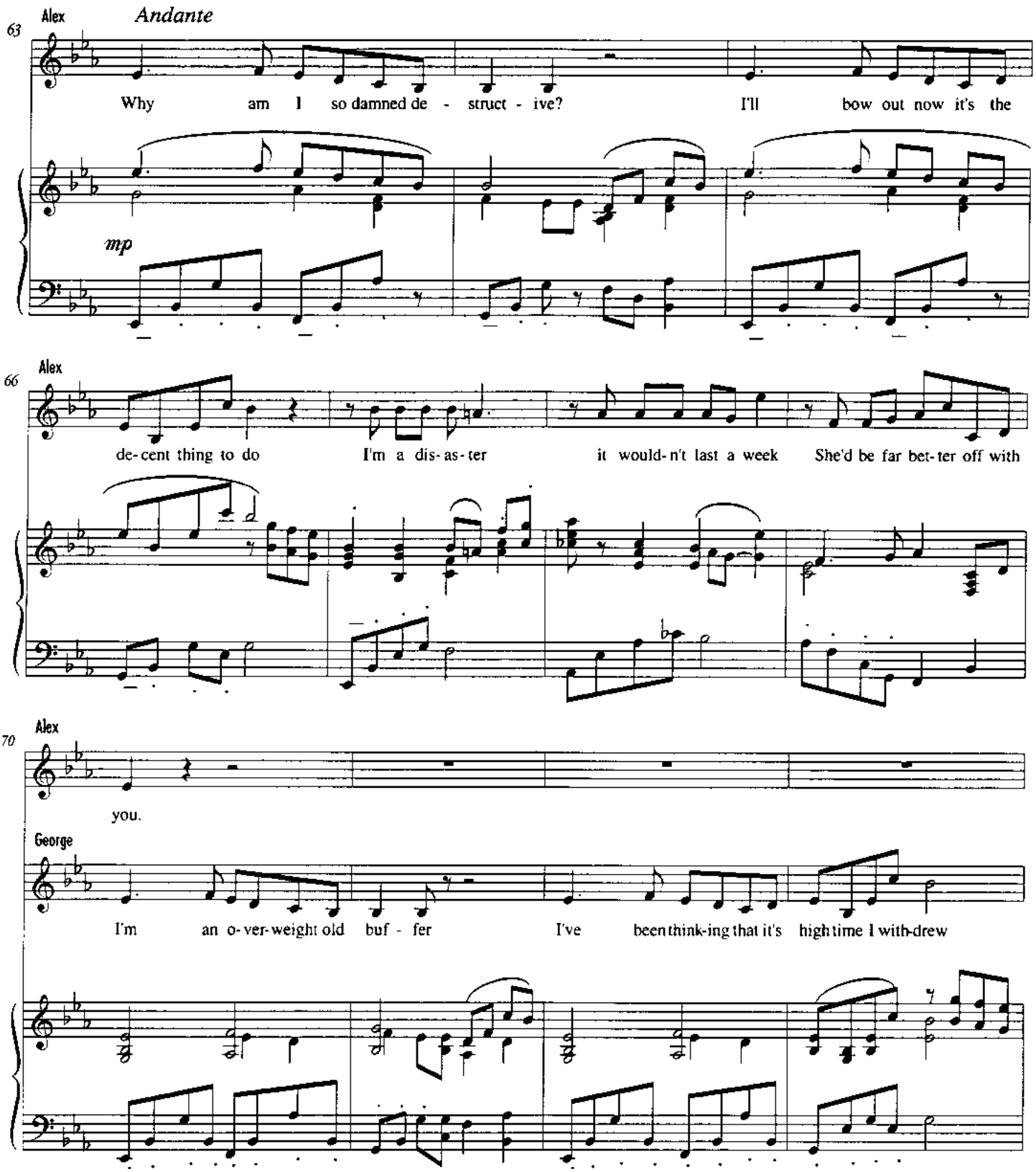
grazed her arm. I'll need to use your scarf.

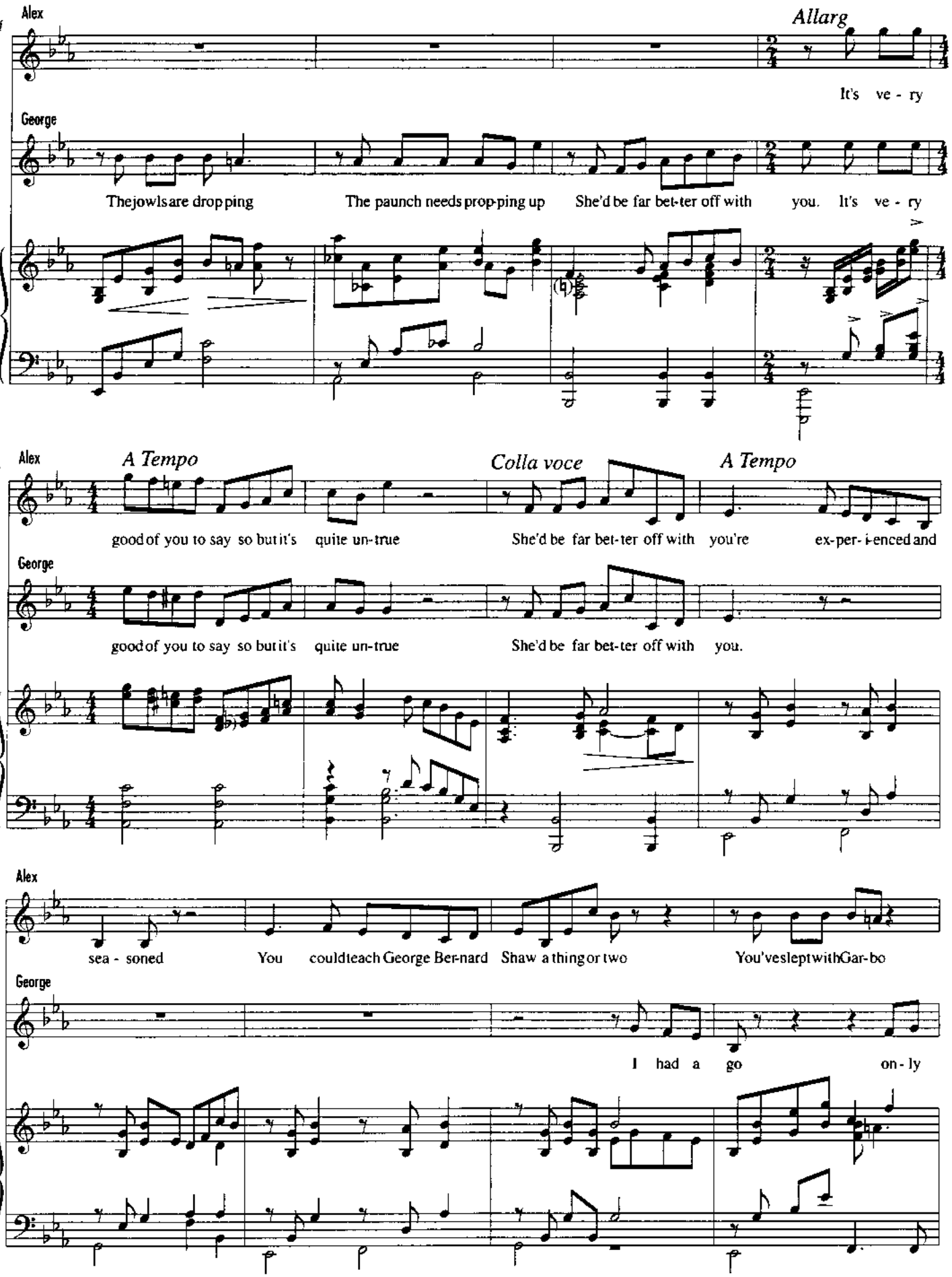
George

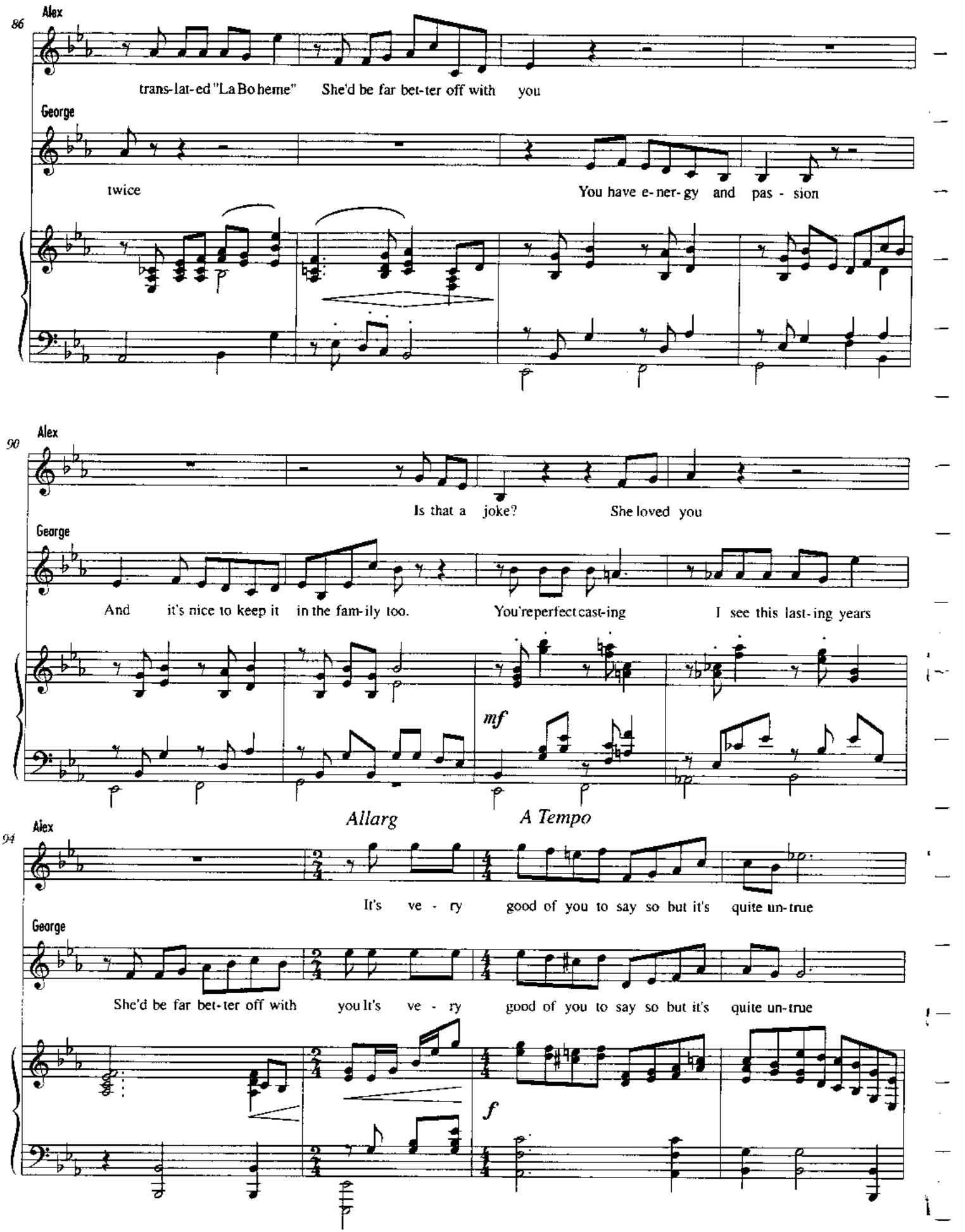
You'd bet - ter get some brand - y

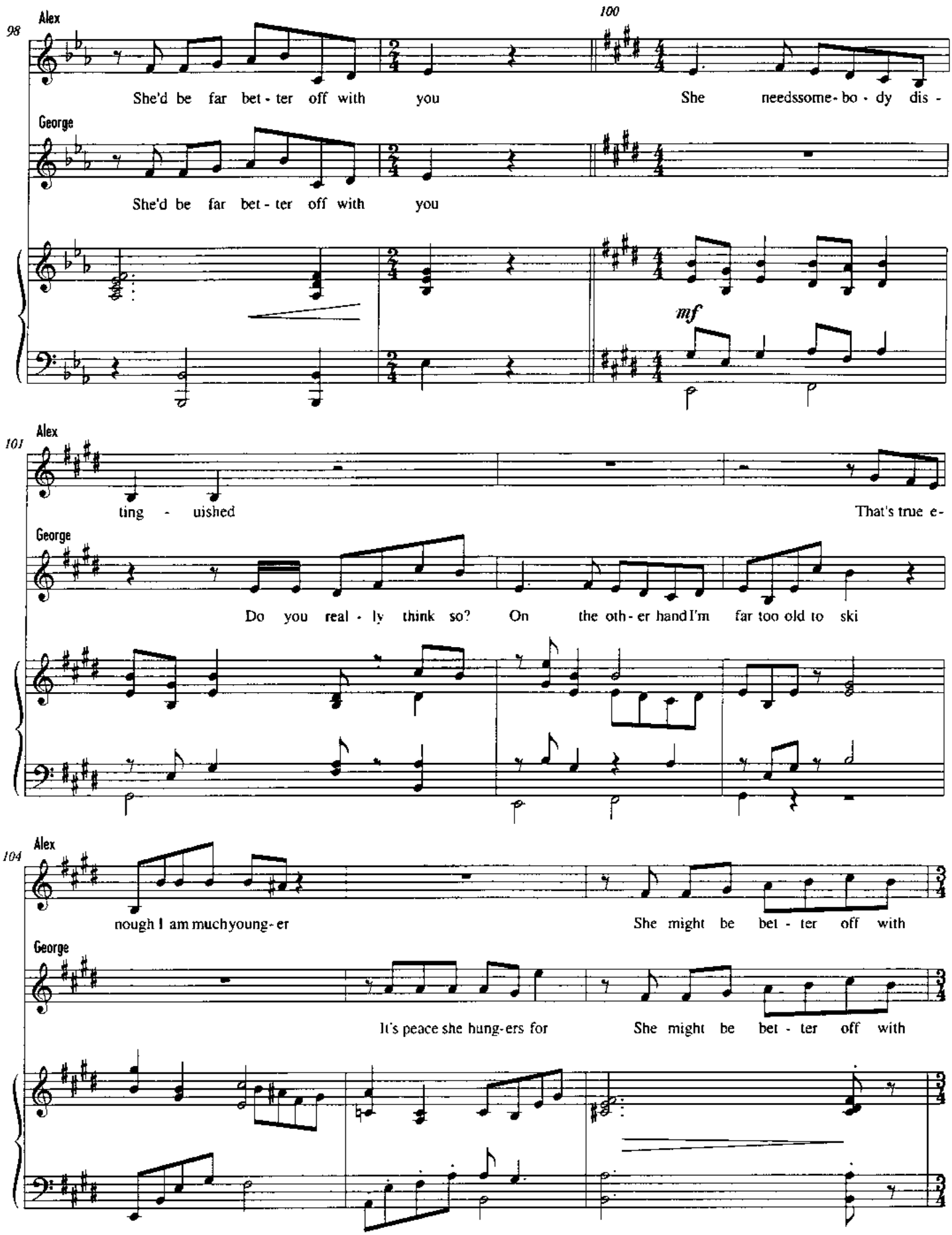
mp

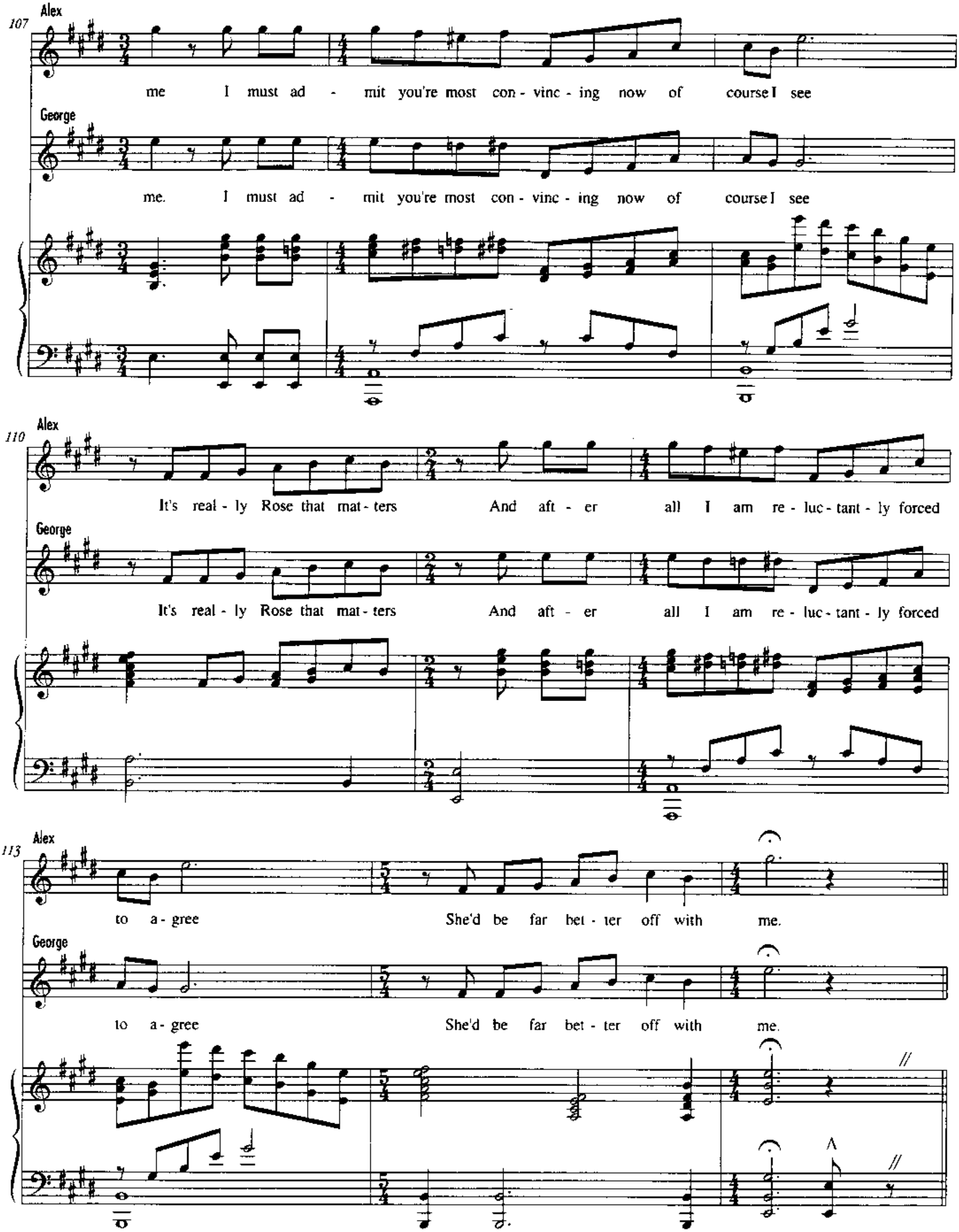
ALEX and GEORGE:
(Spoken) Rose...

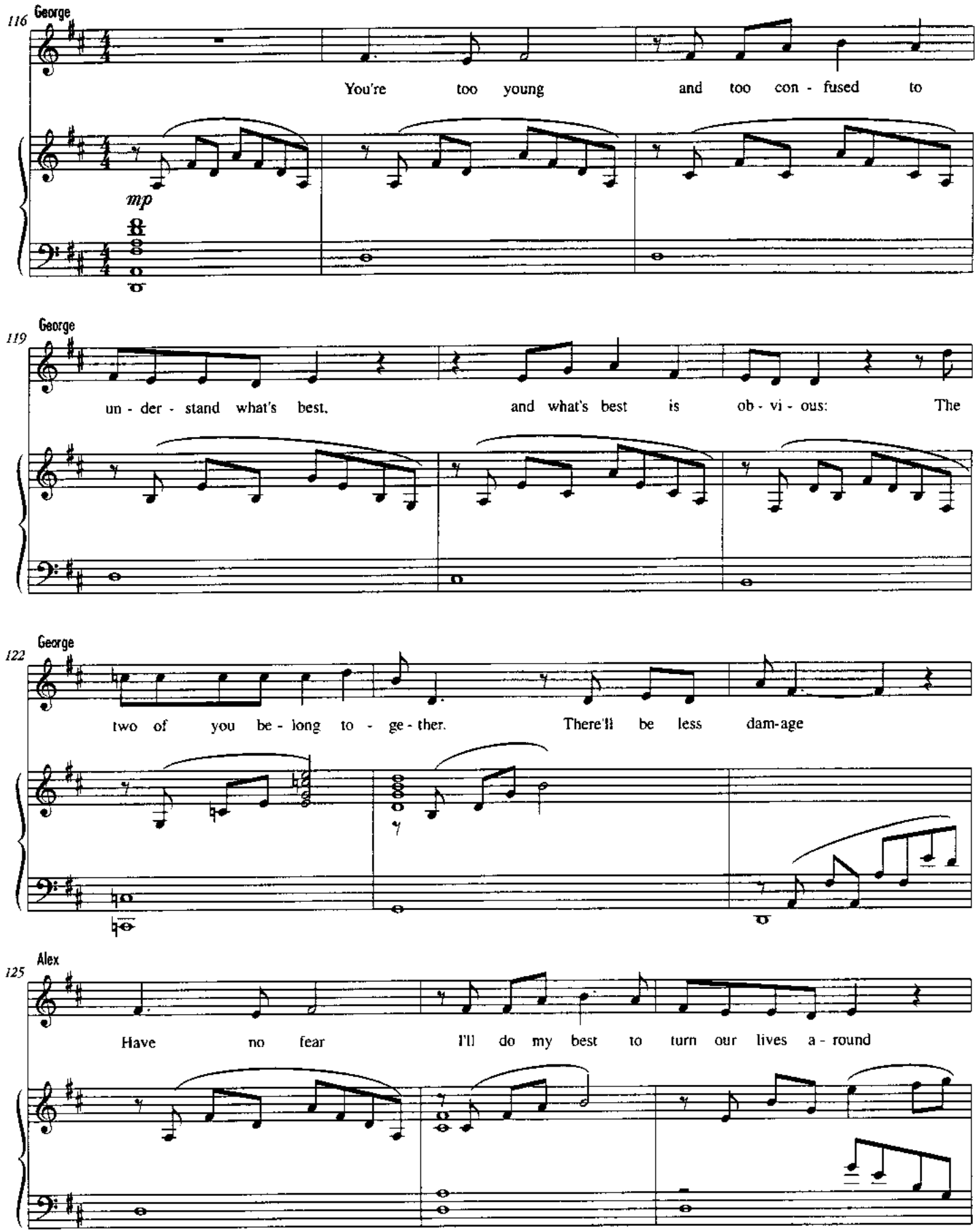

63
Alex
Andante
Why am I so damned de - struct - ive? I'll bow out now it's the
mp
66
Alex
de-cent thing to do I'm a dis-as-ter it would-n't last a week She'd be far bet-ter off with
70
Alex
you.
George
I'm an o-ver-weight old buf - fer I've been think-ing that it's high time I with-drew

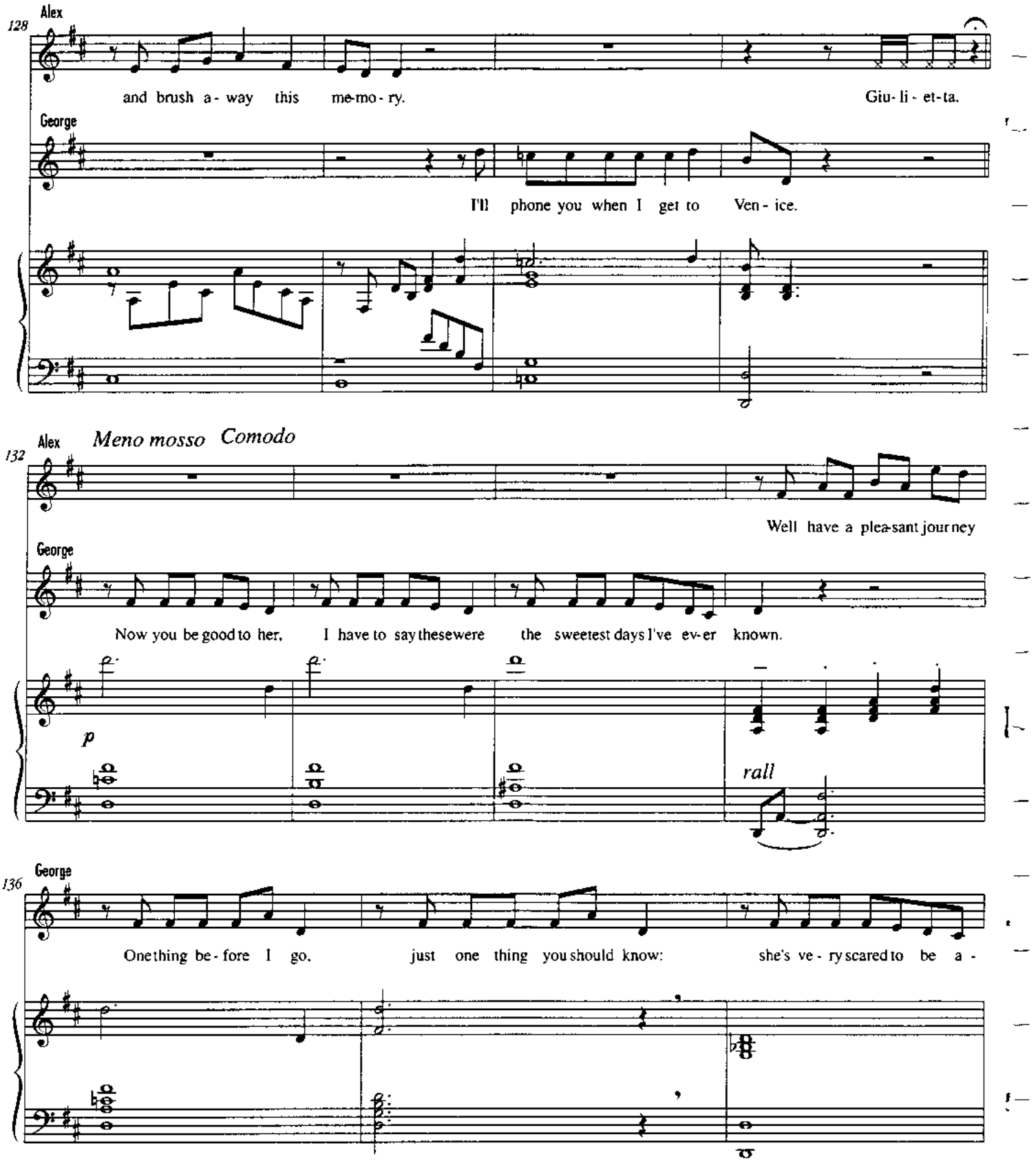

74
Alex
Allarg
It's ve - ry
George
The jowls are drop ping
The paunch needs prop-ping up
She'd be far bet-ter off with
you. It's ve - ry
78
Alex
A Tempo
Colla voce
A Tempo
good of you to say so but it's quite un-true
She'd be far bet-ter off with you're ex-per- i-enced and
George
good of you to say so but it's quite un-true
She'd be far bet-ter off with you.
82
Alex
sea - soned
You could teach George Ber-nard Shaw a thing or two
You've slept with Gar-bo
George
I had a go on - ly

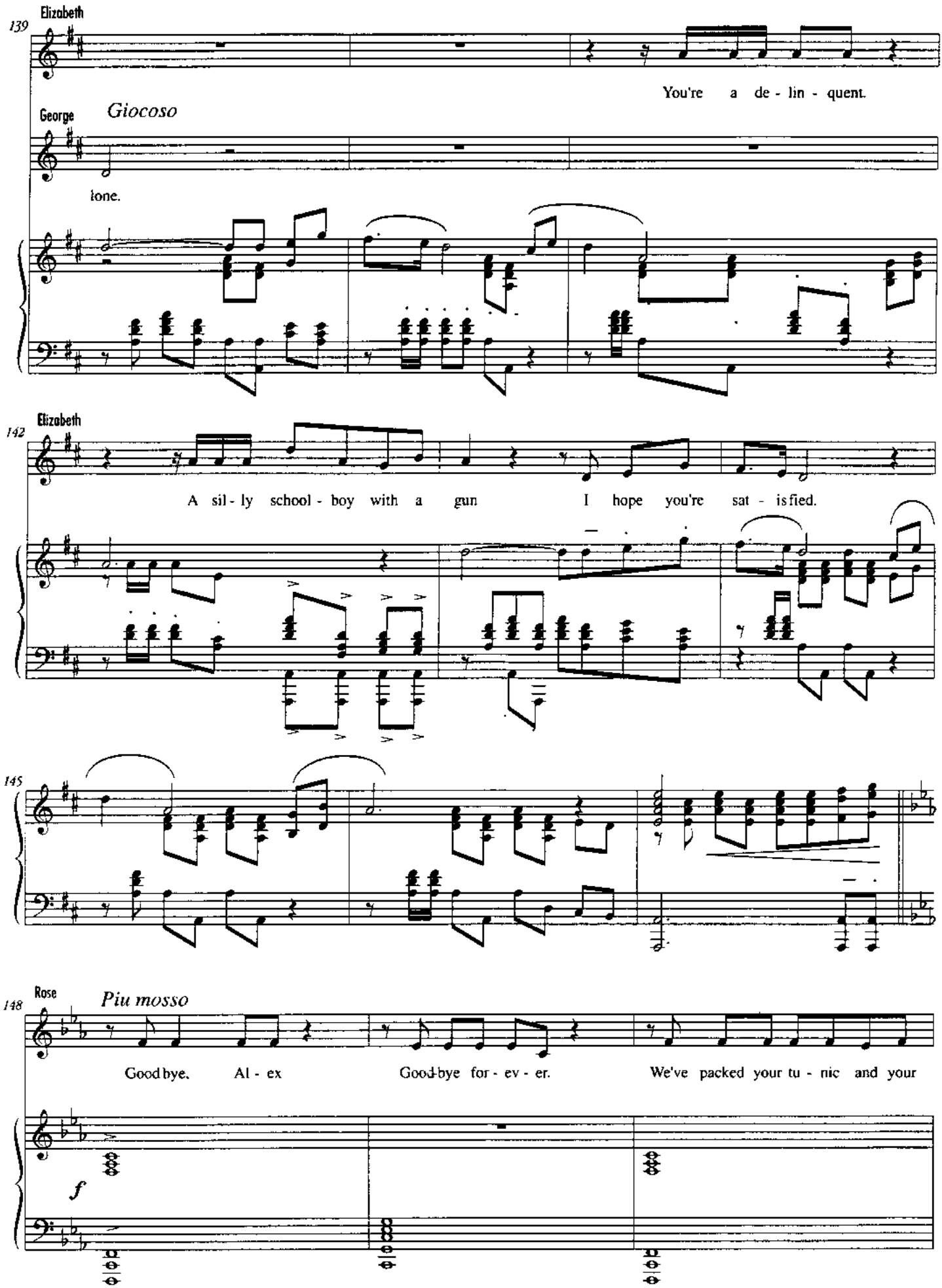

86
Alex
trans-lat-ed "La Bo heme" She'd be far bet-ter off with you
George
twice You have e-ner-gy and pas - sion
90
Alex
Is that a joke? She loved you
George
And it's nice to keep it in the fam-ily too. You're perfect cast-ing I see this last-ing years
mf
Allarg
A Tempo
94
Alex
It's ve - ry good of you to say so but it's quite un-true
George
She'd be far bet-ter off with you It's ve - ry good of you to say so but it's quite un-true
f

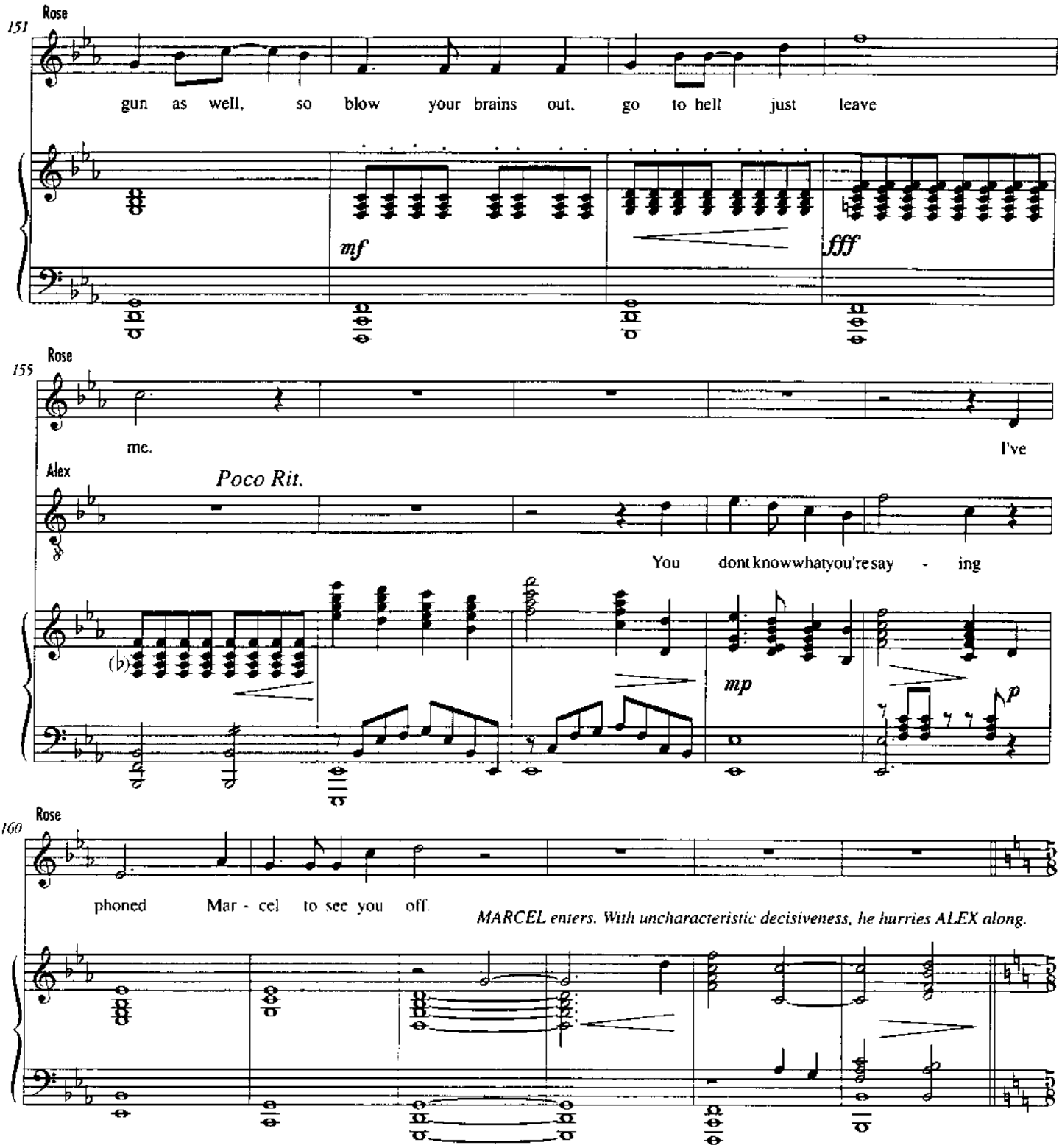

98
Alex
She'd be far bet - ter off with you
100
She needssome- bo - dy dis -
George
She'd be far bet - ter off with you
mf
101
Alex
ting - uished
That's true e-
George
Do you real - ly think so?
On the oth - er hand I'm far too old to ski
104
Alex
nough I am muchyoung- er
She might be bet - ter off with
George
It's peace she hung-ers for
She might be bet - ter off with


107
Alex
me I must ad - mit you're most con - vinc - ing now of course I see
George
me. I must ad - mit you're most con - vinc - ing now of course I see
110
Alex
It's real - ly Rose that mat - ters And aft - er all I am re - luc - tant - ly forced
George
It's real - ly Rose that mat - ters And aft - er all I am re - luc - tant - ly forced
113
Alex
to a - gree She'd be far bet - ter off with me.
George
to a - gree She'd be far bet - ter off with me.


116
George
You're too young and too con - fused to
mp
119
George
un - der - stand what's best, and what's best is ob - vi - ous: The
122
George
two of you be - long to - ge - ther. There'll be less dam-age
125
Alex
Have no fear I'll do my best to turn our lives a - round


128
Alex
and brush a - way this me-mo - ry.
Giu- li - et-ta.
George
I'll phone you when I get to Ven - ice.
132
Alex
Meno mosso Comodo
Well have a plea-sant jour ney
George
Now you be good to her, I have to say these were the sweetest days I've ev-er known.
p
rall
136
George
One thing be - fore I go, just one thing you should know: she's ve - ry scared to be a -


Elizabeth
139
You're a de - lin - quent.
George
Giocoso
lone.
Elizabeth
142
A sil - ly school - boy with a gun I hope you're sat - is fied.
145
Rose
148
Piu mosso
Good bye, Al - ex Good-bye for - ev - er. We've packed your tu - nic and your
f


151
Rose
gun as well, so blow your brains out, go to hell just leave
mf
fff
155
Rose
me.
I've
Alex
Poco Rit.
You dont knowwhatyou're say - ing
mp
p
160
Rose
phoned Mar - cel to see you off.
MARCEL enters. With uncharacteristic decisiveness, he hurries ALEX along.

Piu mosso

Poco rall

166

ten

mf

Meno mosso

Marcel

170

Come a - long get march - ing. Dou - ble quick look live - ly.

mp

Piu mosso quasi militaire

172

(Snare drum)

Meno mosso

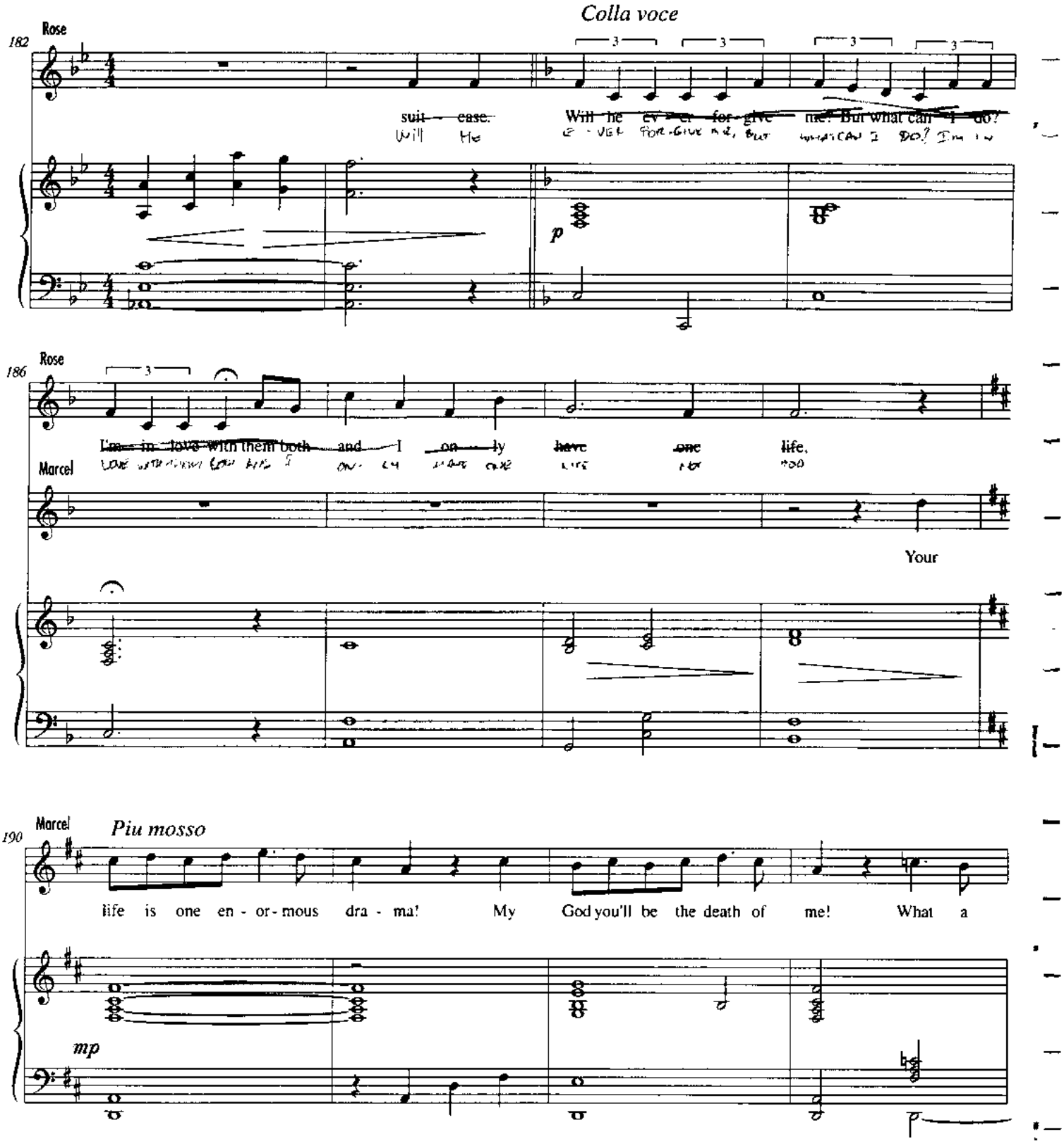
Semplice

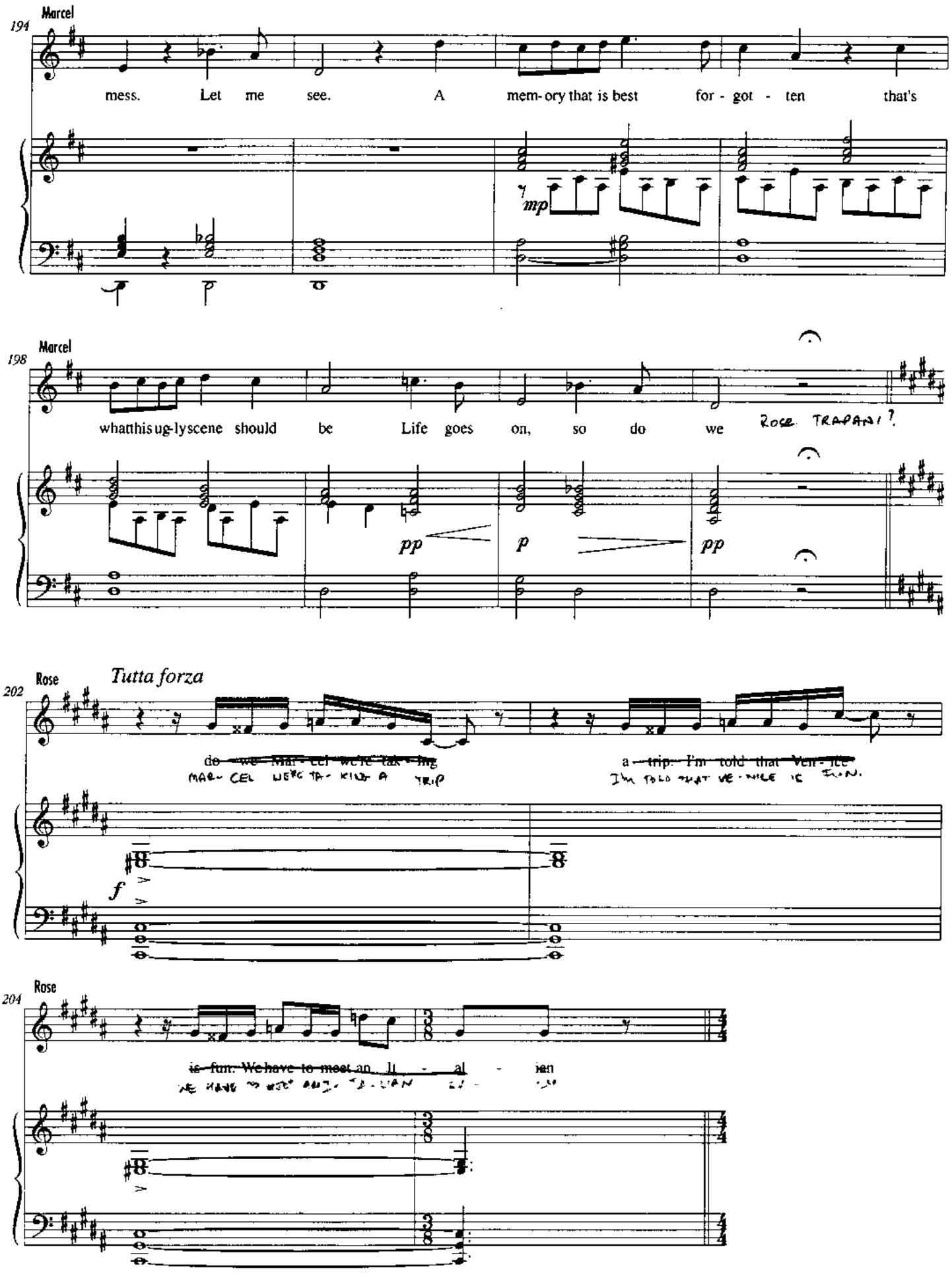
Alex

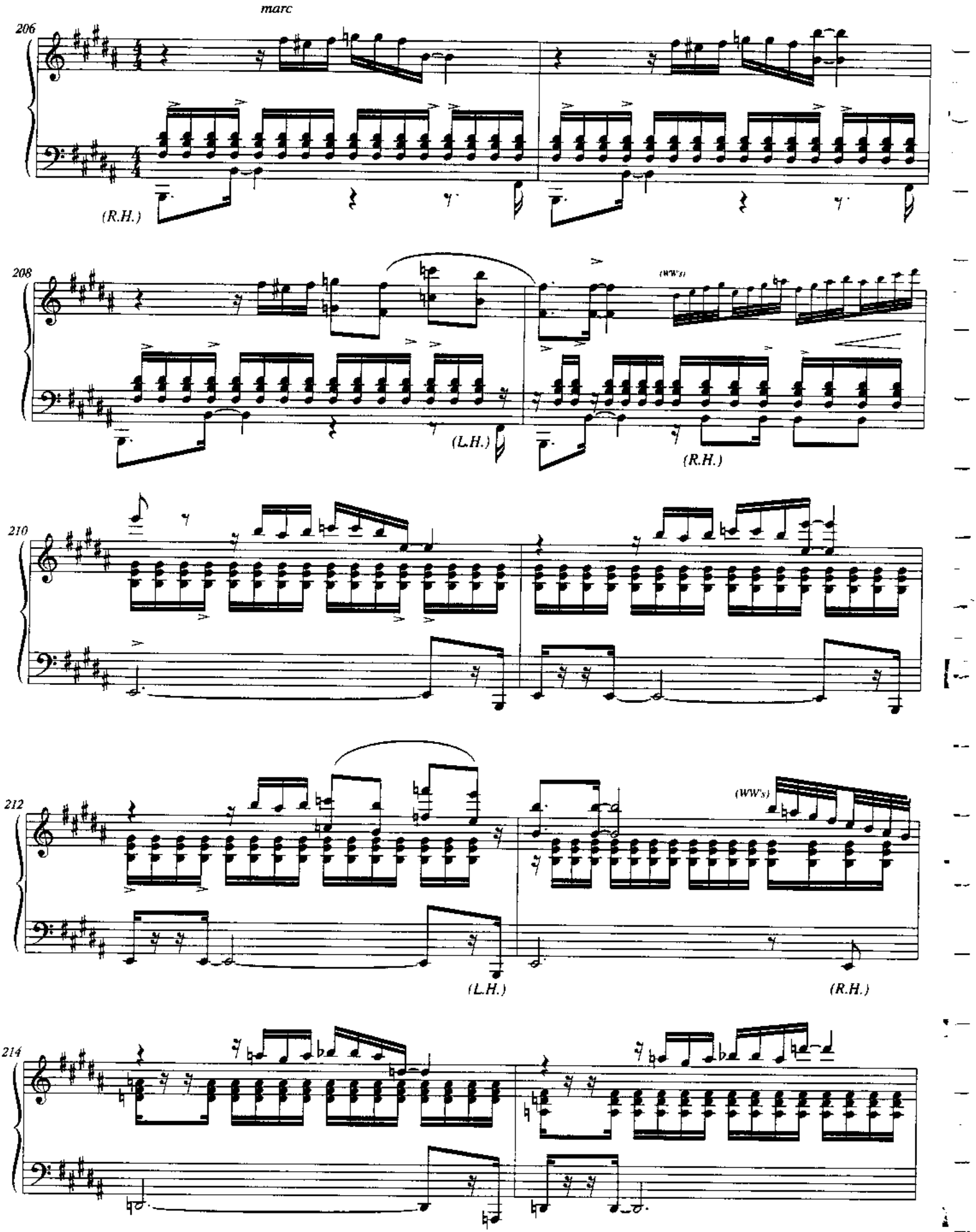
175

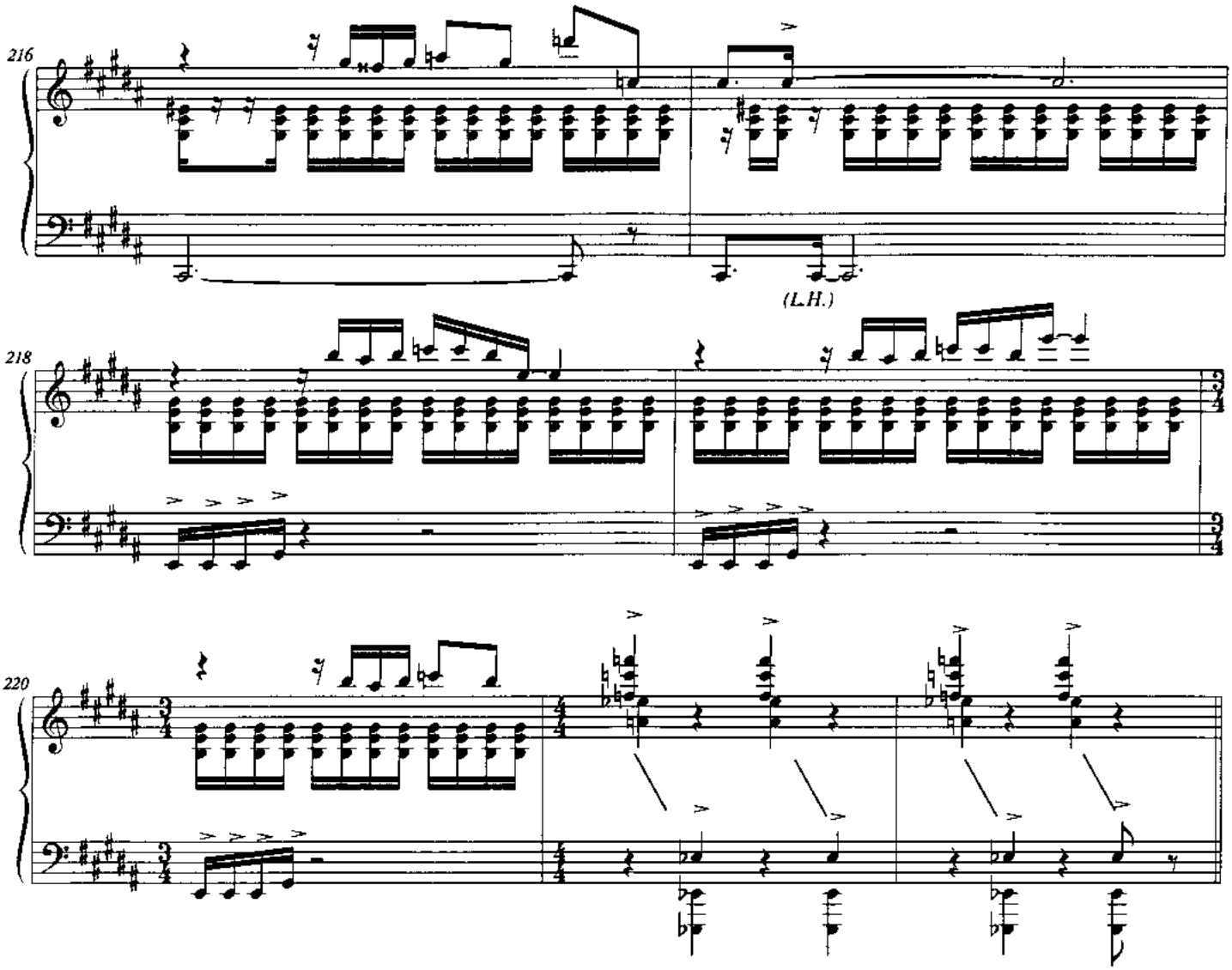
Let me see my suit - case.

178


Colla voce
182
Rose
suit - case.
Will He
Will he ev - er for - give me! But what can I do?
EVER FORGIVE ME, BUT WHAT CAN I DO? I'm in
p
186
Rose
I'm in love with them both and I on - ly have one life.
Marcel
Your
190
Marcel
Piu mosso
life is one en - or - mous dra - ma! My God you'll be the death of me! What a
mp


194
Marcel
mess. Let me see. A mem- ory that is best for - got - ten that's
mp
198
Marcel
whatthisug-lyscene should be Life goes on, so do we
ROSE TRAPANI?
pp
p
pp
202
Rose
Tutta forza
do we Mar-cel we're tak-ing
MAR- CEL WE'RE TA- KIN A TRIP
a trip. I'm told that Ver-ice
I'M TOLD THAT VE-NICE IS FUN.
f
204
Rose
is fun. We have to meet an Il - al - ian
WE HAVE TO MEET AN IT-ALIAN

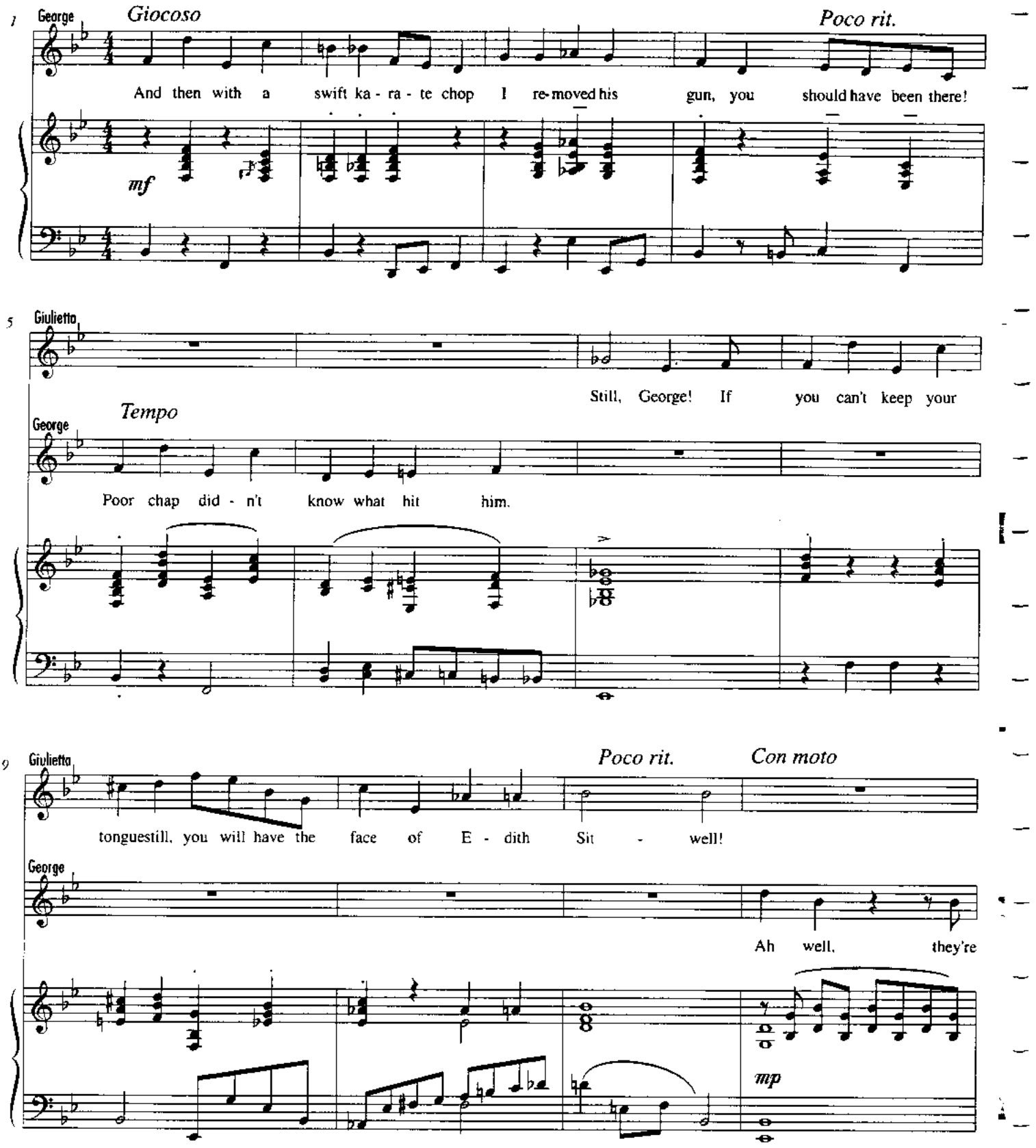

marc
206
(R.H.)
208
(WW's)
(L.H.)
(R.H.)
210
212
(WW's)
(L.H.)
(R.H.)
214

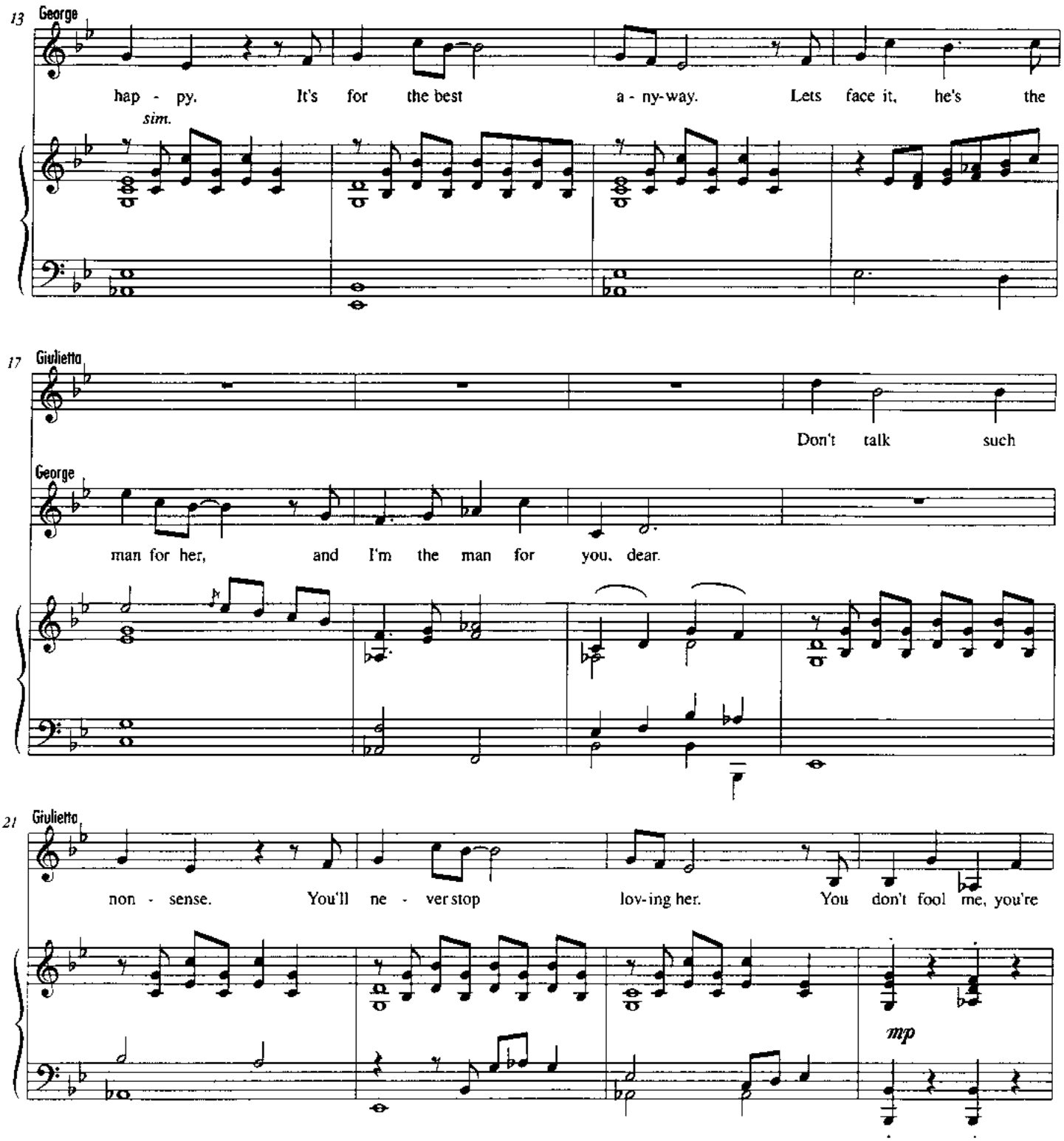


Dead Segue

Scene 19

(GIULIETTA's studio in Venice, some days later. Over music we see George arriving and being warmly greeted by GIULIETTA. We then find him seated centre stage and sitting for a sculpture on which Giulietta is working. He is giving her his version of events in the previous scene. There is a couch upstage left.)




13
George
hap - py. It's for the best a - ny-way. Lets face it, he's the
sim.
17
Giulietta
Don't talk such
George
man for her, and I'm the man for you, dear.
21
Giulietta
non - sense. You'll ne - ver stop lov-ing her. You don't fool me, you're
mp

rall.

25 Giulietta

quite be - sot - ted with her. Stop. Wait. Good. Please, still George.

George

With my scarf I

29 George

made a tour-ni-quet, shan-tung silk, but worth the sa - cri - fice. It stemmed the flow, the

33 Giulietta

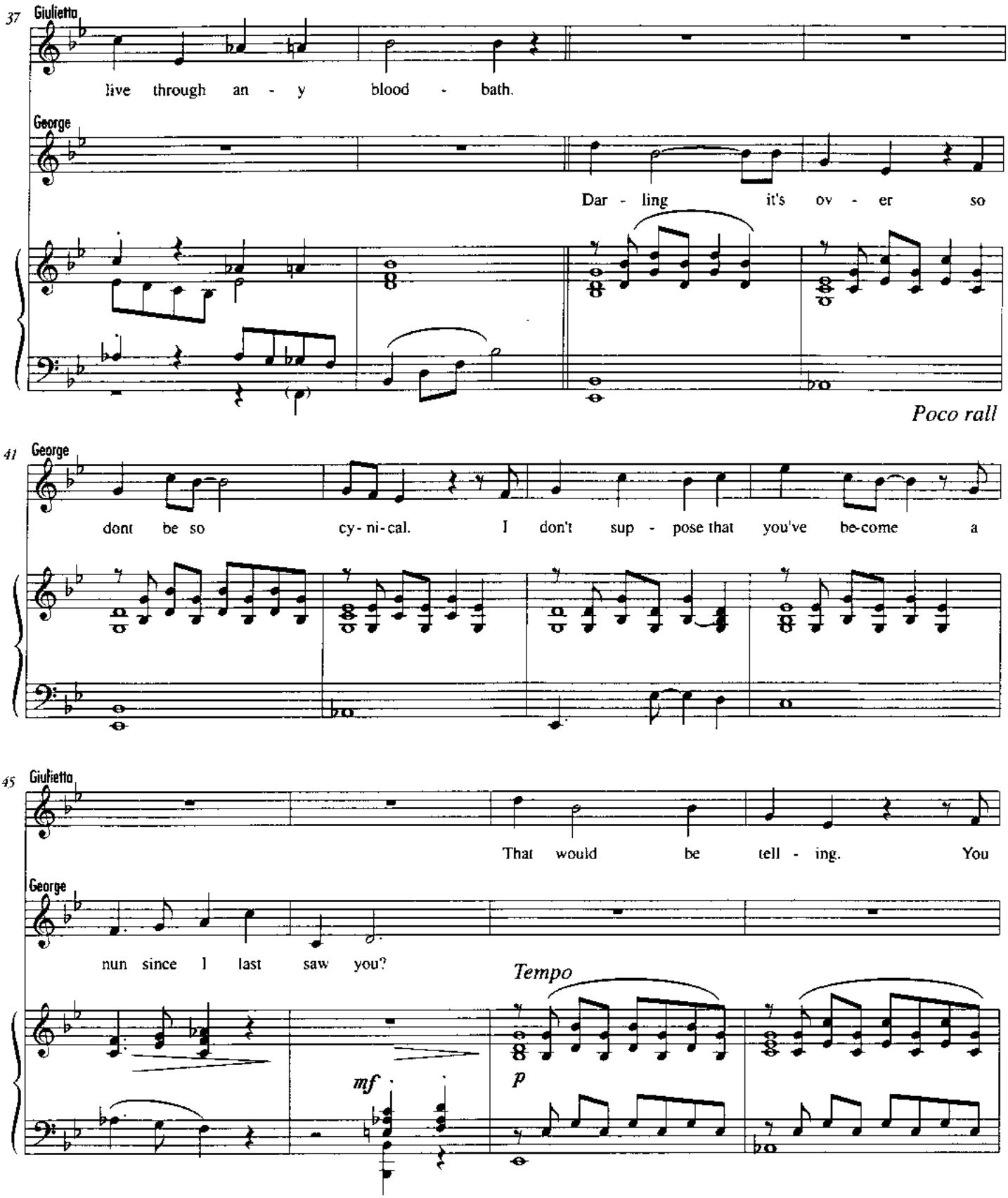
Still, George. Rose would seem the kind of la - dy who would

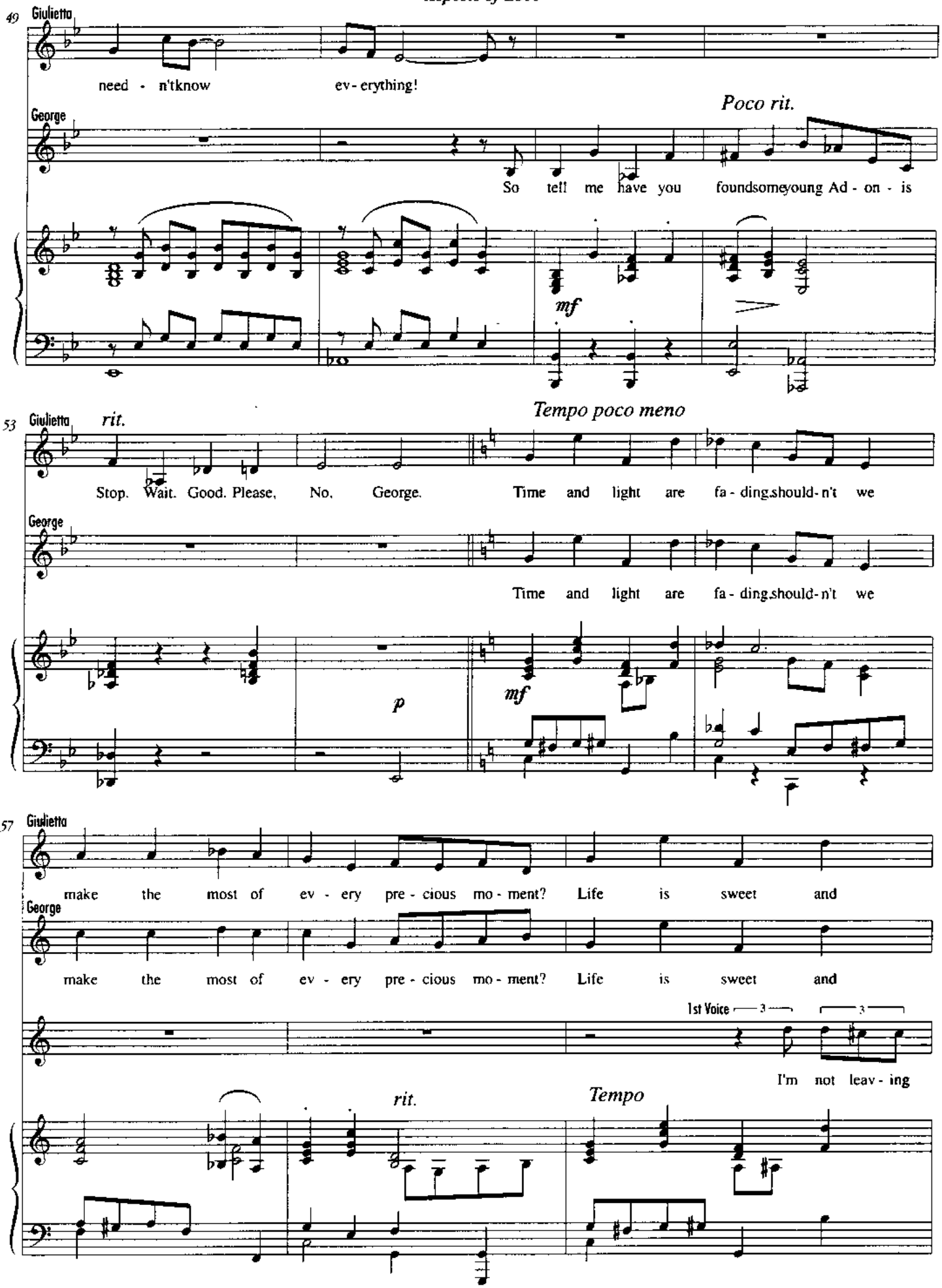
George

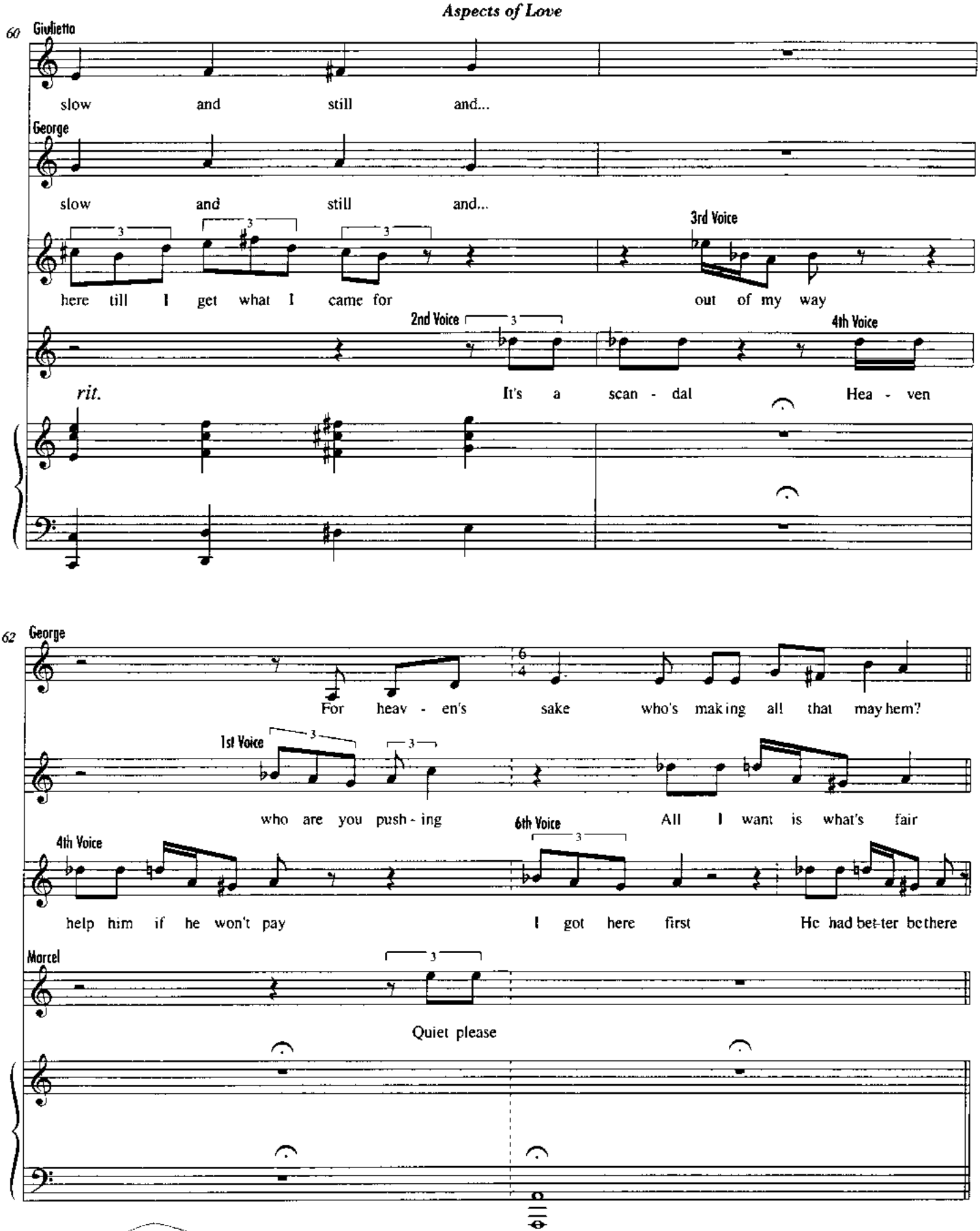
arm was saved, and

mf

mp

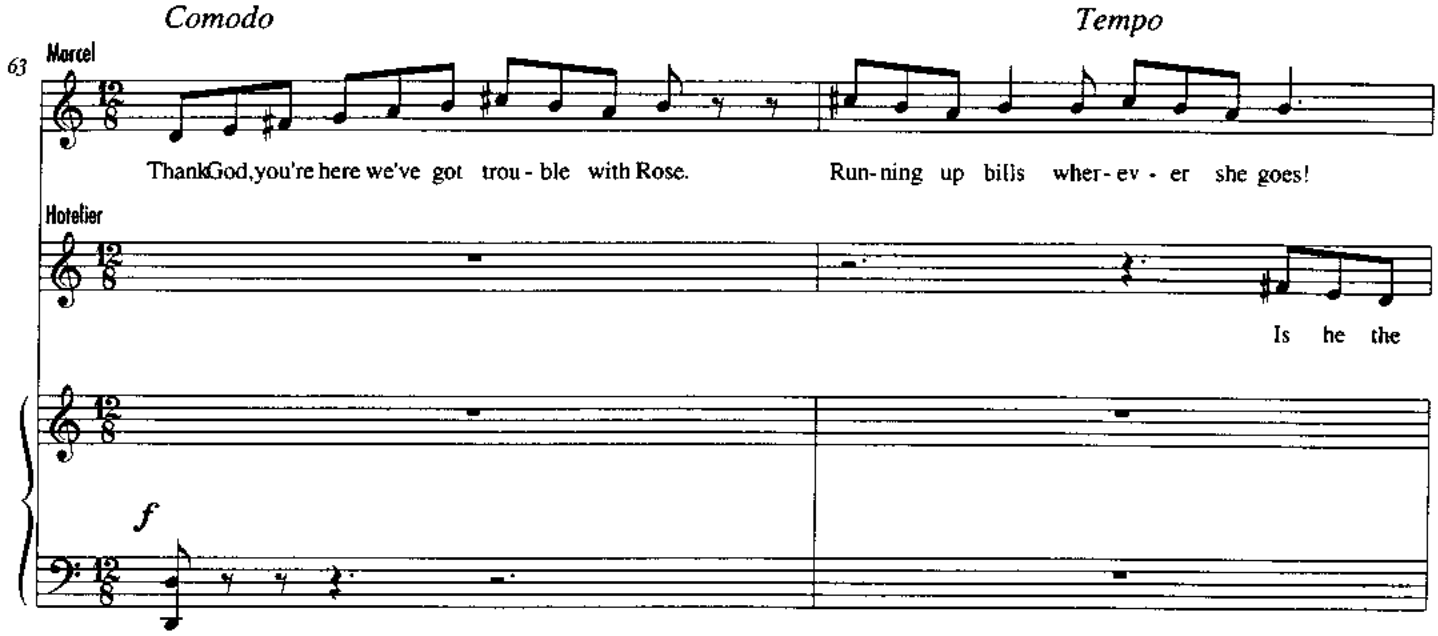

37
Giulietta
live through an - y blood - bath.
George
Dar - ling it's ov - er so
Poco rall
41
George
dont be so cy - ni - cal. I don't sup - pose that you've be-come a
45
Giulietta
That would be tell - ing. You
George
nun since I last saw you?
Tempo
mf
p

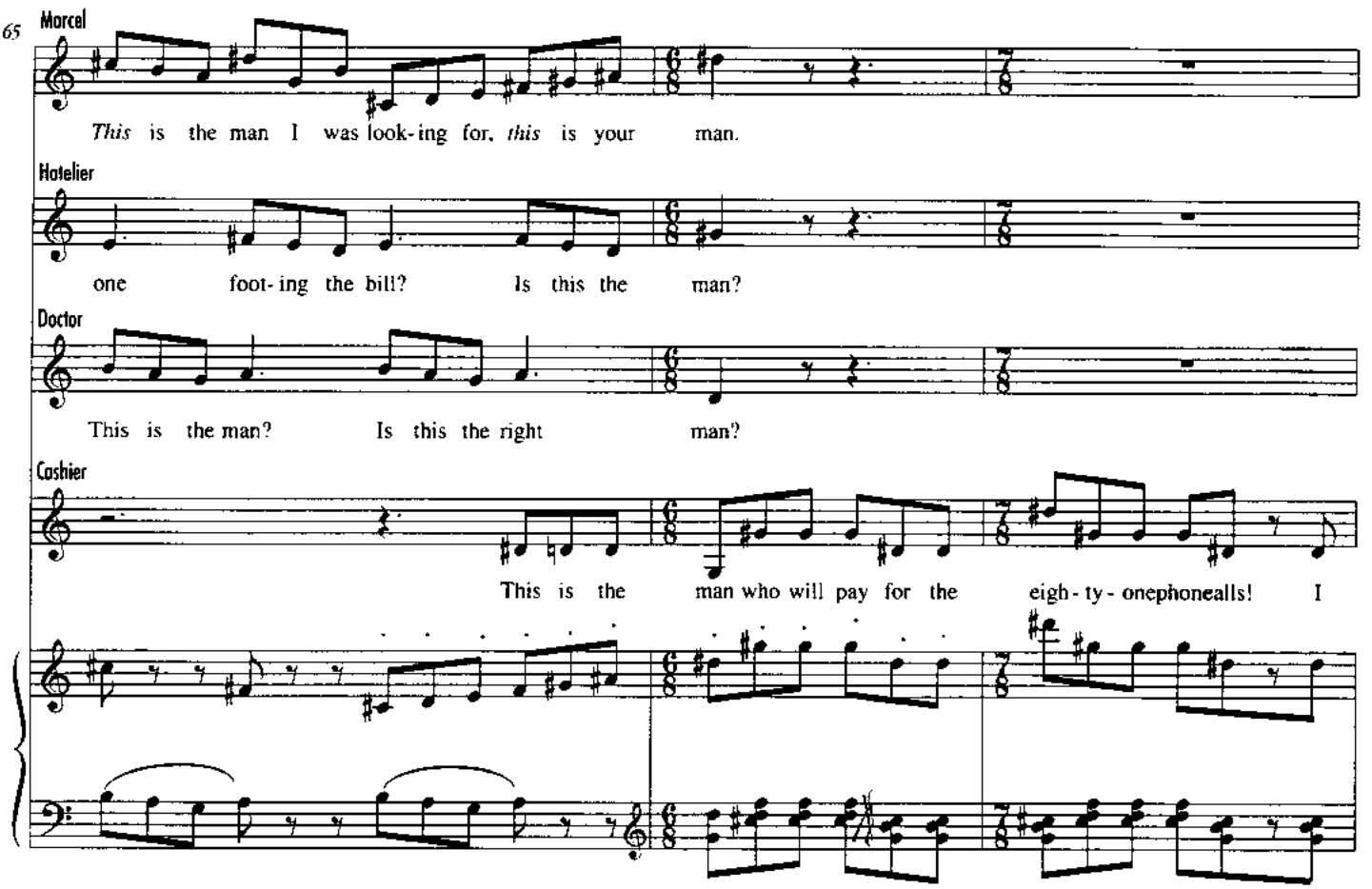

49
Giulietta
need - n'tknow ev - erything!
George
Poco rit.
So tell me have you found someyoung Ad - on - is
mf
53
Giulietta
rit.
Tempo poco meno
Stop. Wait. Good. Please, No, George. Time and light are fa - ding,should- n't we
George
Time and light are fa - ding,should- n't we
p
mf
57
Giulietta
make the most of ev - ery pre - cious mo - ment? Life is sweet and
George
make the most of ev - ery pre - cious mo - ment? Life is sweet and
1st Voice
3
3
I'm not leav - ing
rit.
Tempo

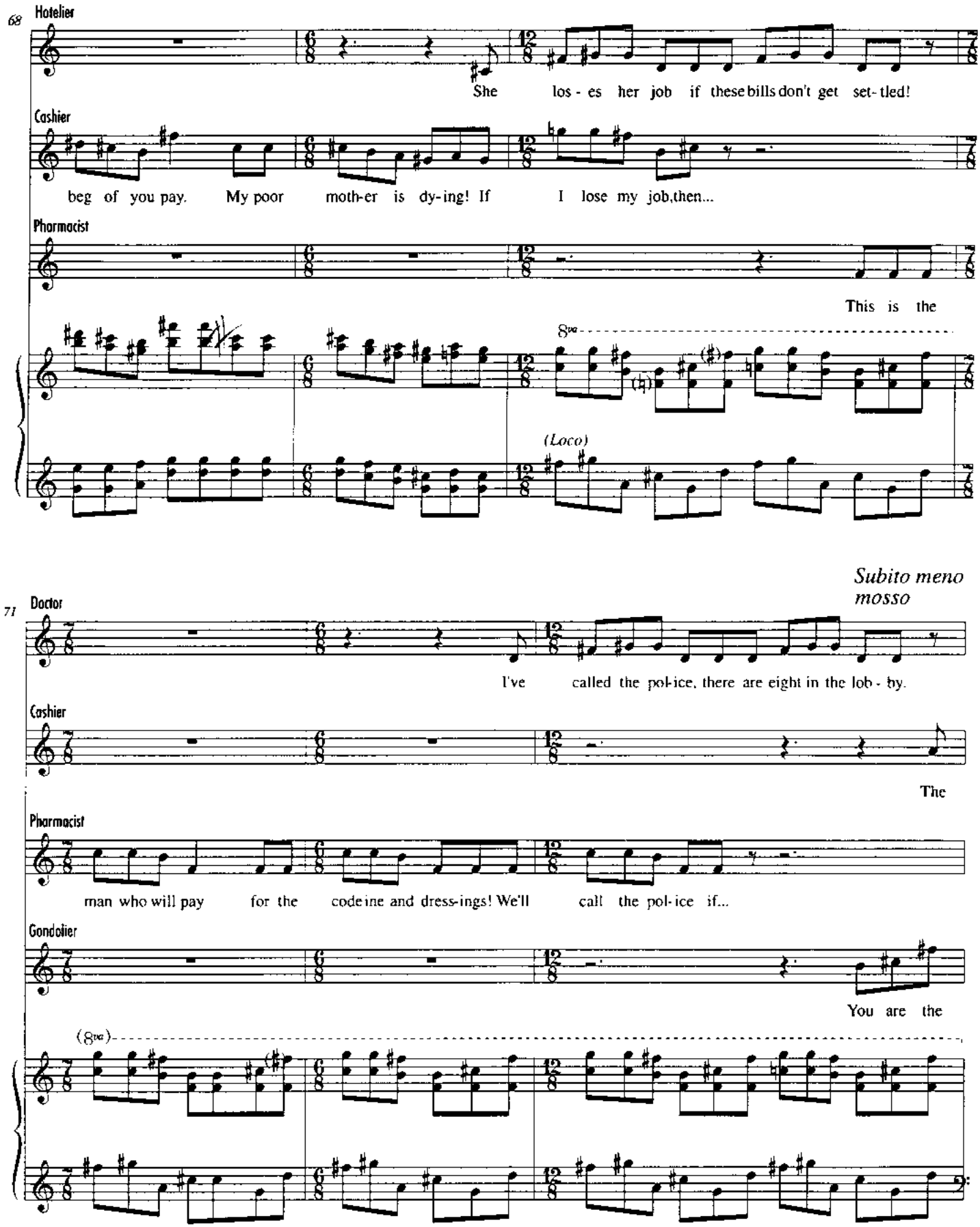


GEORGE: Marcel.

He rises wearily. He is confronted by MARCEL, who enters closely followed by a hysterical crowd of people. They are a HOTELIER, a HOTEL CASHIER, a DOCTOR, a PHARMACIST and a GONDOLIER. Together they burst into the room in a frenzy, all apparently demanding money from a completely bewildered GEORGE.


Comodo
Tempo
63
Marcel
ThankGod,you're here we've got trou - ble with Rose.
Run-ning up bills wher-ev - er she goes!
Hotelier
Is he the
f


65
Marcel
This is the man I was look-ing for, this is your man.
Hotelier
one foot-ing the bill? Is this the man?
Doctor
This is the man? Is this the right man?
Cashier
This is the man who will pay for the eigh-ty-onephonealls! I


68
Hotelier
She los - es her job if these bills don't get set - tled!
Cashier
beg of you pay. My poor moth-er is dy-ing! If I lose my job,then...
Pharmacist
This is the
8va
(Loco)
Subito meno mosso
71
Doctor
I've called the pol-ice, there are eight in the lob - by.
Cashier
The
Pharmacist
man who will pay for the code ine and dress-ings! We'll call the pol-ice if...
Gondolier
You are the
(8va)

74

Hotelier

Be - lu - ga ca - vi - ar

Cashier

Do - ge's suite

Gondolier

man I un - der - stand who can clear my ex - pen - ses. Here they

75

Hotelier

Fif-ty thou sand!

Doctor

Twen-ty thous-and li - re

Cashier

For-ty thou - sand!

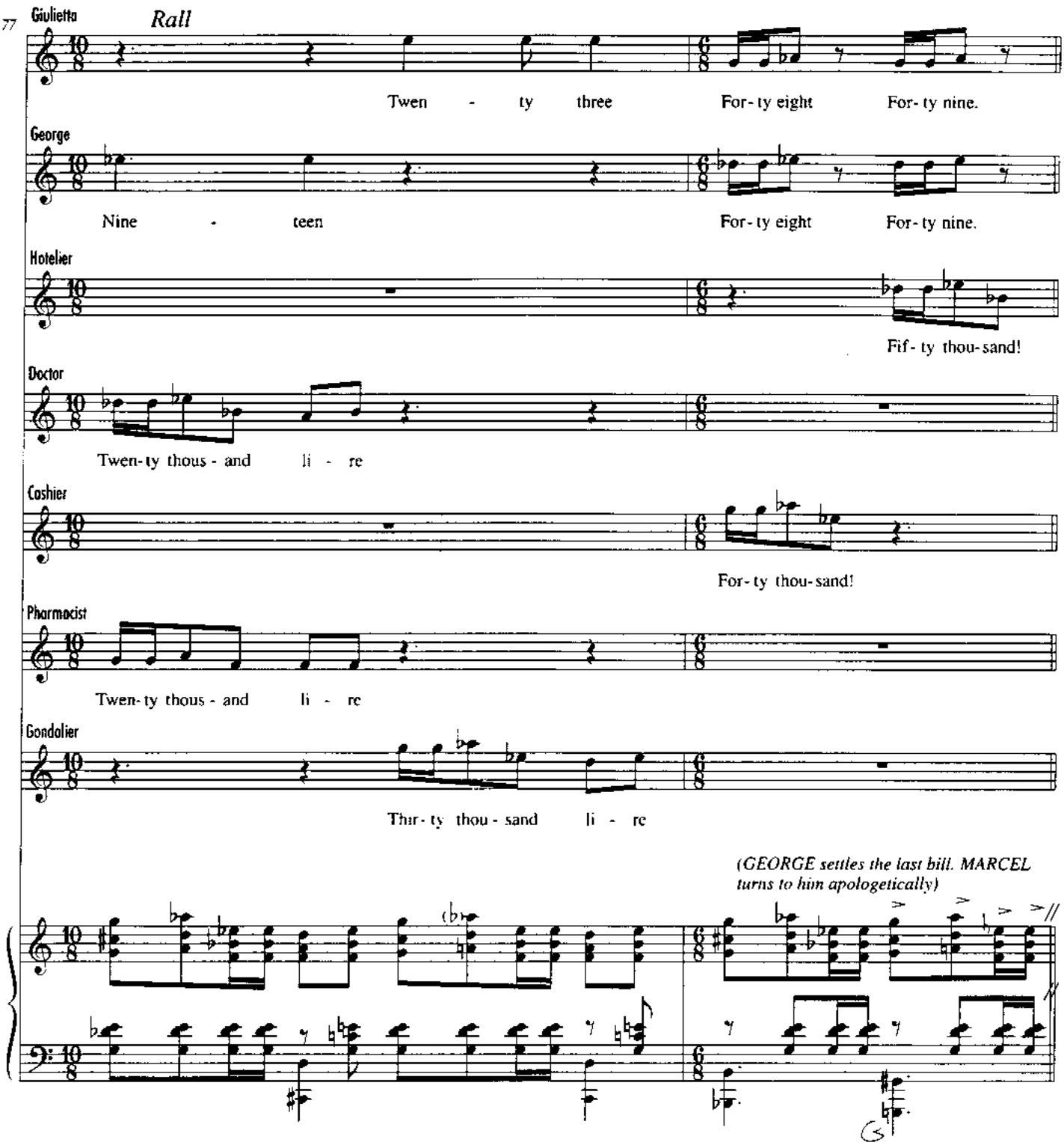
Pharmacist

Twen-ty thous-and li - re

Gondolier

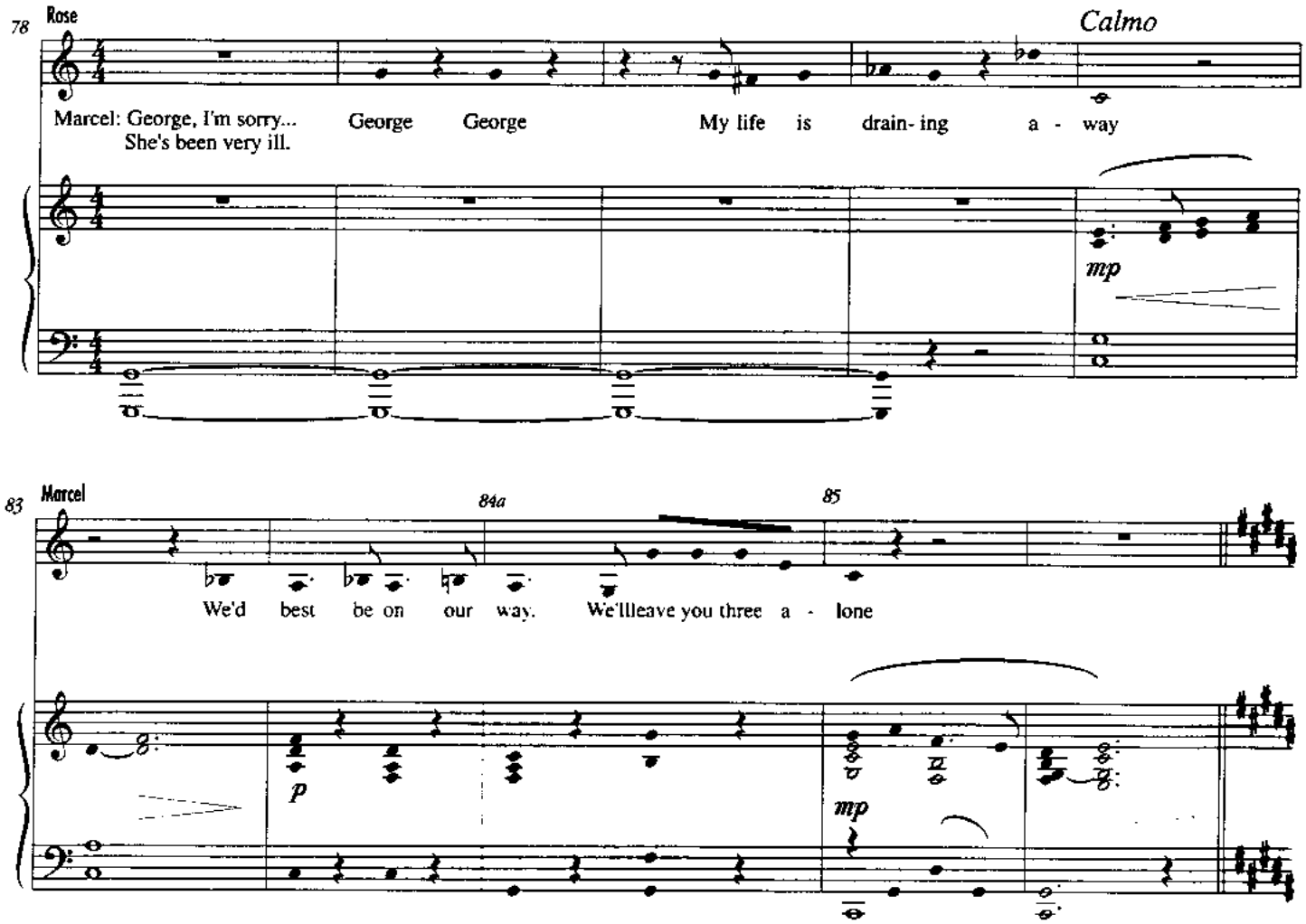
are. Thir-ty thou - sand li - re

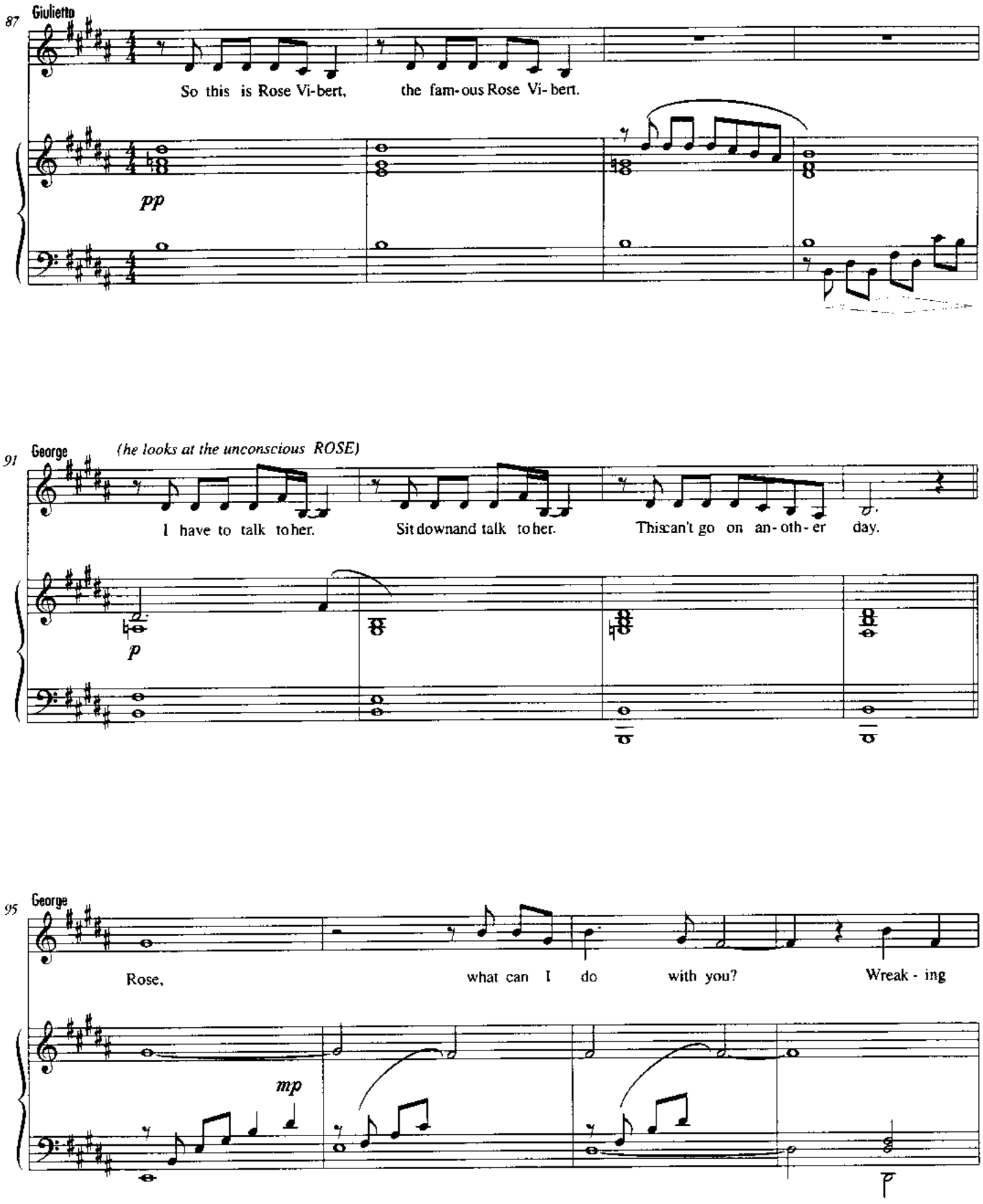
(All of them present GEORGE with their bills. He and GIULIETTA attempt between them to assemble enough cash to settle the various accounts)

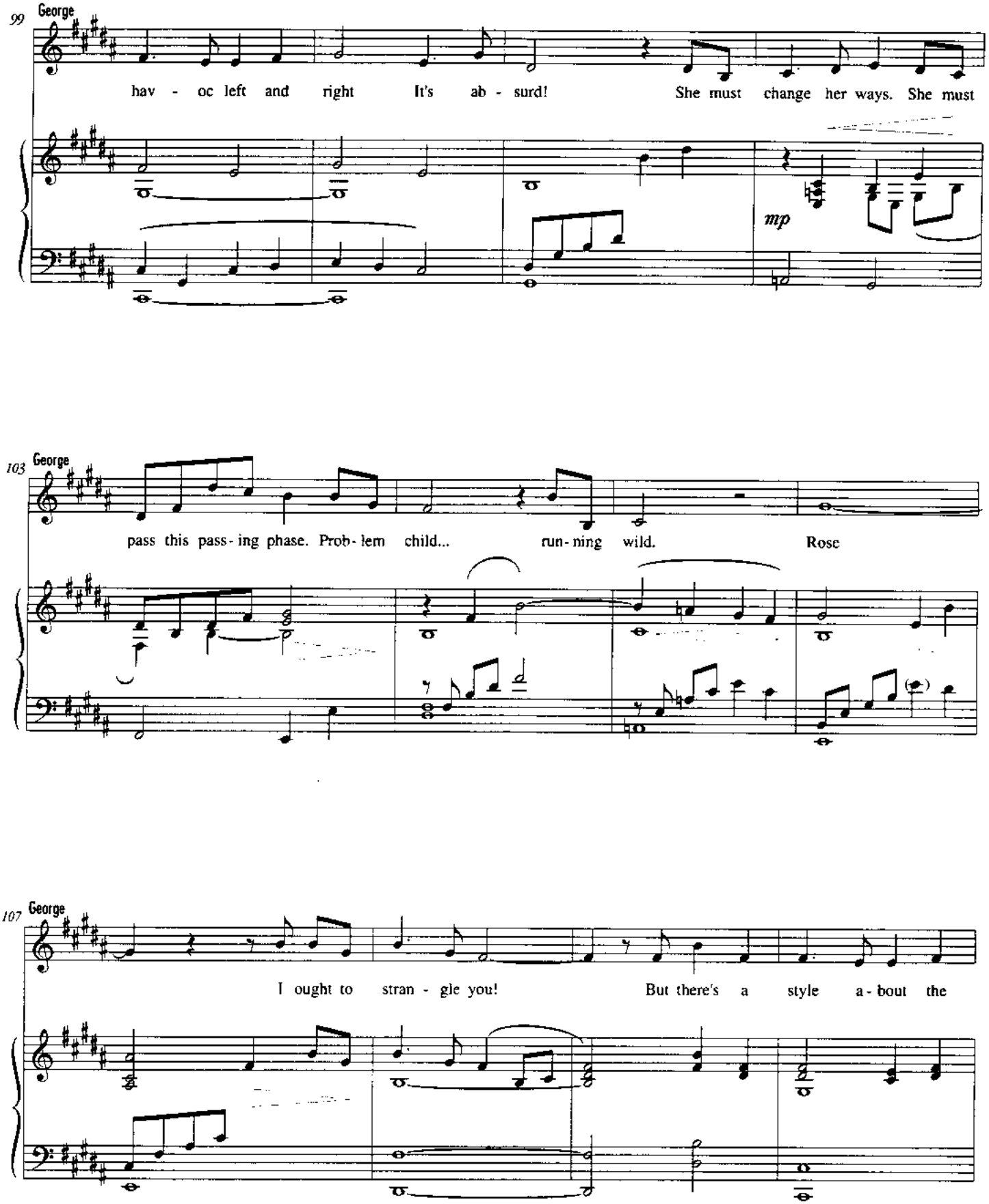

77
Giulietta
Rall
Twen - ty three
For - ty eight
For - ty nine.
George
Nine - teen
For - ty eight
For - ty nine.
Hotelier
Fif - ty thou - sand!
Doctor
Twen - ty thous - and li - re
Cashier
For - ty thou - sand!
Pharmacist
Twen - ty thous - and li - re
Gondolier
Thir - ty thou - sand li - re
(GEORGE settles the last bill. MARCEL turns to him apologetically)

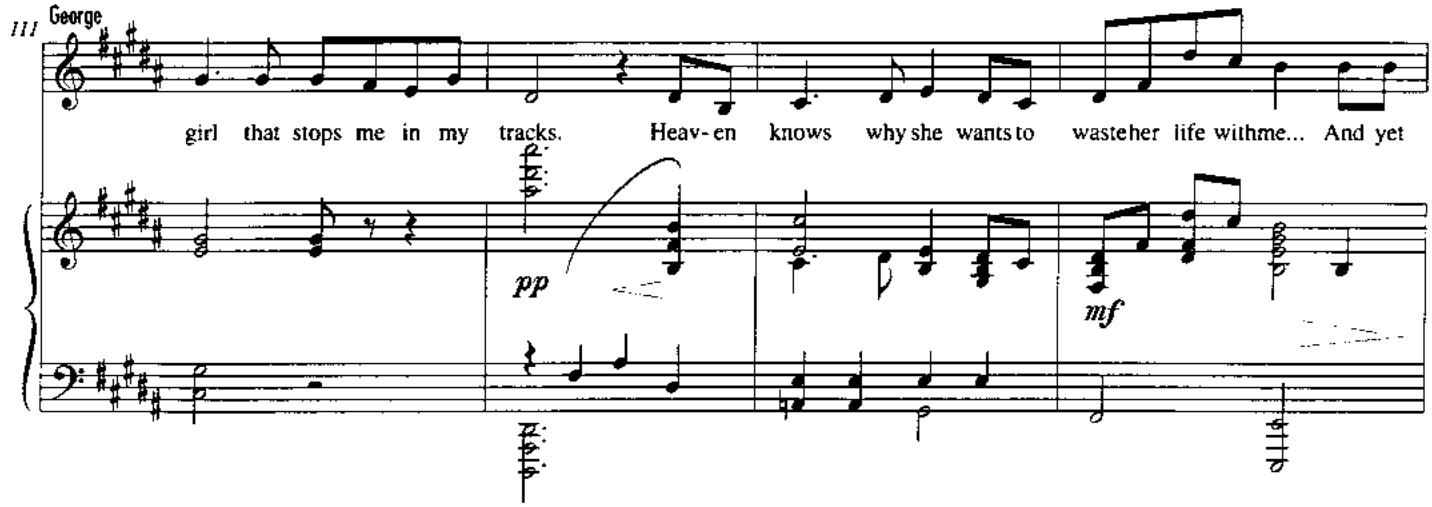
(The crowd now parts to admit ROSE, the cause of all the confusion. She is supported by a NUN. She is ailing and delirious. Her arm is in a aling.)

(She collapses melodramatically onto the couch and promptly passes out. The crowd quickly withdraws with MARCEL following.)

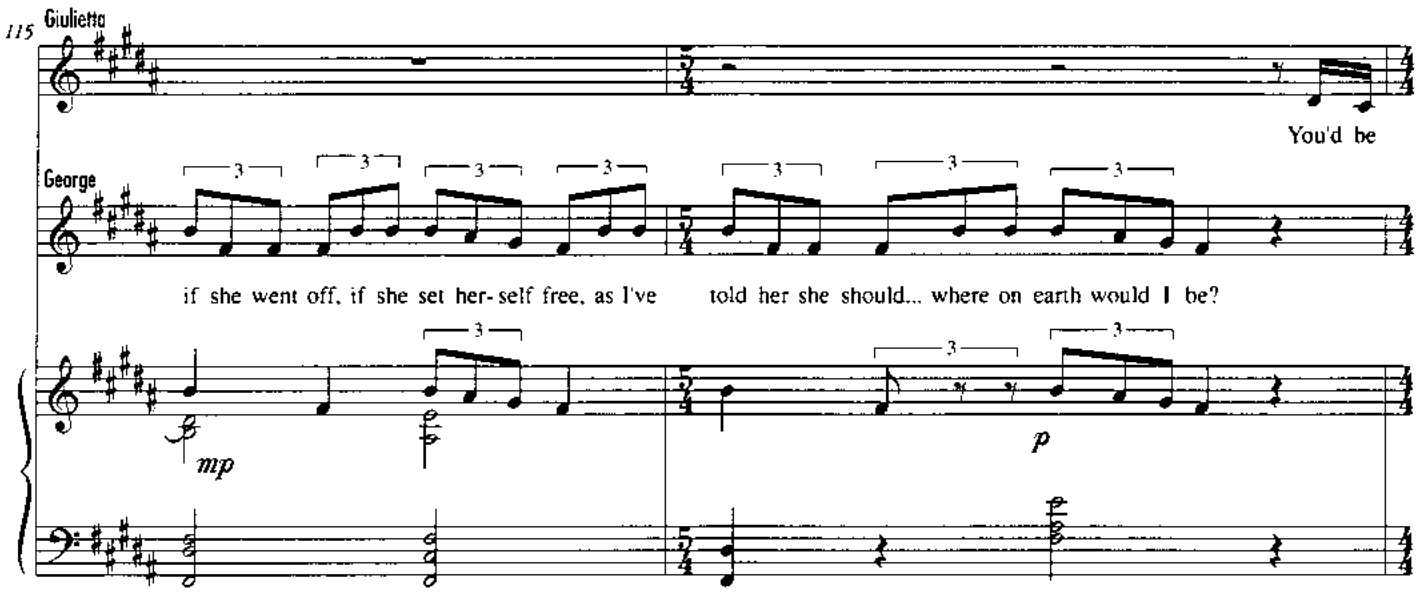


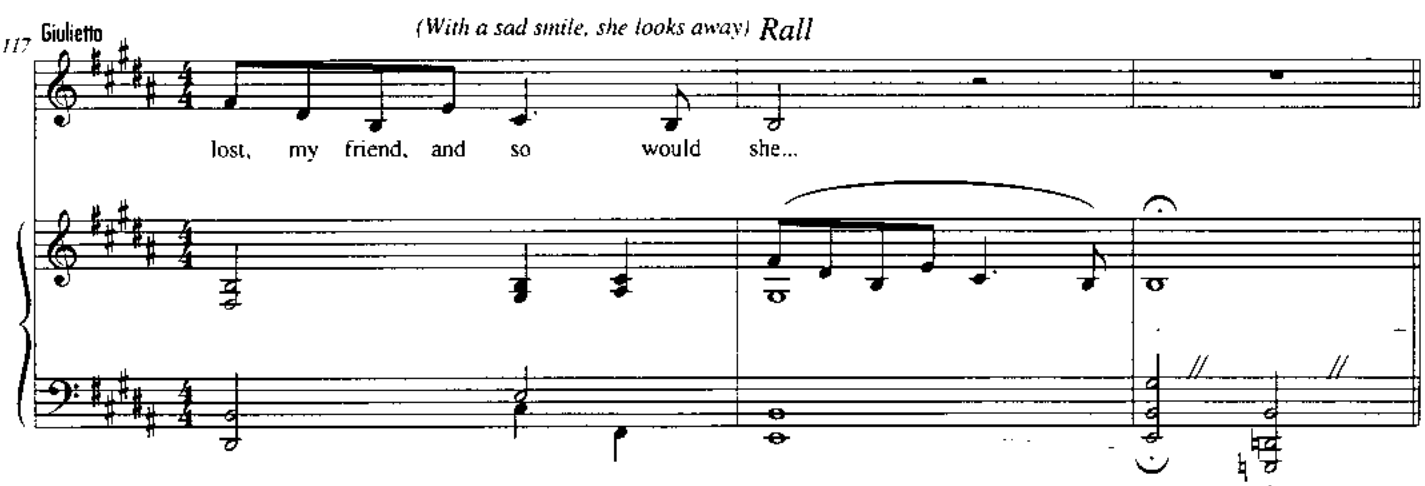

87
Giulietta
So this is Rose Vi-bert, the fam-ous Rose Vi-bert.
pp
91
George
(he looks at the unconscious ROSE)
I have to talk to her. Sit down and talk to her. This can't go on an-oth-er day.
p
95
George
Rose, what can I do with you? Wreak - ing
mp
p


99
George
hav - oc left and right It's ab - surd! She must change her ways. She must
mp
103
George
pass this pass - ing phase. Prob - lem child... run - ning wild. Rose
107
George
I ought to stran - gle you! But there's a style a - bout the


111
George
girl that stops me in my tracks. Heav- en knows why she wants to waste her life with me... And yet
pp
mf

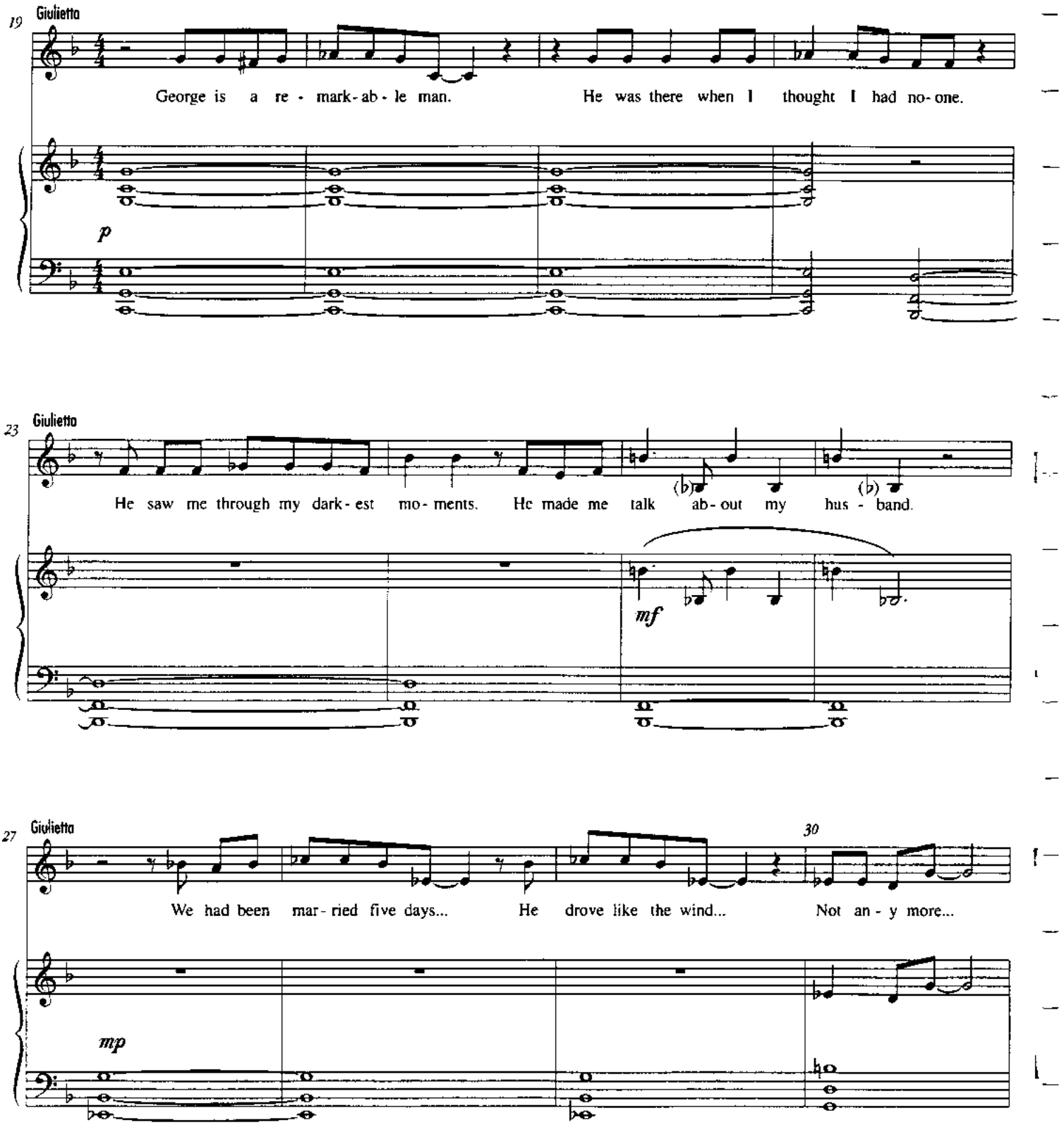
Meno Mosso

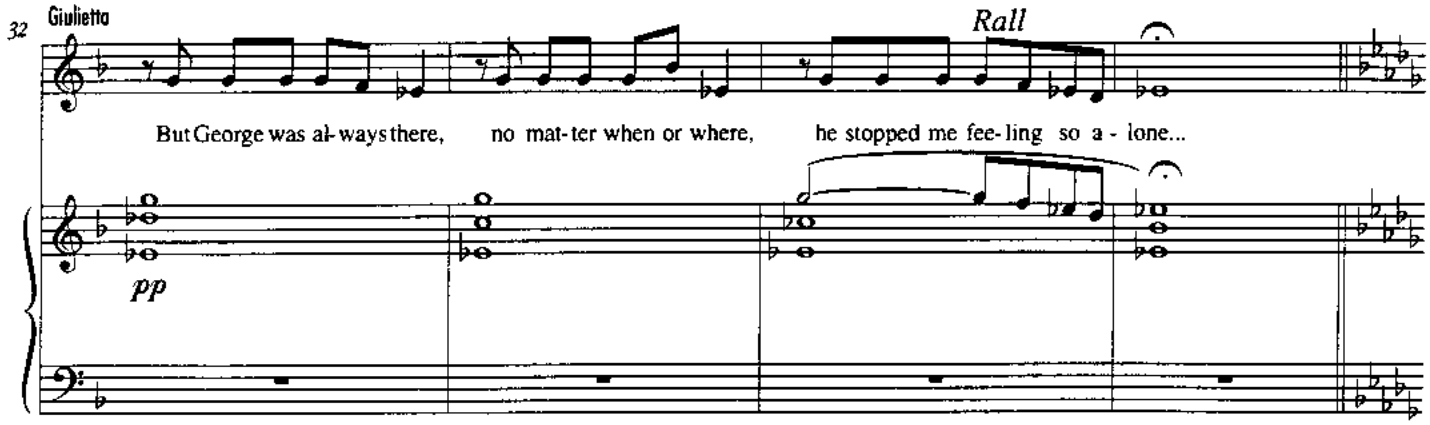

115
Giulietta
You'd be
George
if she went off, if she set her- self free, as I've told her she should... where on earth would I be?
mp
p

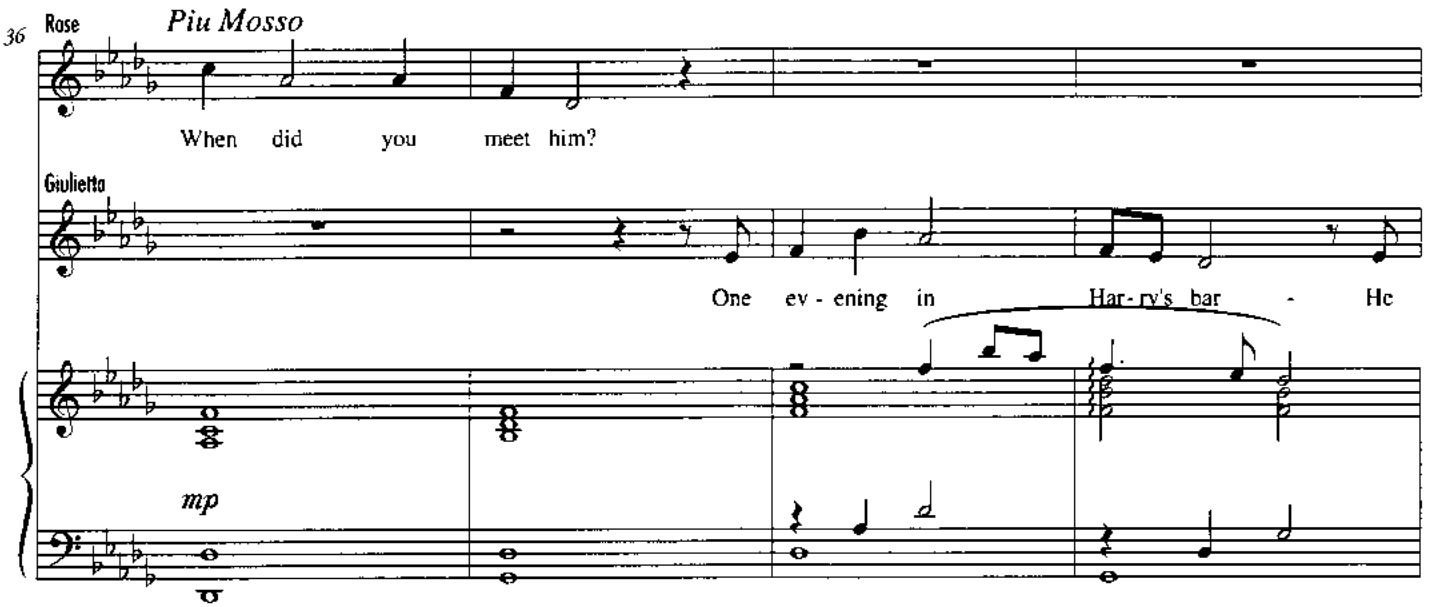

117
Giulietta
(With a sad smile, she looks away) Rall
lost, my friend, and so would she...

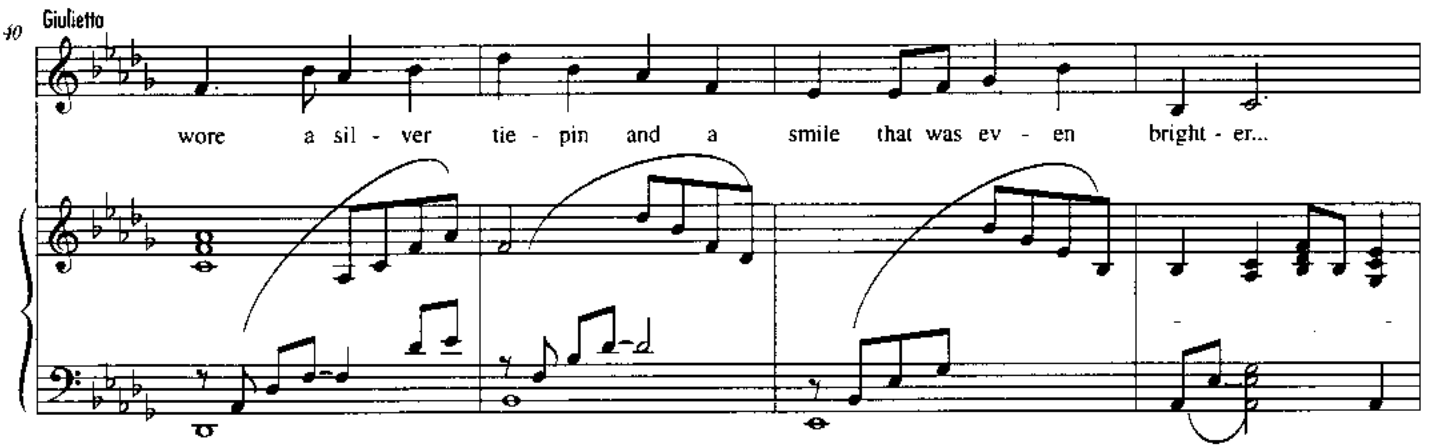
Scene 20

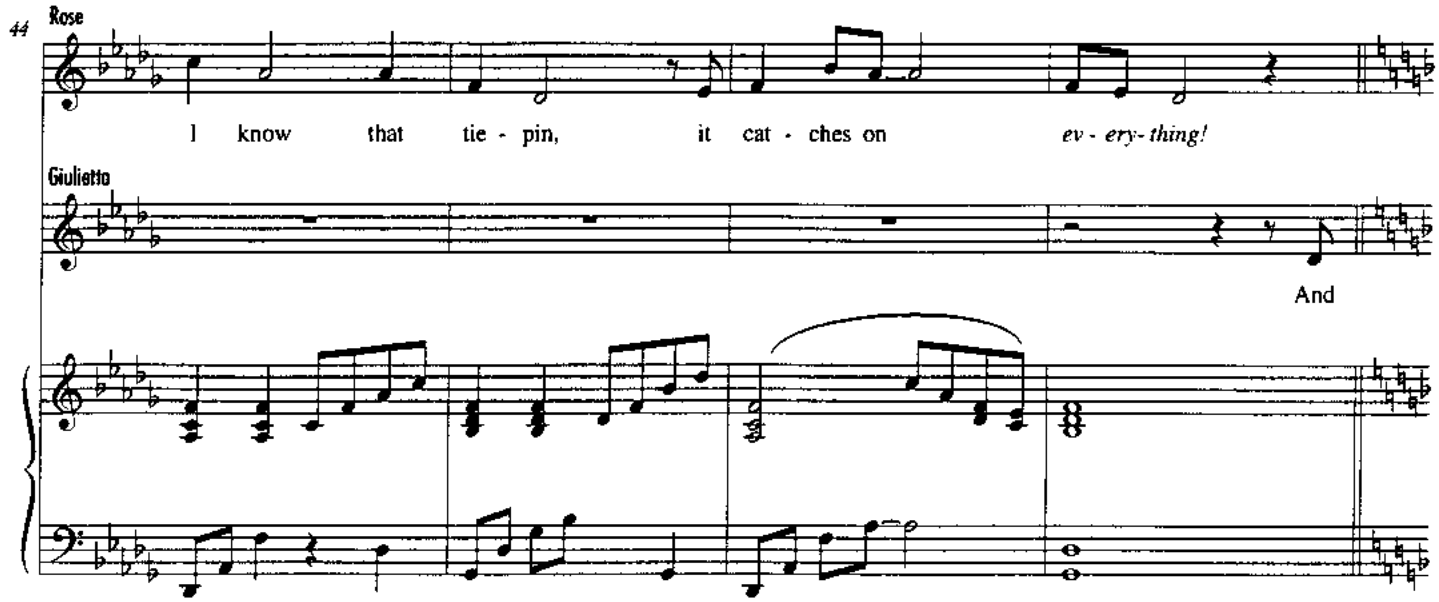
(The same, two weeks later. It is late afternoon. ROSE is propped up on the couch. GIULIETTA is sketching her)



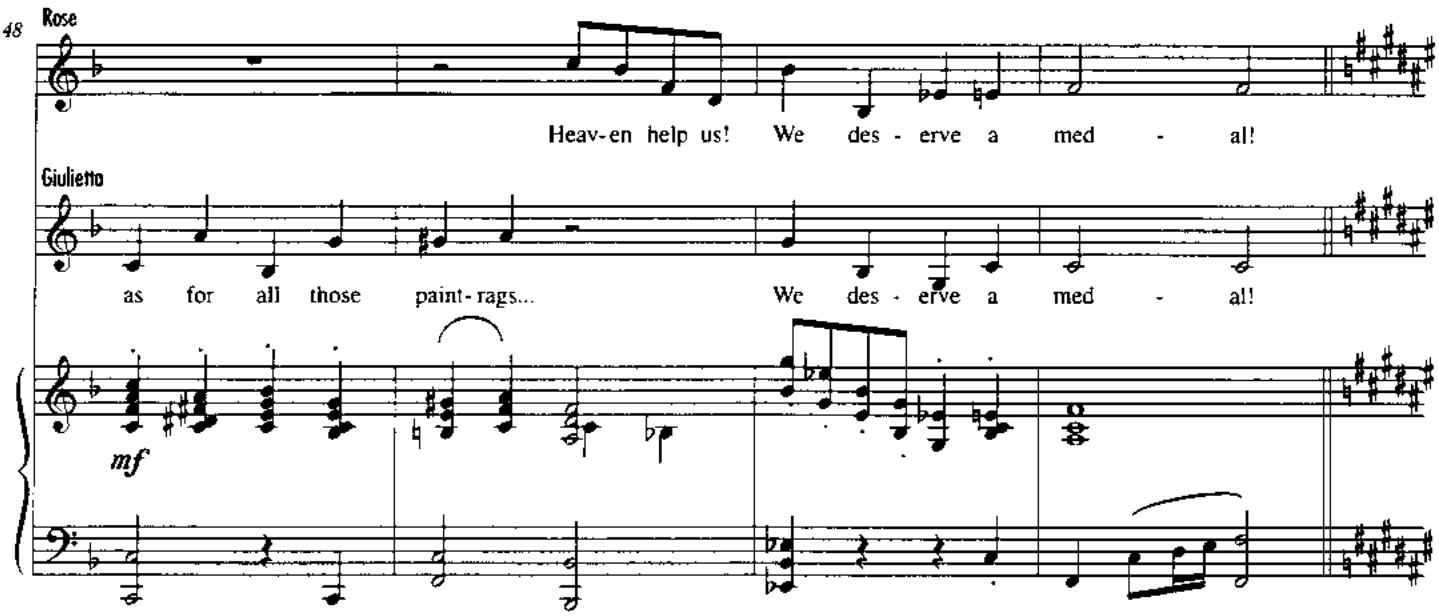

32
Giulietta
Rall
But George was al-ways there, no mat-ter when or where, he stopped me fee-ling so a - lone...
pp

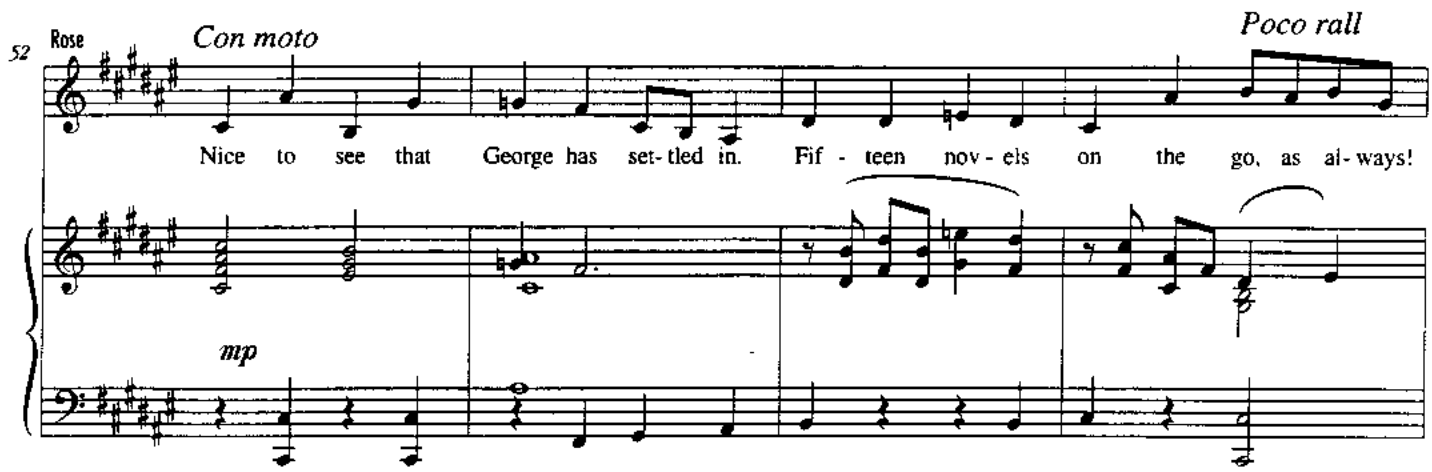

36
Rose
Piu Mosso
When did you meet him?
Giulietta
One ev - ening in Har-ry's bar - He
mp

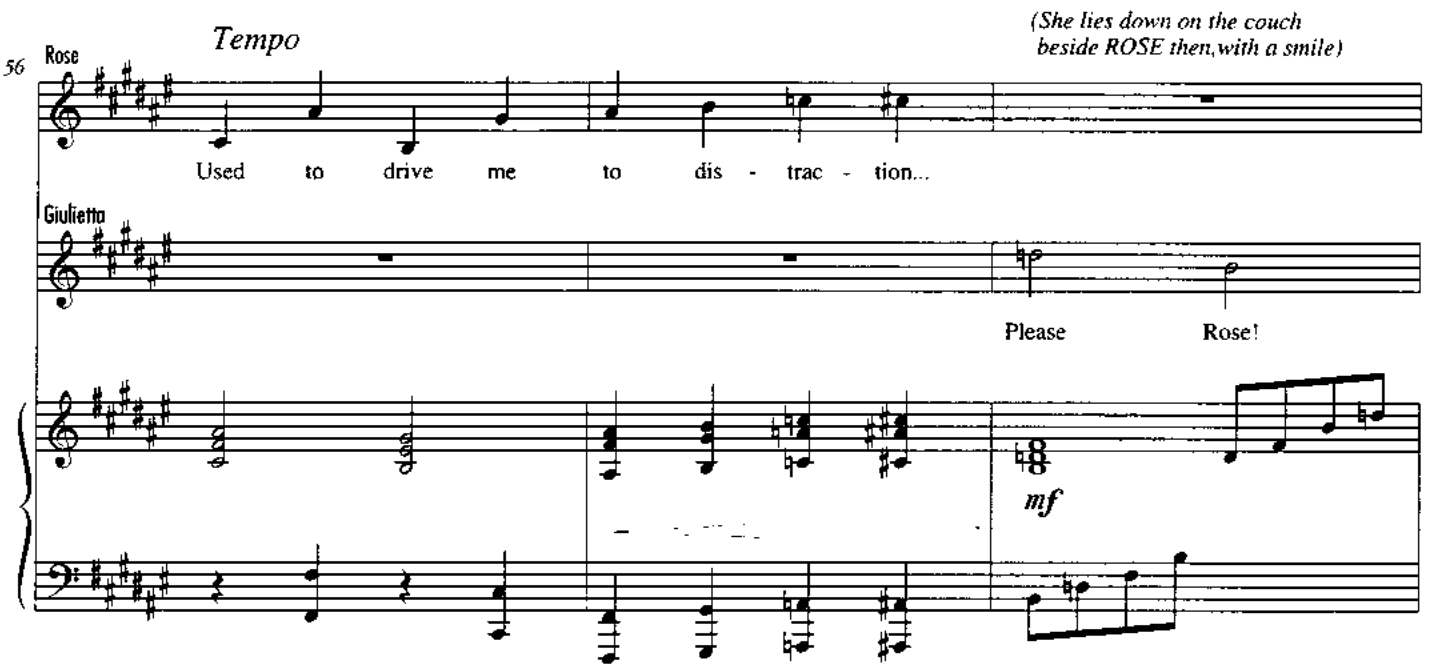

40
Giulietta
wore a sil - ver tie - pin and a smile that was ev - en bright - er...



(Both laugh. A bond seems to be developing between them. ROSE discovers books behind the pillow upon which she is resting)




52
Rose
Con moto
Poco rall
Nice to see that George has set-tled in. Fif - teen nov - els on the go, as al-ways!
mp


56
Rose
Tempo
(She lies down on the couch beside ROSE then,with a smile)
Used to drive me to dis - trac - tion...
Giulietta
Please Rose!
mf

(They laugh again. GEORGE who has entered surreptitiously, overhears them)

59 **Giulietta** *Poco rall*

Last year he for - got my birth-day so I re - ar - ranged his book - marks.

Ped.

63 **George** *Poco piu mosso*

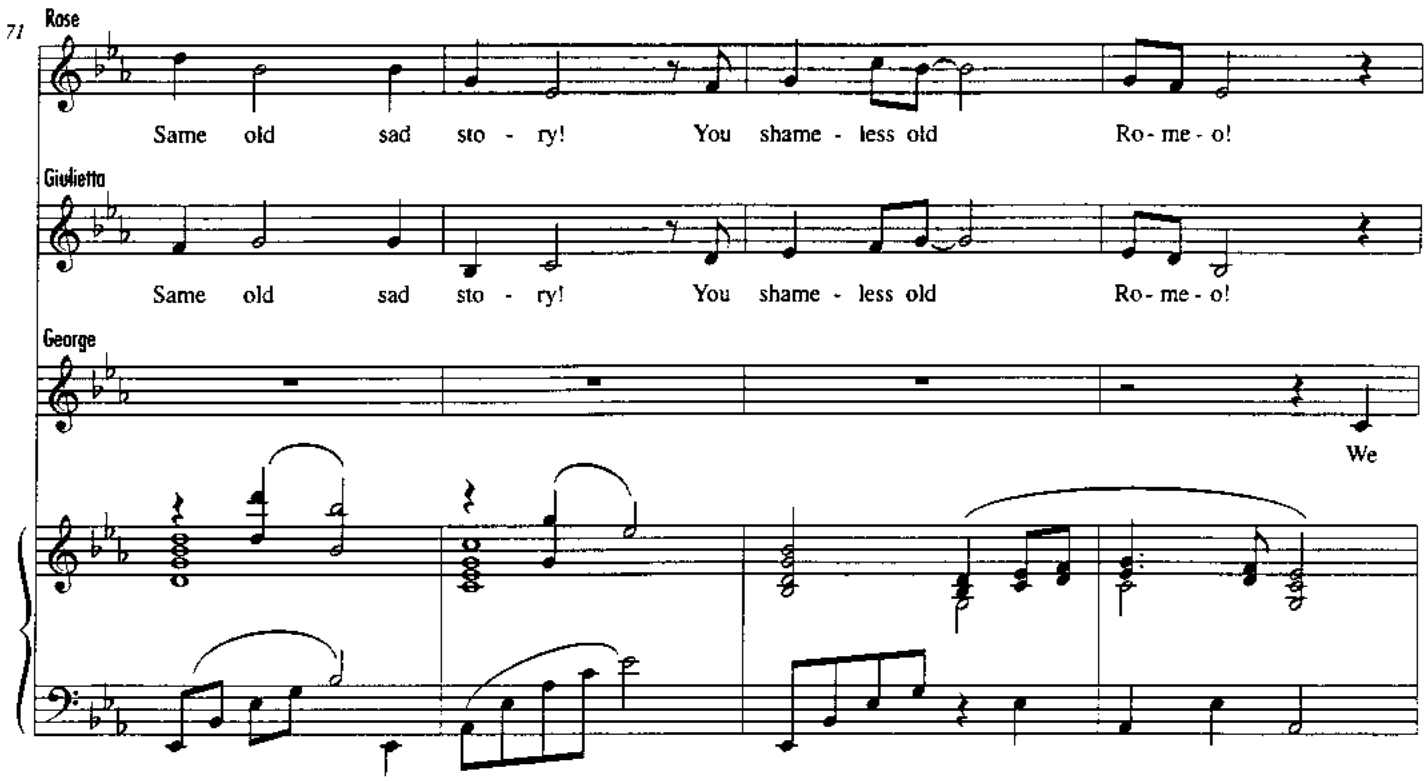
Don't let me stop you! I don't ex-pect sym-path-y! When

mp

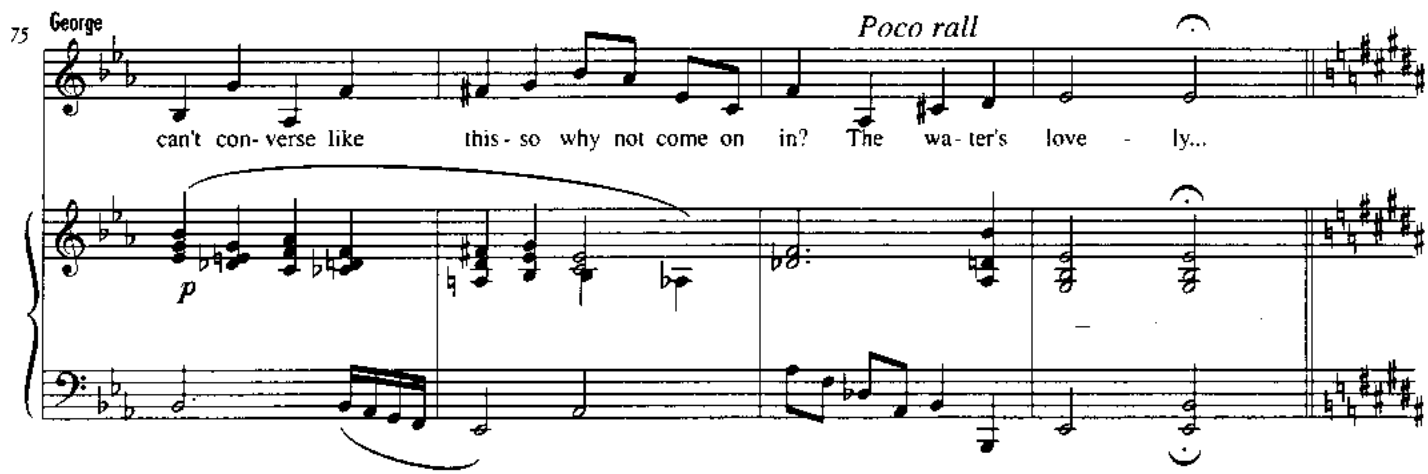
Ped.

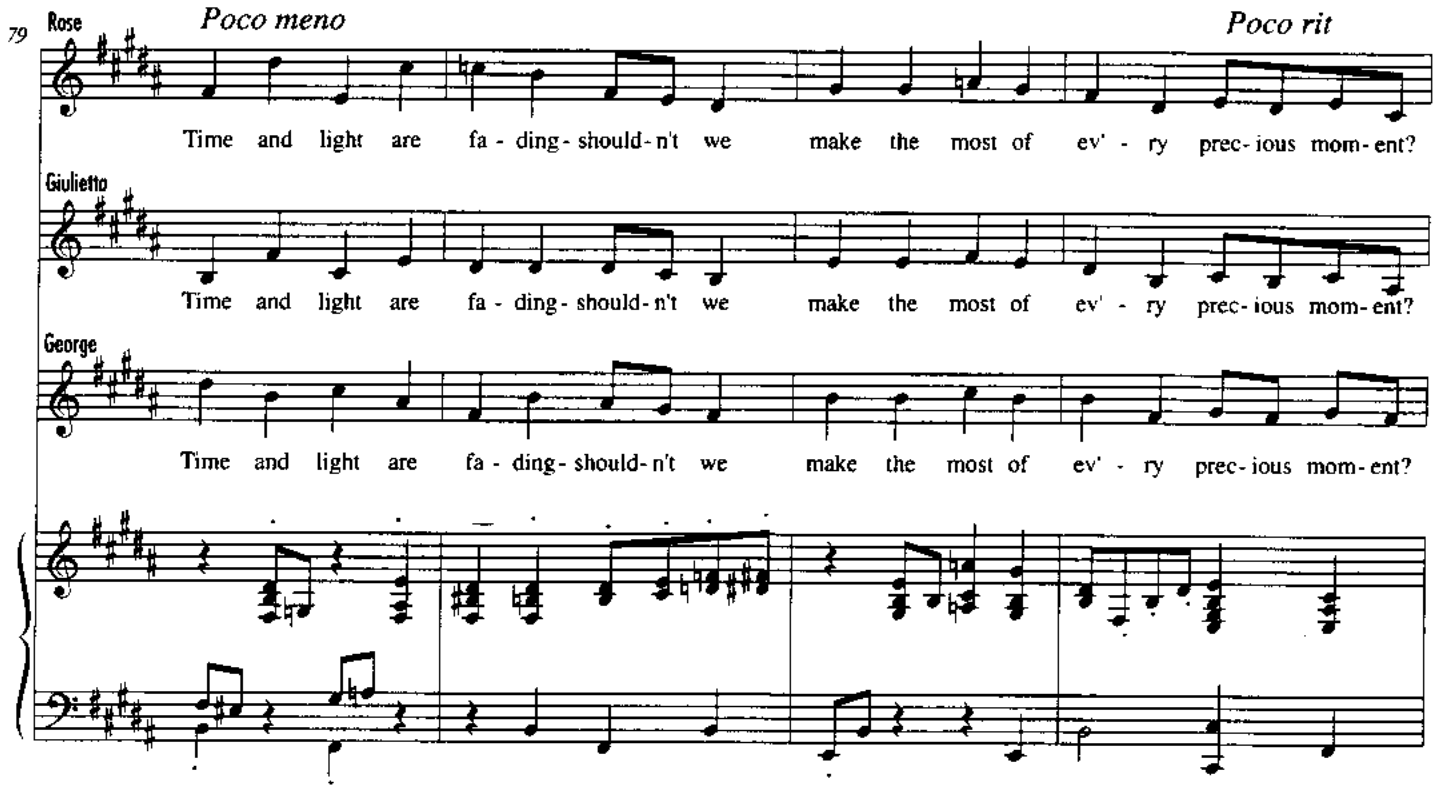
67 **George**

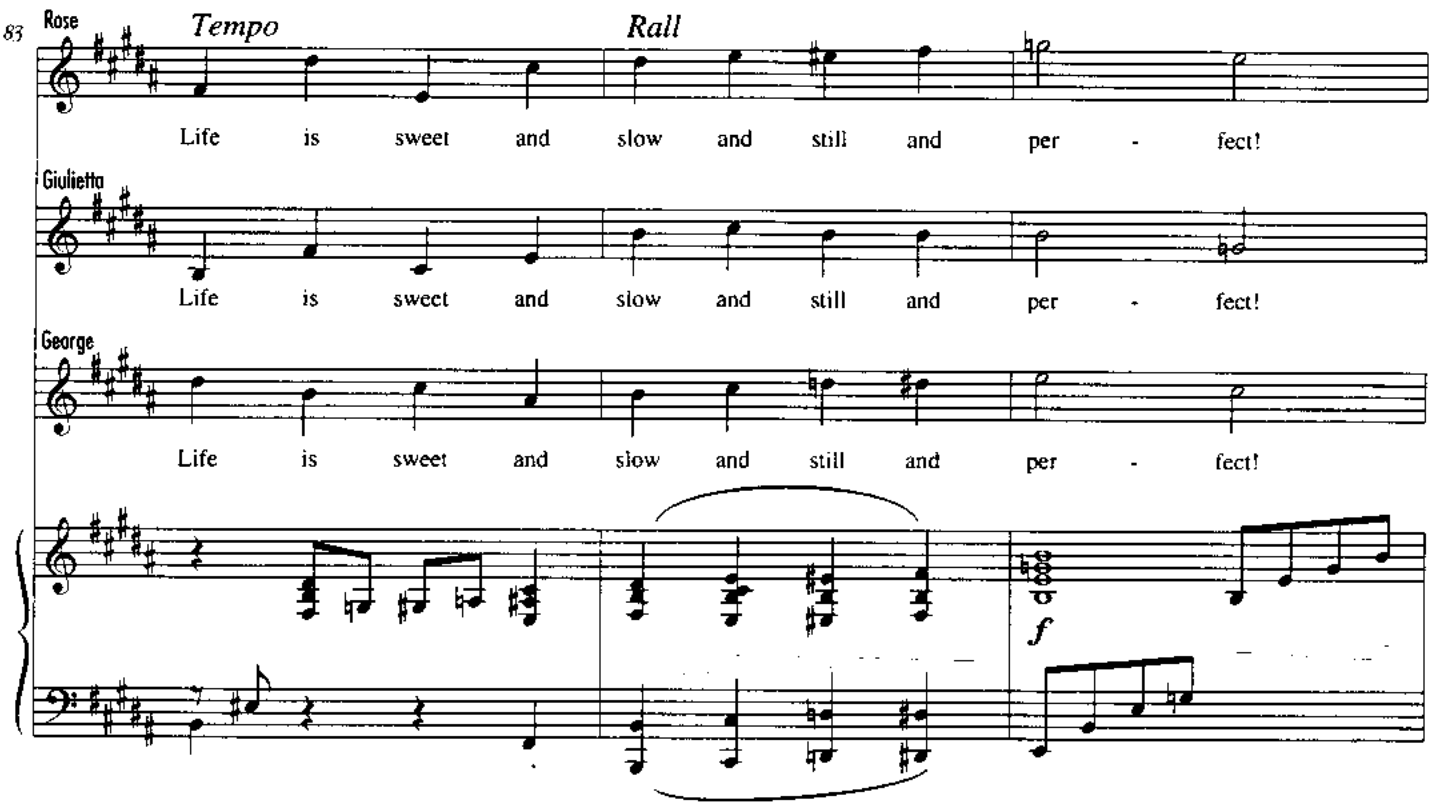
you're as old as I am you will thank the Lord you're up - right..

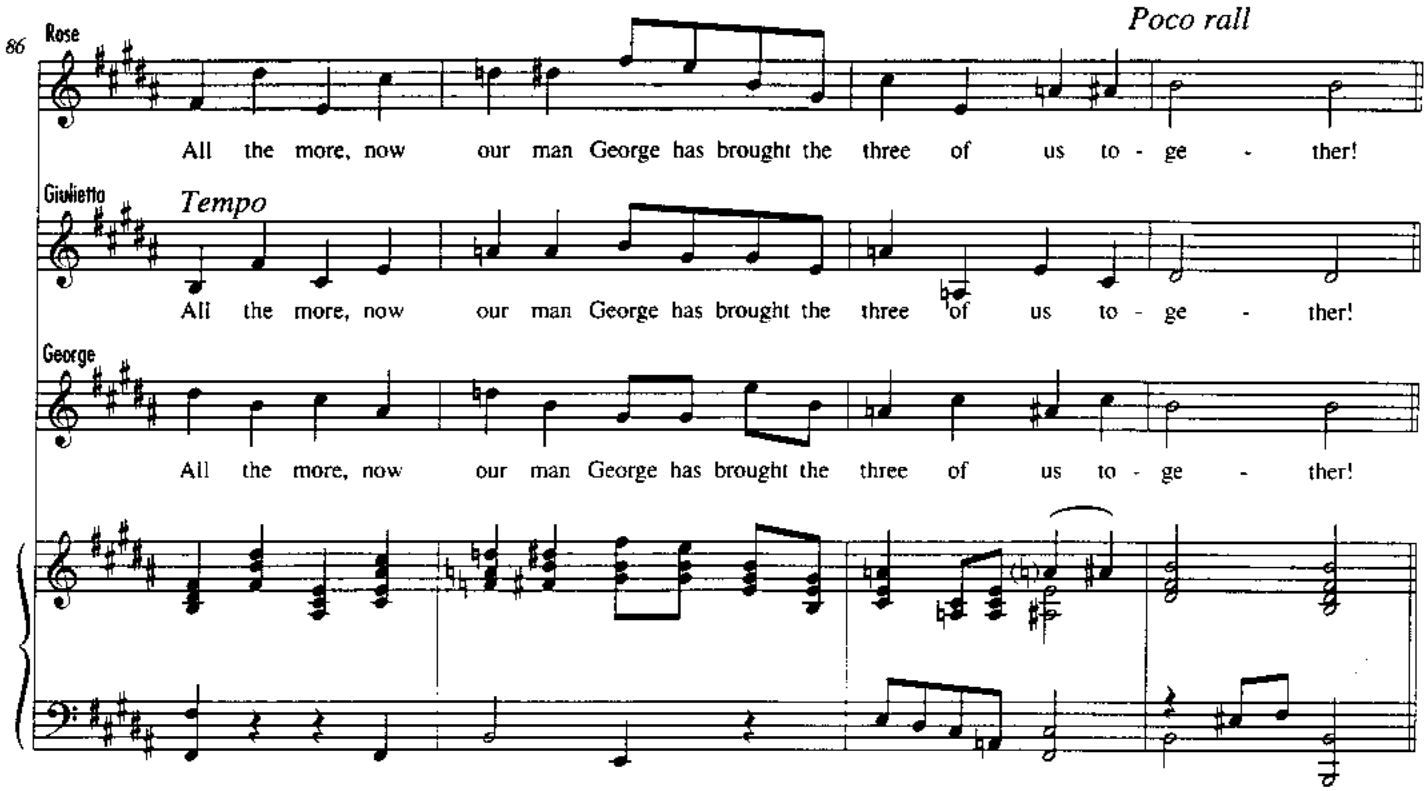


(He leans down over the couch and embraces both of them. All three smile warmly. Innuendo of a menage a trois)



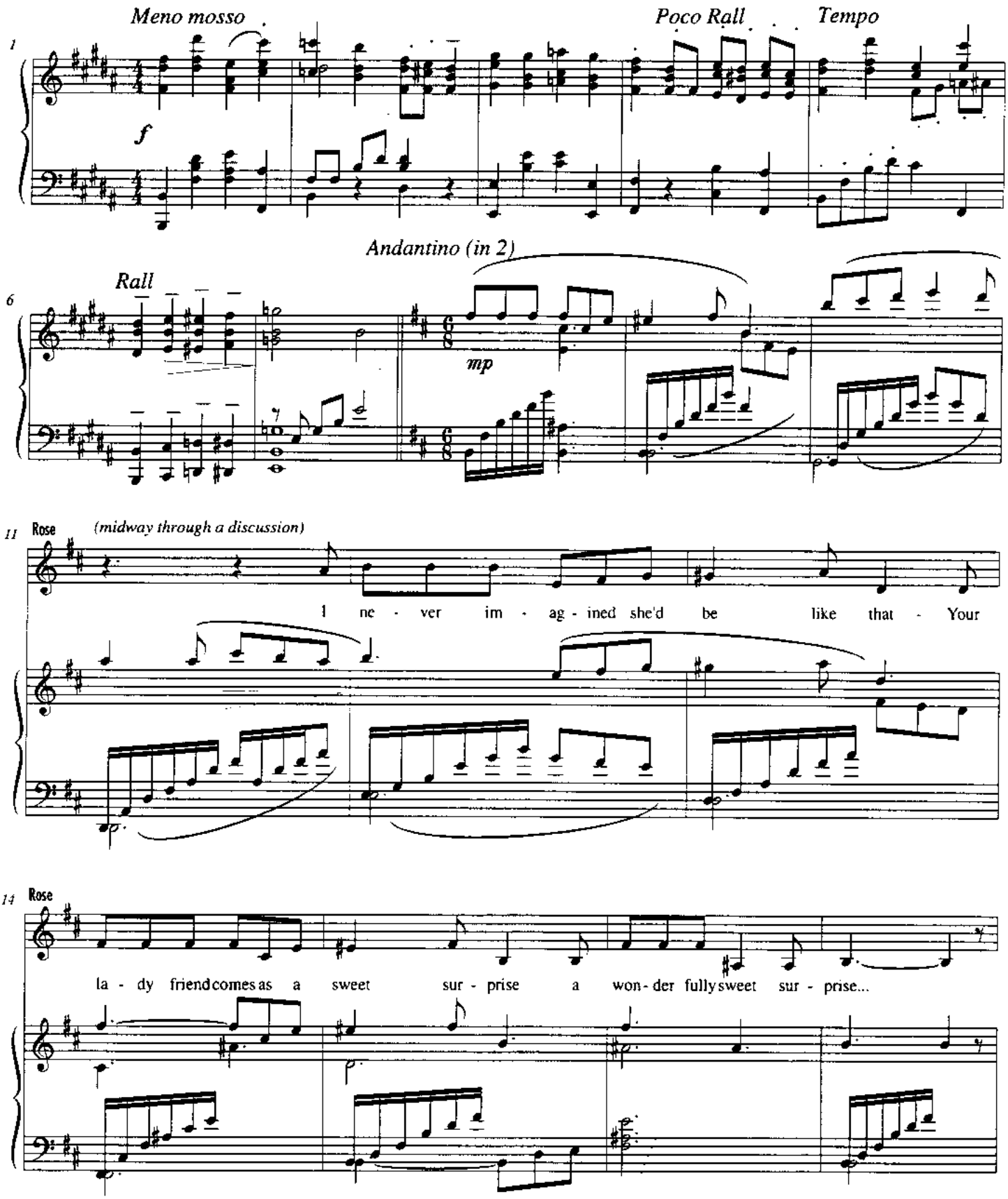

79
Rose
Poco meno
Poco rit
Time and light are fa - ding - should - n't we make the most of ev' - ry prec - ious mom - ent?
Giulietta
Time and light are fa - ding - should - n't we make the most of ev' - ry prec - ious mom - ent?
George
Time and light are fa - ding - should - n't we make the most of ev' - ry prec - ious mom - ent?

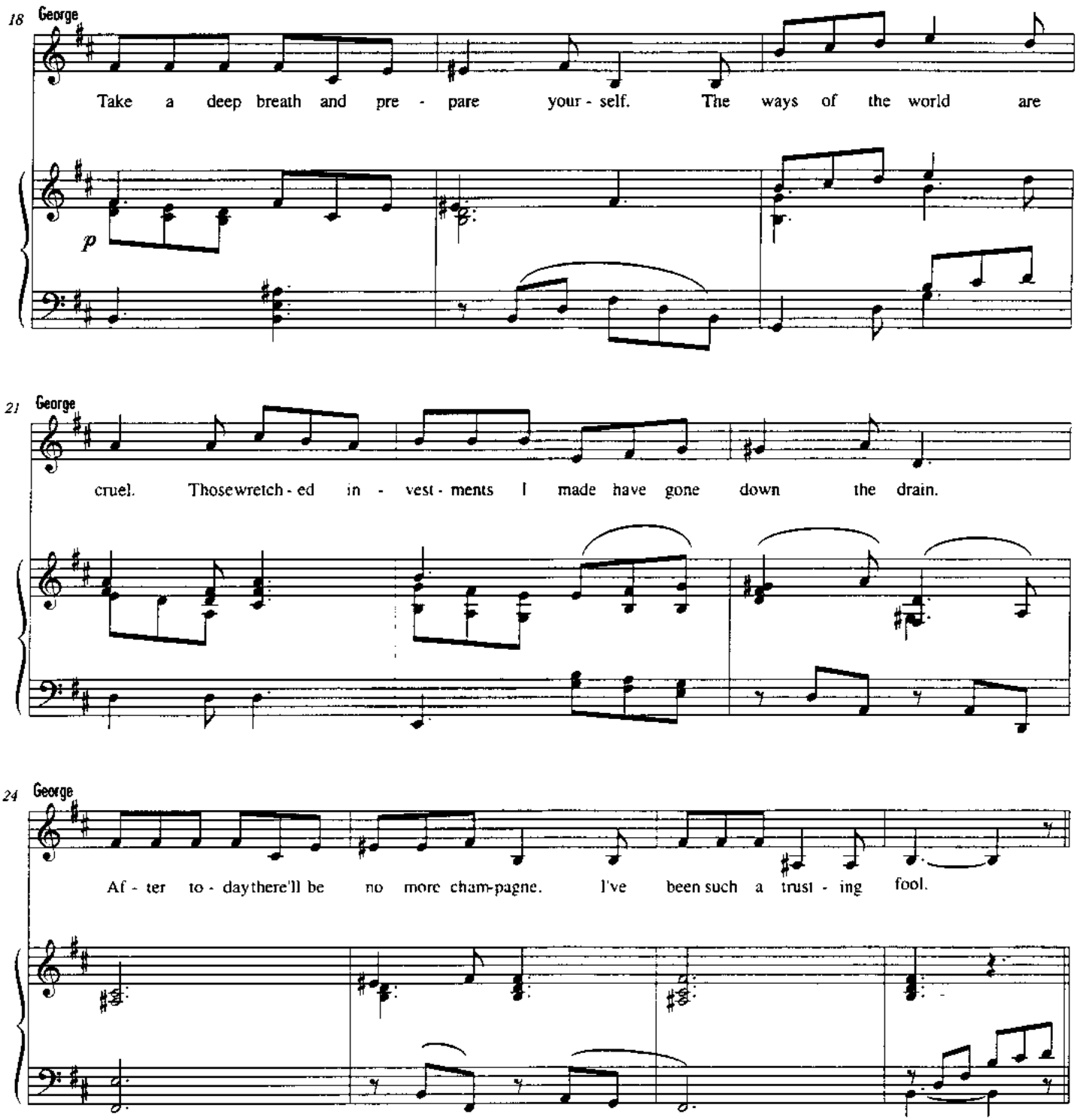

83
Rose
Tempo
Rall
Life is sweet and slow and still and per - fect!
Giulietta
Life is sweet and slow and still and per - fect!
George
Life is sweet and slow and still and per - fect!
f

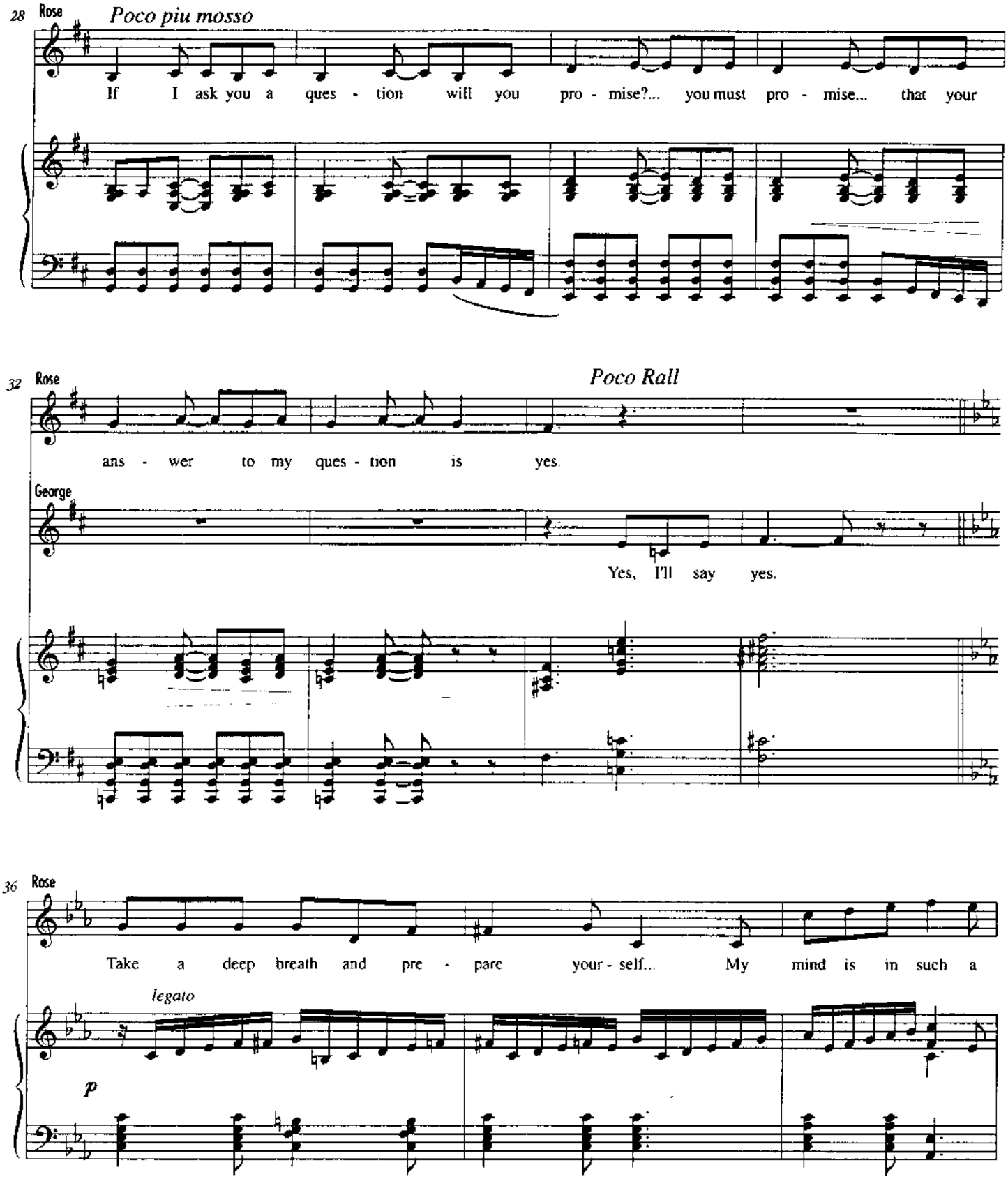

86
Rose
Poco rall
All the more, now our man George has brought the three of us to - ge - ther!
Giulietta
Tempo
All the more, now our man George has brought the three of us to - ge - ther!
George
All the more, now our man George has brought the three of us to - ge - ther!

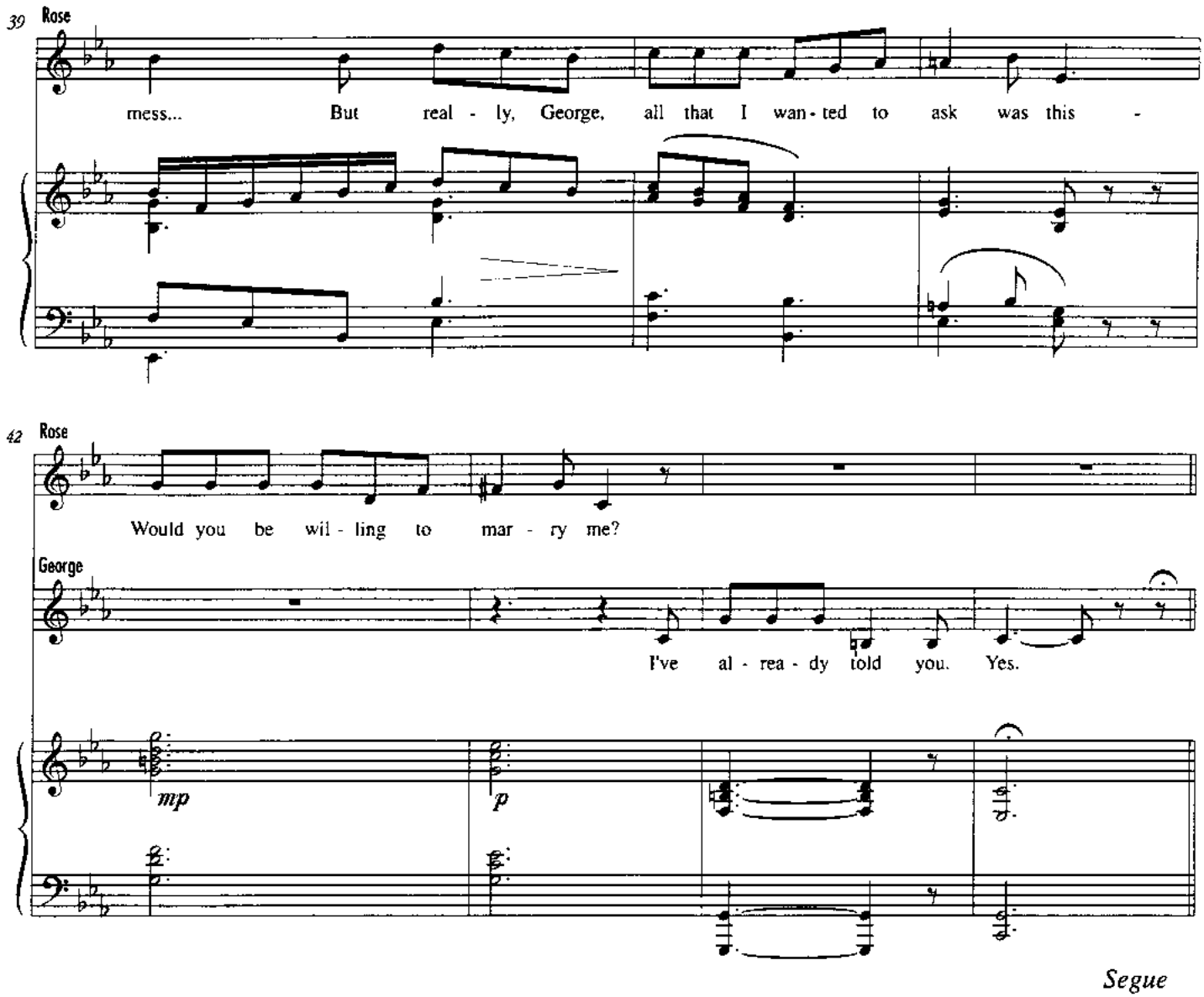
Scene 21

(A Cafe in Venice. Daytime. GEORGE and ROSE - her arm still in a sling, but clearly much improved - are alone at a table in the open air)




18
George
Take a deep breath and pre - pare your - self. The ways of the world are
p
21
George
cruel. Thosewretch - ed in - vest - ments I made have gone down the drain.
24
George
Af - ter to - daythere'll be no more cham-pagne. I've been such a trust - ing fool.

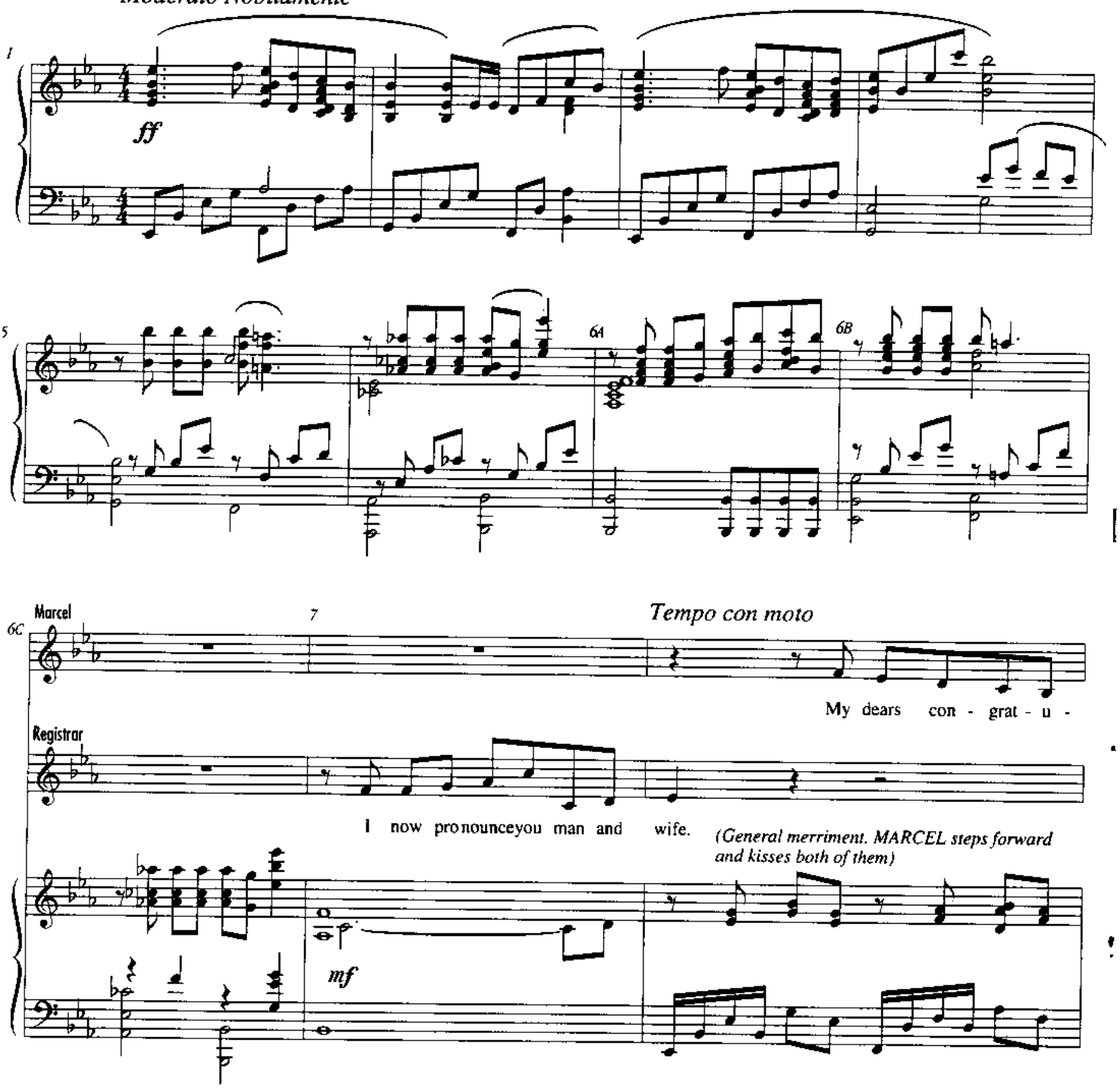

28
Rose
Poco piu mosso
If I ask you a ques - tion will you pro - mise?... you must pro - mise... that your
32
Rose
Poco Rall
ans - wer to my ques - tion is yes.
George
Yes, I'll say yes.
36
Rose
Take a deep breath and pre - pare your - self... My mind is in such a
legato
p

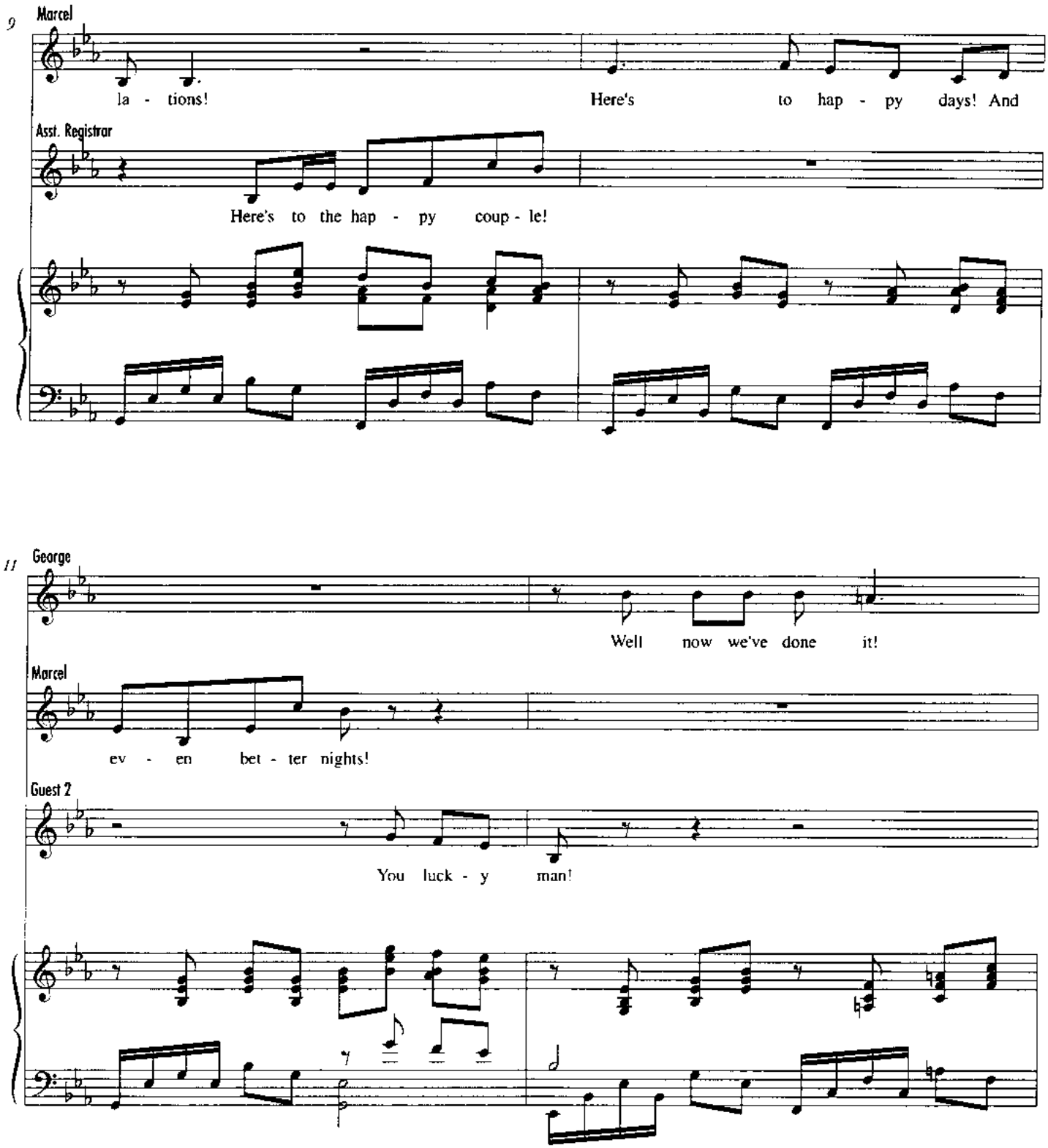

39
Rose
mess... But real - ly, George, all that I wan - ted to ask was this -
42
Rose
Would you be wil - ling to mar - ry me?
George
I've al - rea - dy told you. Yes.
mp
p
Segue

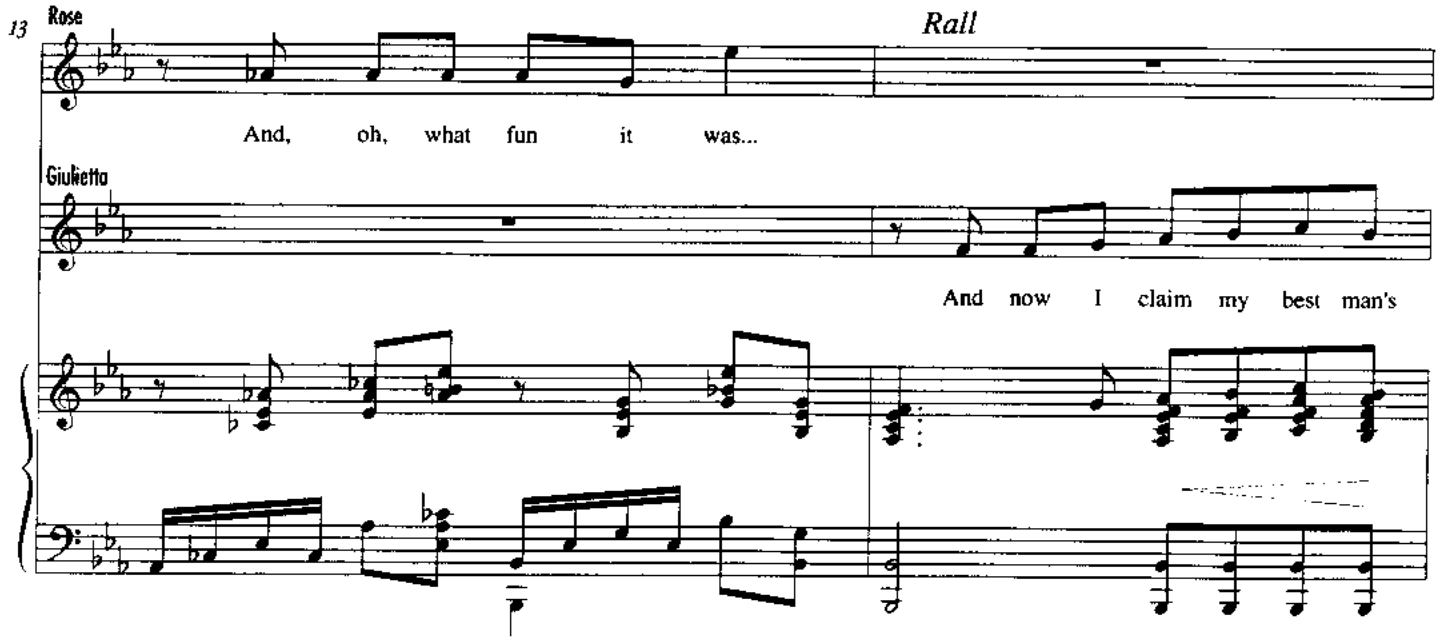
Scene 22

(A Registry Office in Venice. It is afternoon. The wedding of GEORGE and ROSE. GIULIETTA as Best Man, MARCEL, the REGISTRAR, the ASSISTANT REGISTRAR, a PHOTOGRAPHER and various GUESTS. It is the very end of the ceremony.)

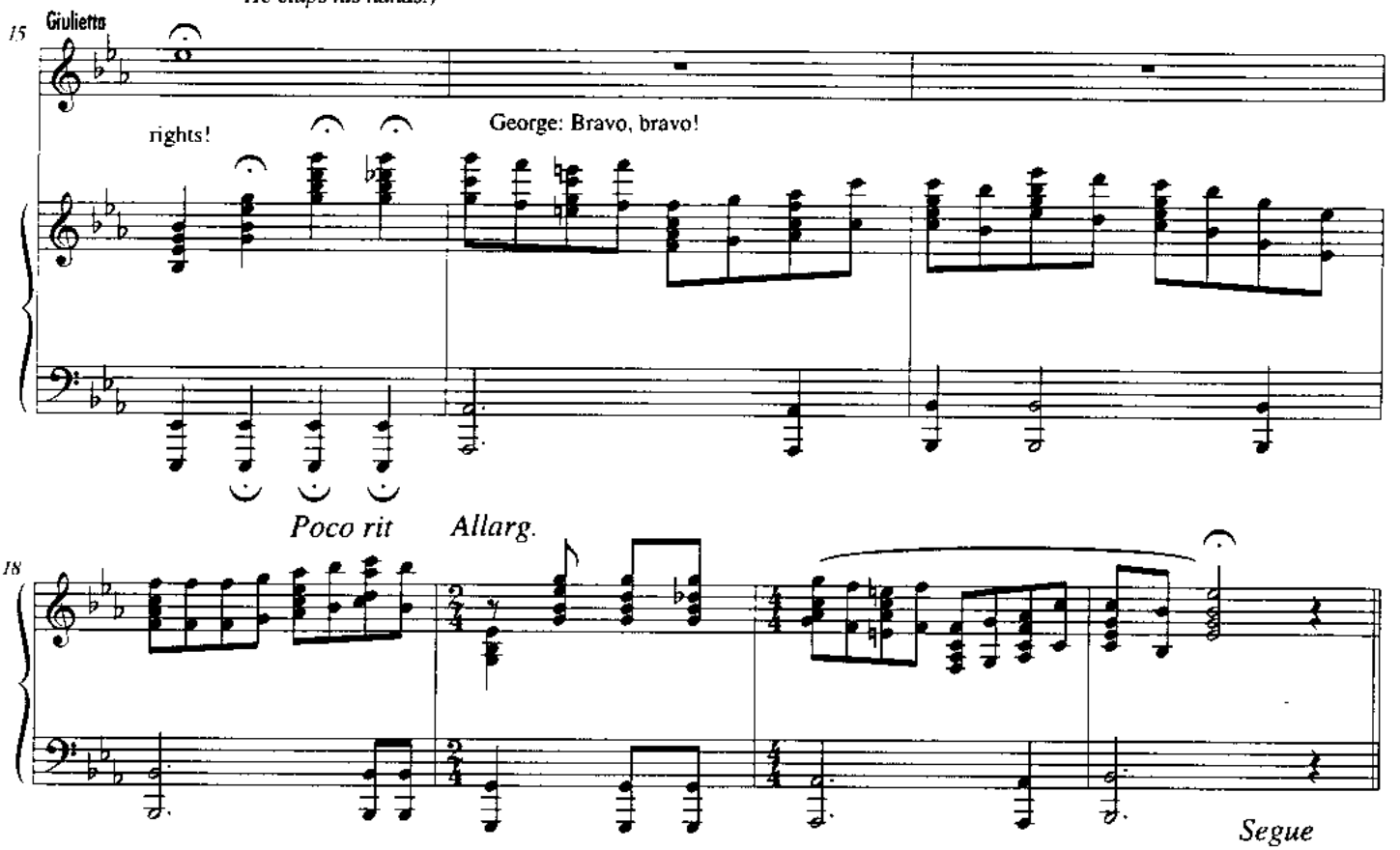
Moderato Nobilamente




9
Marcel
la - tions!
Here's to hap - py days! And
Asst. Registrar
Here's to the hap - py coup - le!
11
George
Well now we've done it!
Marcel
ev - en bet - ter nights!
Guest 2
You luck - y man!

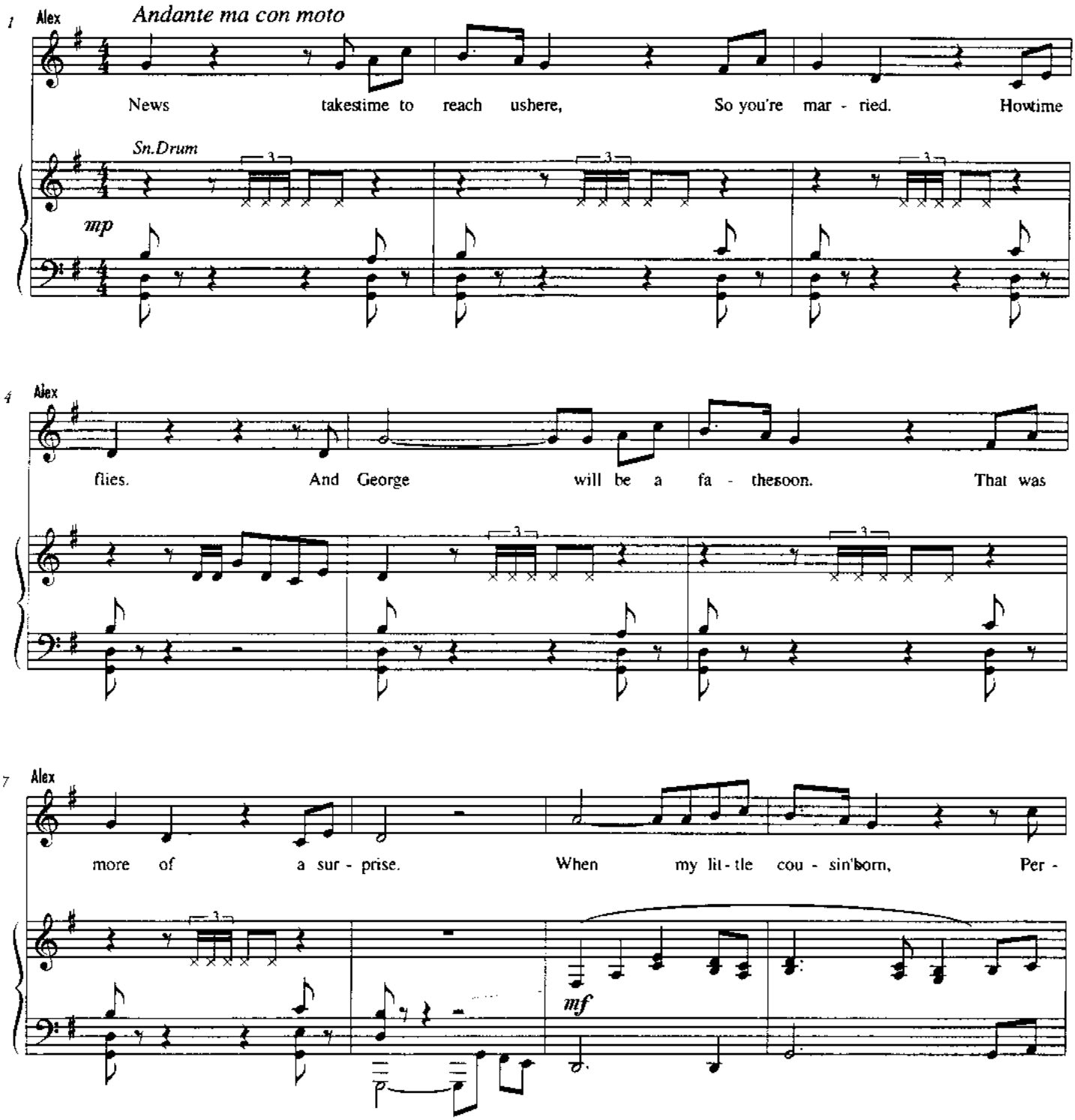


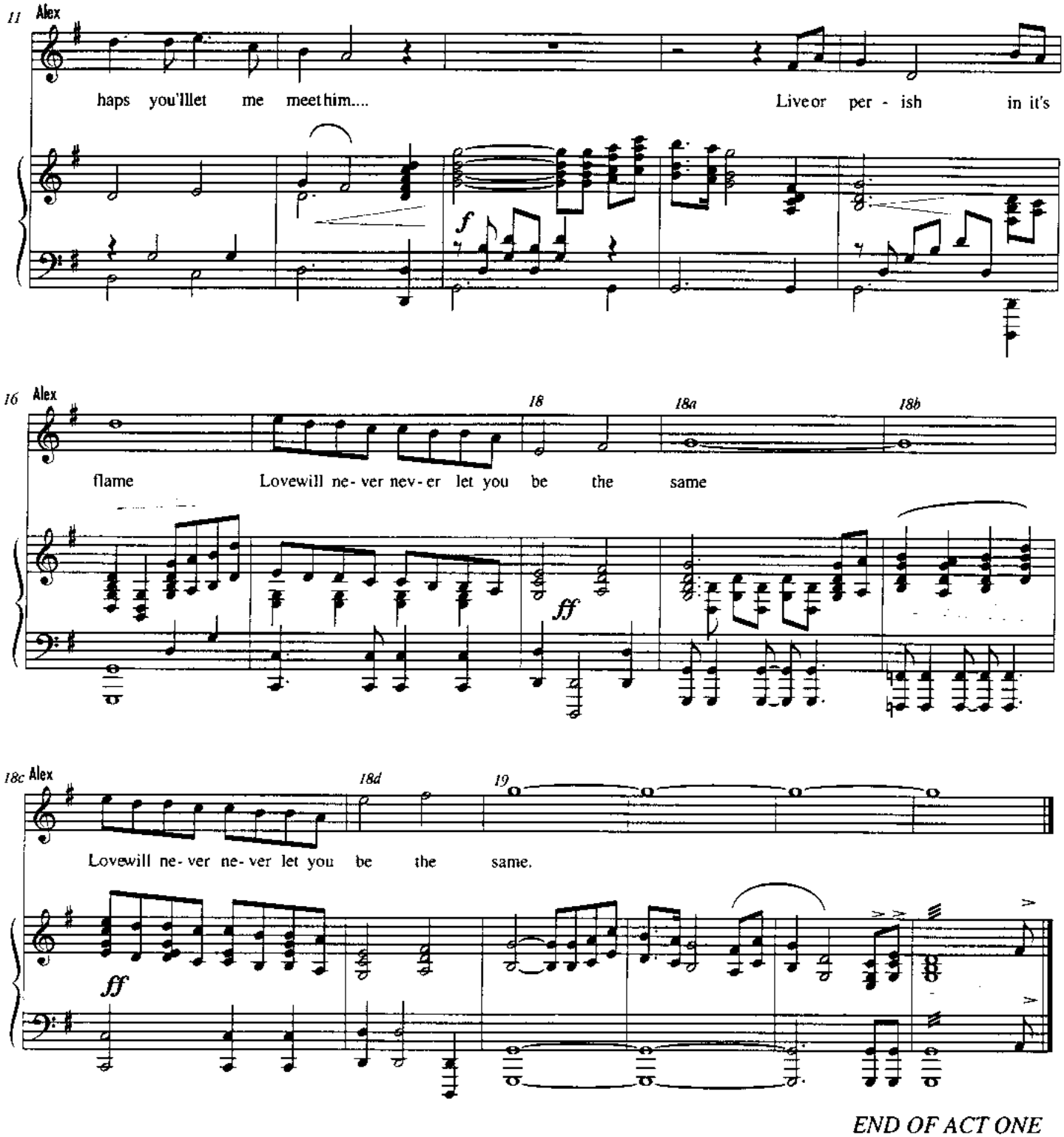
(She kisses ROSE fully, passionately on the lips. All look on. Reactions vary, but George is clearly highly delighted. He claps his hands.)



Scene 23

(A military encampment in the jungle. Some months later. It is evening.
ALEX is composing a letter.)





END OF ACT ONE

Aspects of Love

Vocal Score Act Two

Entr'acte		p1	
Thirteen years later			
Scene 1	A Grand Theatre in Paris	p3	*Leading Lady*
Scene 2	Rose's Dressing Room	p17	
Scene 3	The Terrace at Pau	p20	*Other Pleasures*
Scene 4	A Cafe in Venice	p31	*There Is More To Love*
Scene 5	The Terrace at Pau	p37	*Mermaid Song*
Scene 6	The Countryside around the House	p46	
Two years later			
Scene 7	The Terrace at Pau-late afternoon	p49	
Scene 8	The Same-Early Evening	p55	*The First Man You Remember*
Scene 9	The Same-Two Hours Later	p65	
Scene 10	Inside the House at Pau	p76	
Scene 11	The Countryside around the House	p80	
Scene 12	A Circus in Paris	p84	*Journey of a Lifetime*
Scene 13	Outside the Circus	p92	*Falling*
Scene 14	Jenny's bedroom in Paris	p96	
Scene 15	The Vineyards at Pau	p104	*Hand Me the Wine and the Dice*
Scene 16	The Same-Later that Evening	p126	
Scene 17	The Garden at Pau	p129	*Anything But Lonely* *Love Changes Everything*
Bows		p142	
Playout		p143	

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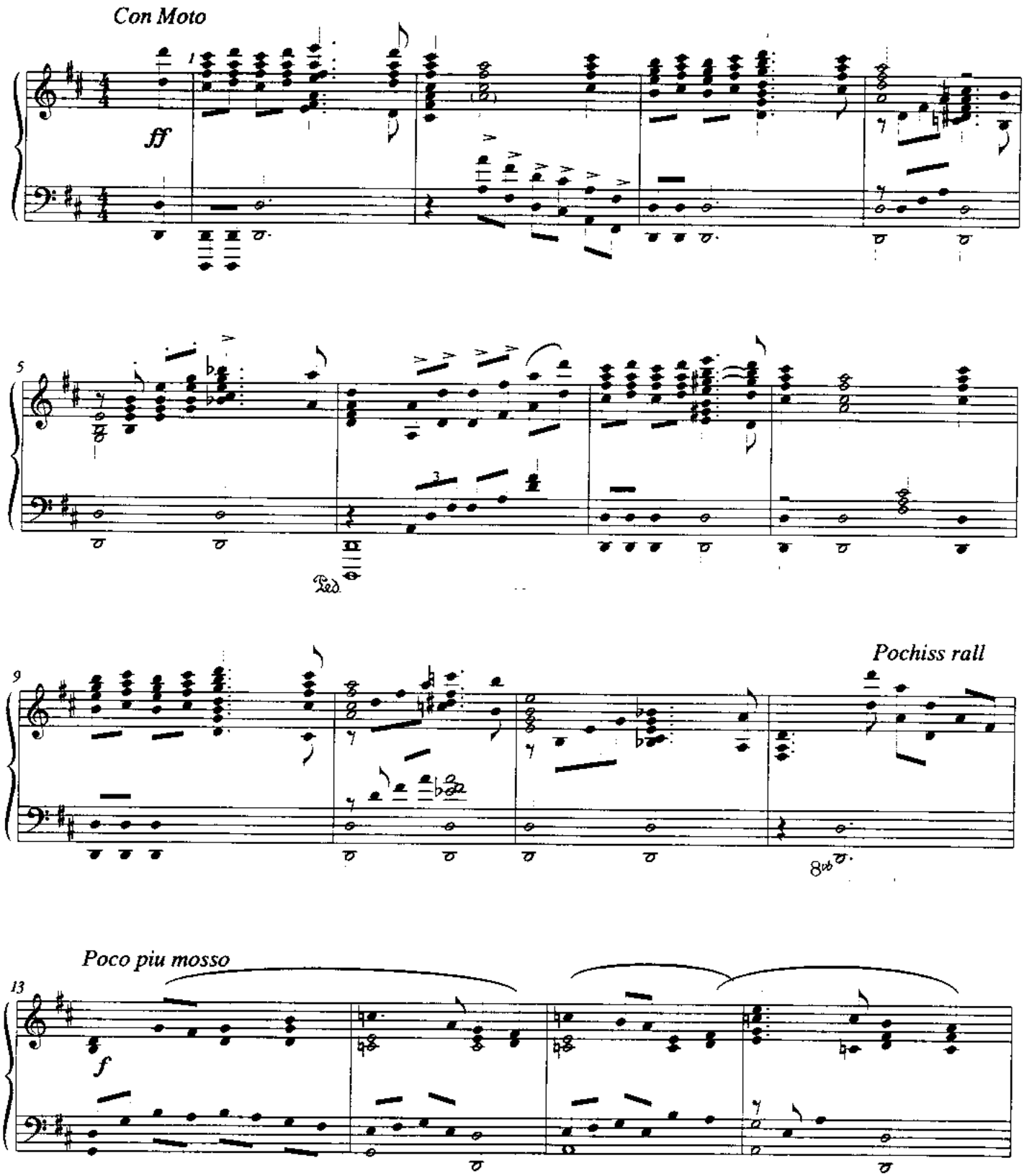
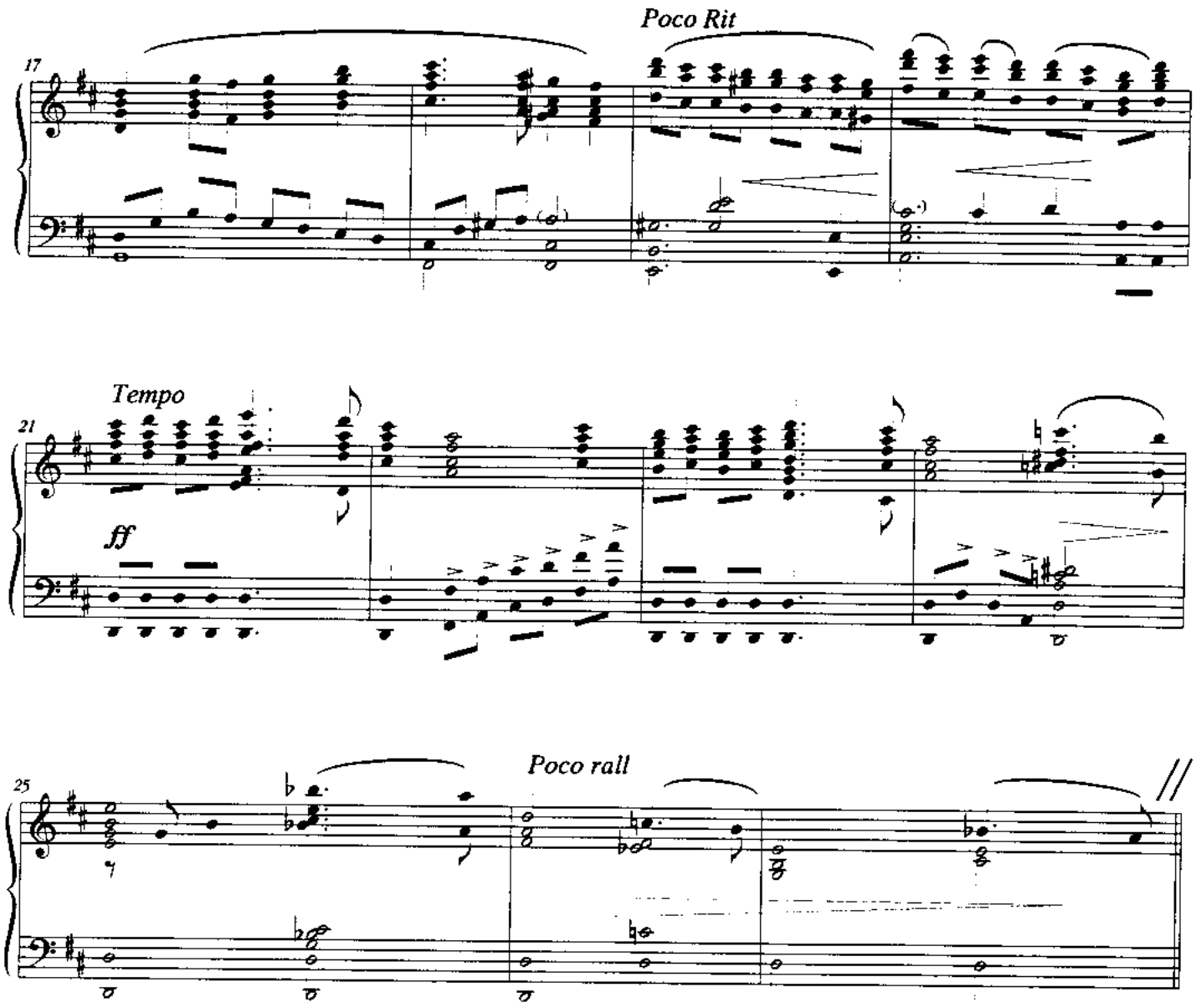
Entracte



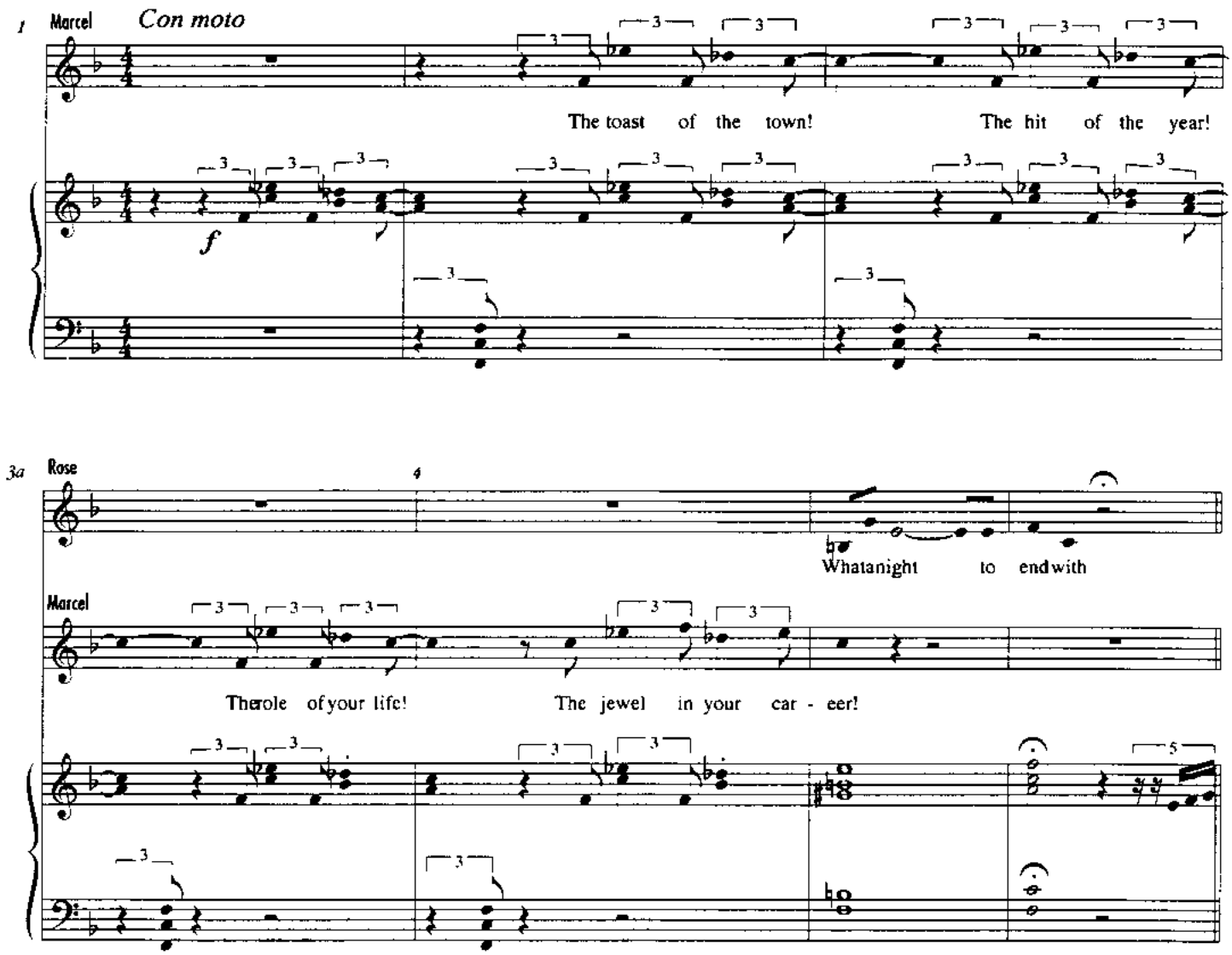

Poco Rit
17
Tempo
21
ff
Poco rall
25

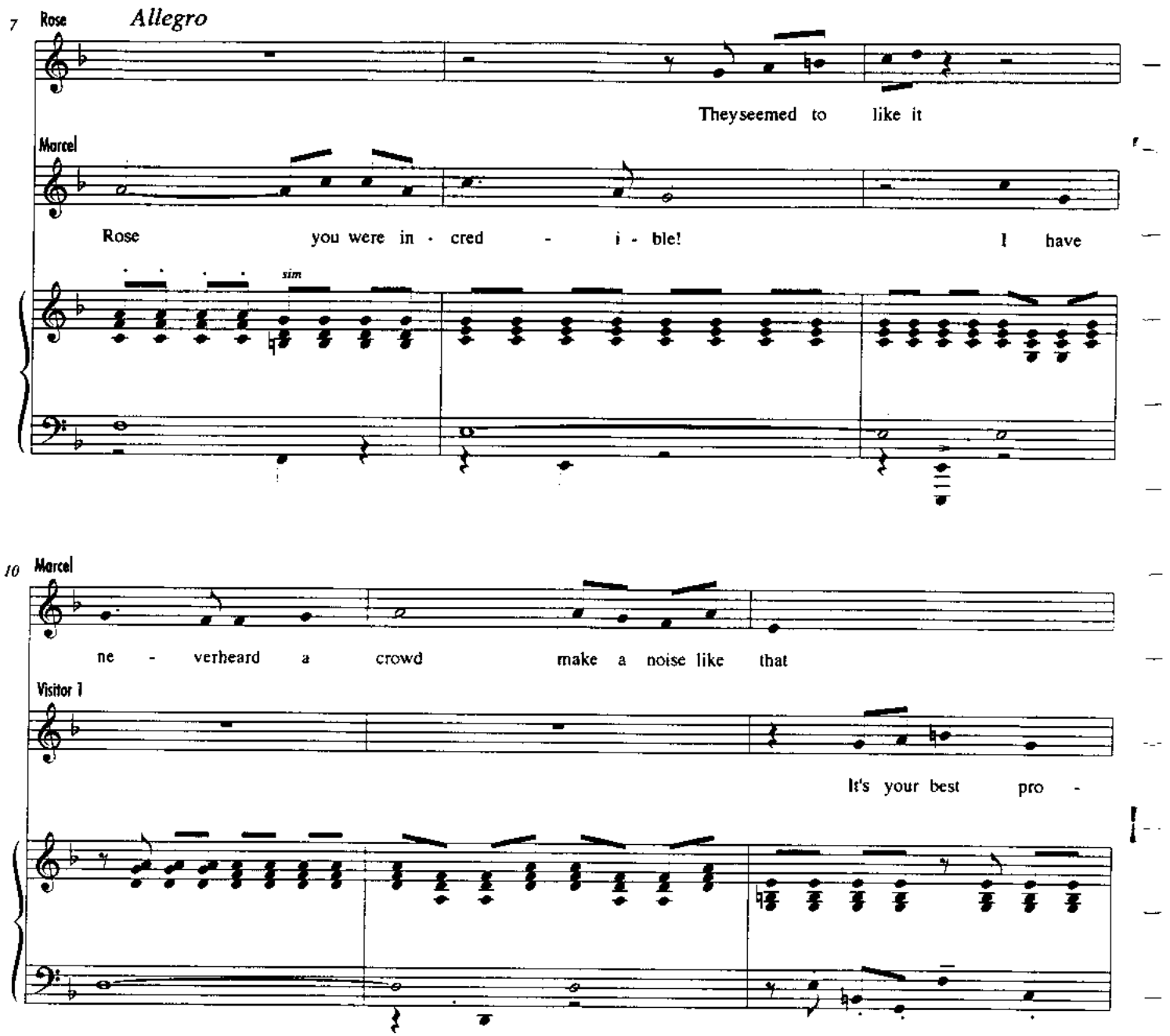
Scene 1

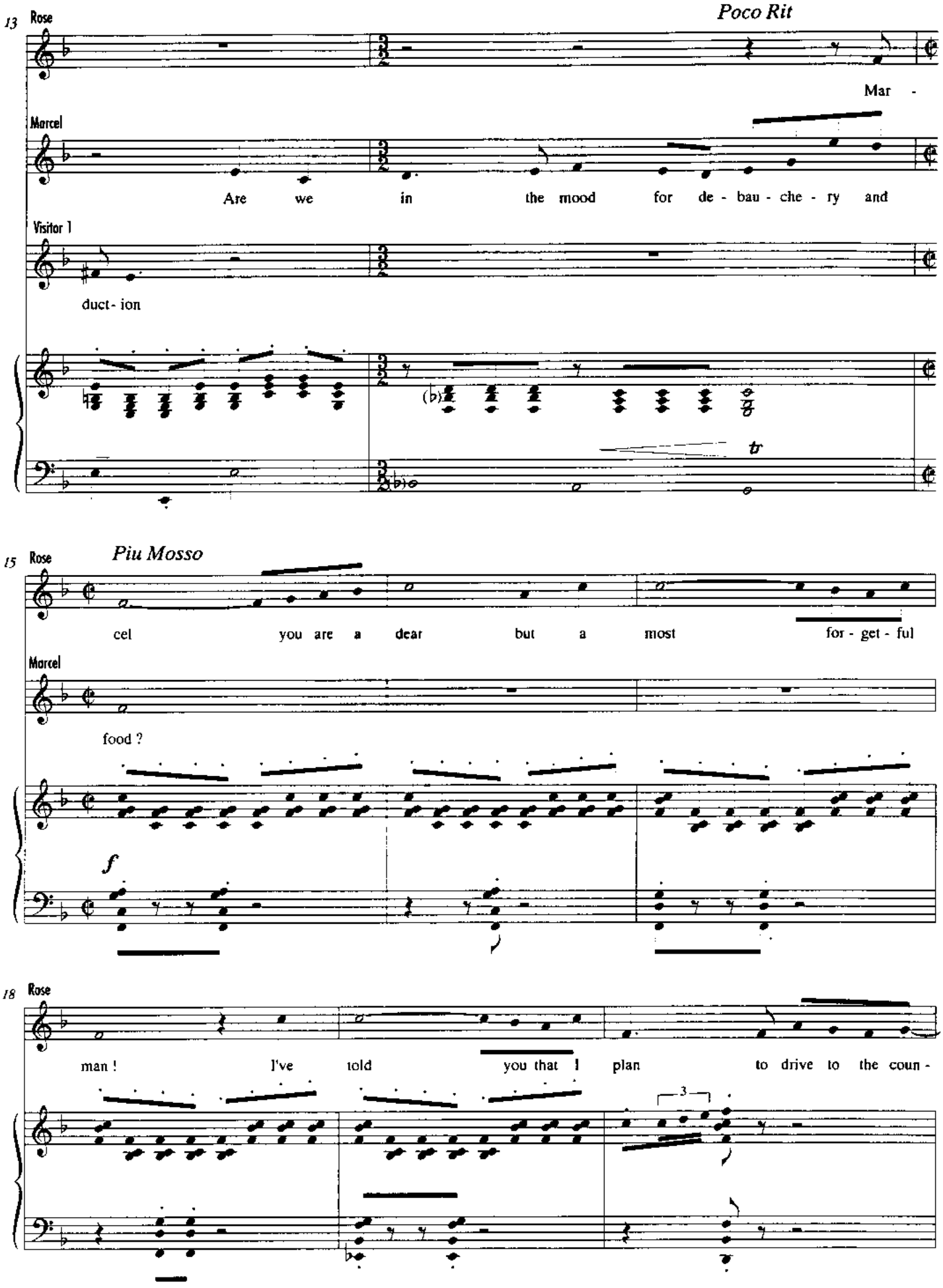
(A Grand Theatre in Paris, thirteen years later. View from backstage of a performance of Turgenev's 'A Month in the Country'. It is the triumphant last night and ROSE, now thirty-nine, is alone on stage, starring as NATALIA PETROVNA)

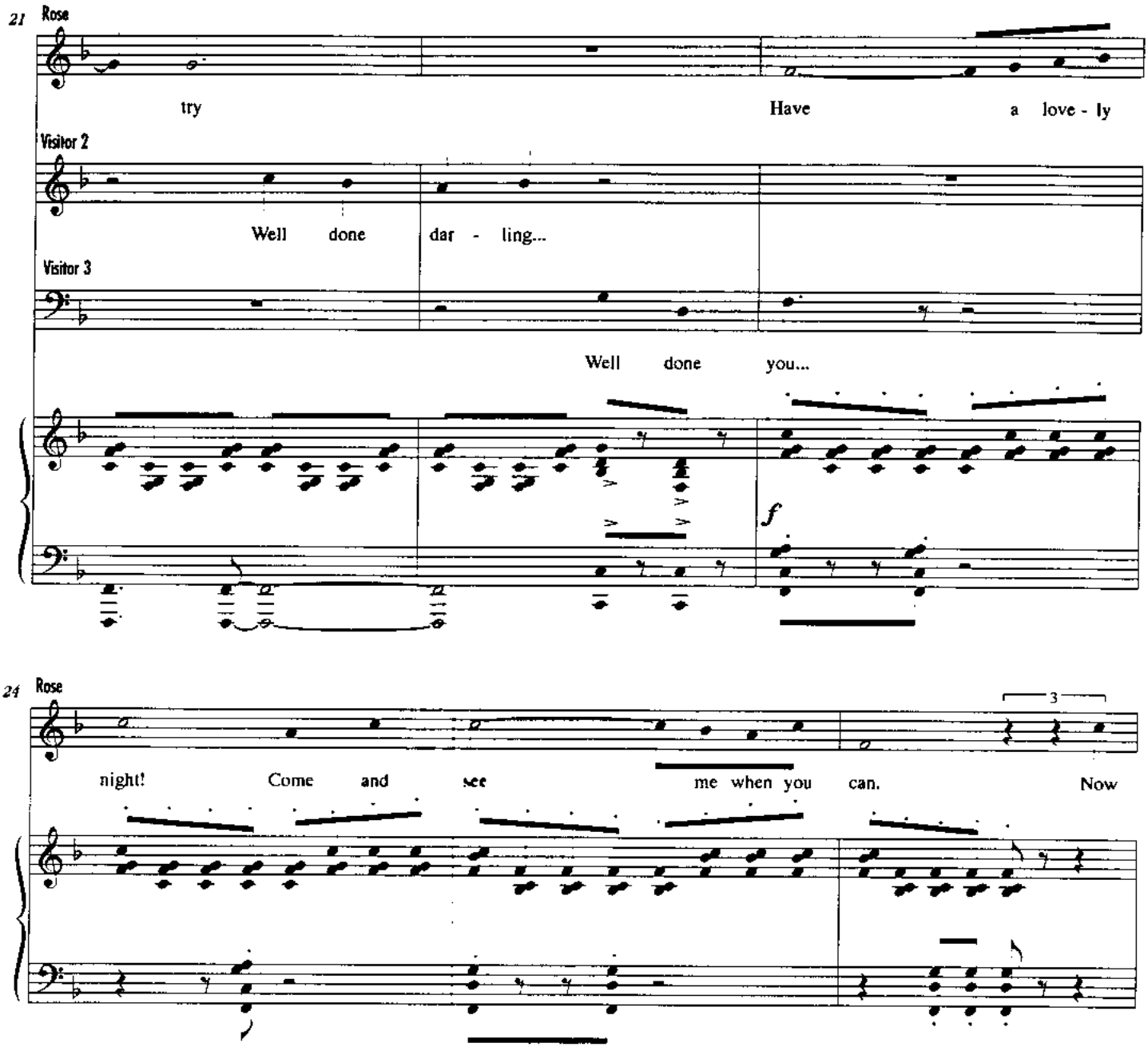
NATALIA: Natalia Petrovna...Unhappy woman, for the first time in your life...you are in love.

(Cut to the end of the Play. Tumultuous applause ringing in her ears, ROSE comes offstage to be greeted by MARCEL. He embraces her. We are now in ROSE's dressing room)

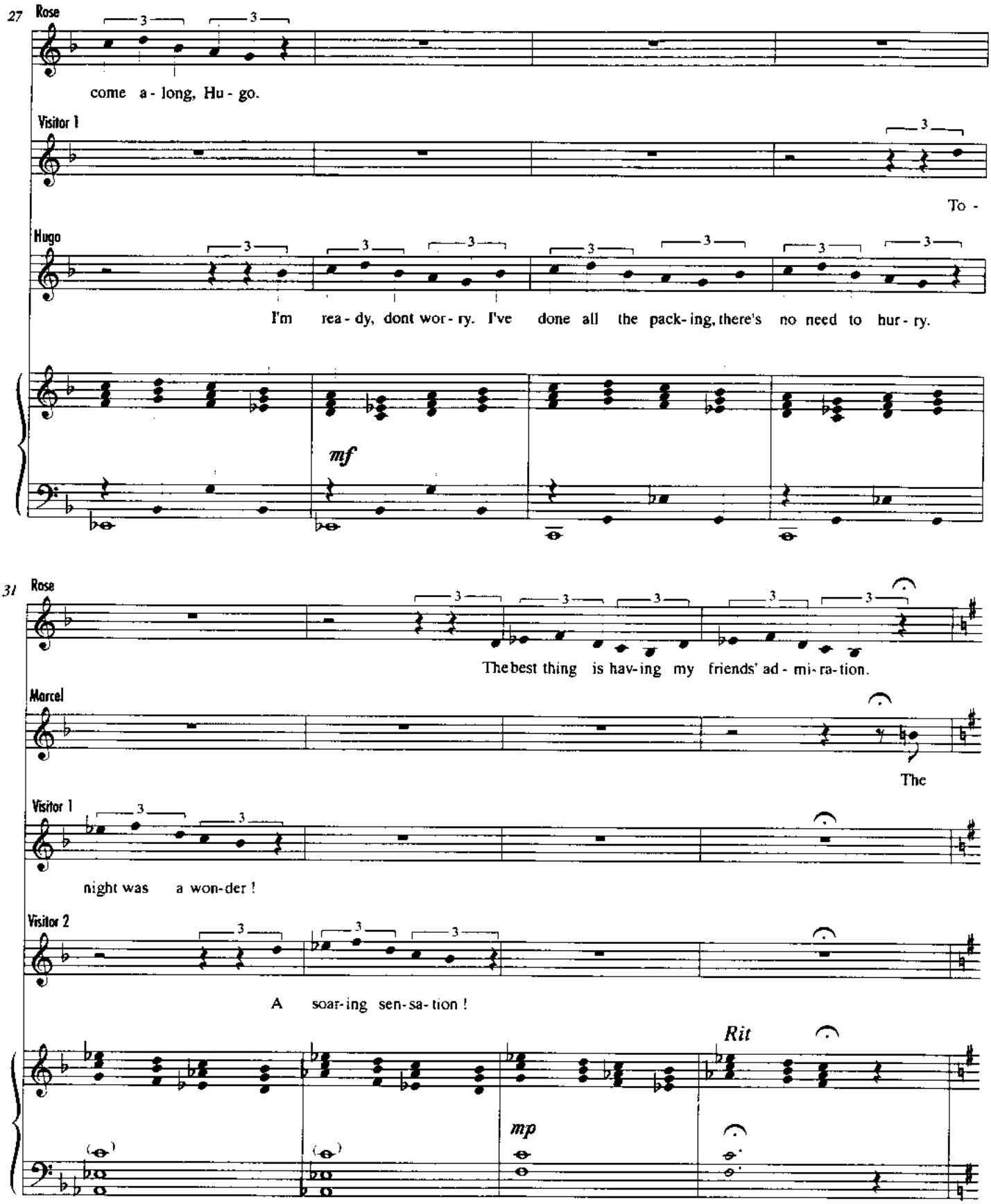


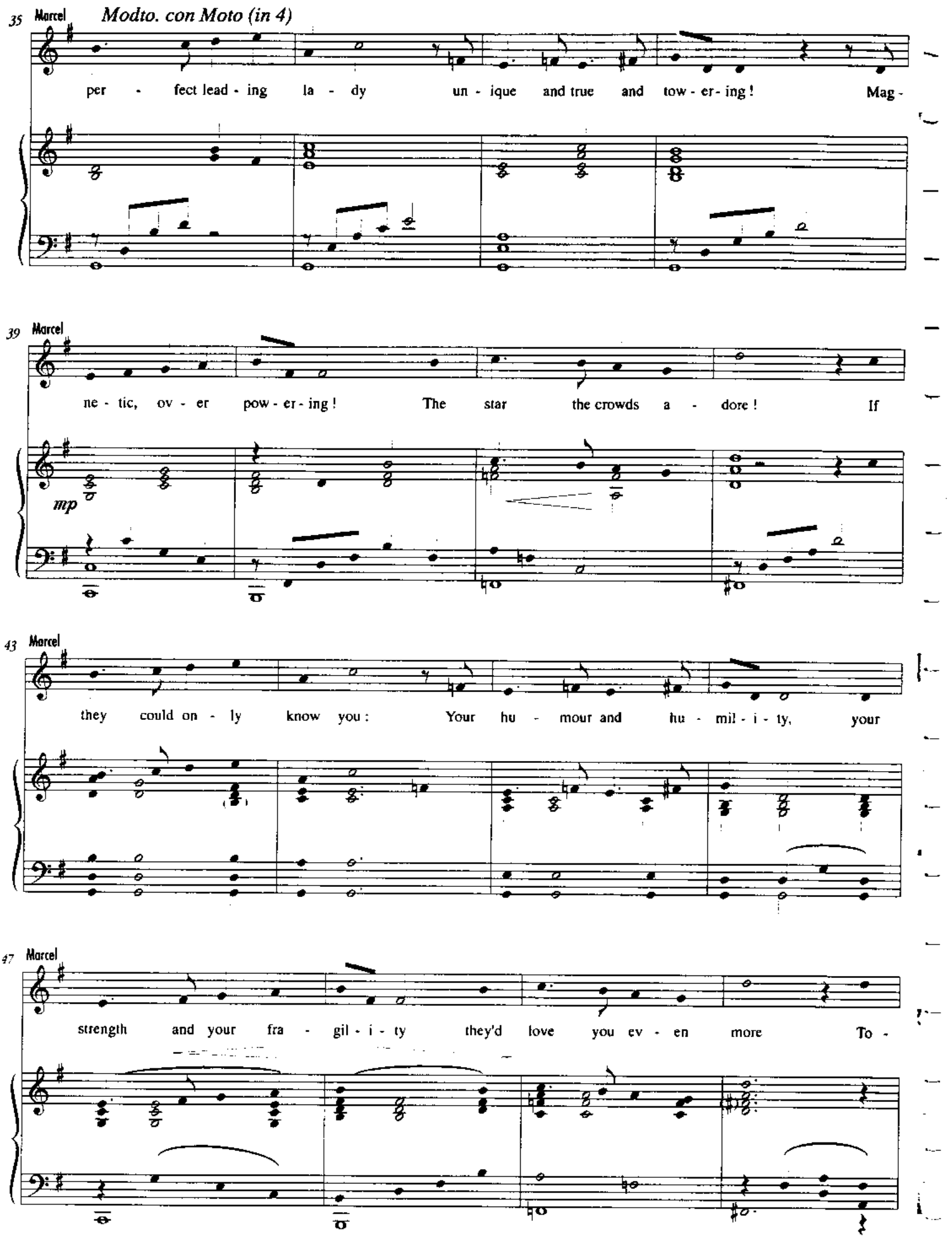

7
Rose
Allegro
They seemed to like it
Marcel
Rose you were in - cred - i - ble! I have
sim
10
Marcel
ne - verheard a crowd make a noise like that
Visitor 1
It's your best pro -

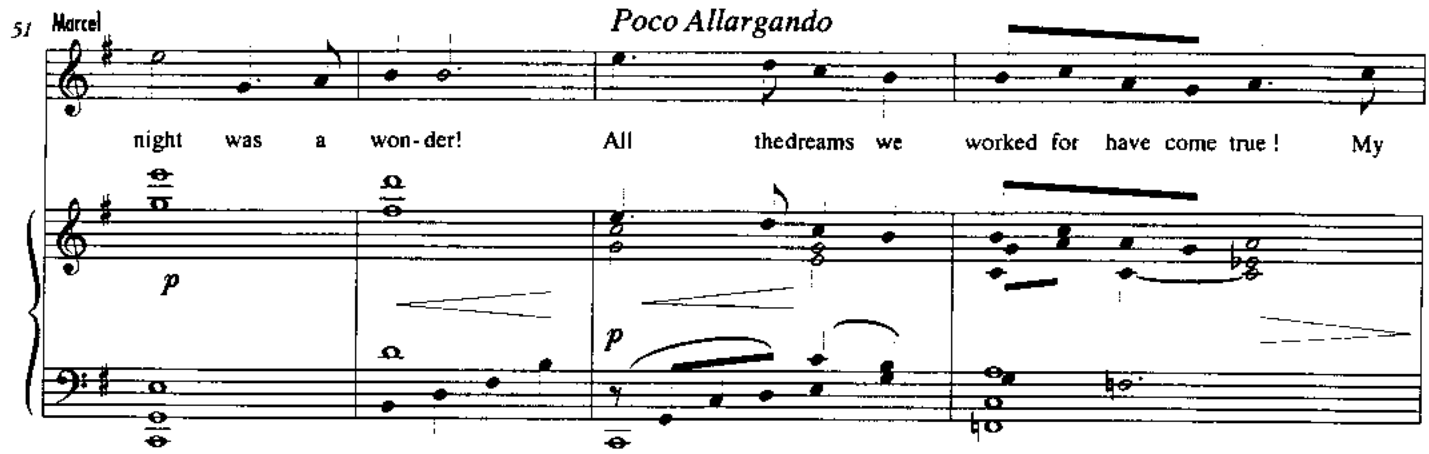

13
Rose
Poco Rit
Mar -
Marcel
Are we in the mood for de - bau - che - ry and
Visitor 1
duct - ion
tr
15
Rose
Piu Mosso
cel you are a dear but a most for - get - ful
Marcel
food ?
f
18
Rose
man ! I've told you that I plan to drive to the coun -
3

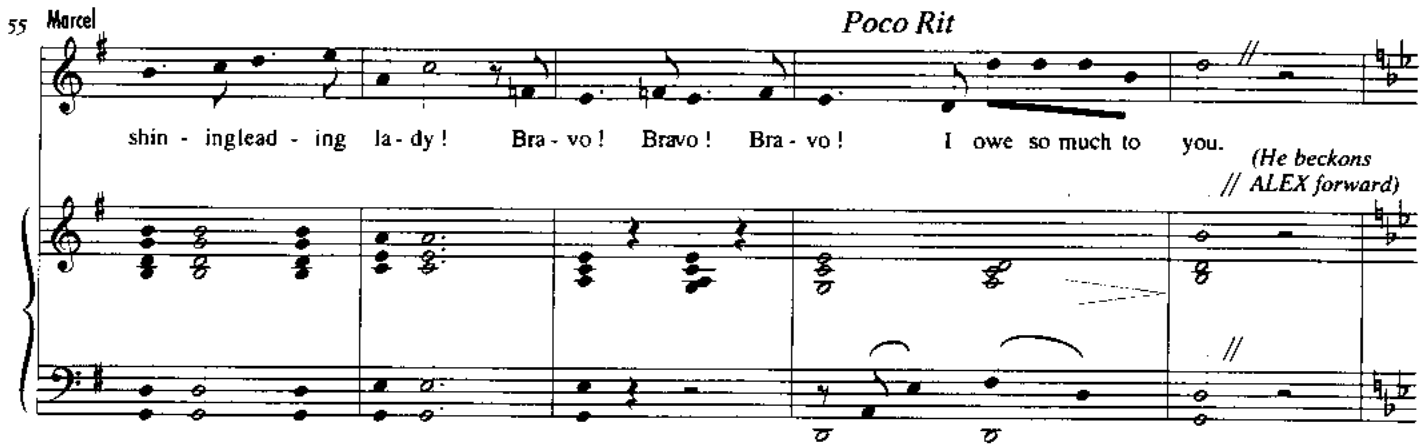

21
Rose
try
Have a love - ly
Visitor 2
Well done dar - ling...
Visitor 3
Well done you...
f

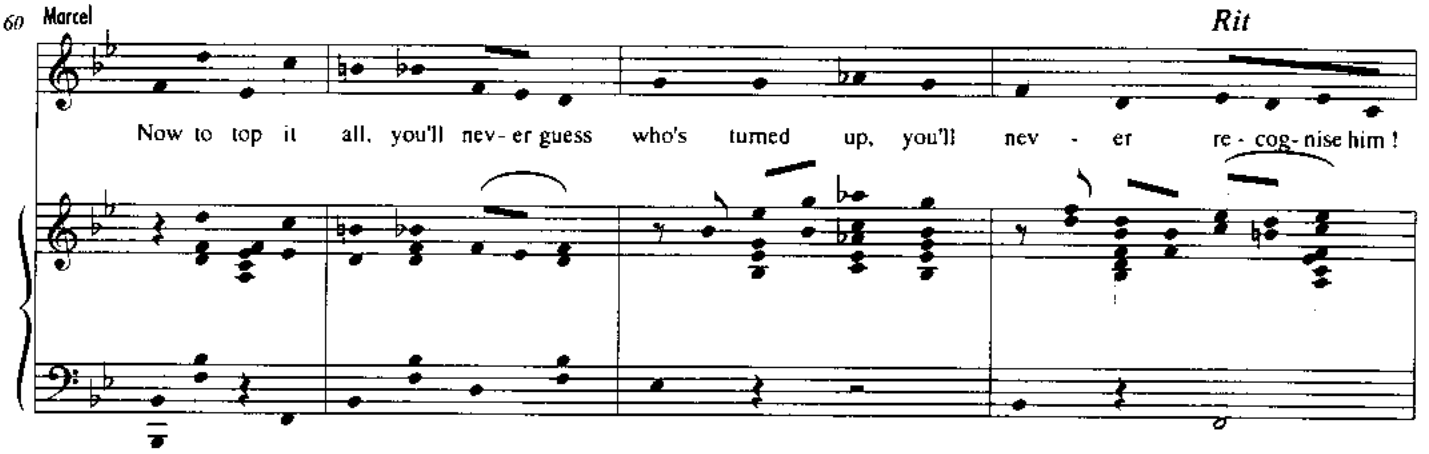
24
Rose
3
night! Come and see me when you can. Now

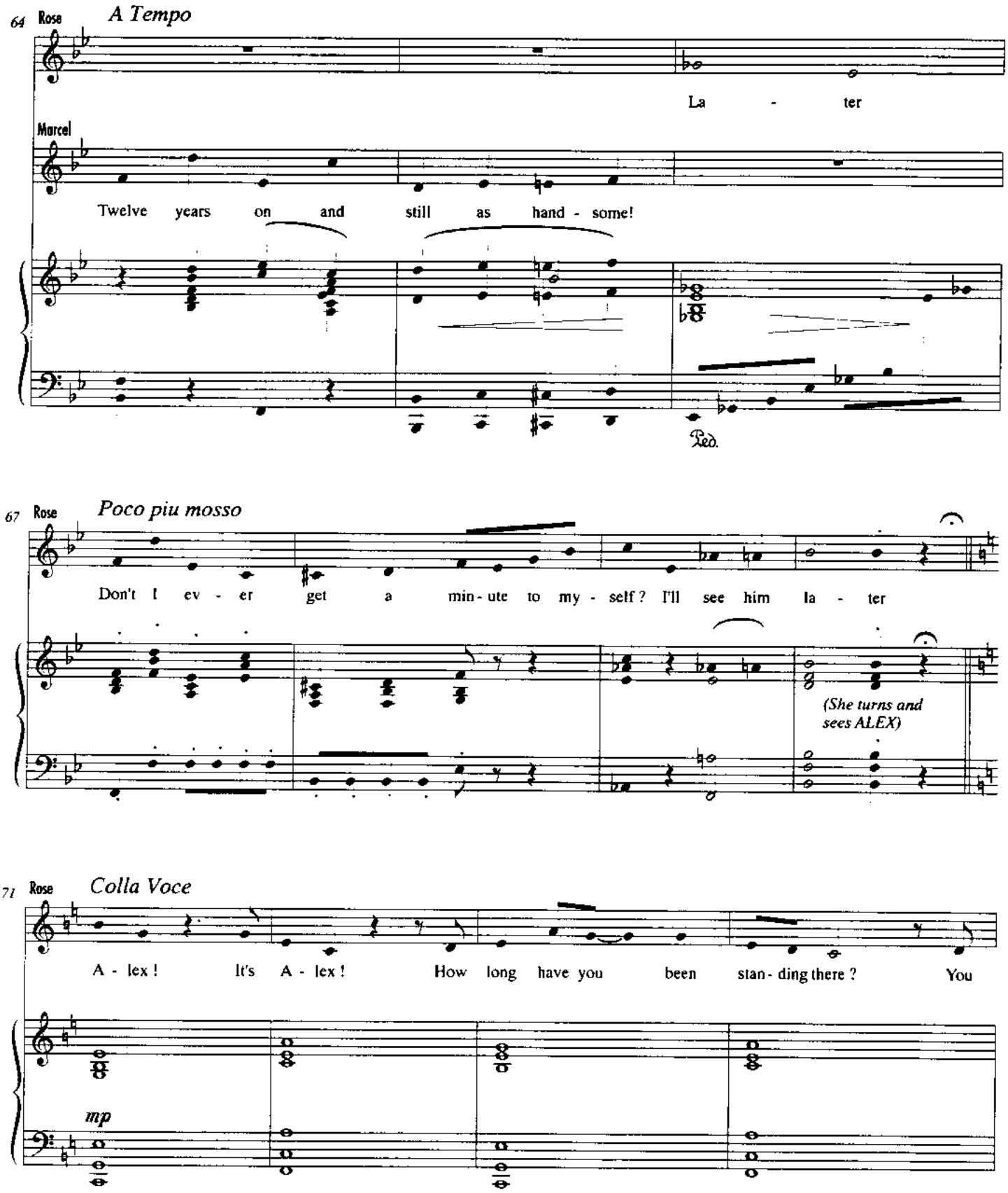

27
Rose
come a - long, Hu - go.
Visitor 1
To -
Hugo
I'm rea - dy, dont wor - ry. I've done all the pack - ing, there's no need to hur - ry.
mf
31
Rose
The best thing is hav - ing my friends' ad - mi - ra - tion.
Marcel
The
Visitor 1
night was a won - der !
Visitor 2
A soar - ing sen - sa - tion !
Rit
mp

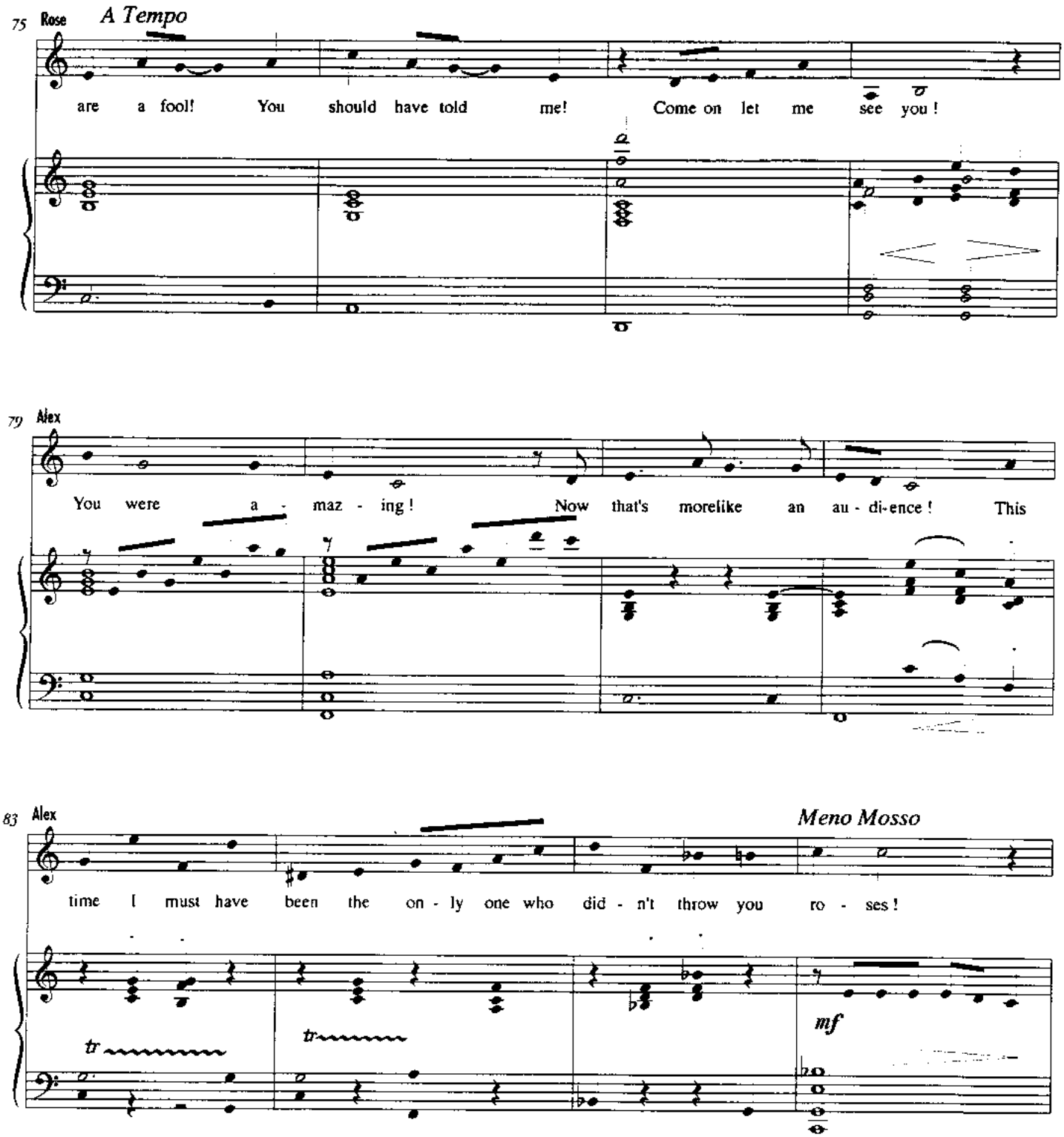

35 Marcel
Modto. con Moto (in 4)
per - fect lead - ing la - dy un - ique and true and tow - er - ing! Mag -
39 Marcel
ne - tic, ov - er pow - er - ing! The star the crowds a - dore! If
mp
43 Marcel
they could on - ly know you: Your hu - mour and hu - mil - i - ty, your
47 Marcel
strength and your fra - gil - i - ty they'd love you ev - en more To -

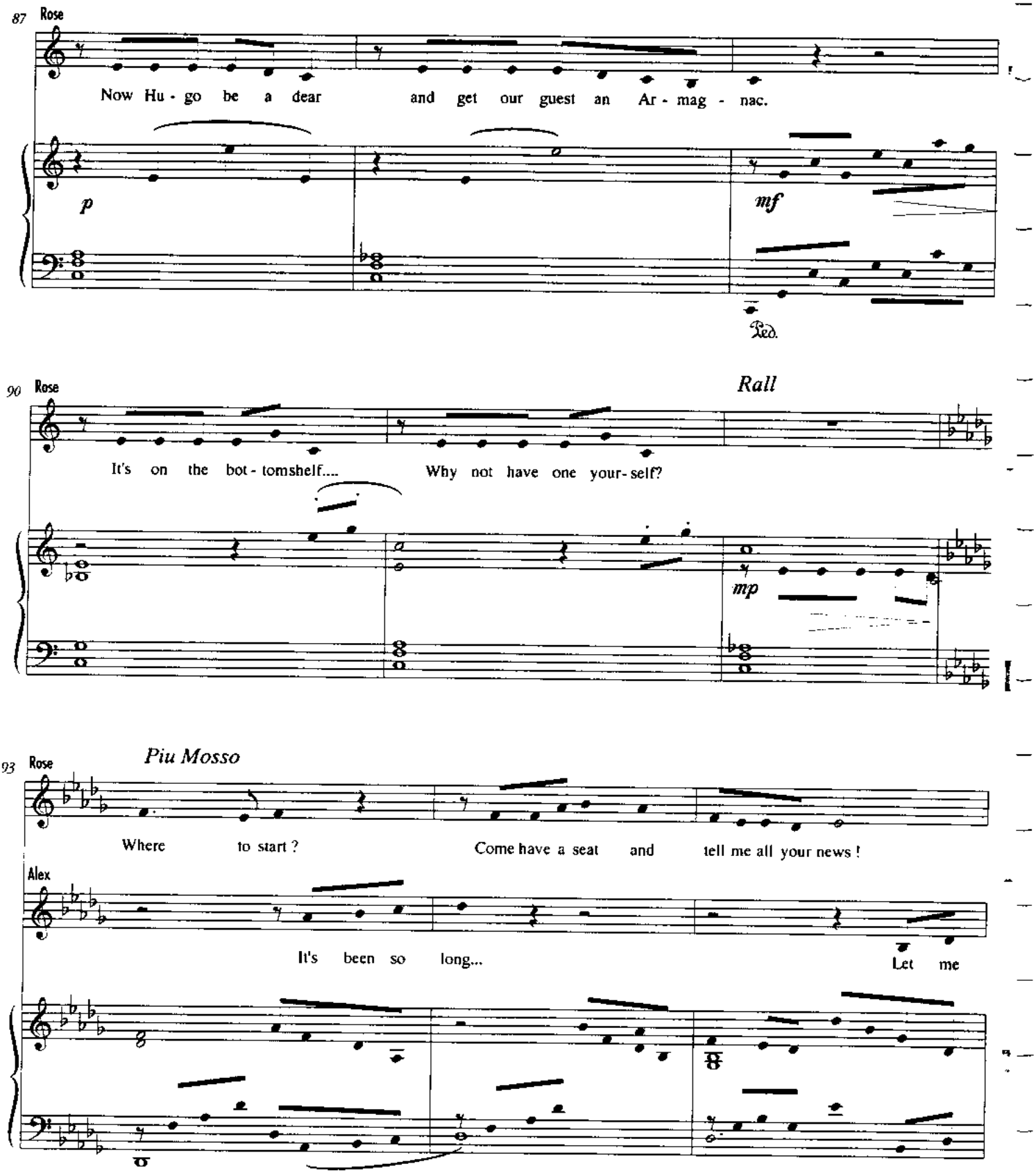

51
Marcel
Poco Allargando
night was a won-der! All thedreams we worked for have come true ! My
p
p

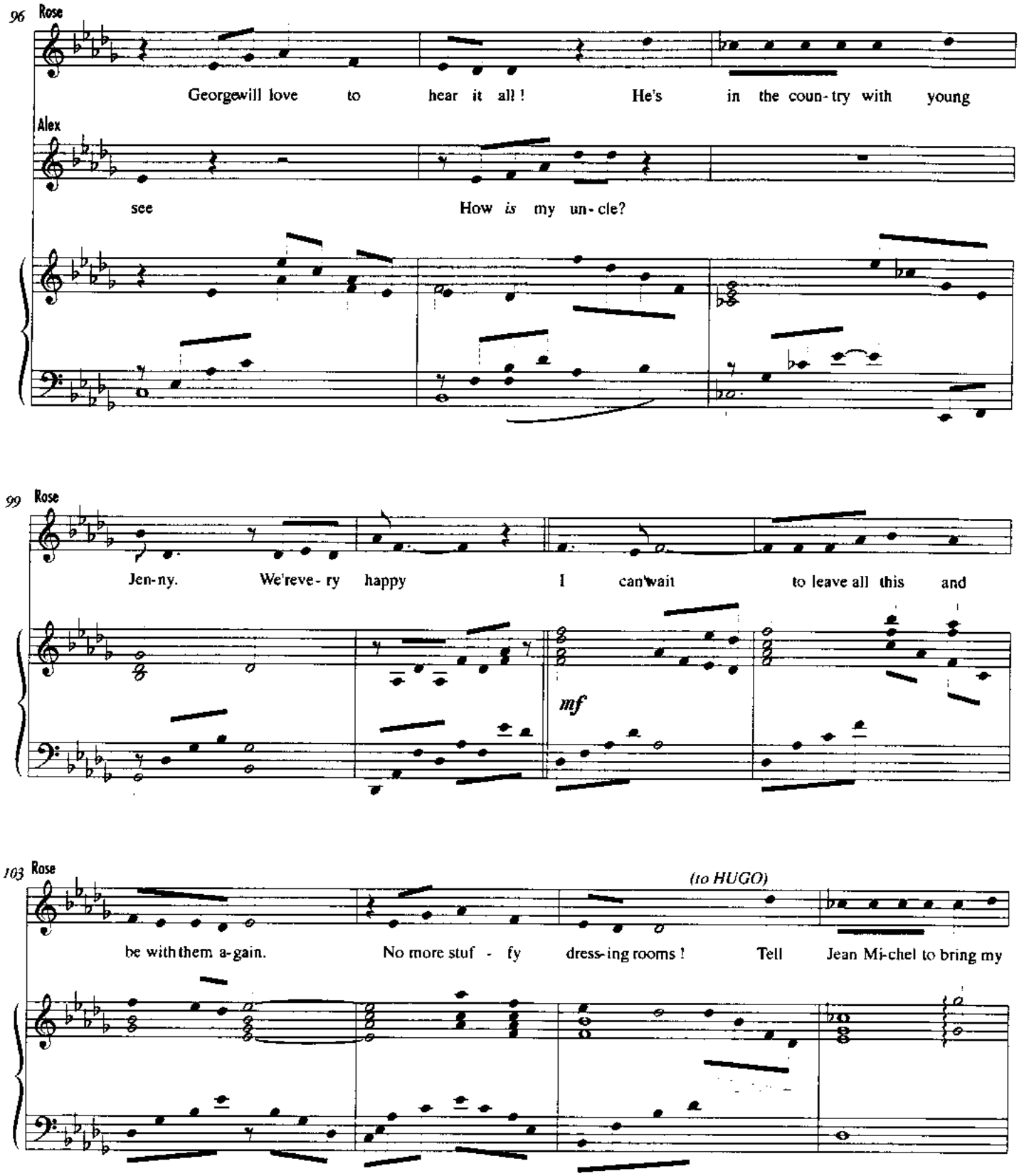

55
Marcel
Poco Rit
shin - inglead - ing la - dy ! Bra - vo ! Bravo ! Bra - vo ! I owe so much to you.
(He beckons
// ALEX forward)

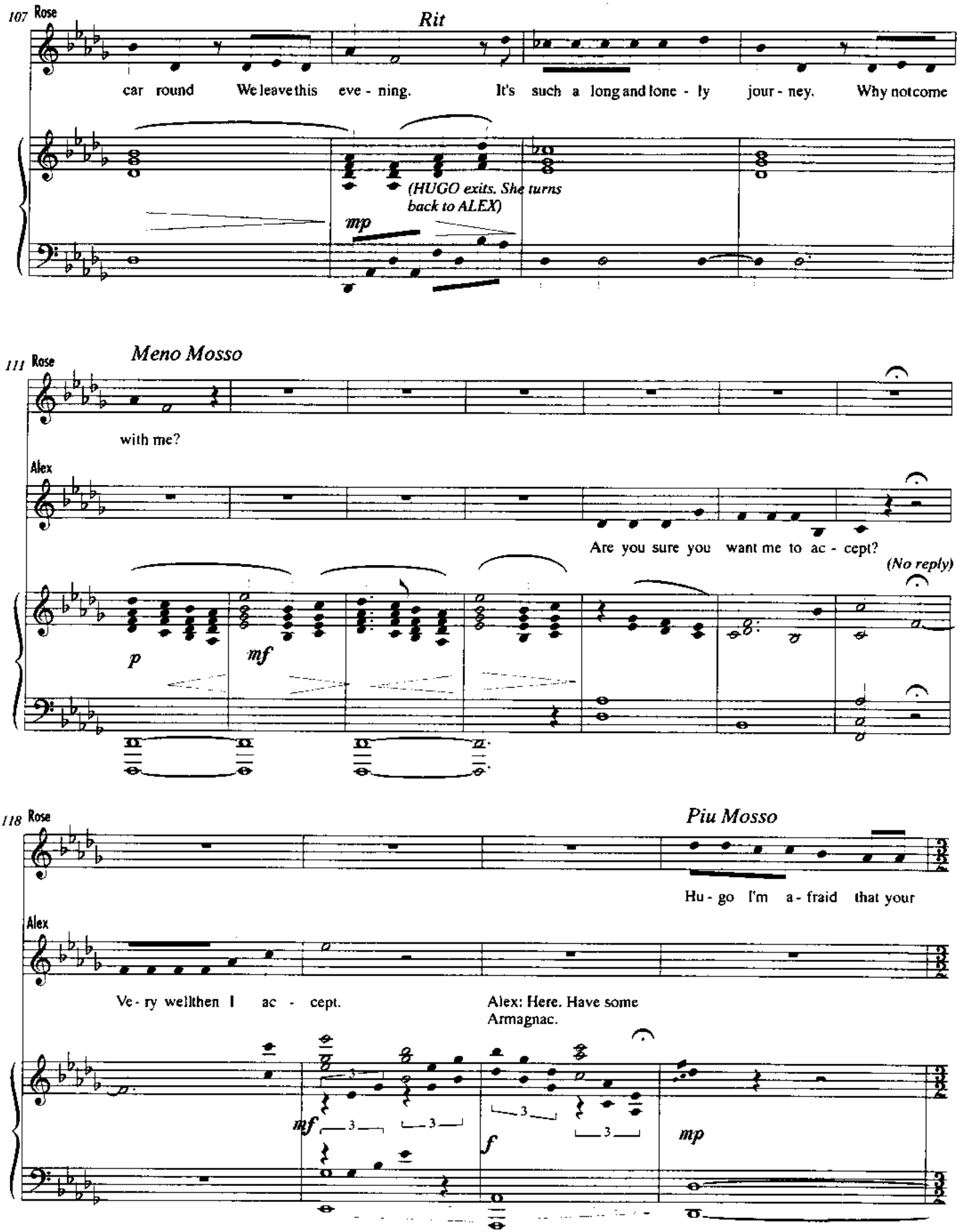

60
Marcel
Rit
Now to top it all, you'll nev-er guess who's turned up, you'll nev - er re - cog-nise him !

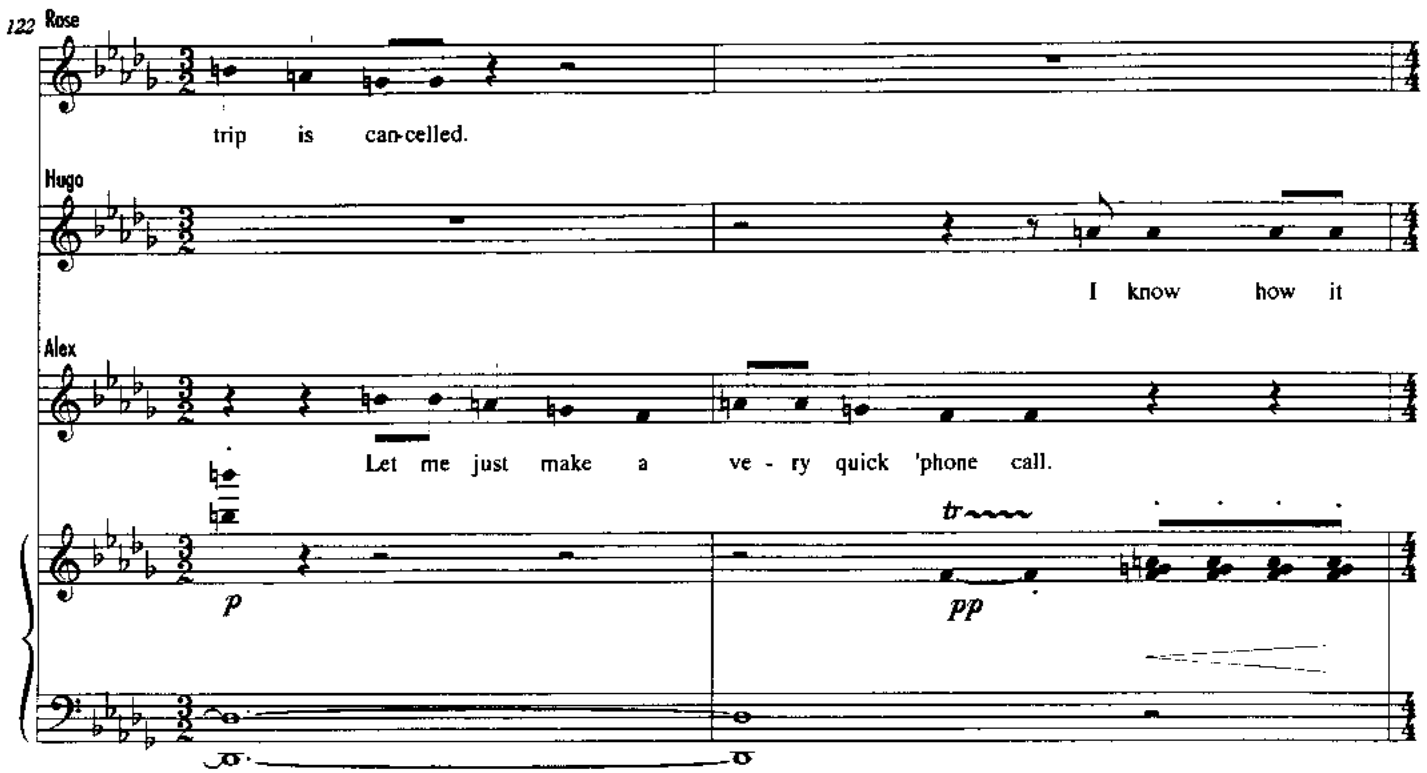

64 Rose
A Tempo
La - ter
Marcel
Twelve years on and still as hand - some!
Ped.
67 Rose
Poco piu mosso
Don't I ev - er get a min - ute to my - self? I'll see him la - ter
(She turns and sees ALEX)
71 Rose
Colla Voce
A - lex! It's A - lex! How long have you been stan - ding there? You
mp

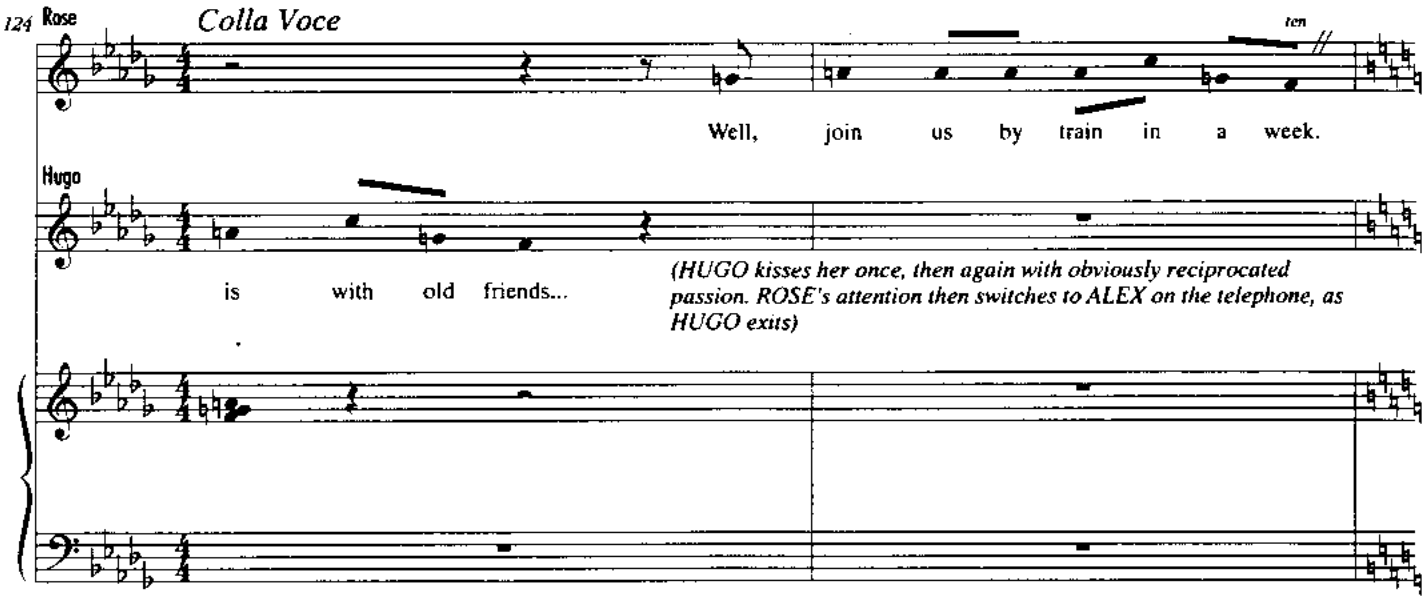

75 Rose
A Tempo
are a fool! You should have told me! Come on let me see you !
79 Alex
You were a - maz - ing ! Now that's morelike an au - di-ence ! This
83 Alex
Meno Mosso
time I must have been the on - ly one who did - n't throw you ro - ses !
tr
tr
mf

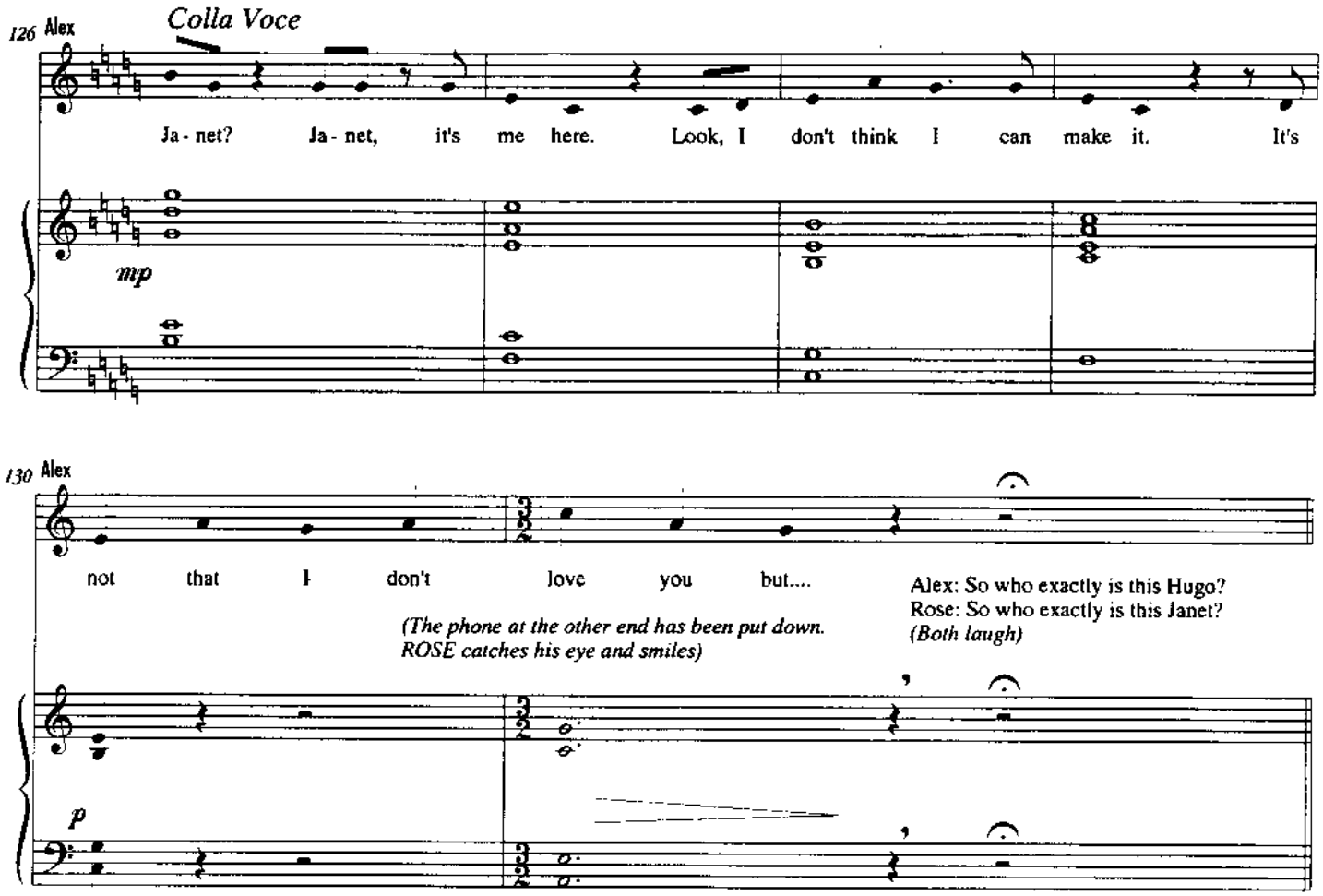

87 Rose
Now Hu - go be a dear and get our guest an Ar - mag - nac.
p
mf
Ped.
90 Rose
Rall
It's on the bot - tomshelf.... Why not have one your - self?
mp
93 Rose
Piu Mosso
Where to start ? Come have a seat and tell me all your news !
Alex
It's been so long... Let me


96
Rose
Georgewill love to hear it all ! He's in the coun-try with young
Alex
see How *is* my un-cle?
99
Rose
Jen-ny. We'reve-ry happy I can'wait to leave all this and
mf
103
Rose
(to HUGO)
be withthem a-gain. No more stuf - fy dress-ing rooms ! Tell Jean Mi-chel to bring my


107 Rose
Rit
car round We leave this eve - ning. It's such a long and lone - ly jour - ney. Why not come
(HUGO exits. She turns back to ALEX)
mp
111 Rose
Meno Mosso
with me?
Alex
Are you sure you want me to ac - cept?
(No reply)
p
mf
118 Rose
Piu Mosso
Hu - go I'm a - fraid that your
Alex
Ve - ry well then I ac - cept.
Alex: Here. Have some Armagnac.
mf
f
mp


122
Rose
trip is can-celled.
Hugo
I know how it
Alex
Let me just make a ve - ry quick 'phone call.
p
tr
pp


124
Rose
Colla Voce
ten
Well, join us by train in a week.
Hugo
is with old friends...
(HUGO kisses her once, then again with obviously reciprocated passion. ROSE's attention then switches to ALEX on the telephone, as HUGO exits)


126 Alex
Colla Voce
Ja - net? Ja - net, it's me here. Look, I don't think I can make it. It's
mp
130 Alex
not that I don't love you but....
(The phone at the other end has been put down.
ROSE catches his eye and smiles)
Alex: So who exactly is this Hugo?
Rose: So who exactly is this Janet?
(Both laugh)
p

Scene 2

Rose's dressing room. It is a short time later.

Allegretto

1 **Rose**

Have I changed? Your too po- lite this

Alex

No, not at all.

f

4 **Rose**

face has had it's day. Is it "Gen' - ral A - lex yet? Two

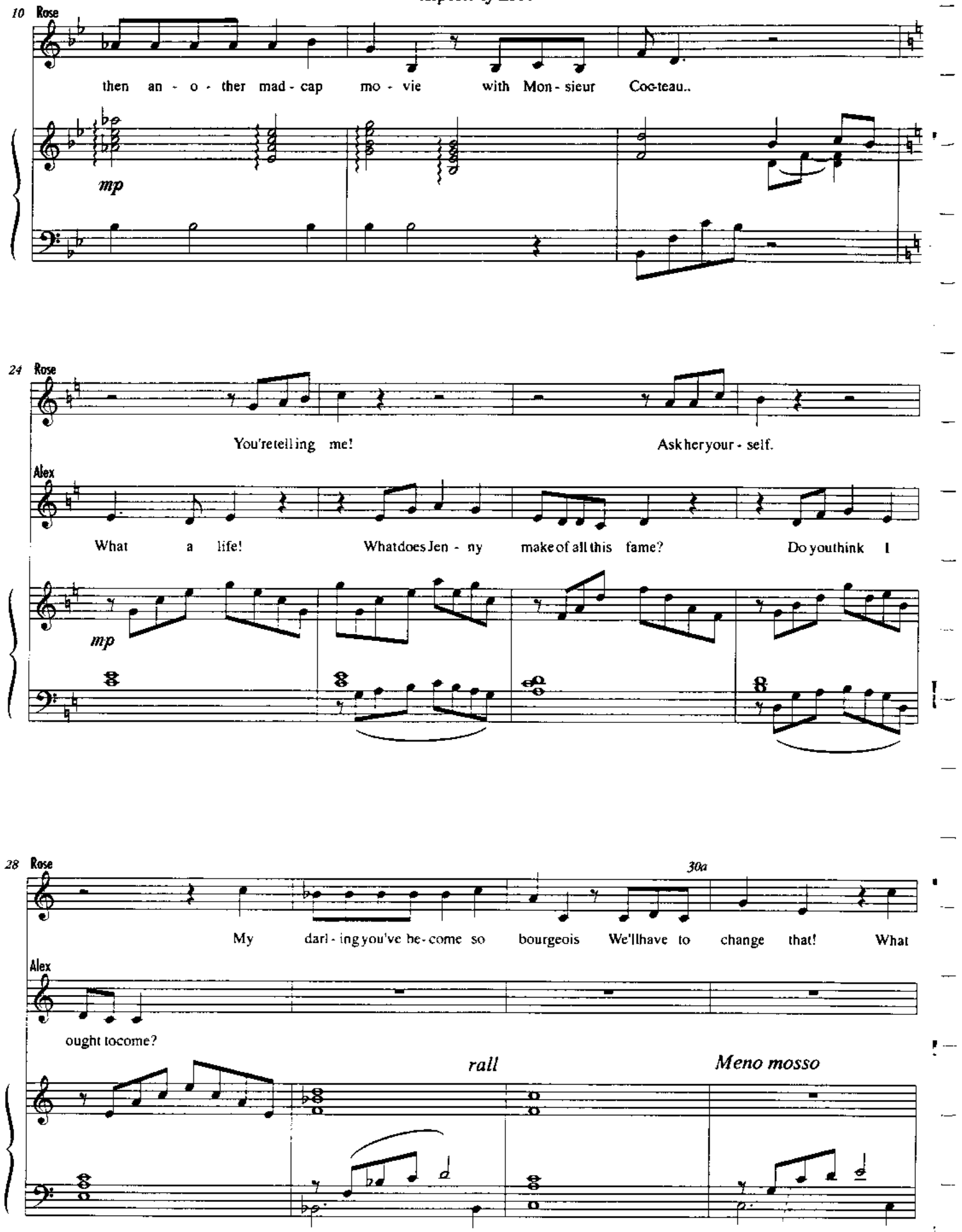
Alex

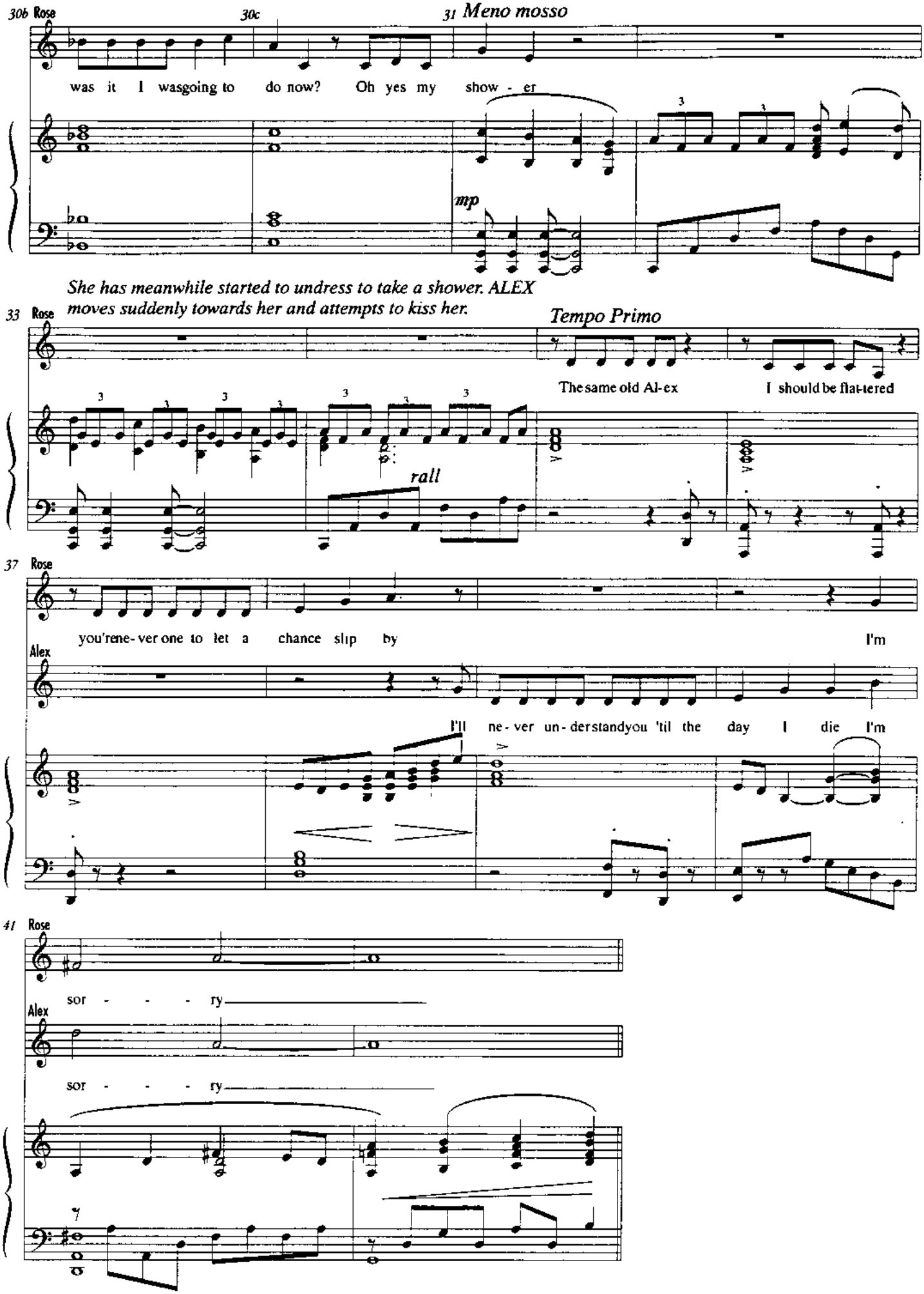
Don't be so sil - ly! I hard - ly think so

7 **Rose**

weeks with - out a script or came - ra! I can't be - lieve it! And

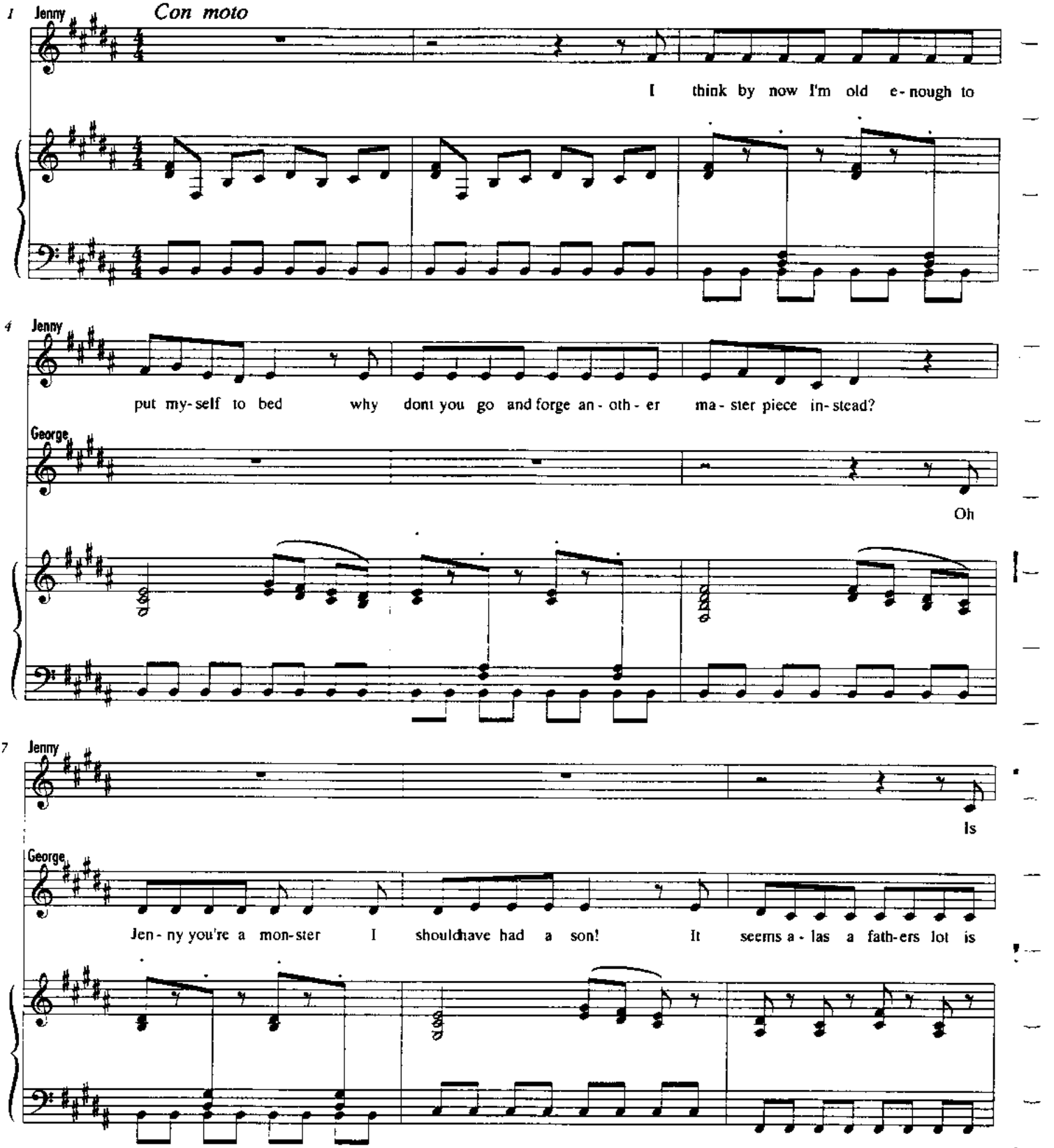
p

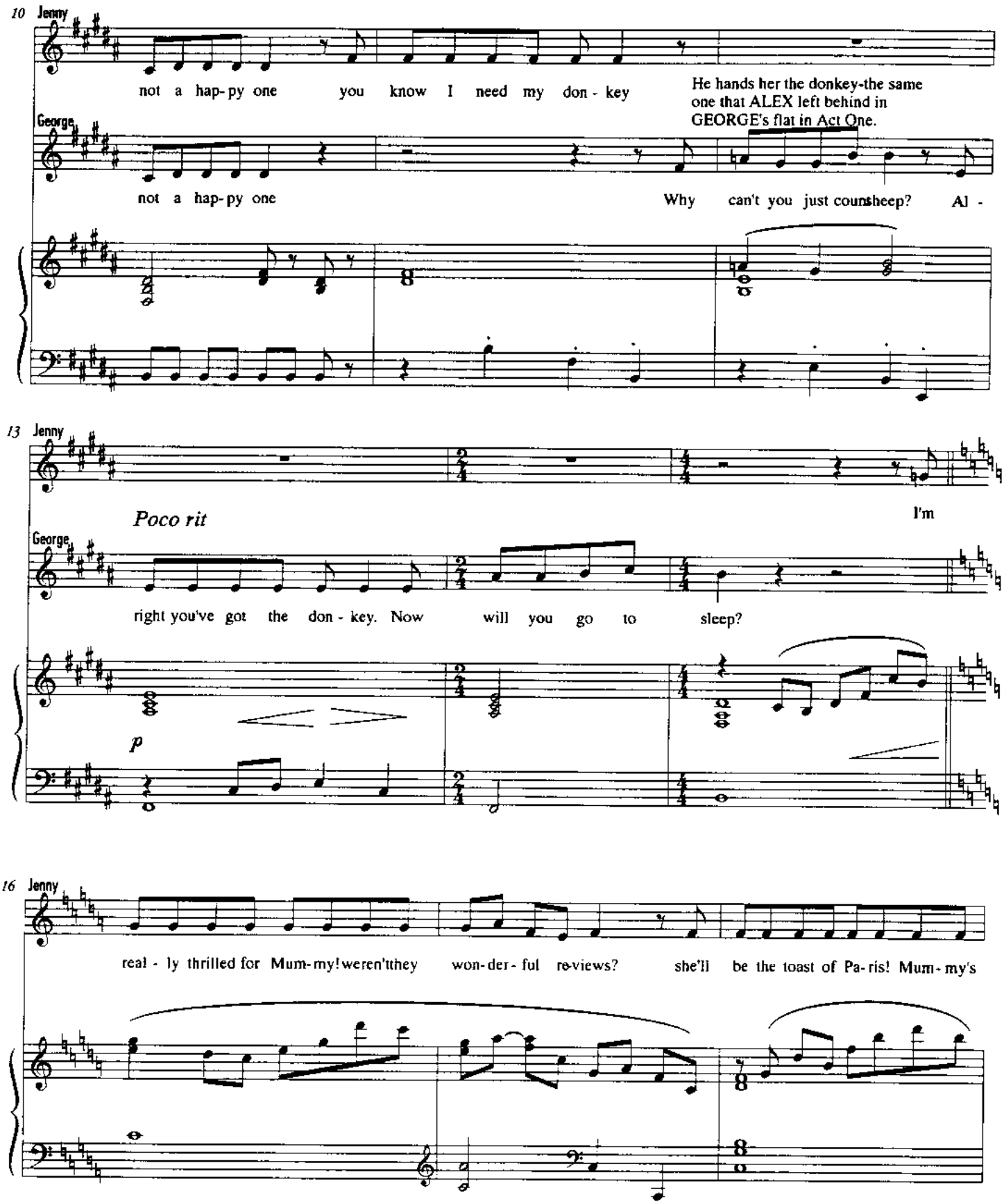

10 Rose
then an - o - ther mad - cap mo - vie with Mon - sieur Coc-teau..
mp
24 Rose
You're tell ing me! Ask her your - self.
Alex
What a life! What does Jen - ny make of all this fame? Do you think I
mp
28 Rose
30a
My darl - ing you've be - come so bourgeois We'll have to change that! What
Alex
ought to come?
rall
Meno mosso

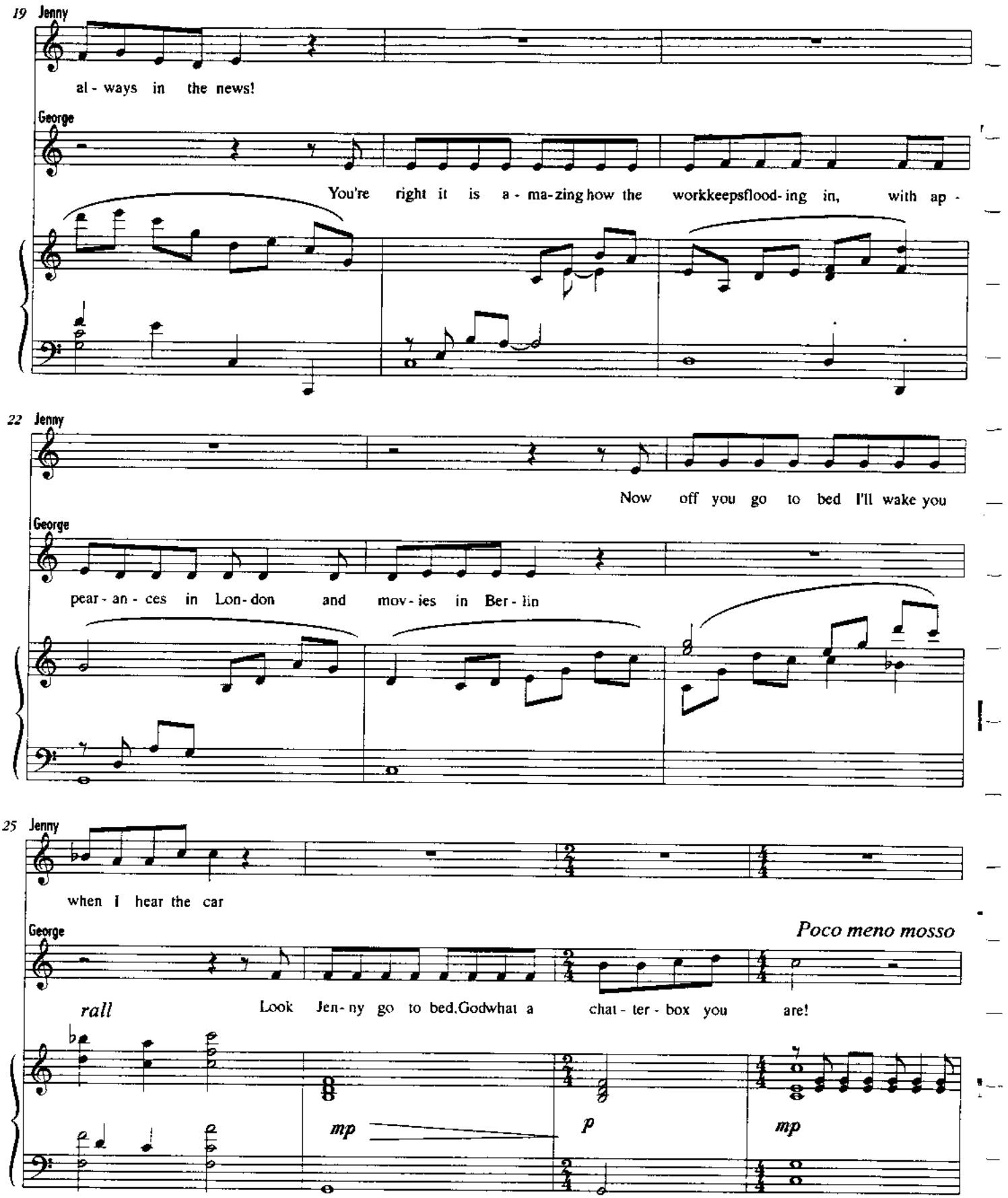

30b Rose
30c
31 Meno mosso
was it I wasgoing to do now? Oh yes my show - er
mp
She has meanwhile started to undress to take a shower. ALEX moves suddenly towards her and attempts to kiss her.
33 Rose
Tempo Primo
The same old Al-ex I should be flat-tered
rall
37 Rose
you'rene-ver one to let a chance slip by I'm
Alex
I'll ne-ver un-derstandyou 'til the day I die I'm
41 Rose
sor - - - ry
Alex
sor - - - ry

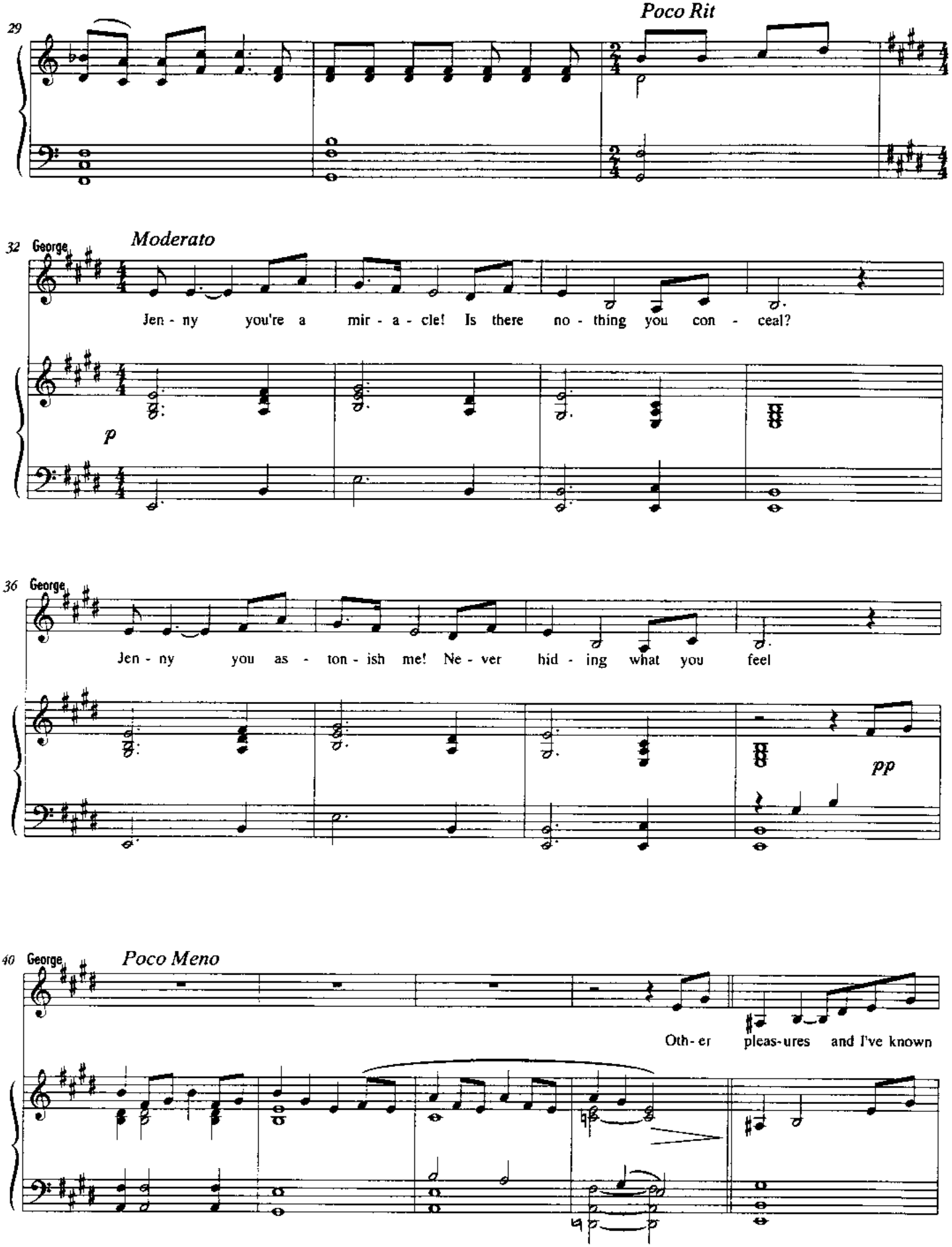
Scene 3

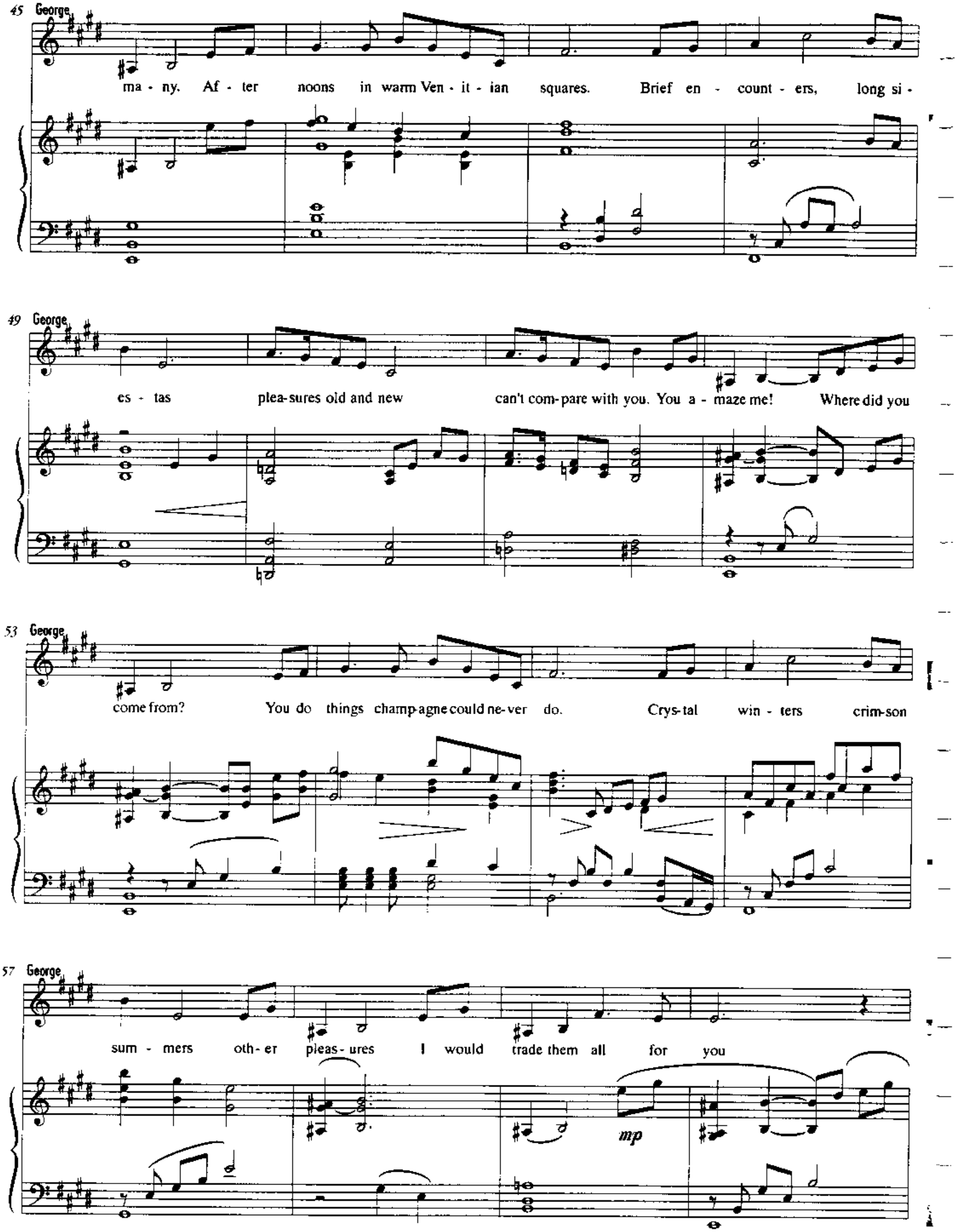
(The Terrace at Pau. GEORGE, now in his seventies, is getting his twelve year old daughter ready for bed.)

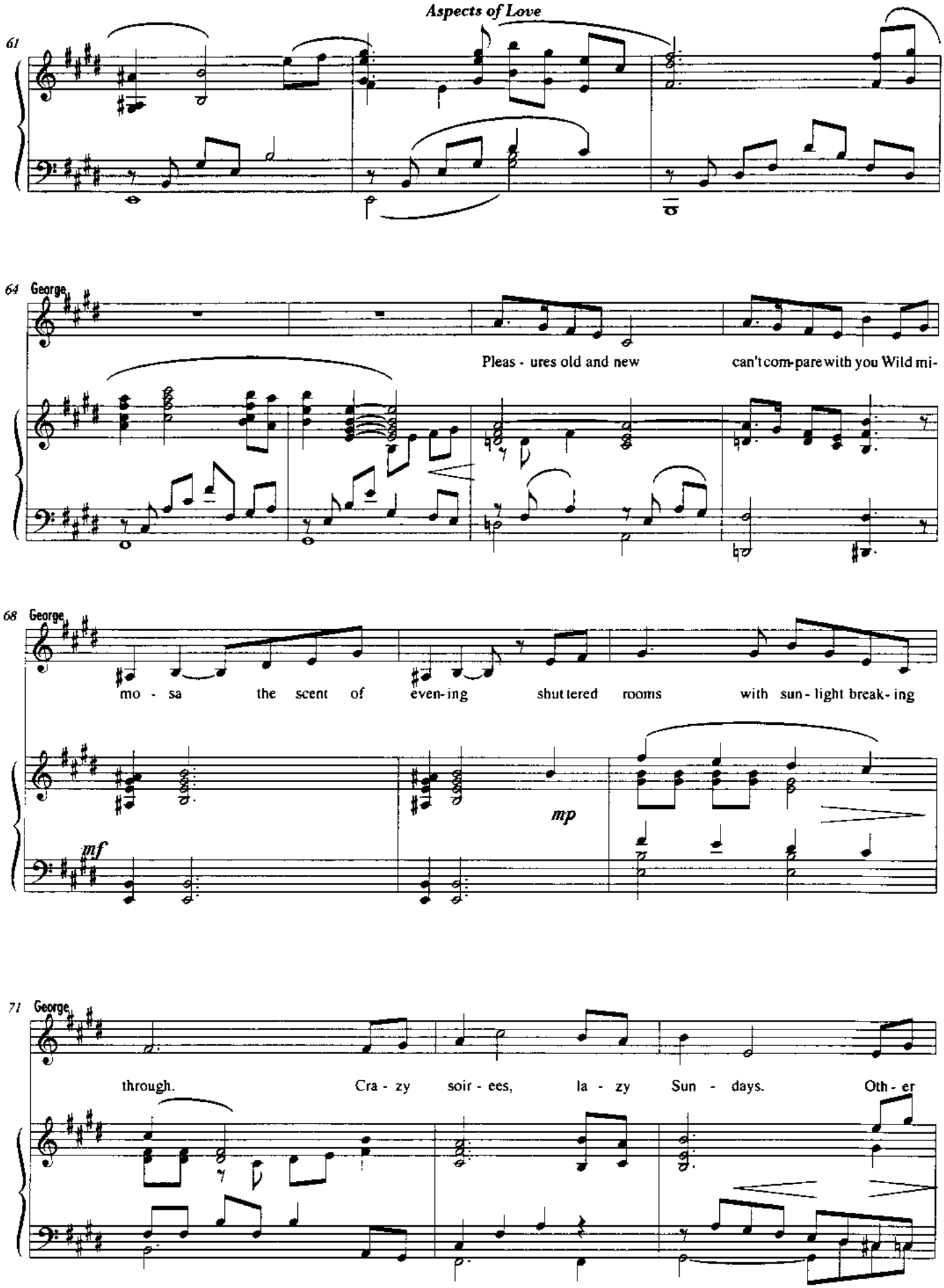


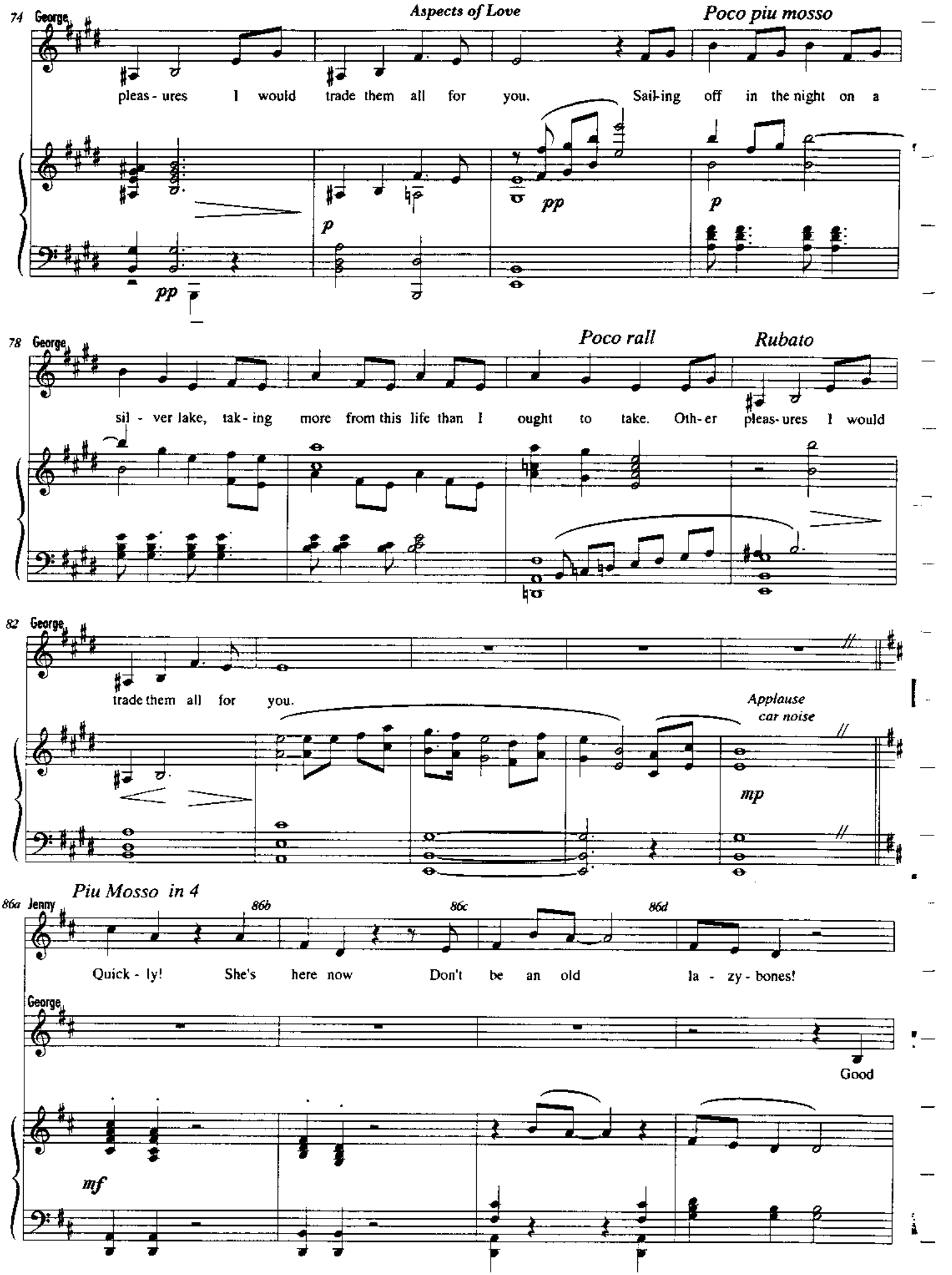

10 Jenny
not a hap-py one you know I need my don - key
He hands her the donkey-the same one that ALEX left behind in GEORGE's flat in Act One.
George
not a hap-py one
Why can't you just counsheep? Al -
13 Jenny
Poco rit
I'm
George
right you've got the don - key. Now will you go to sleep?
p
16 Jenny
real - ly thrilled for Mum-my! weren't they won-der-ful re-views? she'll be the toast of Pa-ris! Mum-my's

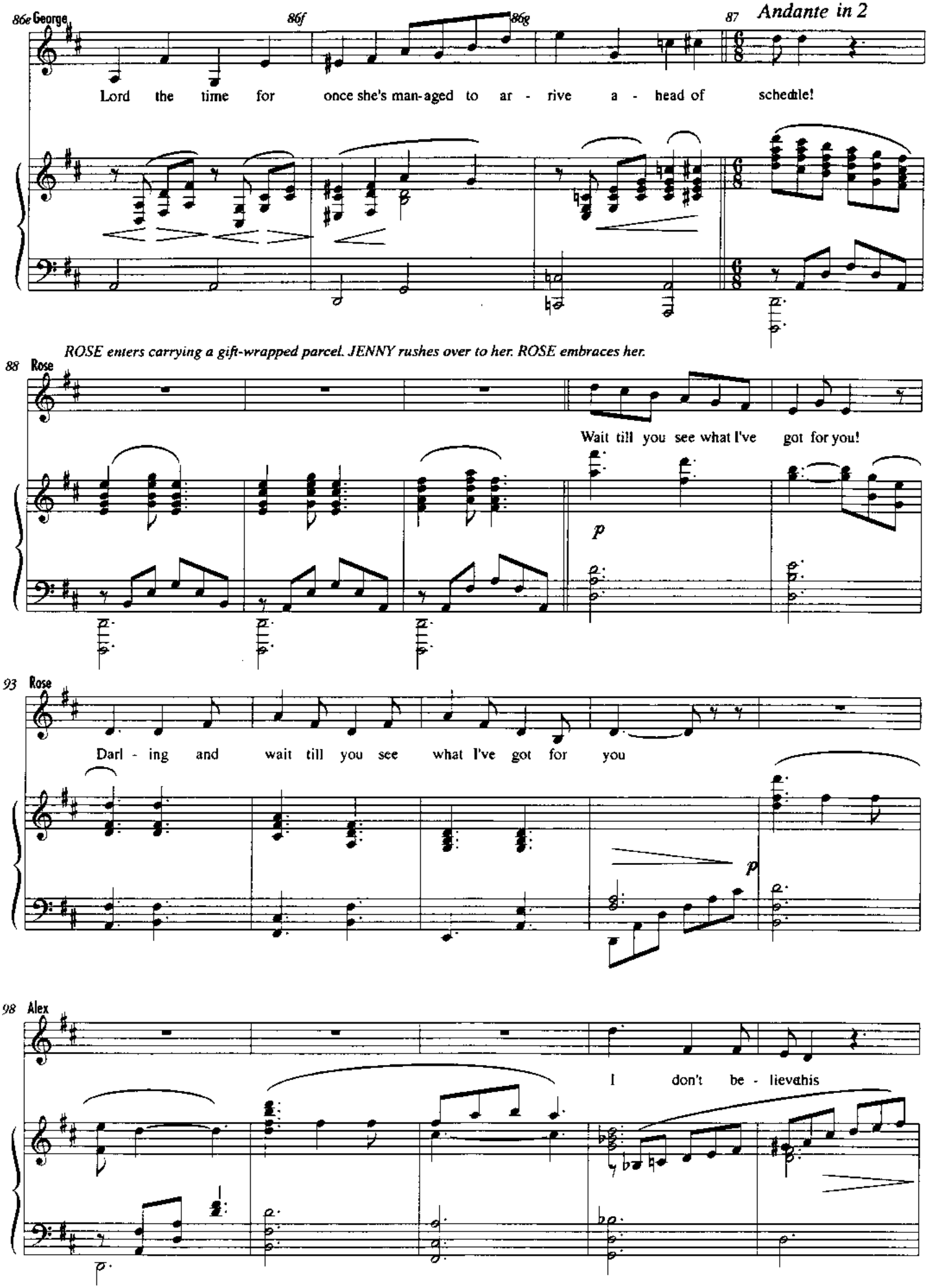

19 Jenny
al - ways in the news!
George
You're right it is a - ma-zing how the workkeepsflood-ing in, with ap -
22 Jenny
Now off you go to bed I'll wake you
George
pear - an - ces in Lon-don and mov-ies in Ber - lin
25 Jenny
when I hear the car
George
Poco meno mosso
rall
Look Jen-ny go to bed.Godwhat a chat - ter - box you are!
mp
p
mp

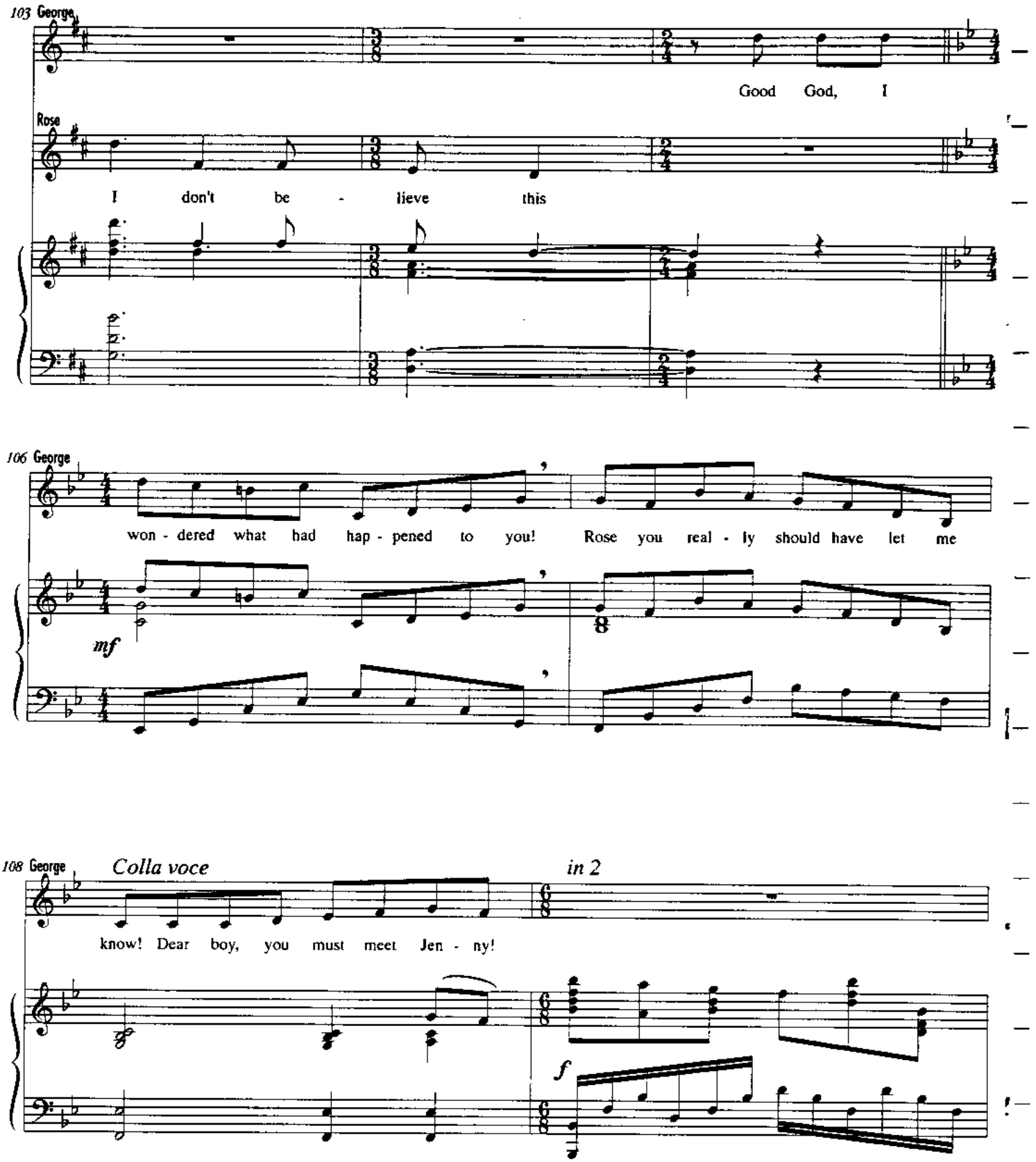

29
Poco Rit
32
George
Moderato
Jen - ny you're a mir - a - cle! Is there no - thing you con - ceal?
p
36
George
Jen - ny you as - ton - ish me! Ne - ver hid - ing what you feel
pp
40
George
Poco Meno
Oth - er pleas-ures and I've known

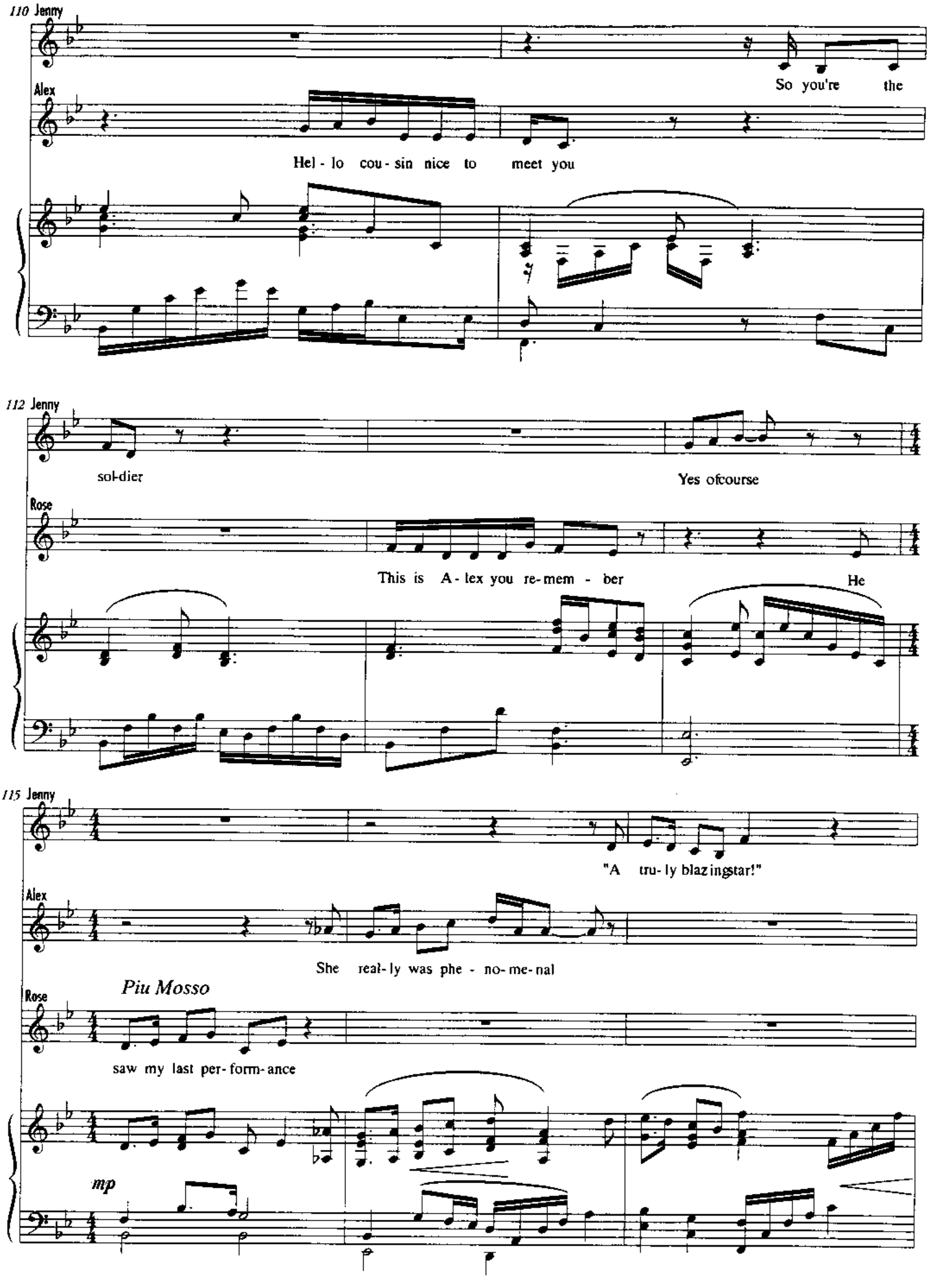

45 George
ma - ny. Af - ter noons in warm Ven - it - ian squares. Brief en - count - ers, long si -
49 George
es - tas plea-sures old and new can't com-pare with you. You a - maze me! Where did you
53 George
come from? You do things champ-agne could ne-ver do. Crys-tal win - ters crim-son
57 George
sum - mers oth - er pleas - ures I would trade them all for you
mp

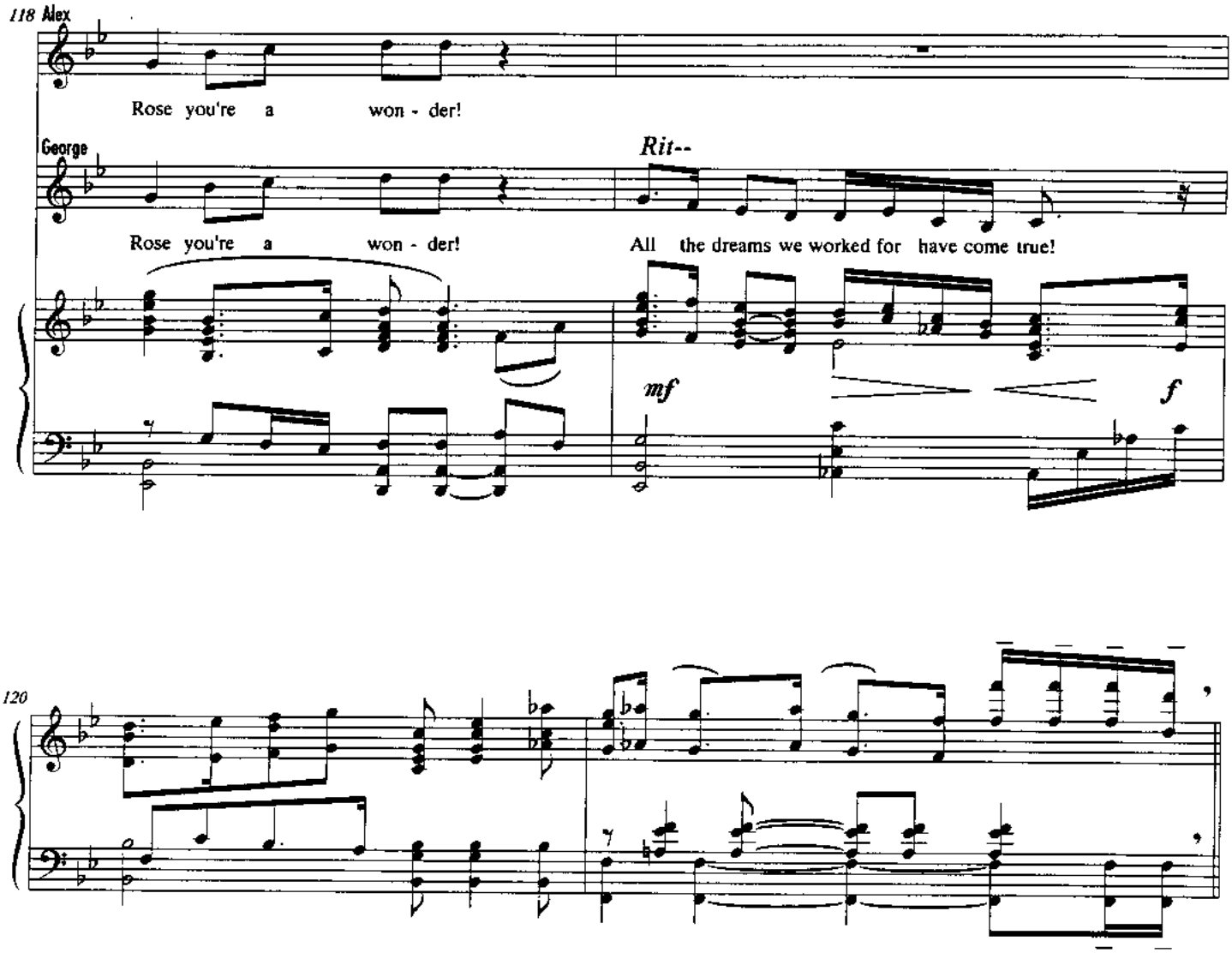

61
64 George
Pleas - ures old and new
can't com-pare with you Wild mi-
68 George
mo - sa
the scent of
even-ing
shut tered
rooms
with sun - light break - ing
mf
mp
71 George
through.
Cra - zy
soir - ees,
la - zy
Sun - days.
Oth - er


74 George
Aspects of Love
Poco piu mosso
pleas - ures I would trade them all for you. Sail-ing off in the night on a
pp
p
pp
p
78 George
Poco rall
Rubato
sil - ver lake, tak - ing more from this life than I ought to take. Oth-er pleas-ures I would
82 George
trade them all for you.
Applause
car noise
mp
Piu Mosso in 4
86a Jenny
86b
86c
86d
Quick - ly! She's here now Don't be an old la - zy - bones!
George
Good
mf


86e George
86f
86g
87 Andante in 2
Lord the time for once she's man-aged to ar - rive a - head of schedule!
ROSE enters carrying a gift-wrapped parcel. JENNY rushes over to her. ROSE embraces her.
88 Rose
Wait till you see what I've got for you!
p
93 Rose
Darl - ing and wait till you see what I've got for you
p
98 Alex
I don't be - lieve this


103 George
Good God, I
Rose
I don't be - lieve this
106 George
won - dered what had hap - pened to you! Rose you real - ly should have let me
mf
108 George
Colla voce
in 2
know! Dear boy, you must meet Jen - ny!
f

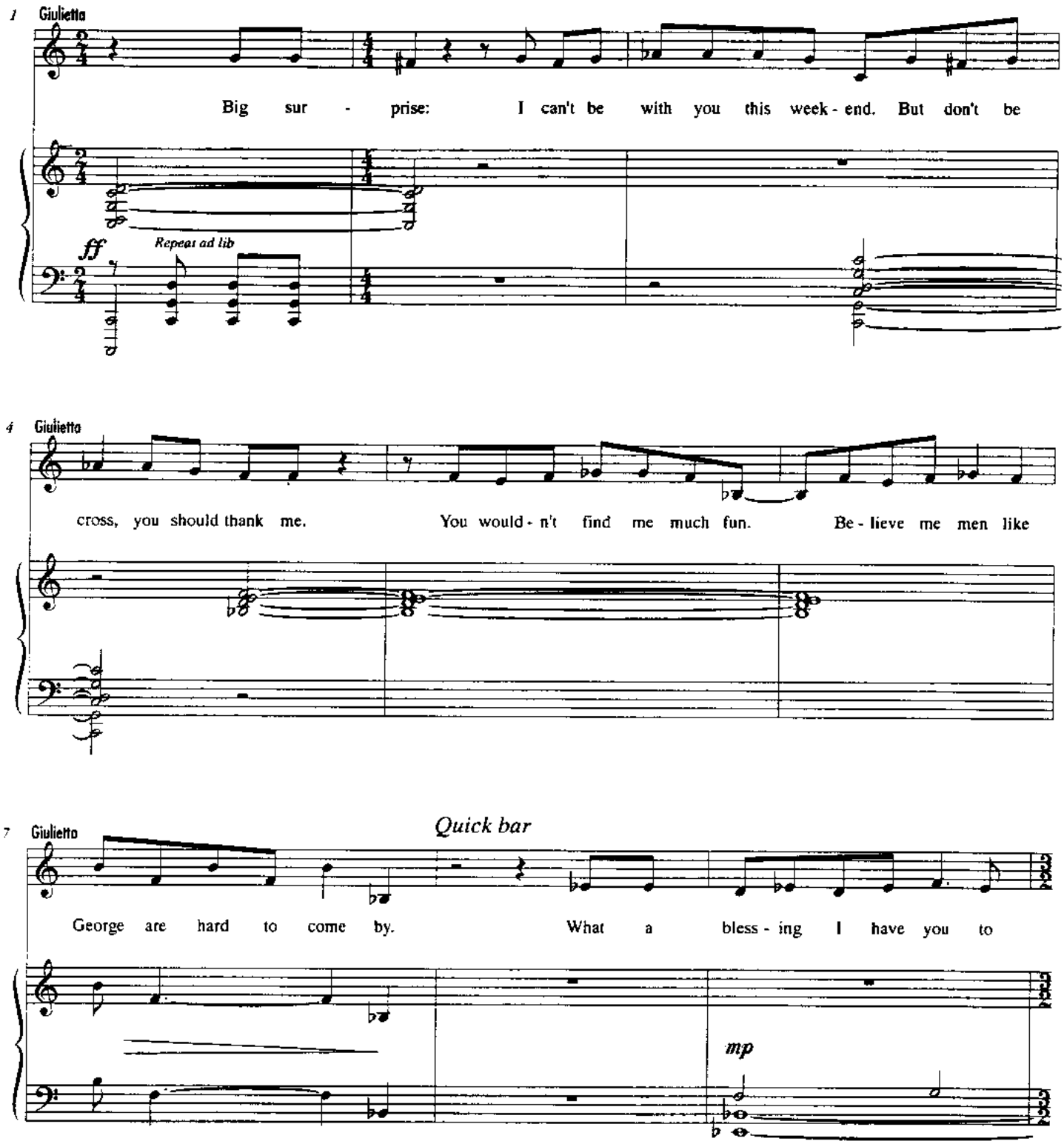

110 Jenny
So you're the
Alex
Hel - lo cou - sin nice to meet you
112 Jenny
sol-dier
Yes ofcourse
Rose
This is A - lex you re-mem - ber
He
115 Jenny
"A tru- ly blazingstar!"
Alex
She real- ly was phe - no- me- nal
Piu Mosso
Rose
saw my last per- form- ance
mp

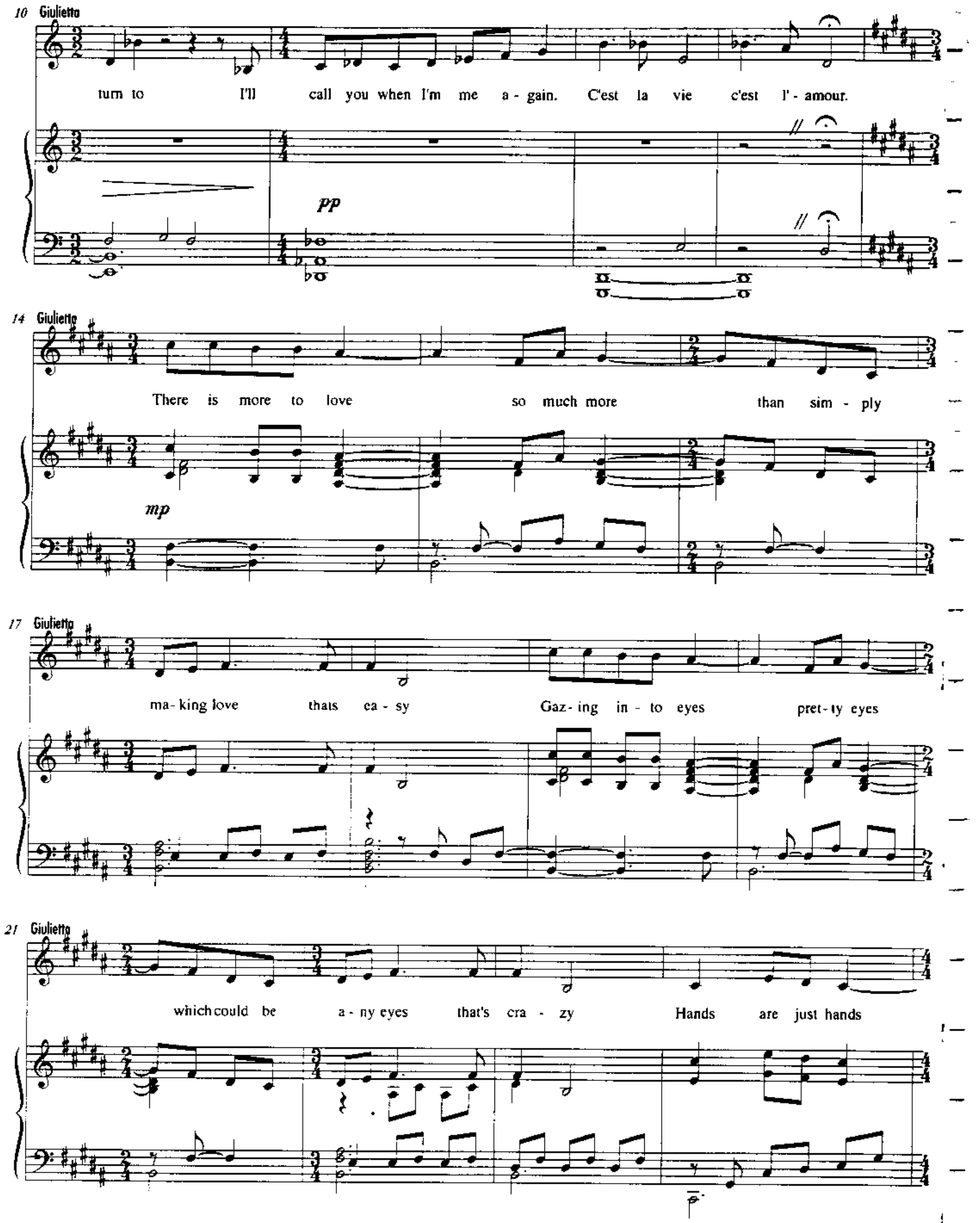

118 Alex
Rose you're a won - der!
George
Rose you're a won - der!
Rit--
All the dreams we worked for have come true!
mf
f
120

THERE IS MORE TO LOVE

Scene 4

(A cafe in Venice, GIULIETTA is alone at a table, writing a letter.)




10 Giulietta
turn to I'll call you when I'm me a - gain. C'est la vie c'est l' - amour.
pp
14 Giulietta
There is more to love so much more than sim - ply
mp
17 Giulietta
ma - king love thats ea - sy Gaz - ing in - to eyes pret - ty eyes
21 Giulietta
which could be a - ny eyes that's cra - zy Hands are just hands

Poco Rit

25 Giulietta

a face is just a face They come and go they'reea - sy to re - place

mp

29 Giulietta

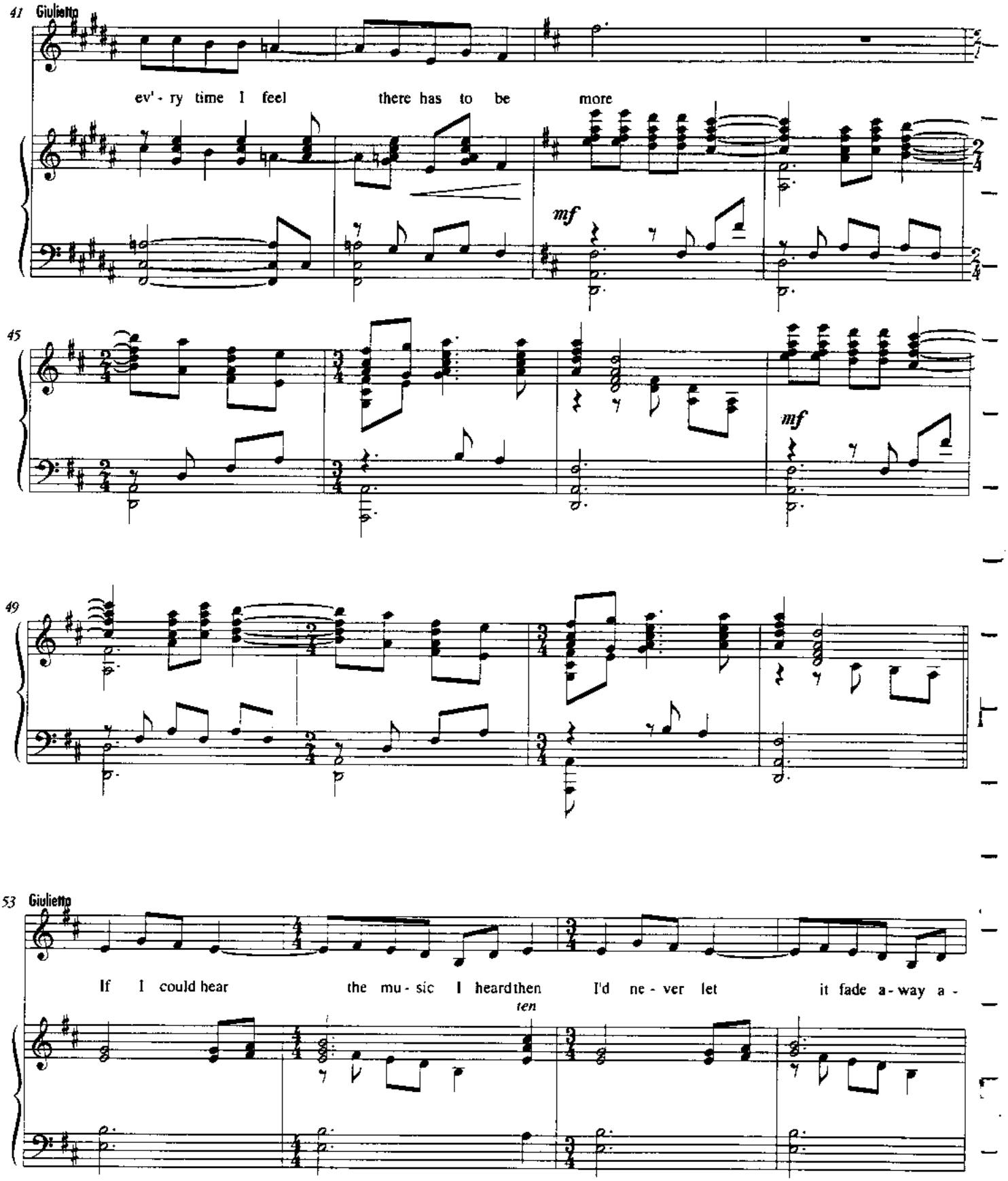
There is more to love so muchmore than moonstruck es- ca- pades that's

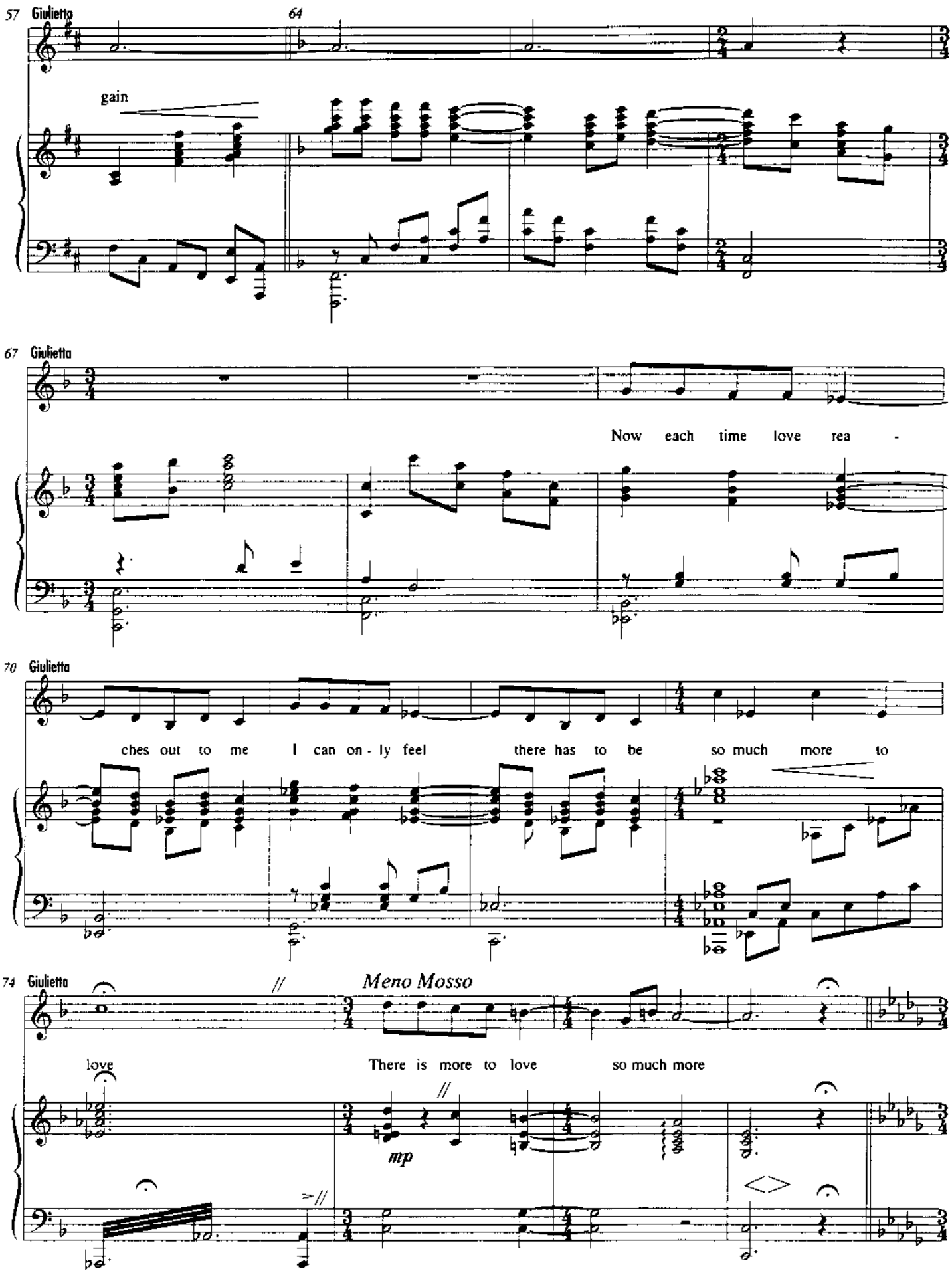
33 Giulietta

no - thing There is peace of mind so much peace in qui - et

37 Giulietta

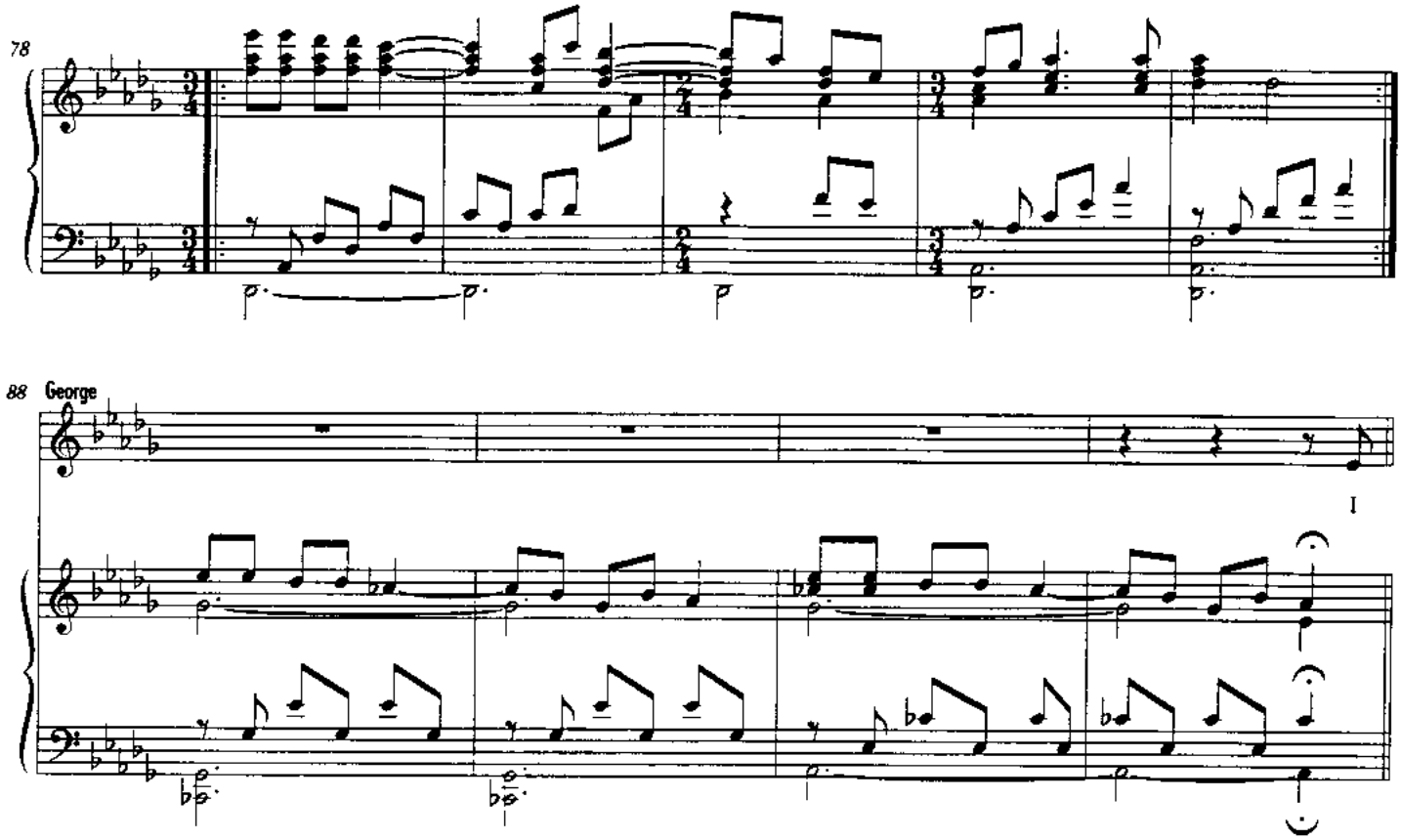
com- pa - ny that's some - thing ev' - ry one but him seems wrong to me


41 Giulietta
ev' - ry time I feel there has to be more
mf
45
mf
49
53 Giulietta
If I could hear the mu - sic I heard then I'd ne - ver let it fade a - way a -
ten


57 Giulietta
64
gain
67 Giulietta
Now each time love rea -
70 Giulietta
ches out to me I can on - ly feel there has to be so much more to
74 Giulietta
Meno Mosso
love
There is more to love so much more
mp

78

88 George



Scene 5

(The terrace at Pau. A few days later. ROSE, GEORGE, JENNY and ALEX are at the tail end of lunch.)

Allegro Piacevole

1 Jenny

Oh! He must - n't miss it!

George

Trust you're stay - ing for the vint - age?

5 Rose

Al - - - ex pro- mise me you won't run off just yet!

Jenny

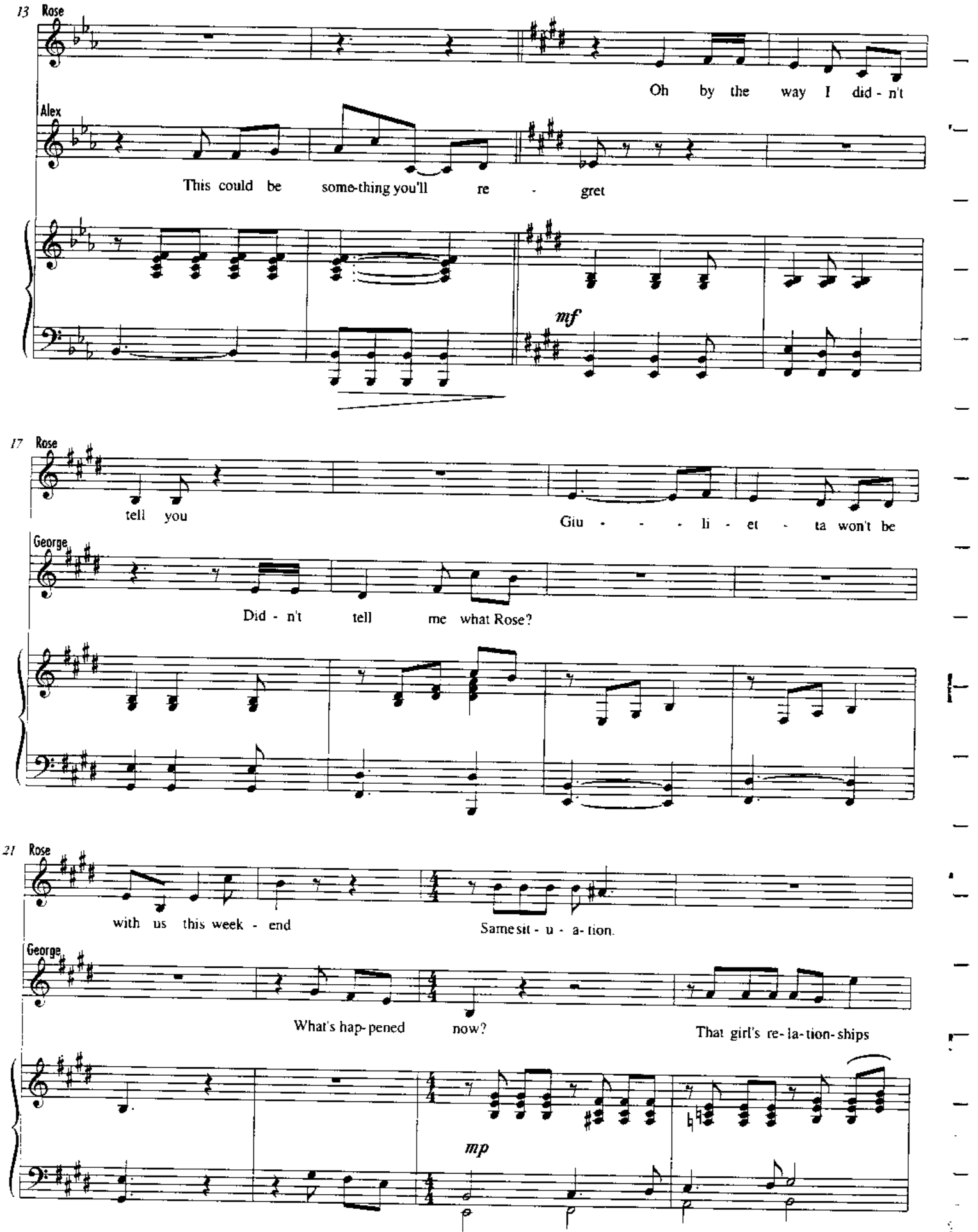
There's lots of

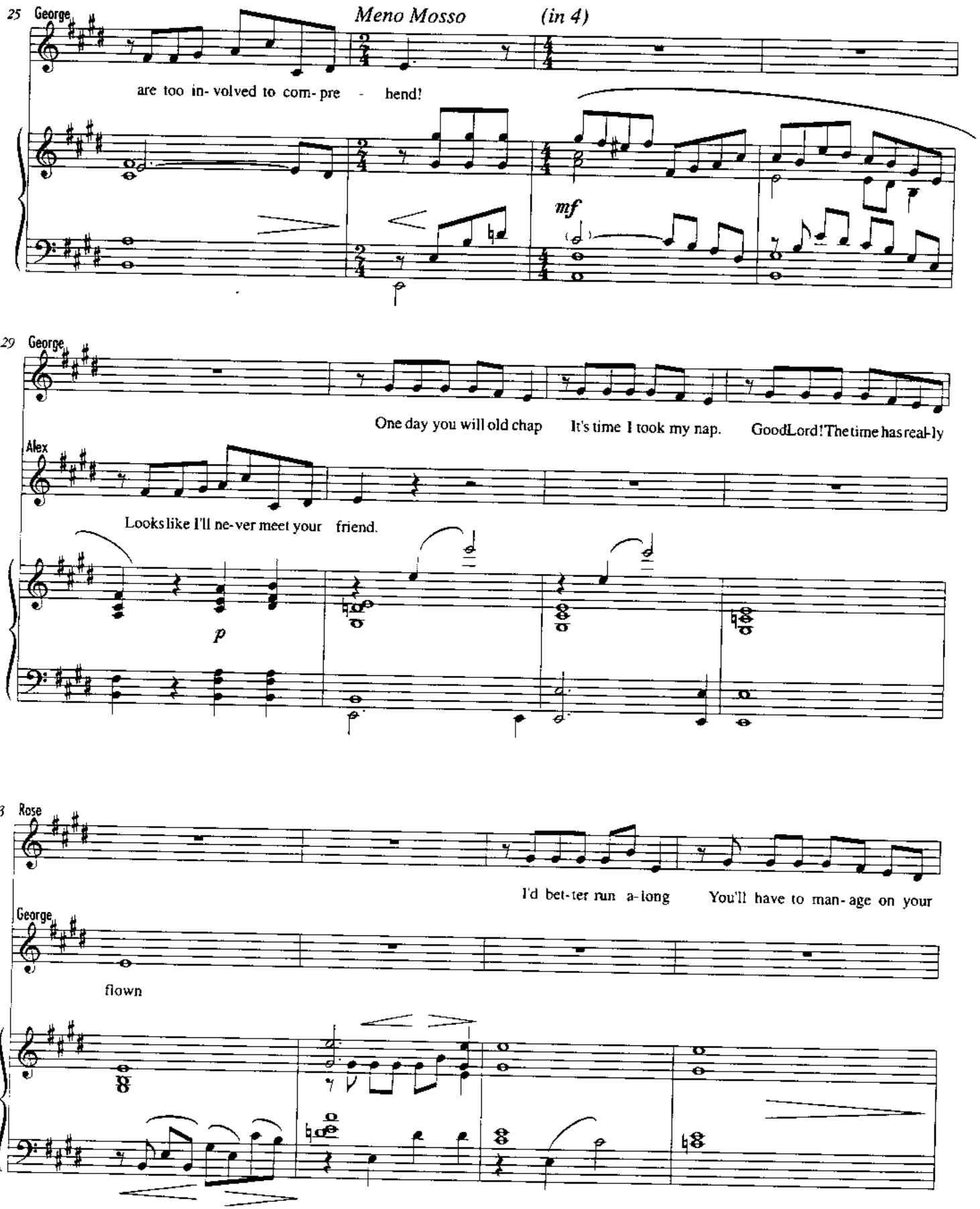
9 Jenny

room!

Alex

I'm in no hur - ry If it won't wor - ry you


13 Rose
Oh by the way I did - n't
Alex
This could be some-thing you'll re - gret
mf
17 Rose
tell you
Giu - - - li - et - ta won't be
George
Did - n't tell me what Rose?
21 Rose
with us this week - end
Same sit - u - a - tion.
George
What's hap-pened now?
That girl's re-la-tion-ships
mp


25 George
Meno Mosso (in 4)
are too in- volved to com- pre - hend!
mf
29 George
One day you will old chap It's time I took my nap. GoodLord! The time has real-ly
Alex
Looks like I'll ne-ver meet your friend.
p
33 Rose
I'd bet-ter run a-long You'll have to man- age on your
George
flown

37 Rose *She exits arm in arm with GEORGE. ALEX and JENNY are left alone. He walks into the sunlight, JENNY watching him.*

Meno Mosso

own!

41 Alex *Tranquillo*

Part of me was al-ways in these hills

This is where my eyes were o - pened

Colla Voce

45 Alex *Piu Mosso*

When life was young and we had time. I won-der why she brought me back here, Why in-vite me? Why en-tice me?

ppp

49 Jenny

50

51

I am a mer-maid with

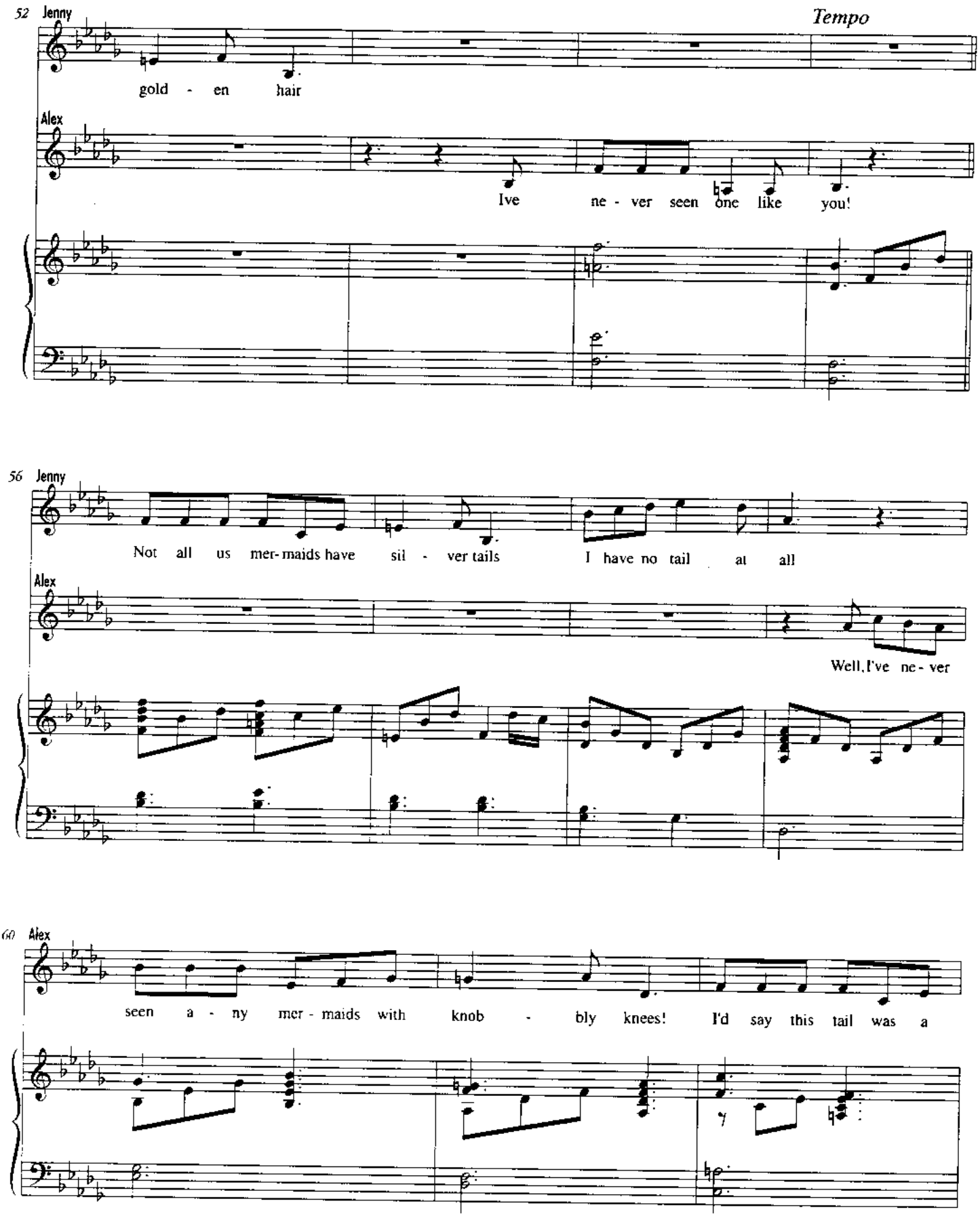
Alex

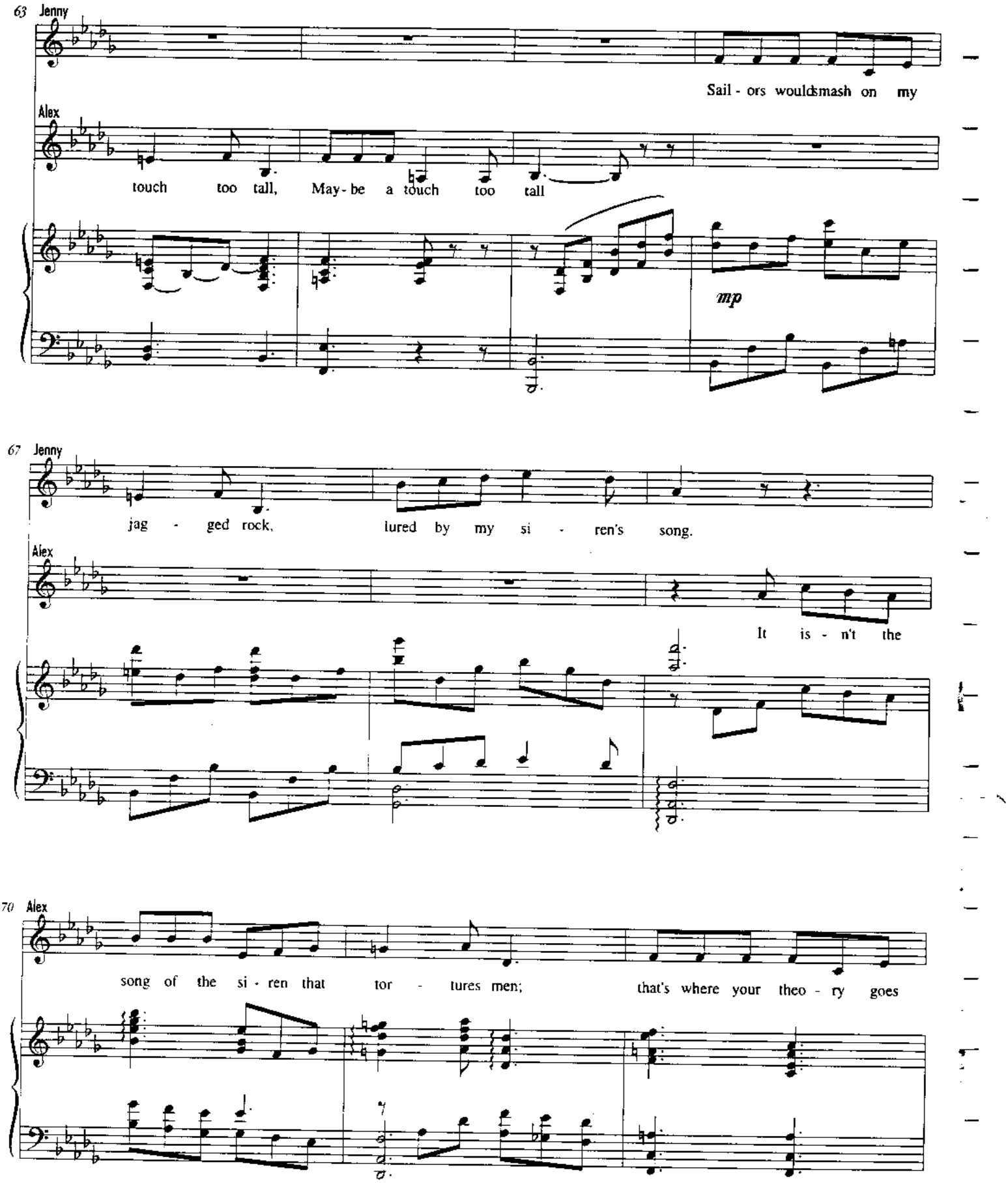
Why re-kin-dle old e-mot-ions?

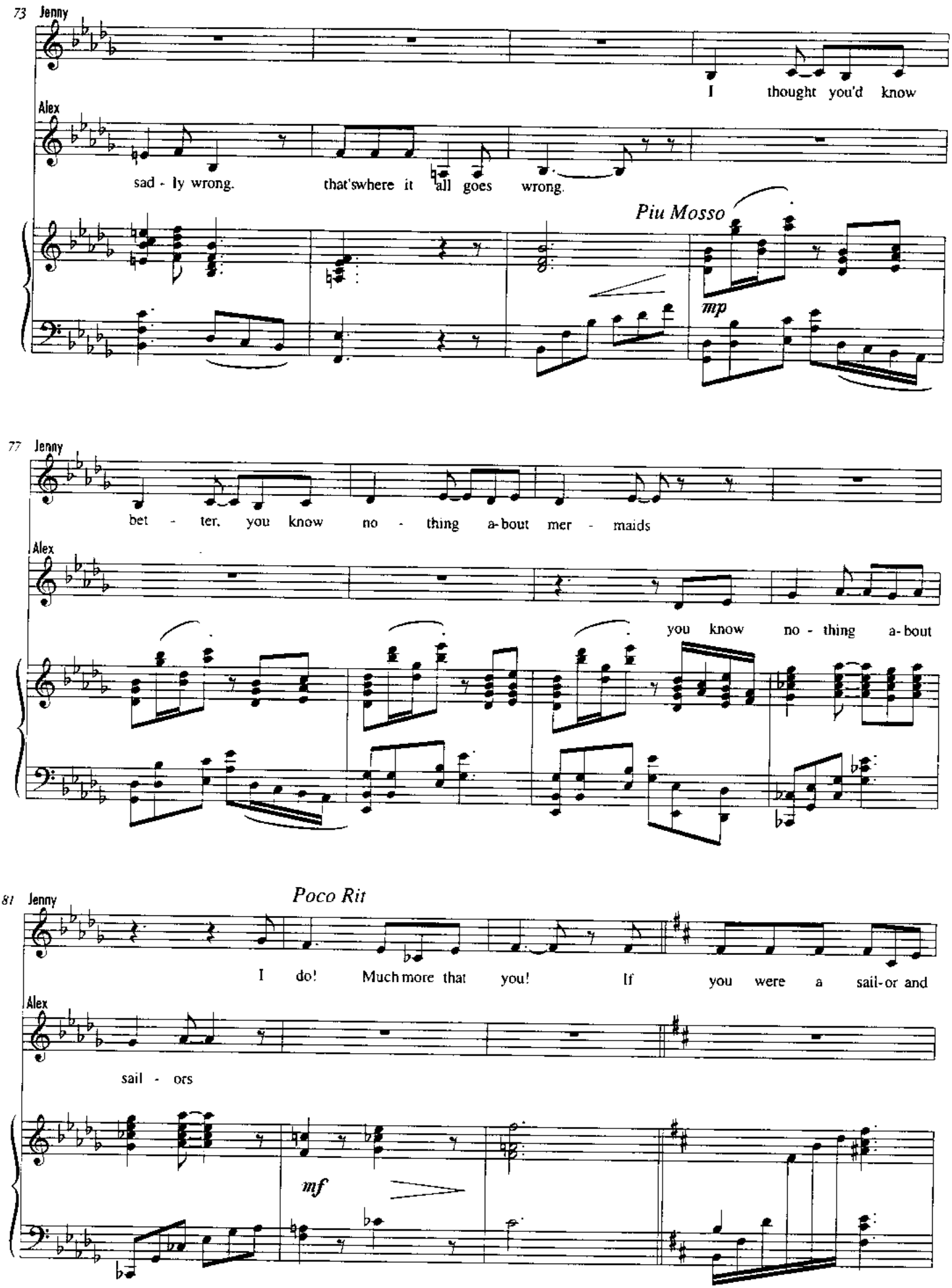
Rall

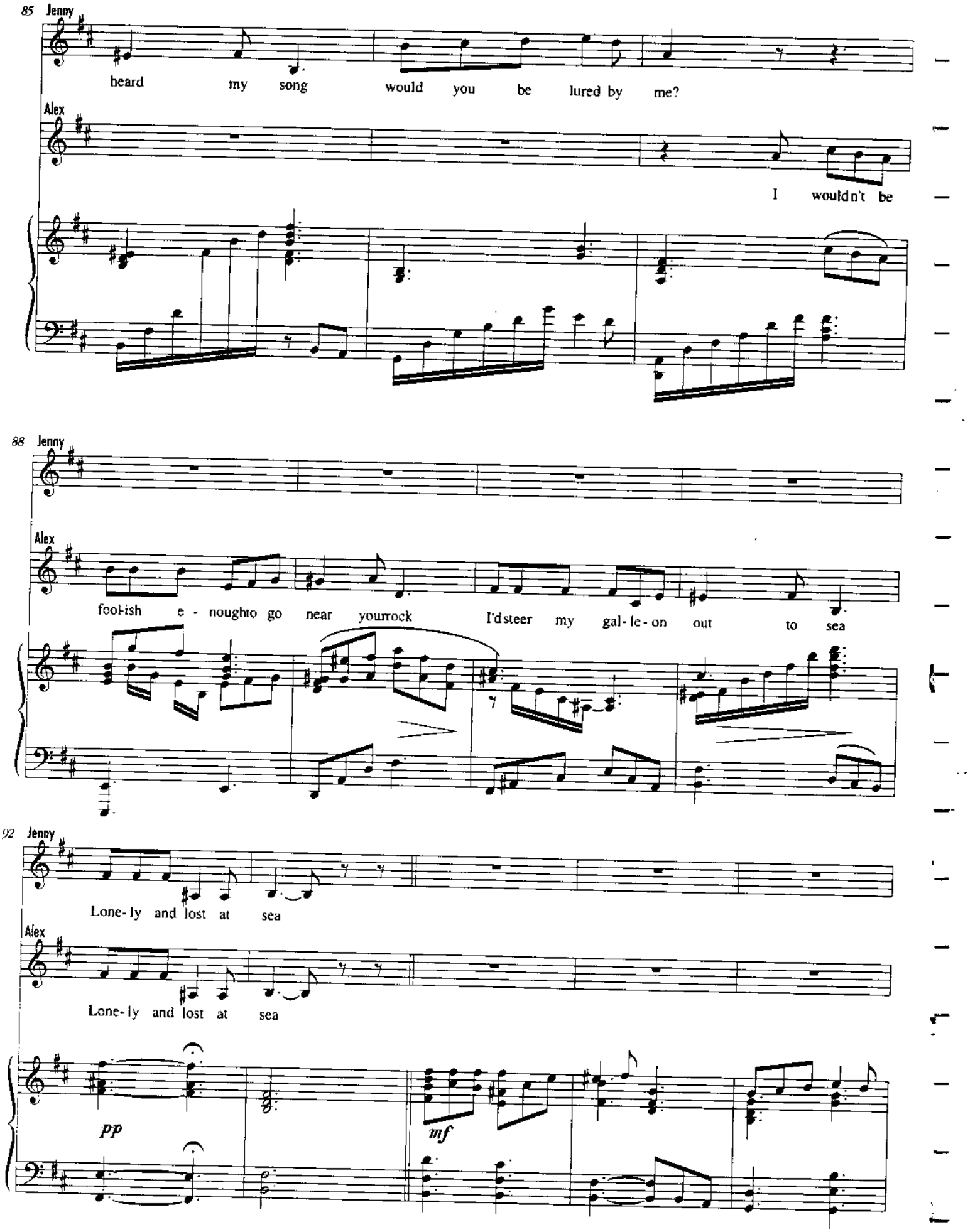
mp

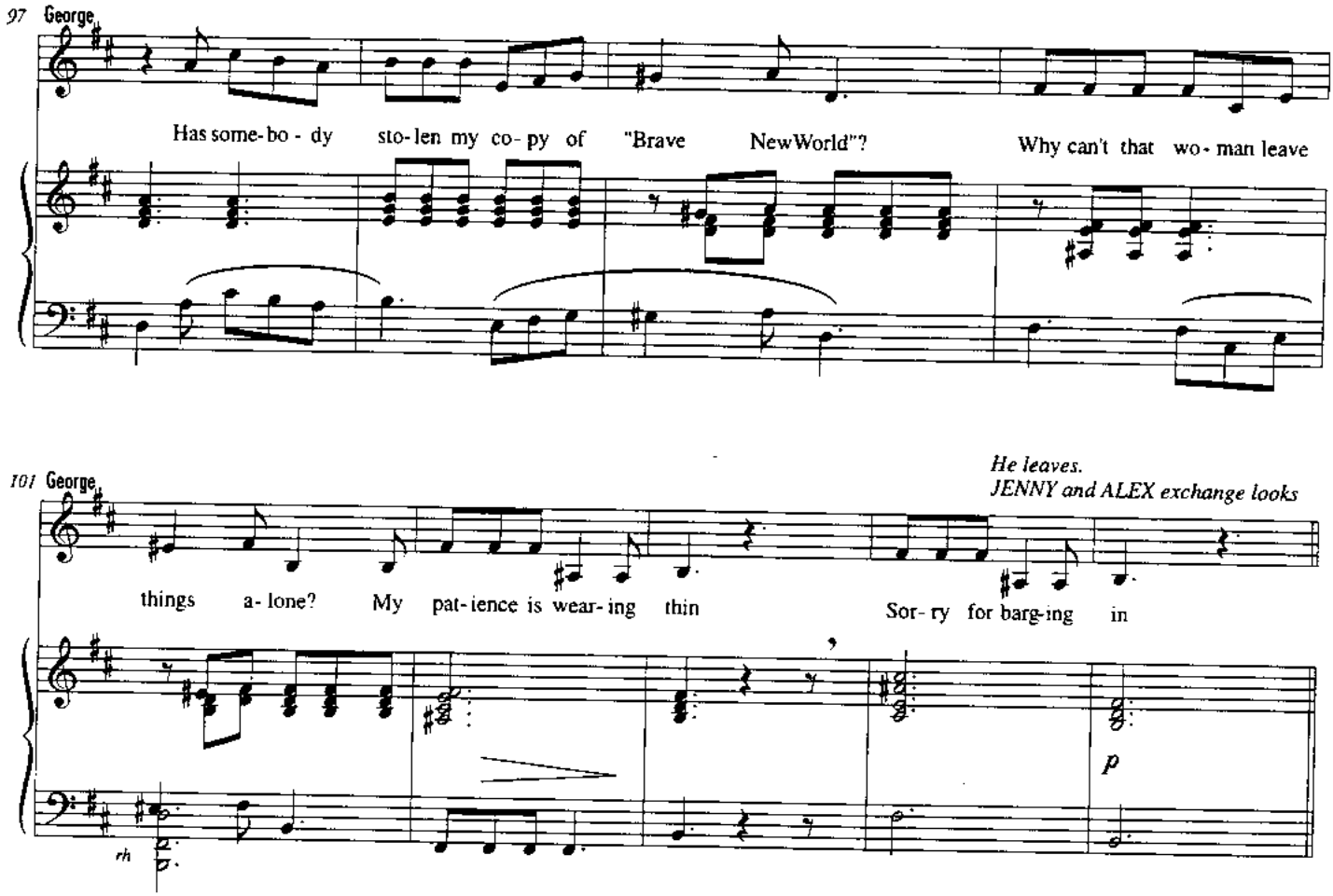
G.P.


52 Jenny
Tempo
gold - en hair
Alex
Ive ne - ver seen one like you!
56 Jenny
Not all us mer-maids have sil - ver tails I have no tail at all
Alex
Well, I've ne - ver
60 Alex
seen a - ny mer - maids with knob - bly knees! I'd say this tail was a


63 Jenny
Sail - ors would smash on my
Alex
touch too tall, May - be a touch too tall
mp
67 Jenny
jag - ged rock, lured by my si - ren's song.
Alex
It is - n't the
70 Alex
song of the si - ren that tor - tures men; that's where your theo - ry goes


73 Jenny
I thought you'd know
Alex
sad - ly wrong. that'swhere it all goes wrong.
Piu Mosso
mp
77 Jenny
bet - ter. you know no - thing a-bout mer - maids
Alex
you know no - thing a-bout
81 Jenny
Poco Rit
I do! Much more that you! If you were a sail-or and
Alex
sail - ors
mf


85 Jenny
heard my song would you be lured by me?
Alex
I wouldn't be
88 Jenny
Alex
foolish e - noughto go near yourrock I'dsteer my gal-le-on out to sea
92 Jenny
Lone-ly and lost at sea
Alex
Lone-ly and lost at sea
pp
mf

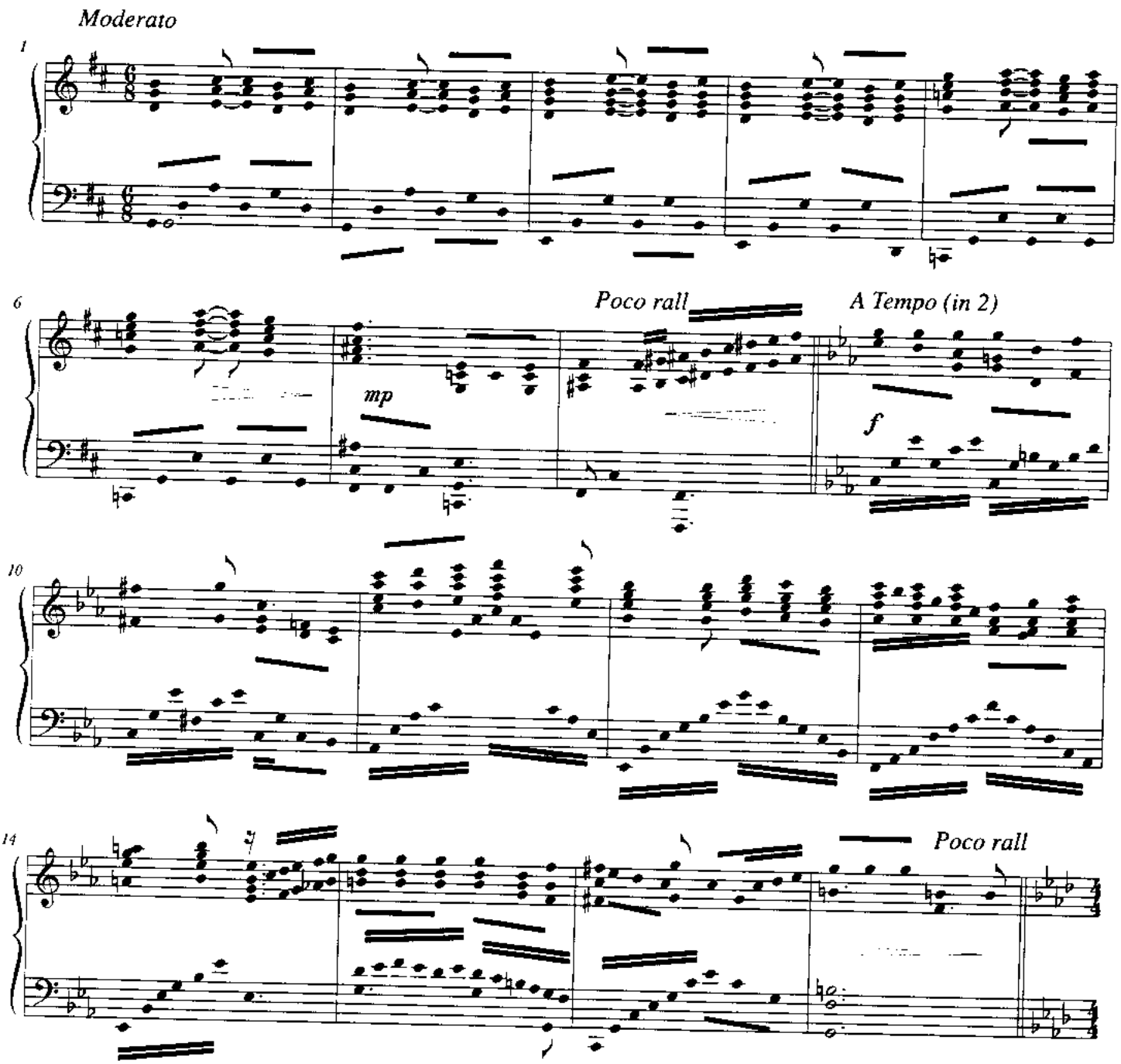

97 George
Has some-bo - dy sto-len my co-py of "Brave NewWorld"? Why can't that wo-man leave
101 George
He leaves.
JENNY and ALEX exchange looks
things a-lone? My pat-ience is wear-ing thin Sor-ry for barg-ing in
p
rh

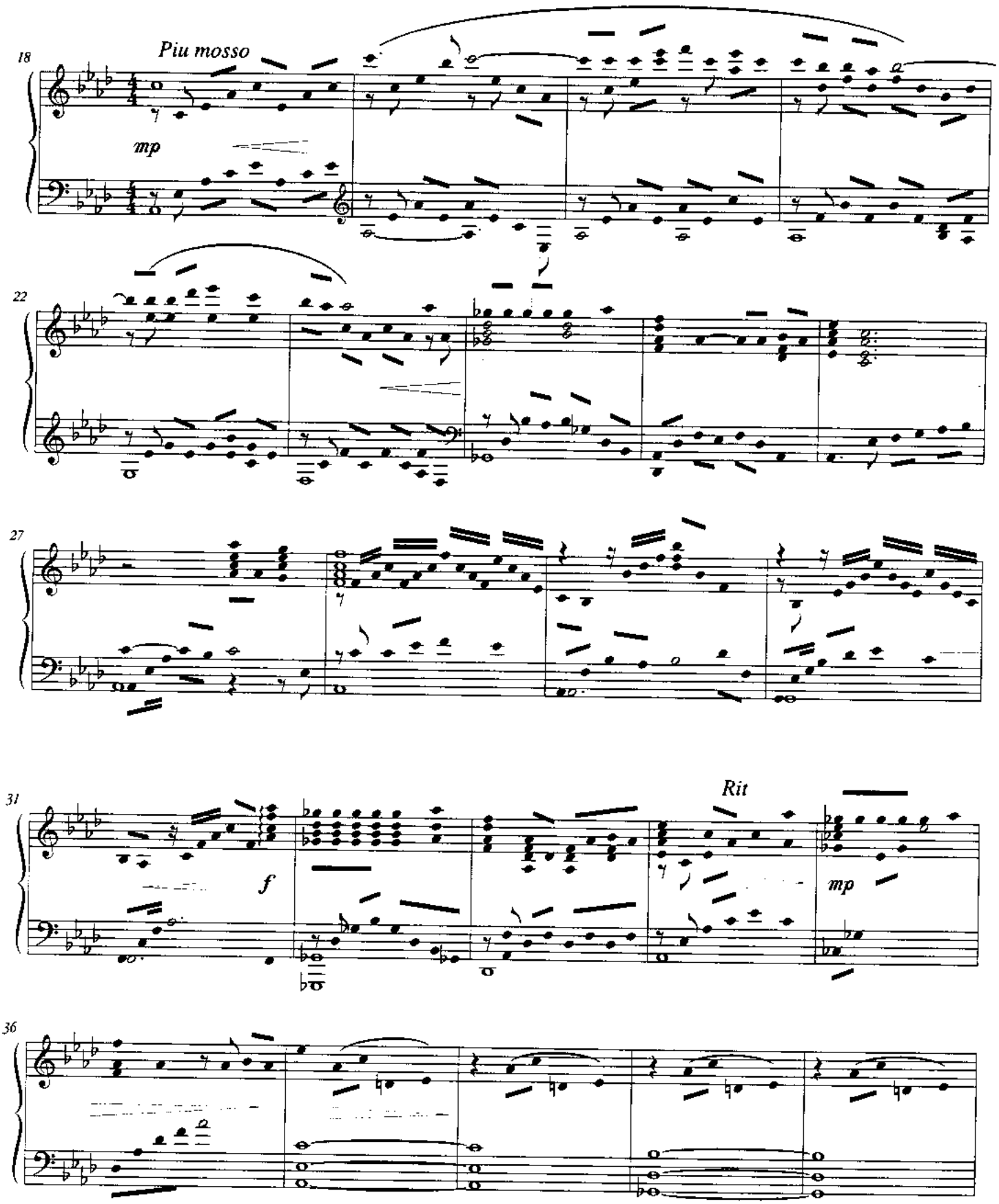
Scene 6

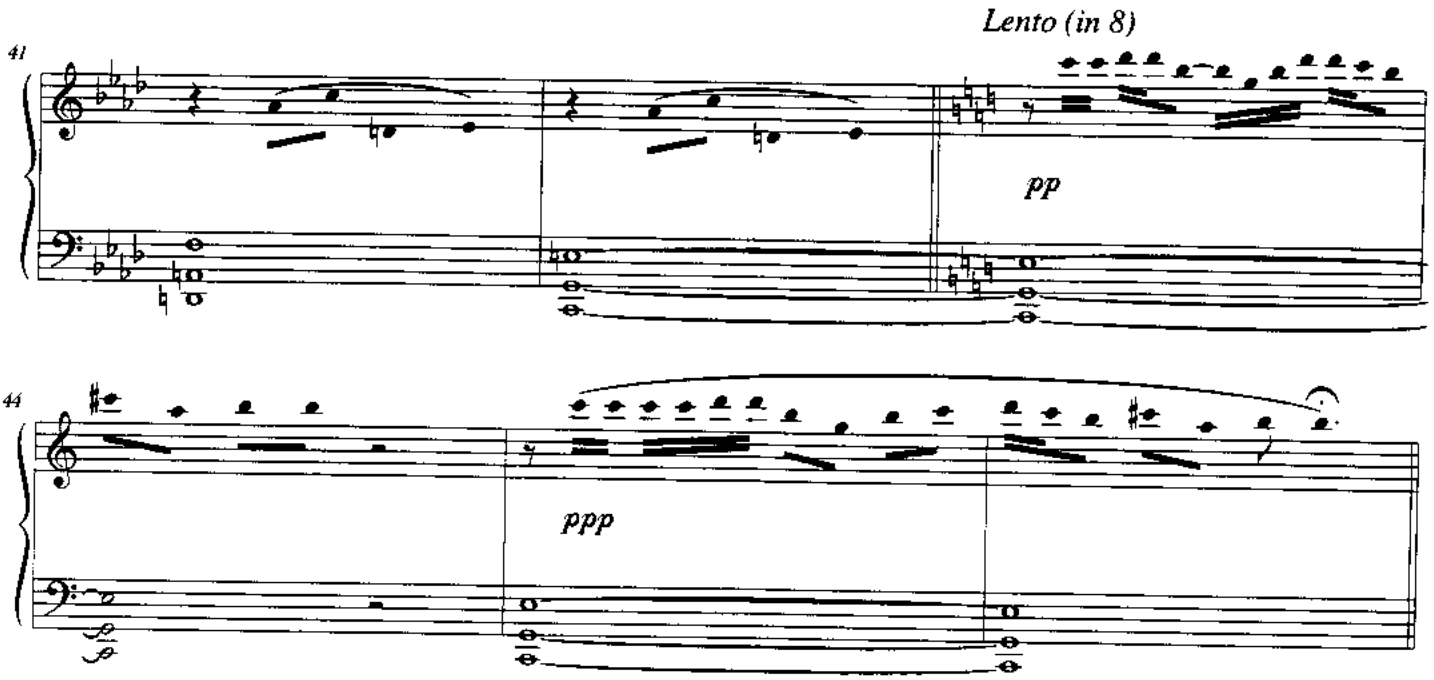
The Countryside around the House at Pau. The estate, farms, vineyards, countryside and village. Various locations unfolding cinematically.

A sequence of idyllic summer days, focusing on JENNY and ALEX. They are evidently spending a lot of time together and becoming friends. He is evidently embracing the pastoral life and becoming increasingly rustic in dress.

During the course of the scene, we are aware of the passing of time. ALEX has become a frequent visitor to the House at Pau.



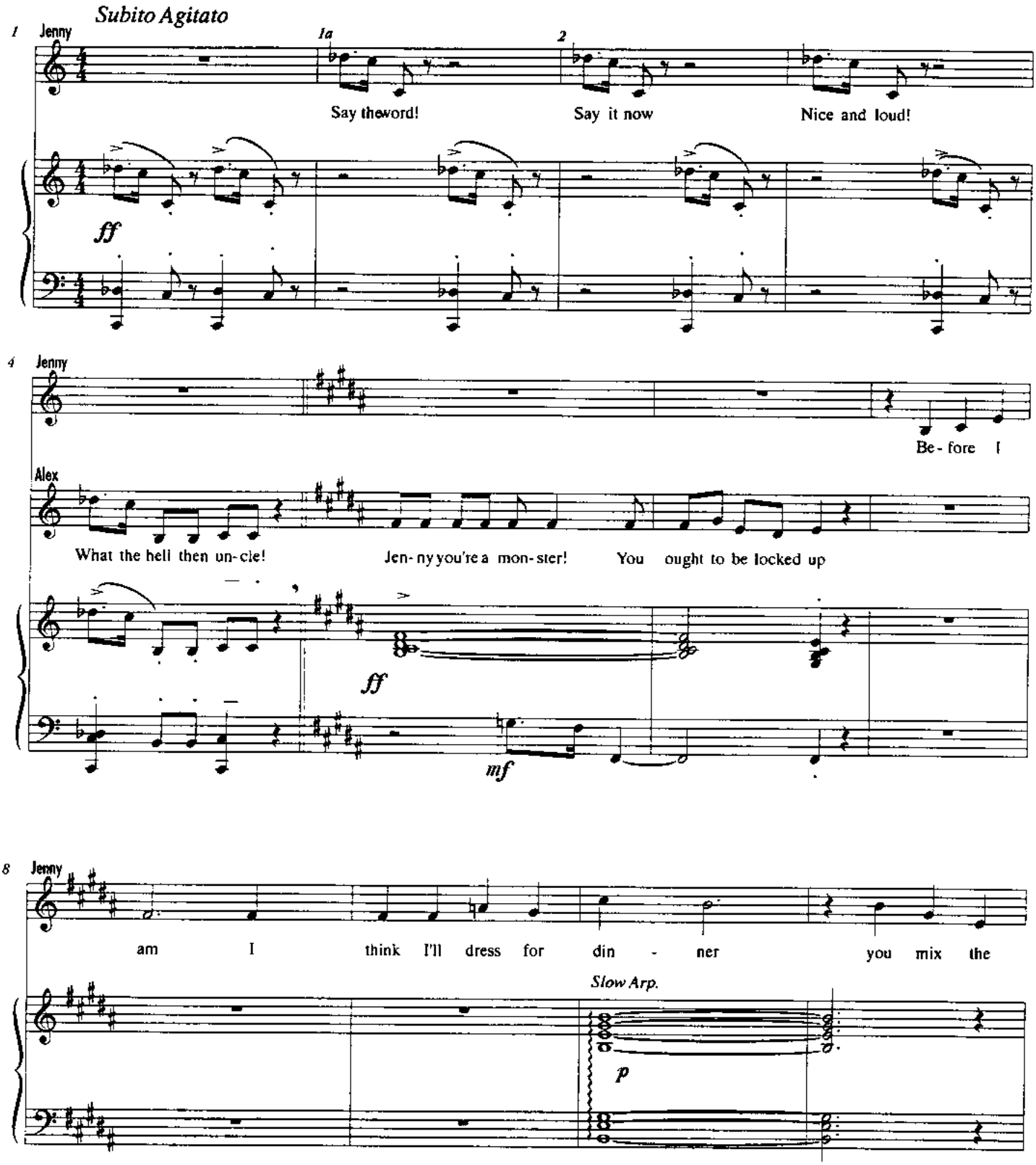

18
Piu mosso
mp
22
27
31
f
Rit
mp
36



The scene culminates at the end of a period of almost three years. JENNY has suddenly blossomed at fourteen into an obviously attractive young woman.

Scene 7

The terrace at Pau. Late afternoon. ALEX and JENNY are relaxing after a long day of walking and talking. Bored with her reading, she sneaks up on him mischievously and pins him down in a wrestling hold, escape from which is clearly no easy matter.



12 Jenny *She exits*

drinks

Alex *(in 4)*

She needs a Pa- ris ed- u - ca - tion I've told you time and time a -

mf

16 Alex

gain

Rose

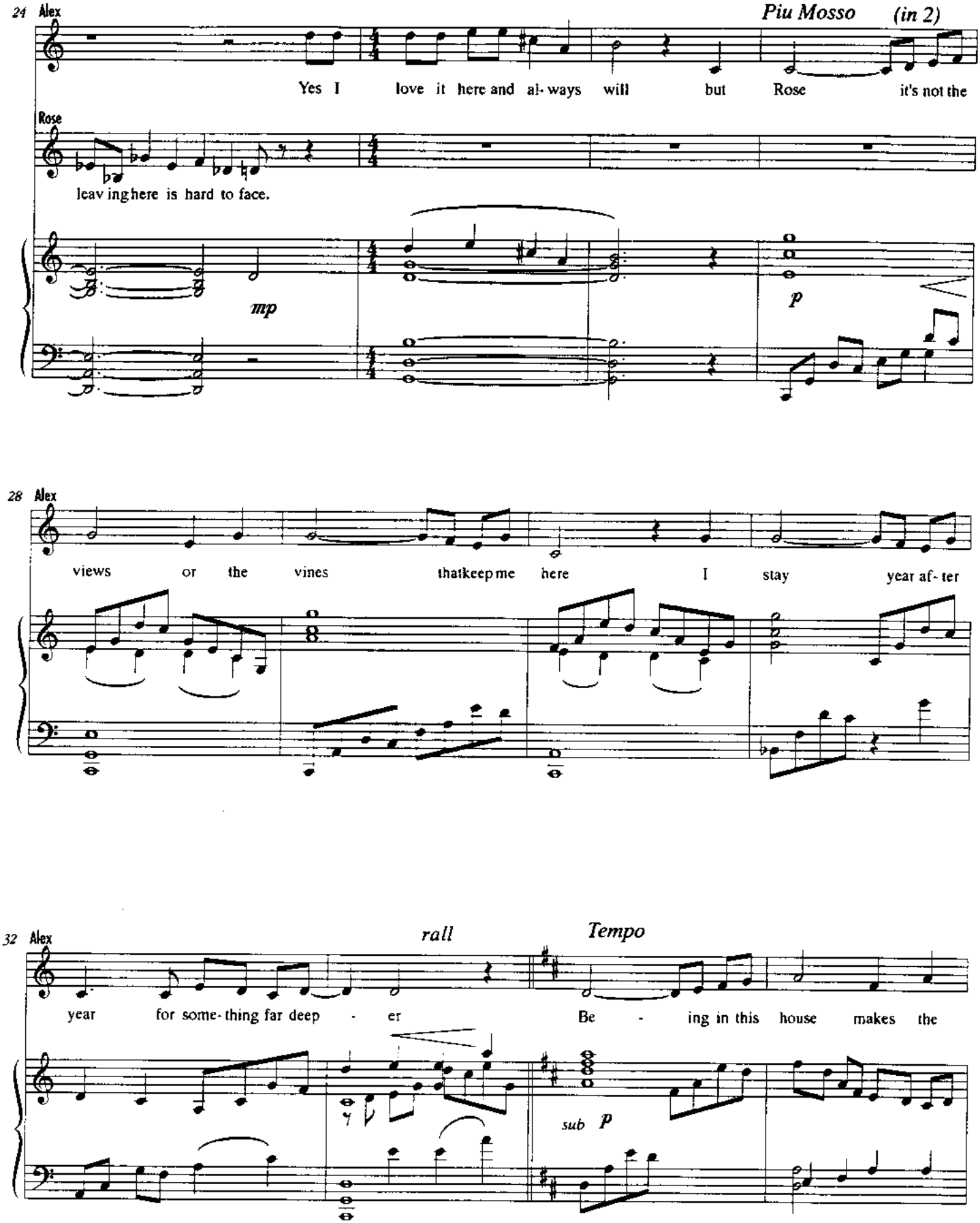
And would-n't that be co- sy? You could then have your ve ry own Pa-ris- i - enne.

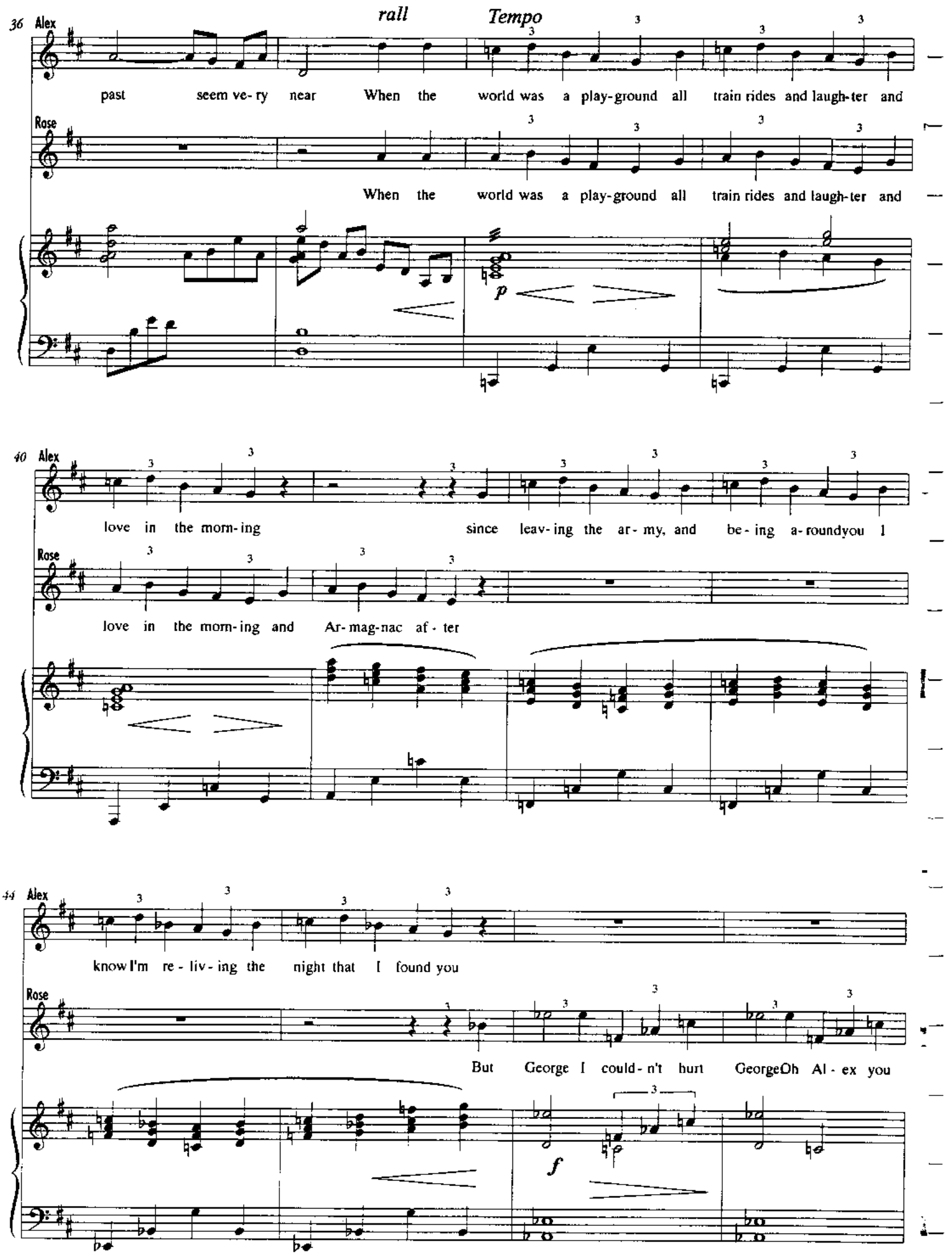
p *pp*

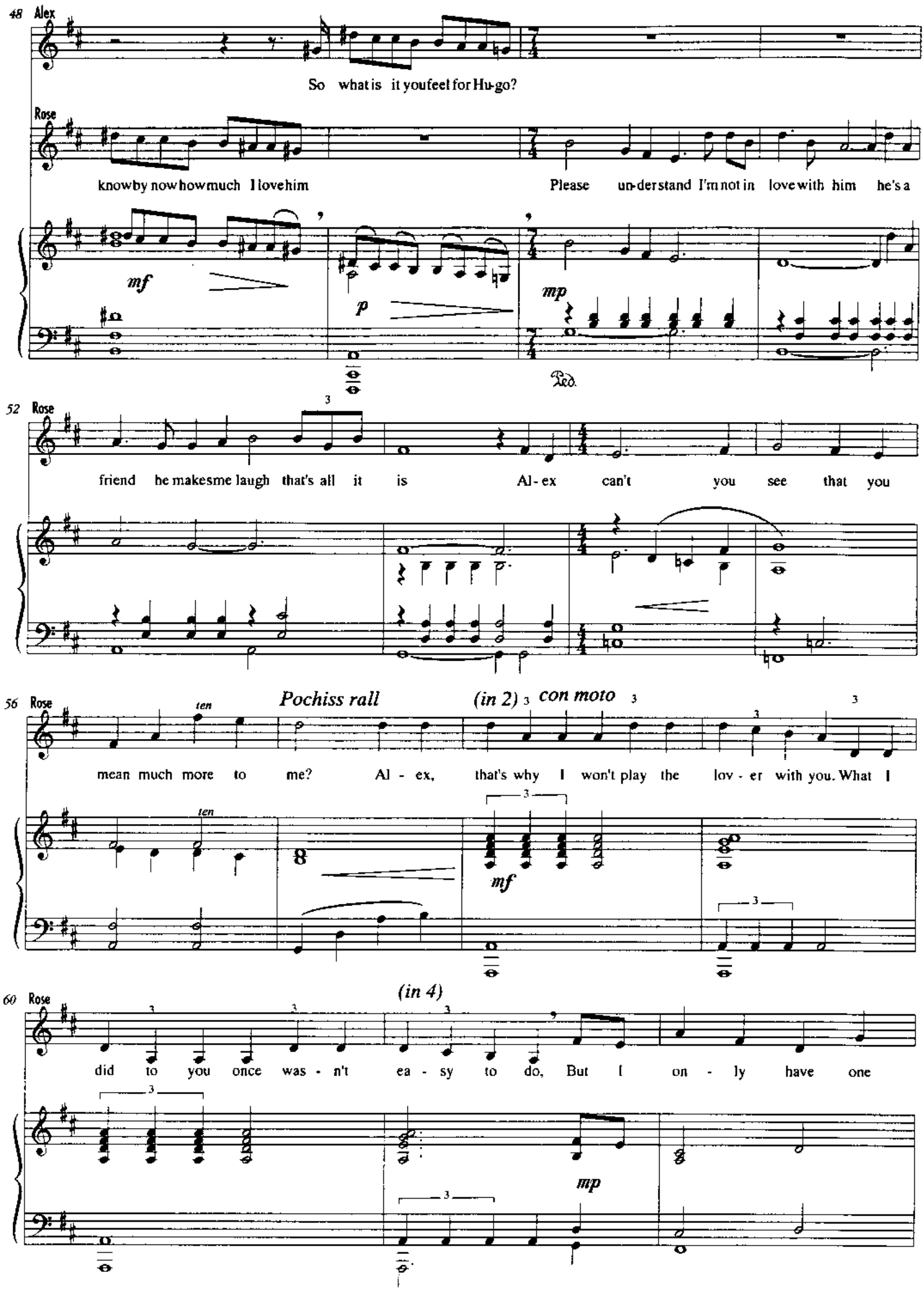
21 Rose *Piu Mosso*

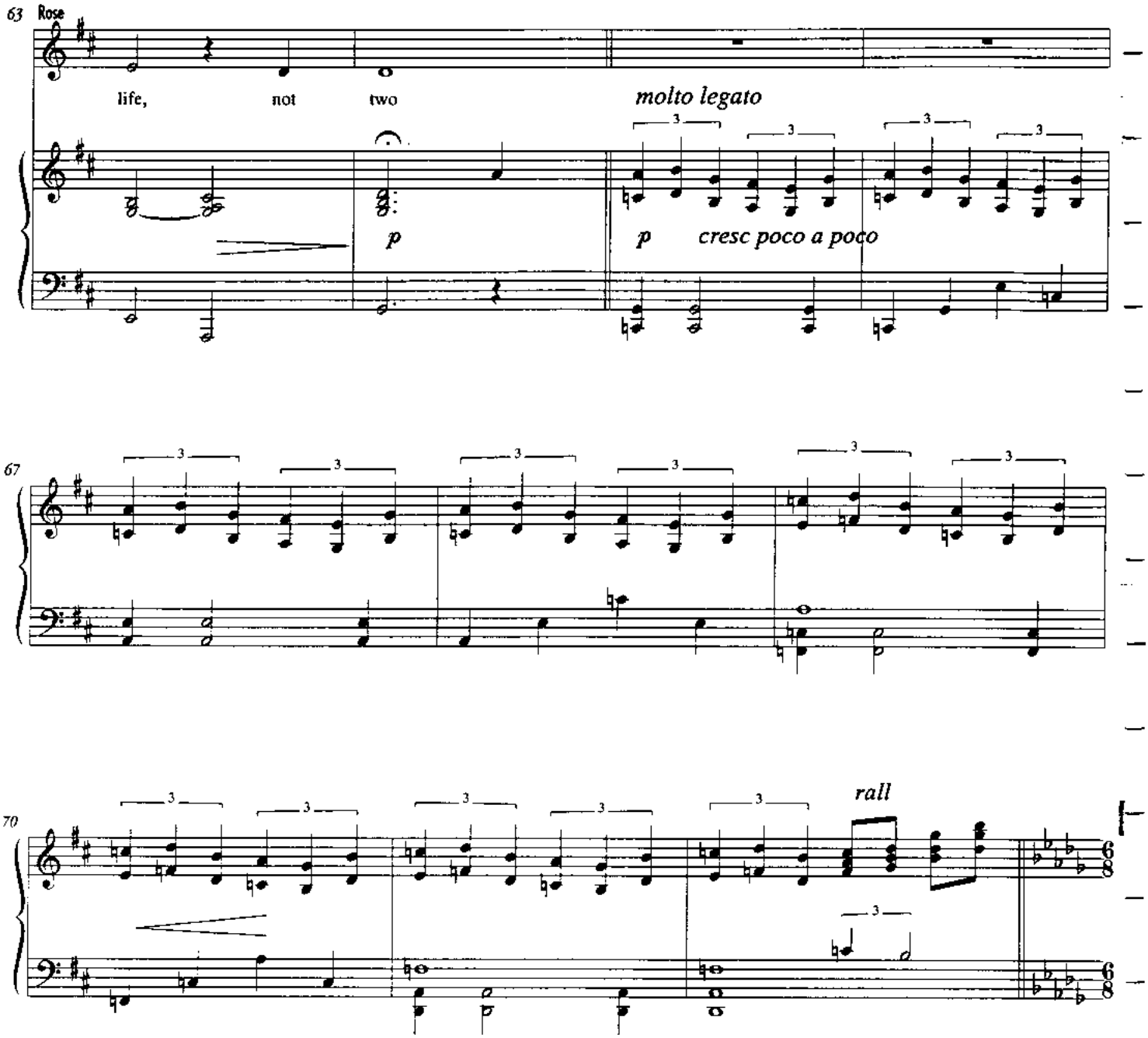
Al-ex how can you ev-er think of mov-ing her a-way from this place? I mean Al-ex you of all peo-ple have found that

mp


24 Alex
Piu Mosso
(in 2)
Yes I love it here and al- ways will but Rose it's not the
Rose
leav ing here is hard to face.
mp
p
28 Alex
views or the vines thatkeep me here I stay year af- ter
32 Alex
rall
Tempo
year for some- thing far deep - er Be - ing in this house makes the
sub p

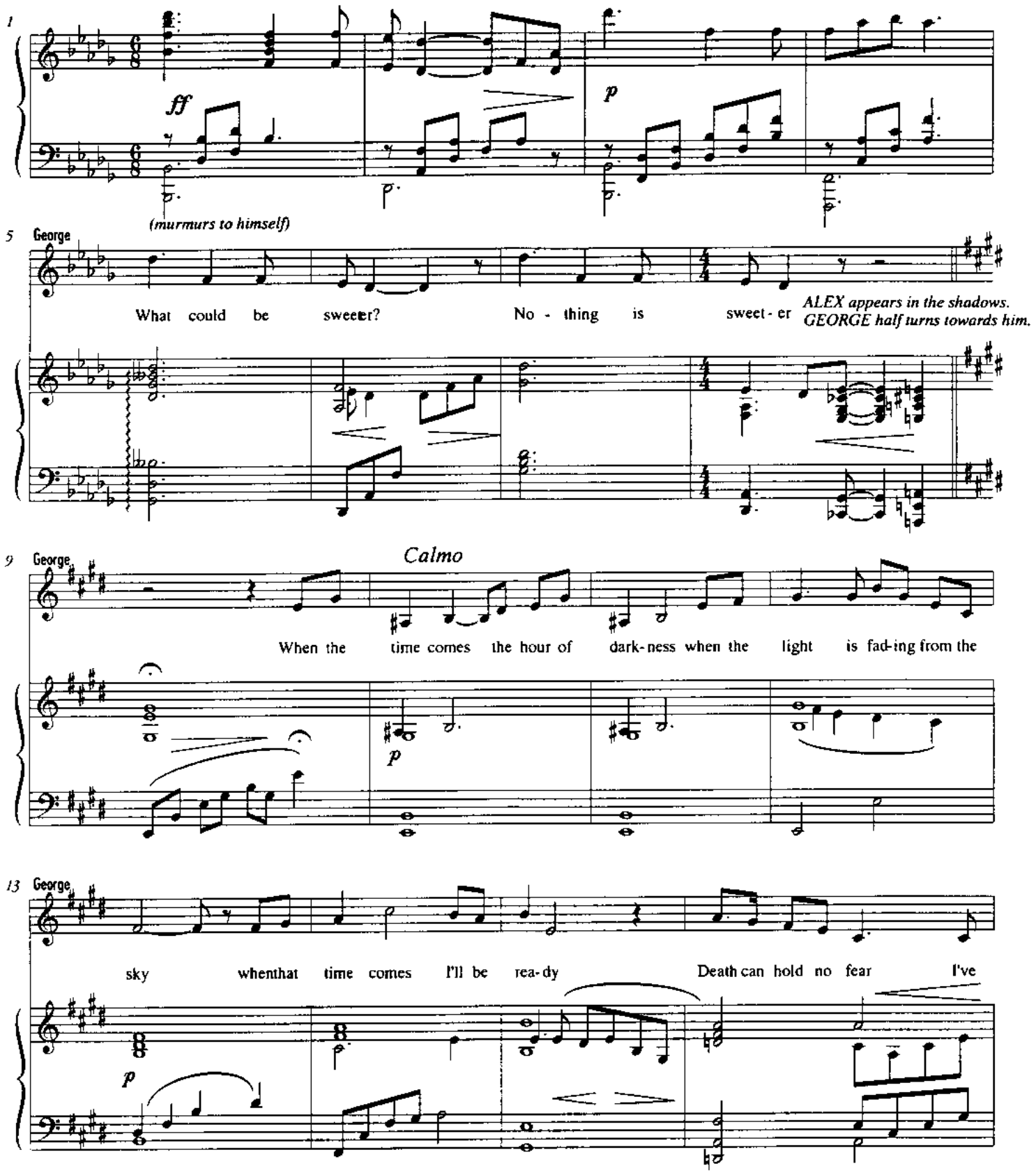

36
Alex
rall
Tempo
past seem ve- ry near When the world was a play-ground all train rides and laugh-ter and
Rose
When the world was a play-ground all train rides and laugh-ter and
p
40
Alex
love in the morn-ing since leav- ing the ar- my, and be- ing a- roundyou I
Rose
love in the morn-ing and Ar- mag-nac af - ter
44
Alex
know I'm re - liv - ing the night that I found you
Rose
But George I could- n't hurt GeorgeOh Al - ex you
f

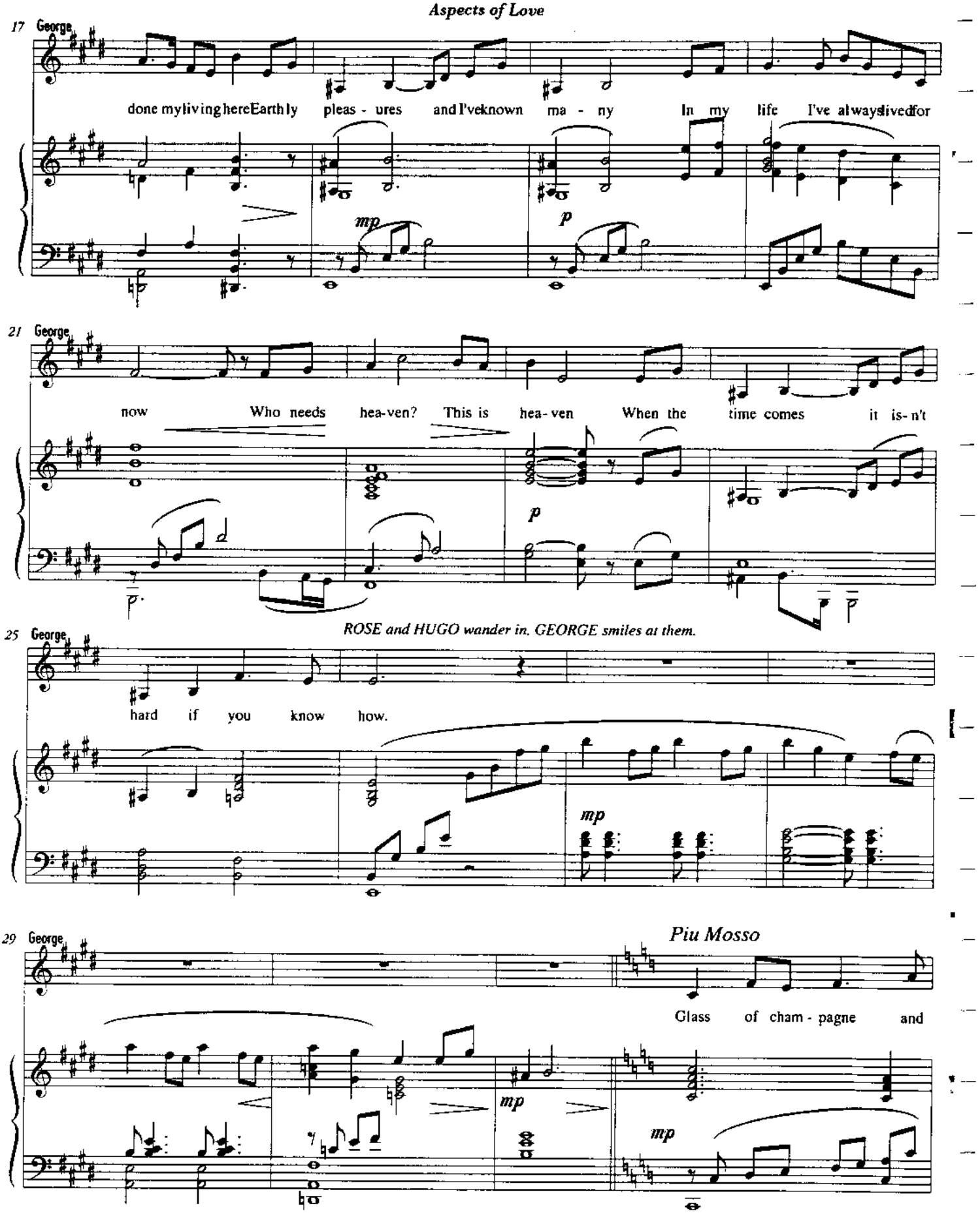

48 Alex
So what is it you feel for Hu-go?
Rose
know by now how much I love him
Please un-der-stand I'm not in love with him he's a
mf
p
mp
Ped.
52 Rose
friend he makes me laugh that's all it is
Al-ex can't you see that you
56 Rose
ten
Pochiss rall
(in 2)
con moto
mean much more to me?
Al - ex,
that's why I won't play the lov - er with you. What I
ten
mf
(in 4)
60 Rose
did to you once was - n't ea - sy to do,
But I on - ly have one
mp

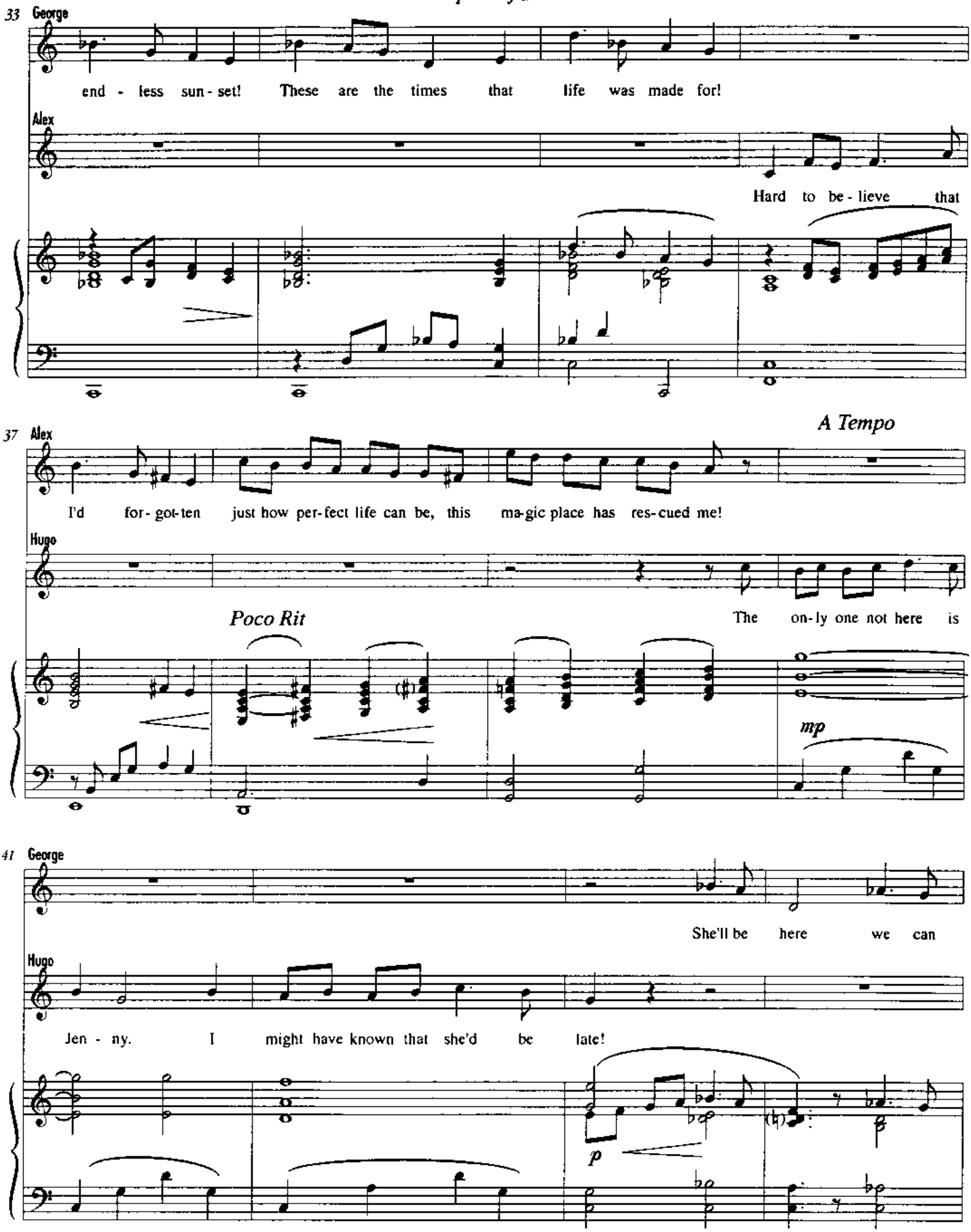

63 Rose
life, not two
molto legato
p
p cresc poco a poco
67
70
rall

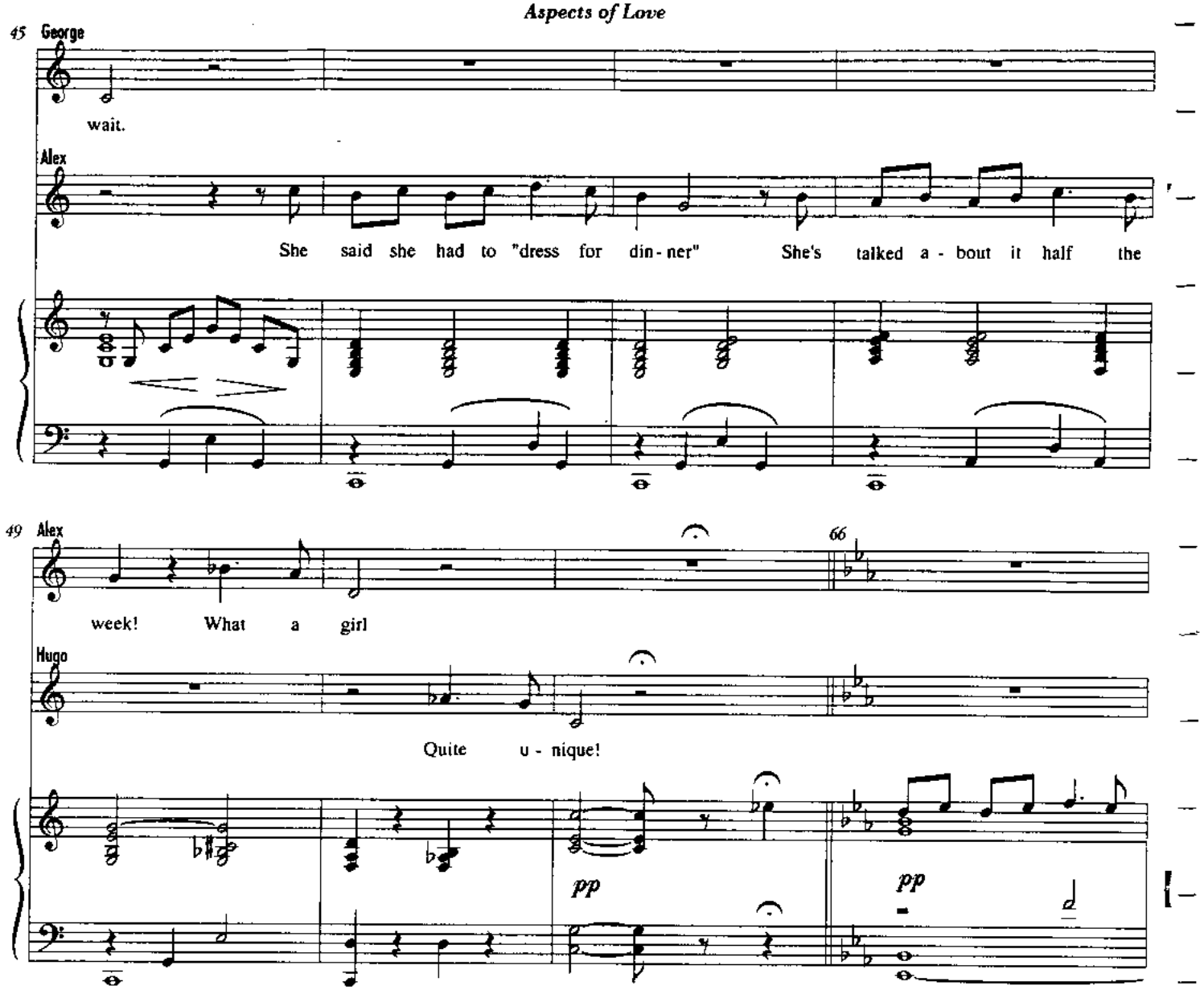
Scene 8

The terrace at Pau. It is early evening. GEORGE, alone is enjoying the evening air and drinking a glass of champagne.

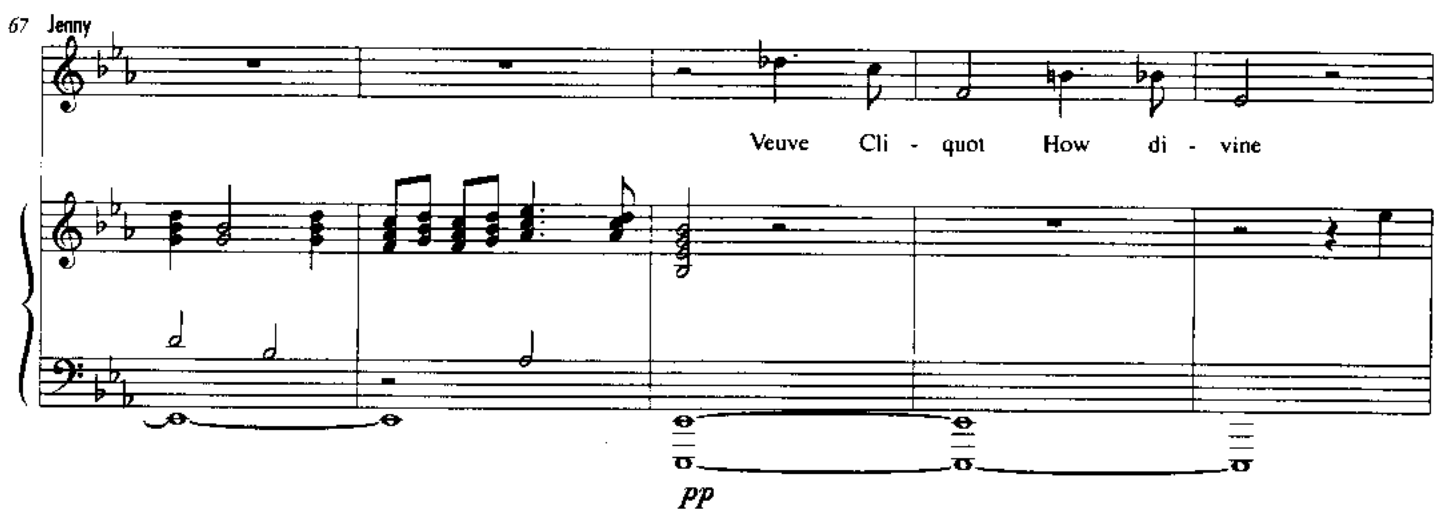


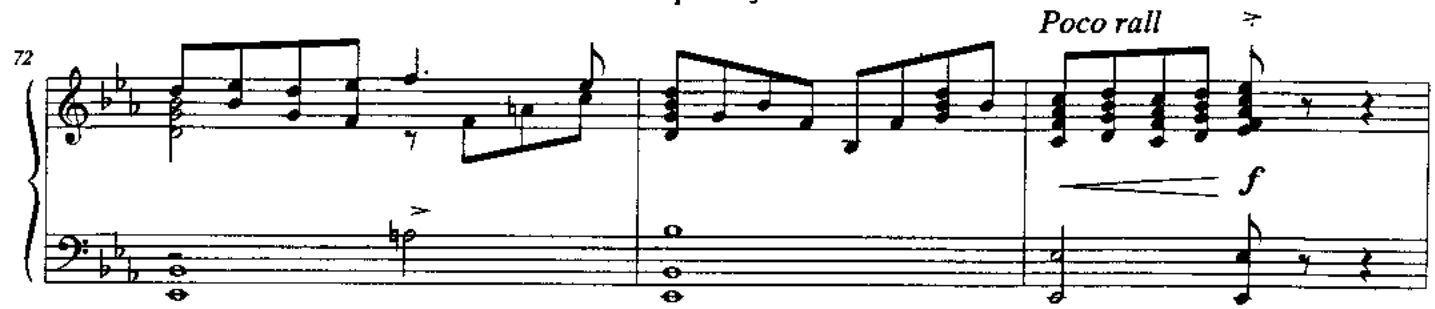

17 George
done my living here Earthly pleas - ures and I've known ma - ny In my life I've always lived for
mp
p
21 George
now Who needs hea-ven? This is hea-ven When the time comes it is-n't
p
ROSE and HUGO wander in. GEORGE smiles at them.
25 George
hard if you know how.
mp
29 George
Piu Mosso
Glass of cham - pagne and
mp
mp


33 George
end - less sun - set! These are the times that life was made for!
Alex
Hard to be - lieve that
37 Alex
A Tempo
I'd for - got - ten just how per - fect life can be, this ma - gic place has res - cued me!
Hugo
Poco Rit
The on - ly one not here is
mp
41 George
She'll be here we can
Hugo
Jen - ny. I might have known that she'd be late!
p

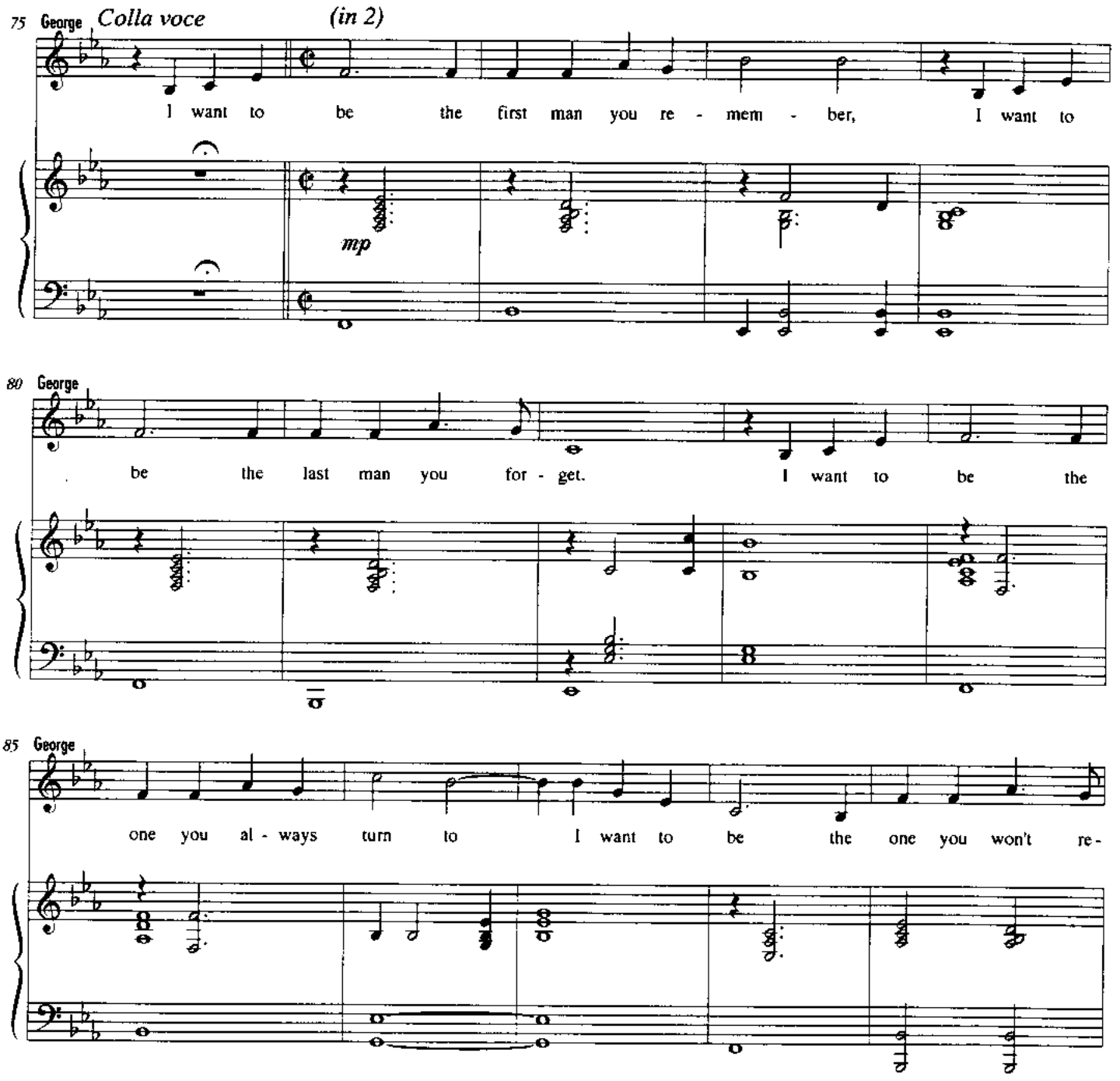


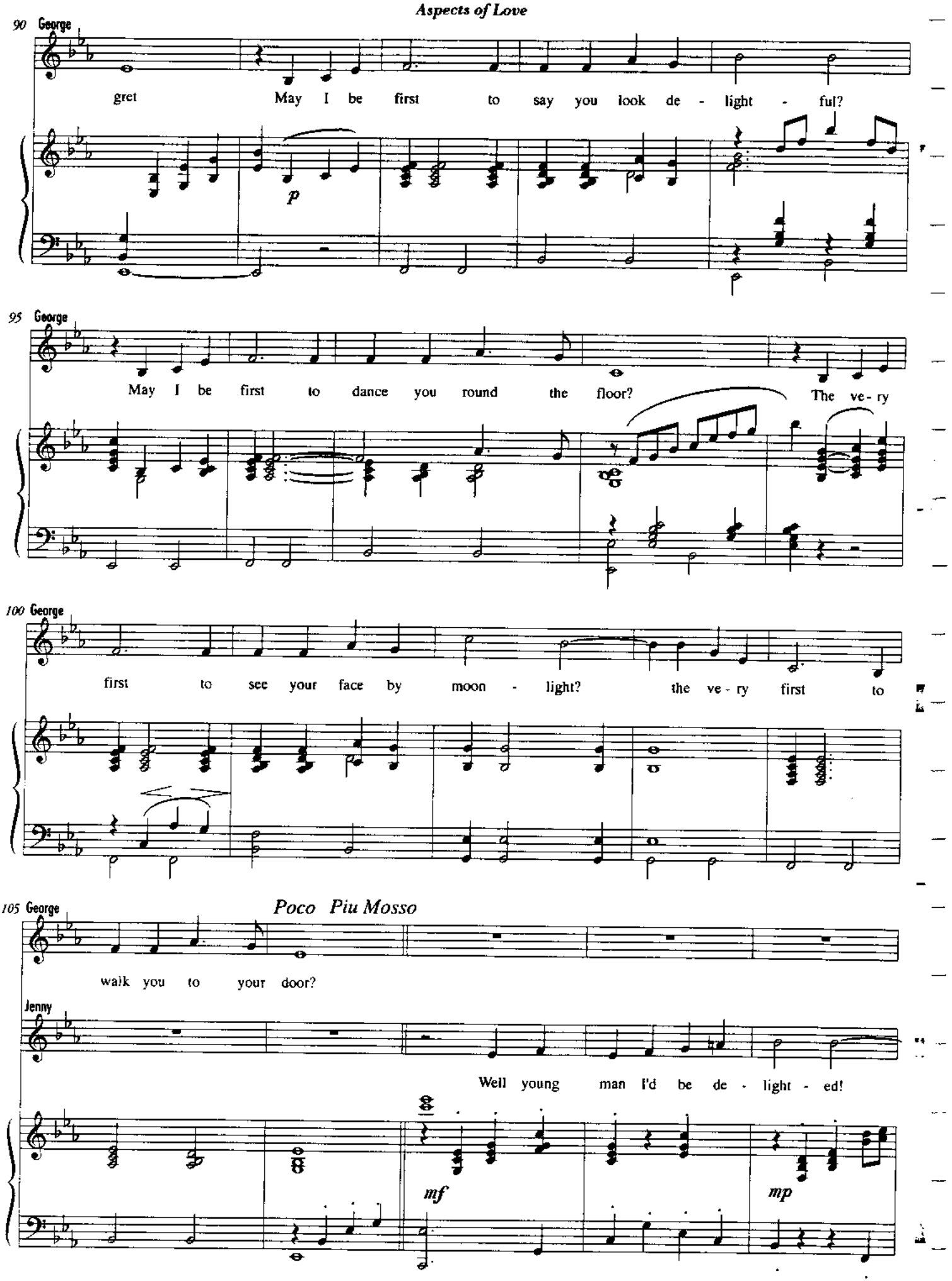
JENNY now makes her grand entrance, radiant in Delia's ball gown which we saw in Act One. She takes a sip of champagne from one of the glasses on the table.

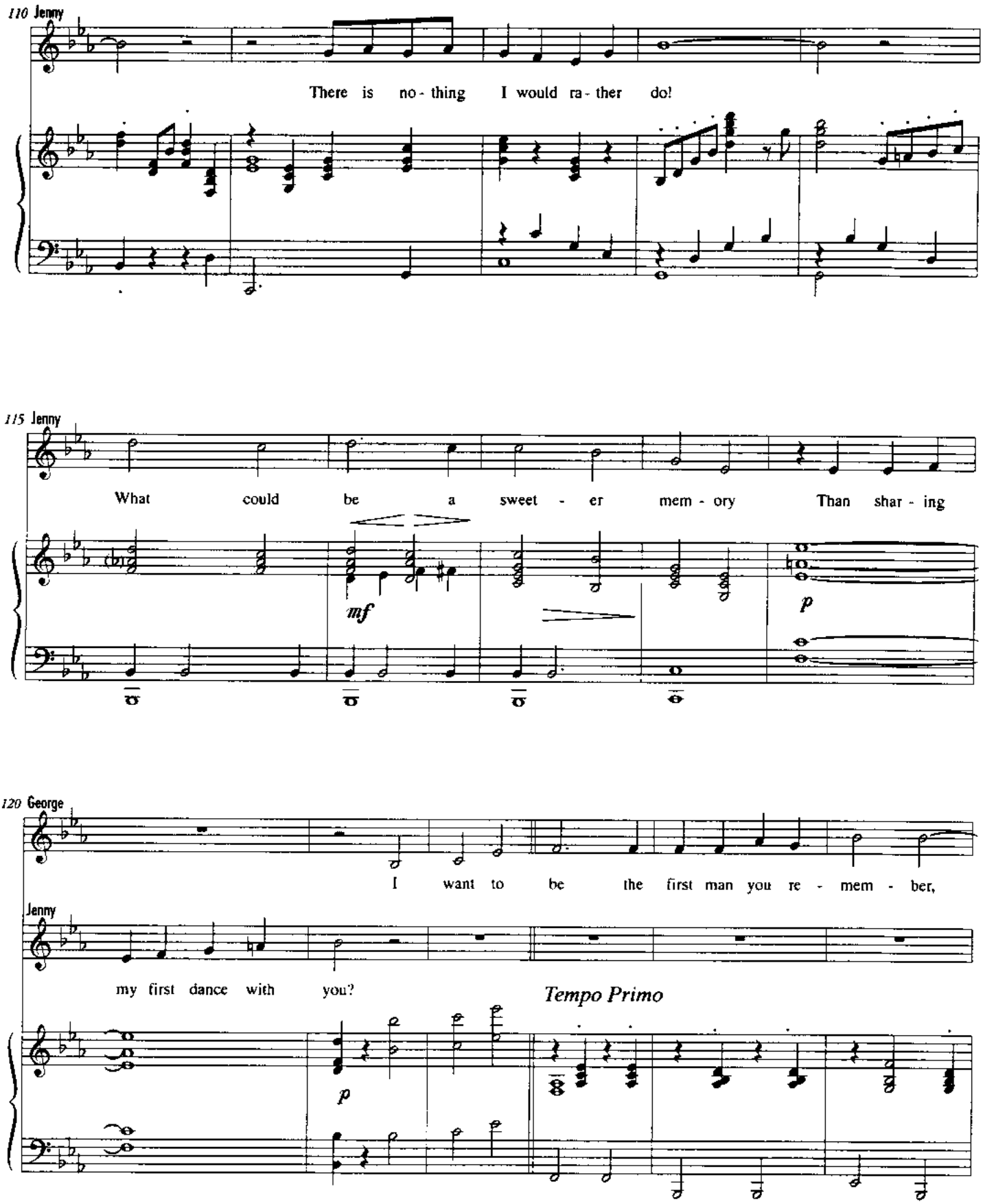


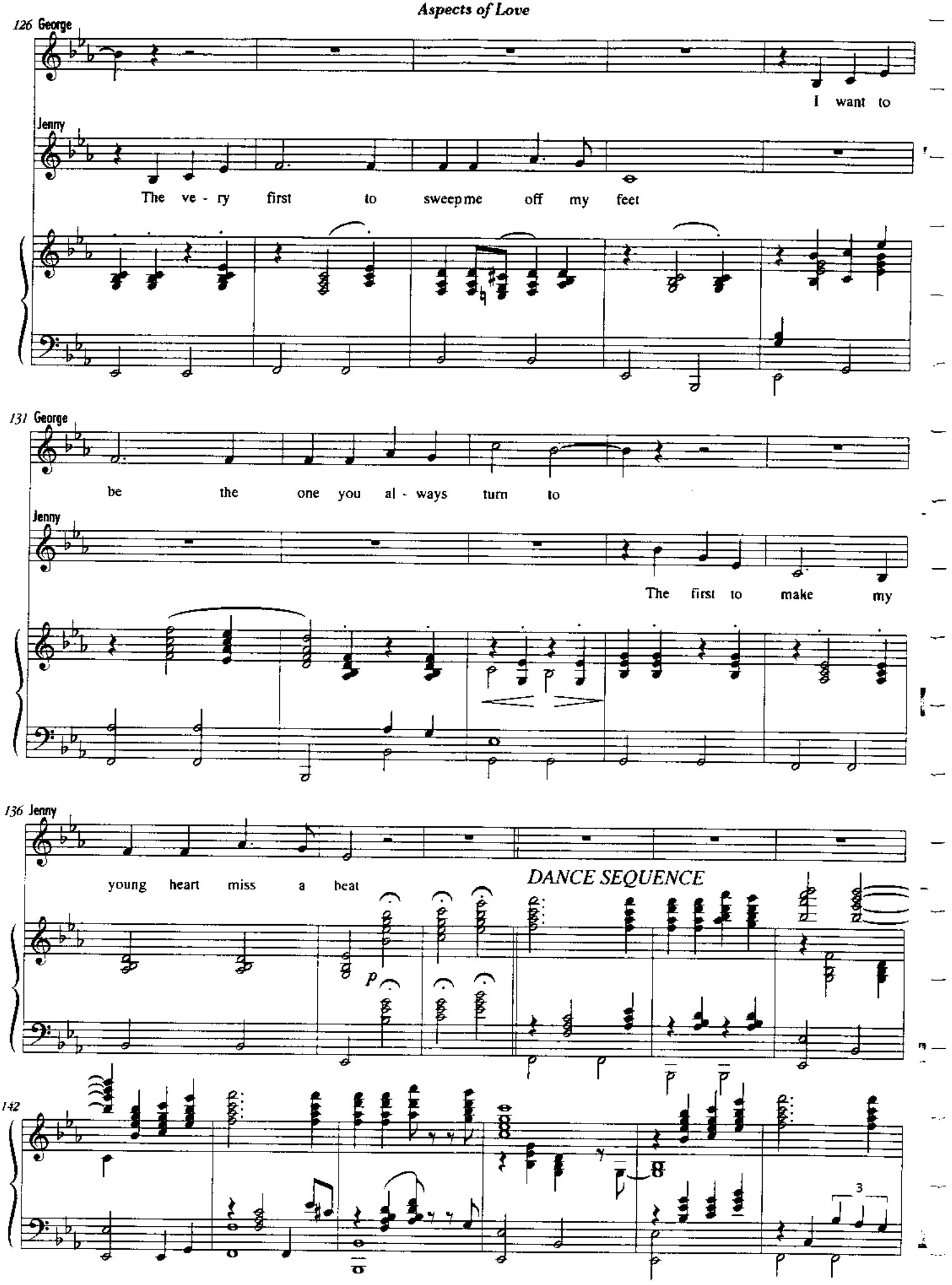


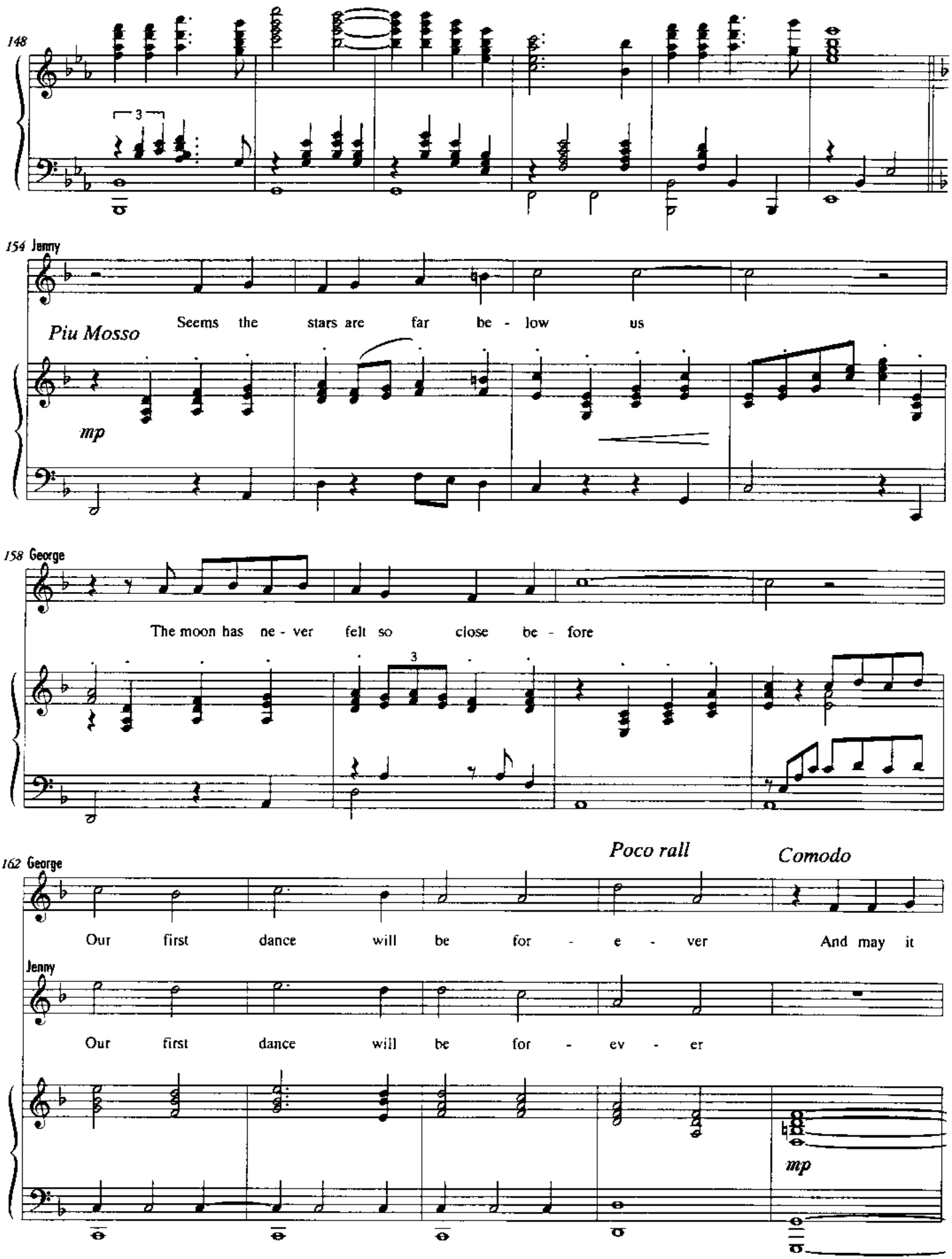
ROSE and ALEX panic, remembering GEORGE's shock at seeing ROSE in the same dress. They fear that this time the shock may prove too much for him. But it is too late. He turns and stares blankly at JENNY. There is a long dramatic pause. Finally, he smiles, expressing his delight at this vision.

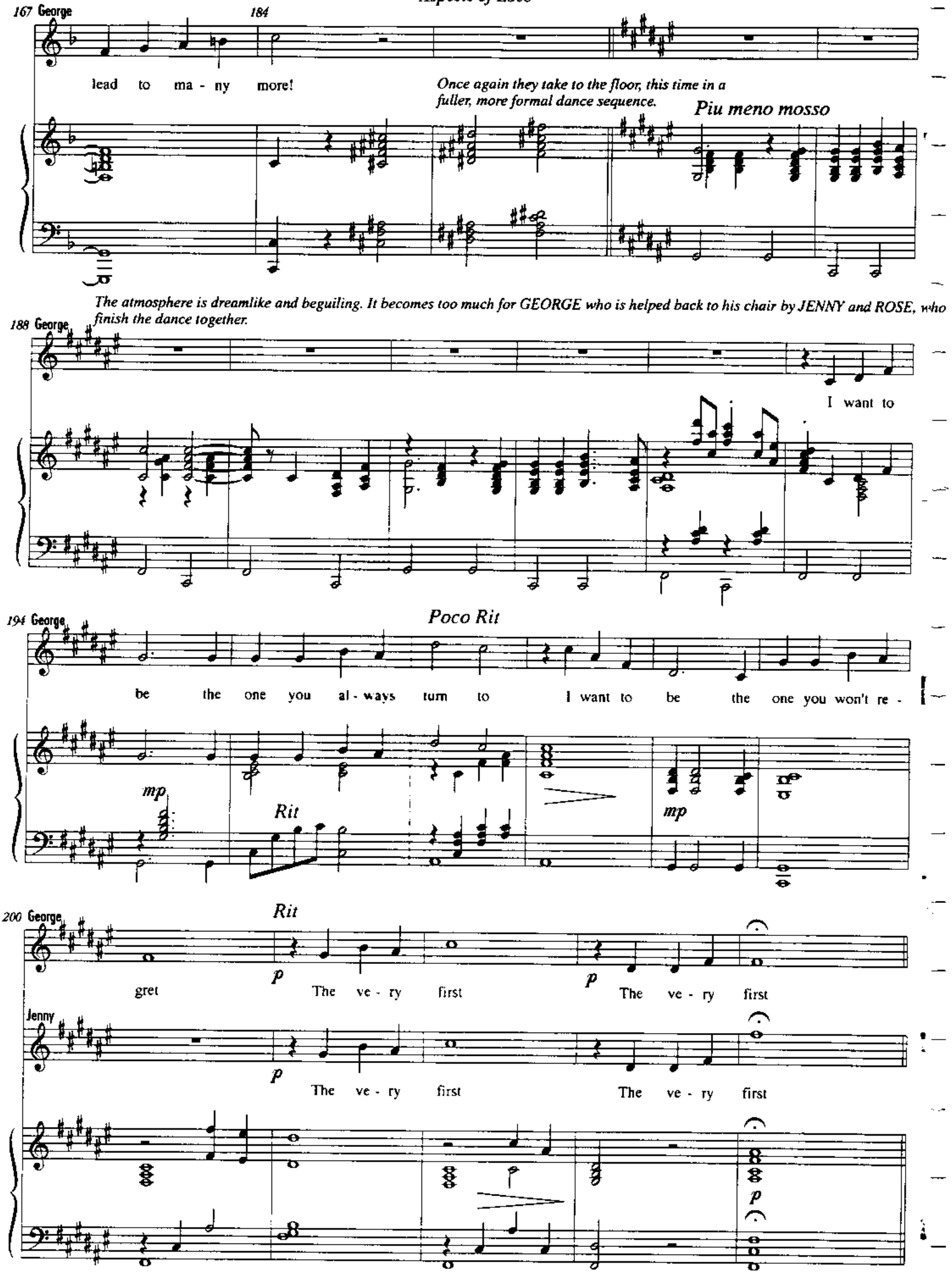



90 George
gret May I be first to say you look de - light - ful?
p
95 George
May I be first to dance you round the floor? The ve - ry
100 George
first to see your face by moon - light? the ve - ry first to
105 George
Poco Piu Mosso
walk you to your door?
Jenny
Well young man I'd be de - light - ed!
mf
mp


110 Jenny
There is no - thing I would ra - ther do!
115 Jenny
What could be a sweet - er mem - ory Than shar - ing
mf
p
120 George
I want to be the first man you re - mem - ber,
Jenny
my first dance with you?
Tempo Primo
p

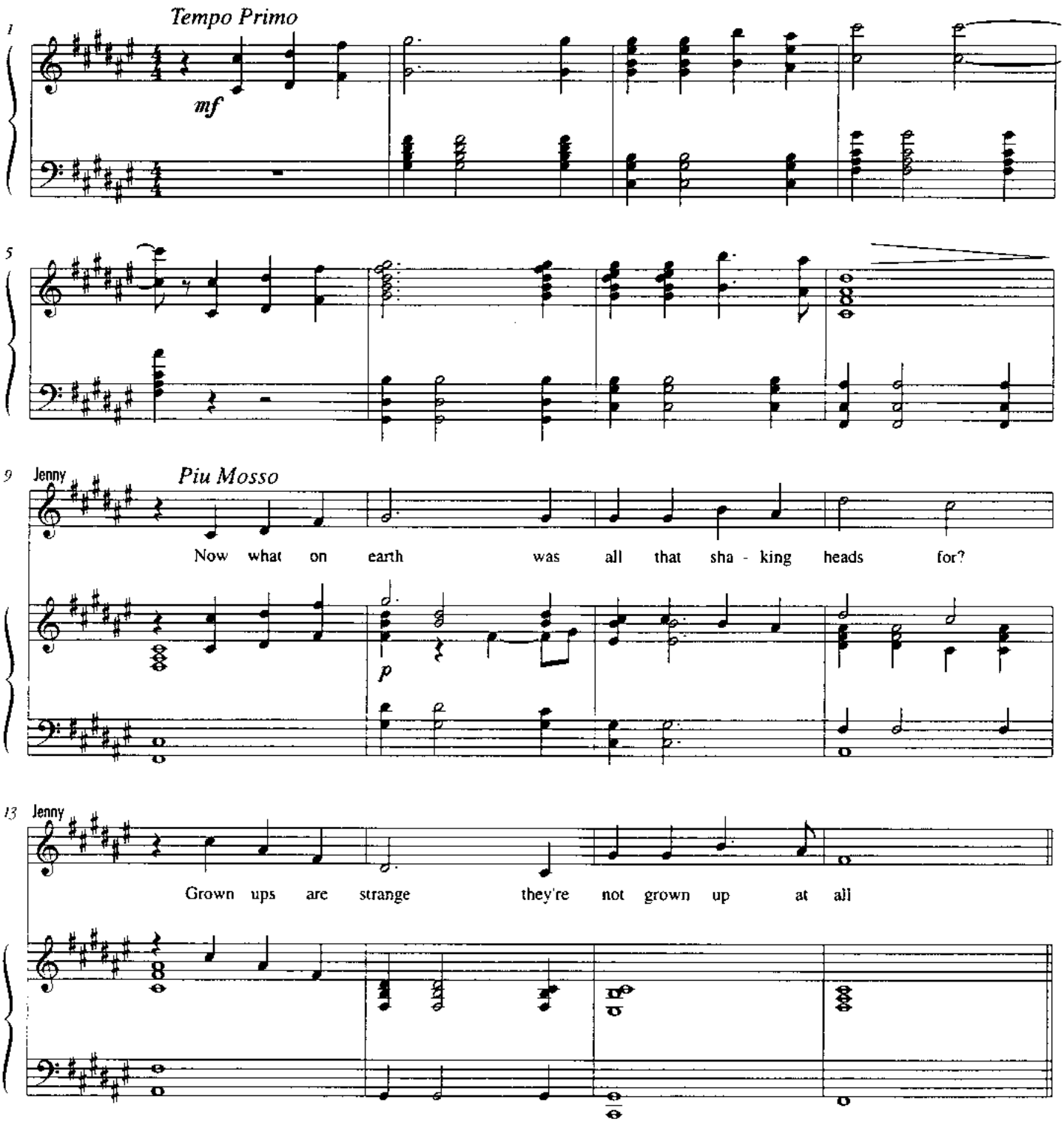

126 George
I want to
Jenny
The ve - ry first to sweep me off my feet
131 George
be the one you al - ways turn to
Jenny
The first to make my
136 Jenny
young heart miss a beat
DANCE SEQUENCE
p
142
3

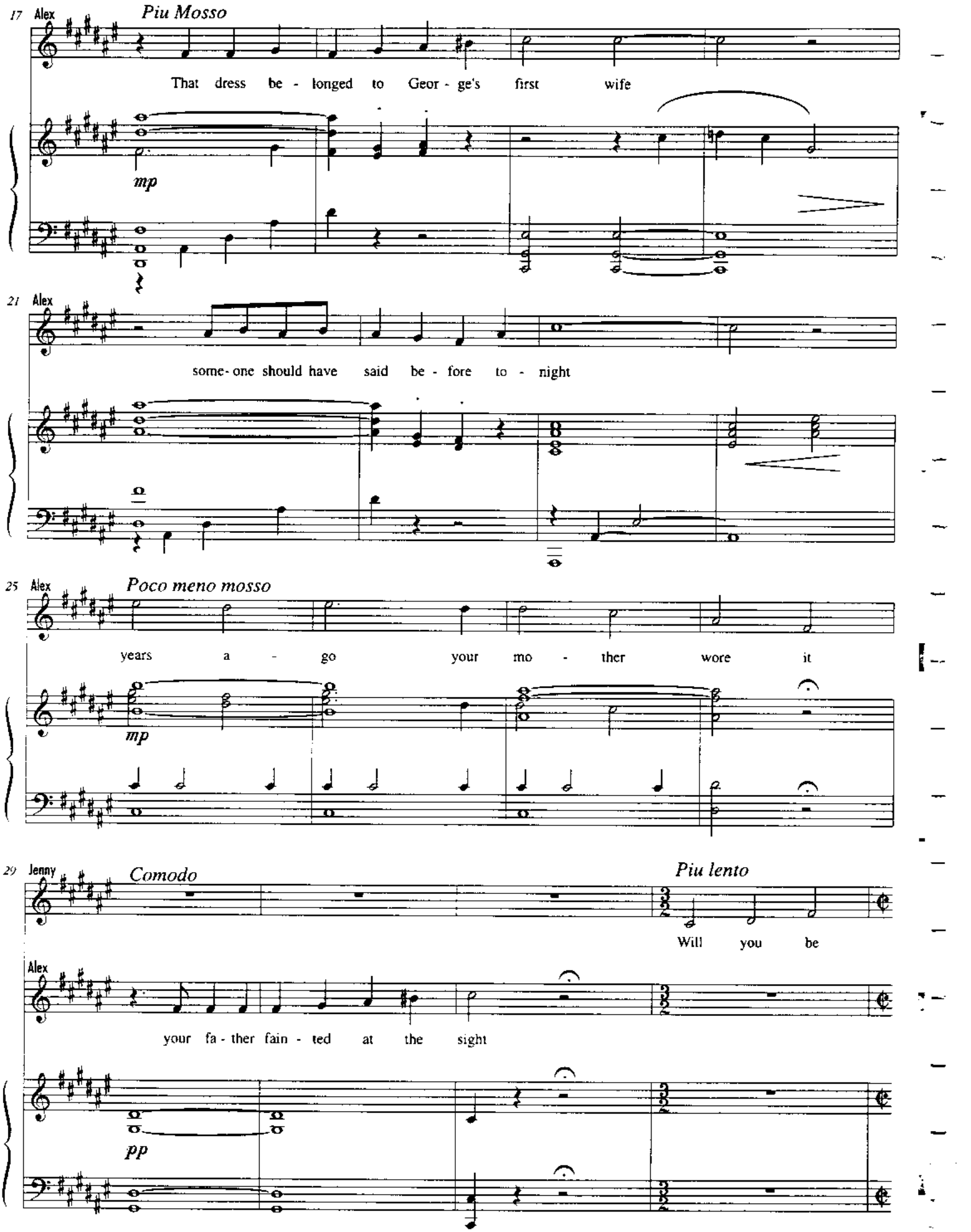

148
154 Jenny
Seems the stars are far be - low us
Piu Mosso
mp
158 George
The moon has ne - ver felt so close be - fore
162 George
Poco rall
Comodo
Our first dance will be for - e - ver And may it
Jenny
Our first dance will be for - ev - er
mp

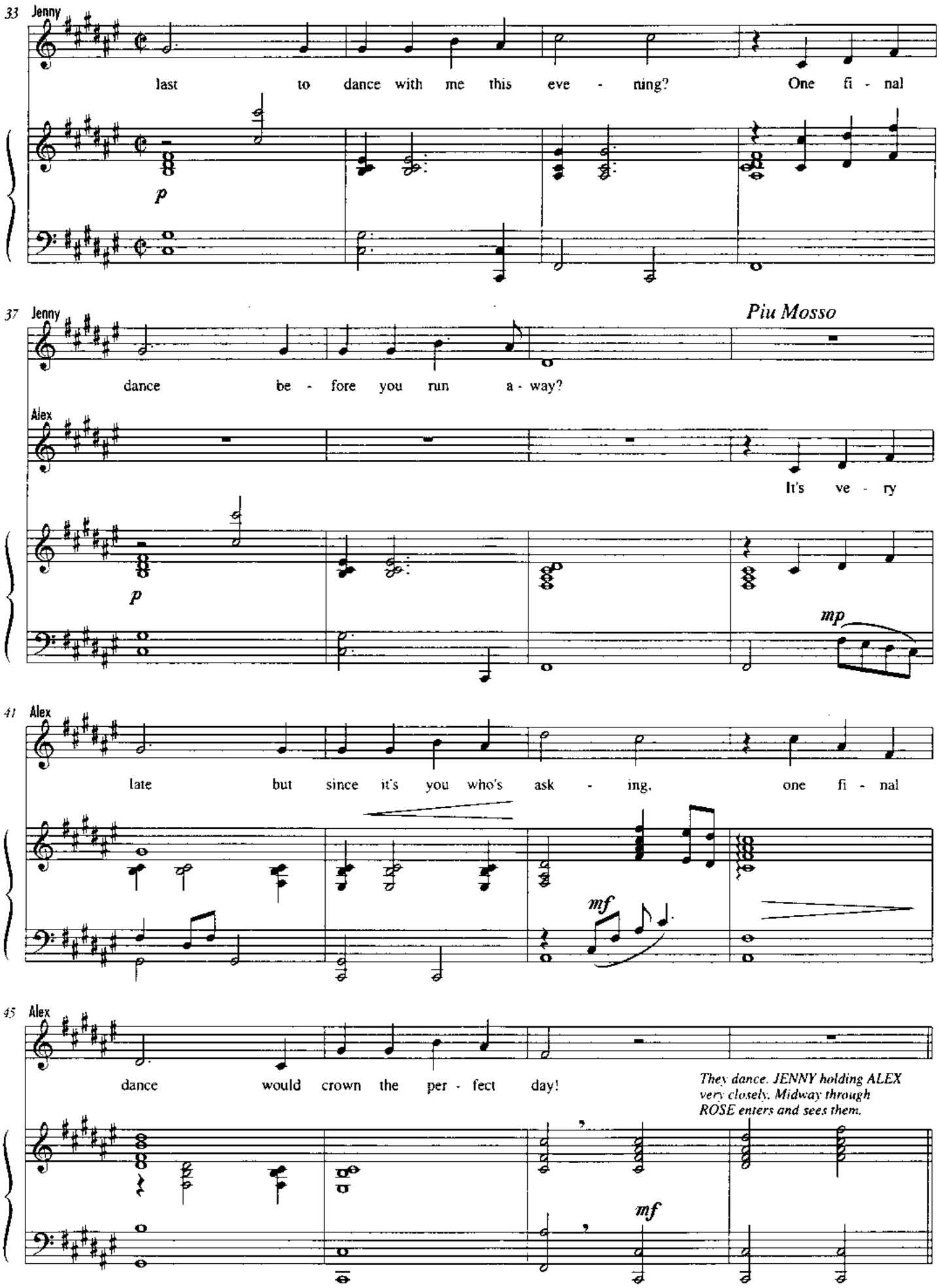

167 George
184
lead to ma - ny more!
Once again they take to the floor, this time in a fuller, more formal dance sequence.
Piu meno mosso
The atmosphere is dreamlike and beguiling. It becomes too much for GEORGE who is helped back to his chair by JENNY and ROSE, who finish the dance together.
188 George
I want to
194 George
Poco Rit
be the one you al - ways turn to I want to be the one you won't re -
mp
Rit
mp
200 George
Rit
gret
p
The ve - ry first
p
The ve - ry first
Jenny
p
The ve - ry first
The ve - ry first
p

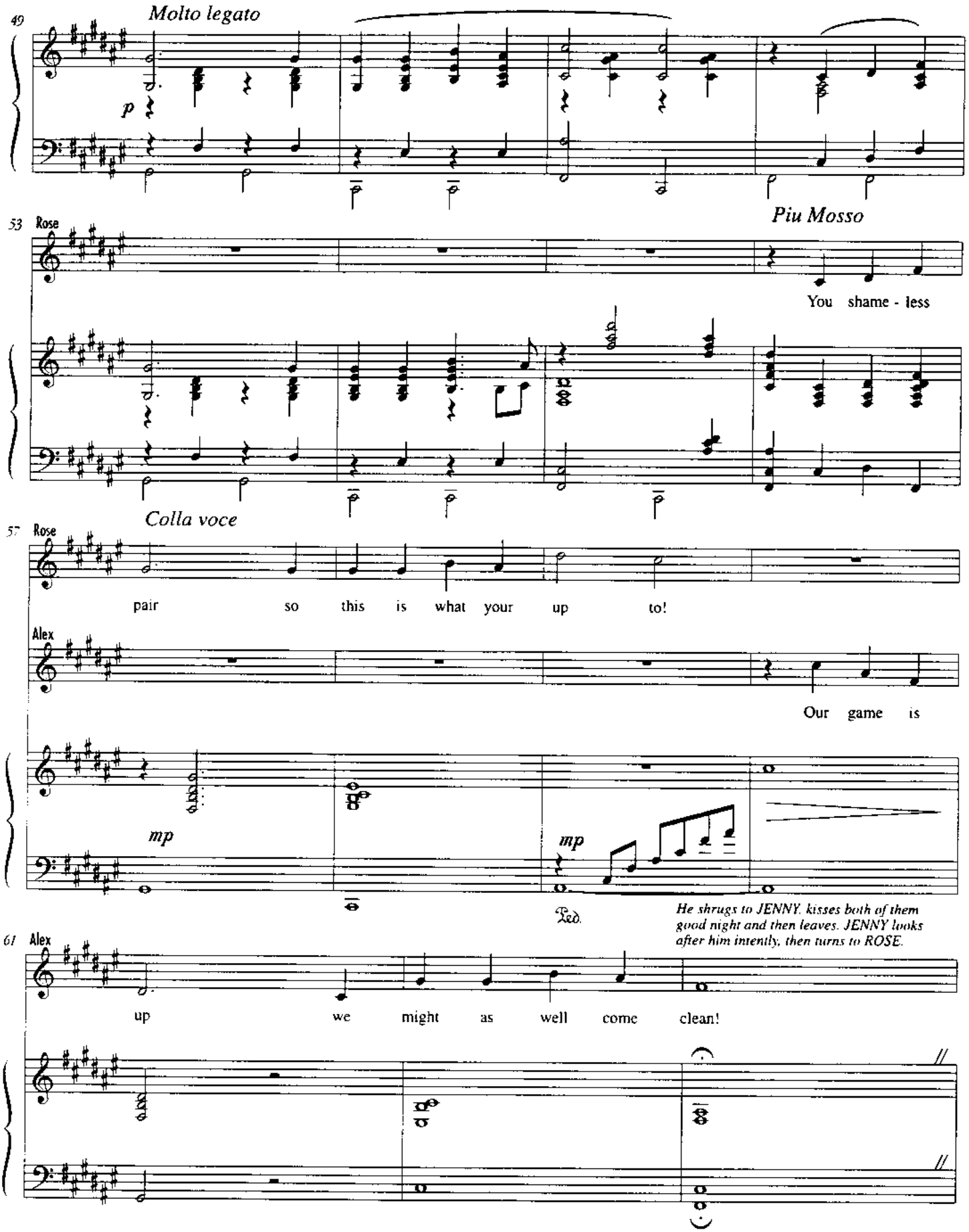
Scene 9

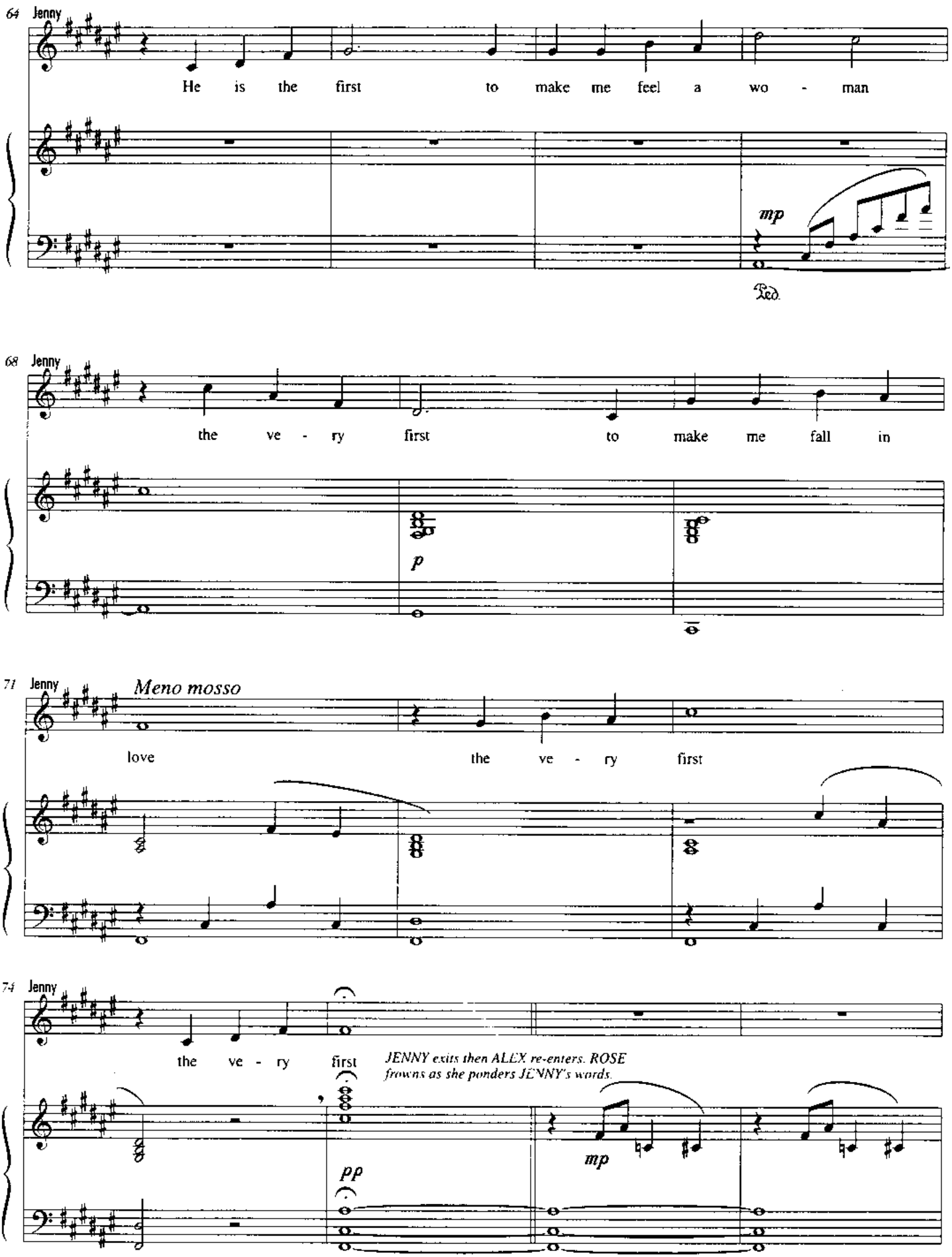
The Terrace at Pau. Two hours later. JENNY and ALEX are alone. She is puzzled by the earlier panic which greeted her entrance.




17 Alex
Piu Mosso
That dress be - longed to Geor - ge's first wife
mp
21 Alex
some- one should have said be - fore to - night
25 Alex
Poco meno mosso
years a - go your mo - ther wore it
mp
29 Jenny
Comodo
Piu lento
Will you be
Alex
your fa - ther fain - ted at the sight
pp


33 Jenny
last to dance with me this eve - ning? One fi - nal
p
37 Jenny
Piu Mosso
dance be - fore you run a - way?
Alex
It's ve - ry
p
mp
41 Alex
late but since it's you who's ask - ing, one fi - nal
mf
45 Alex
dance would crown the per - fect day!
They dance. JENNY holding ALEX very closely. Midway through ROSE enters and sees them.
mf


49
Molto legato
p
53
Rose
Piu Mosso
You shame - less
57
Rose
Colla voce
pair so this is what your up to!
Alex
Our game is
mp
mp
Ped.
He shrugs to JENNY, kisses both of them good night and then leaves. JENNY looks after him intently, then turns to ROSE.
61
Alex
up we might as well come clean!


64 Jenny
He is the first to make me feel a wo - man
mp
Ped.
68 Jenny
the ve - ry first to make me fall in
p
71 Jenny
Meno mosso
love the ve - ry first
74 Jenny
the ve - ry first
JENNY exits then ALEX re-enters. ROSE frowns as she ponders JENNY's words.
mp
pp

78

82 Rose

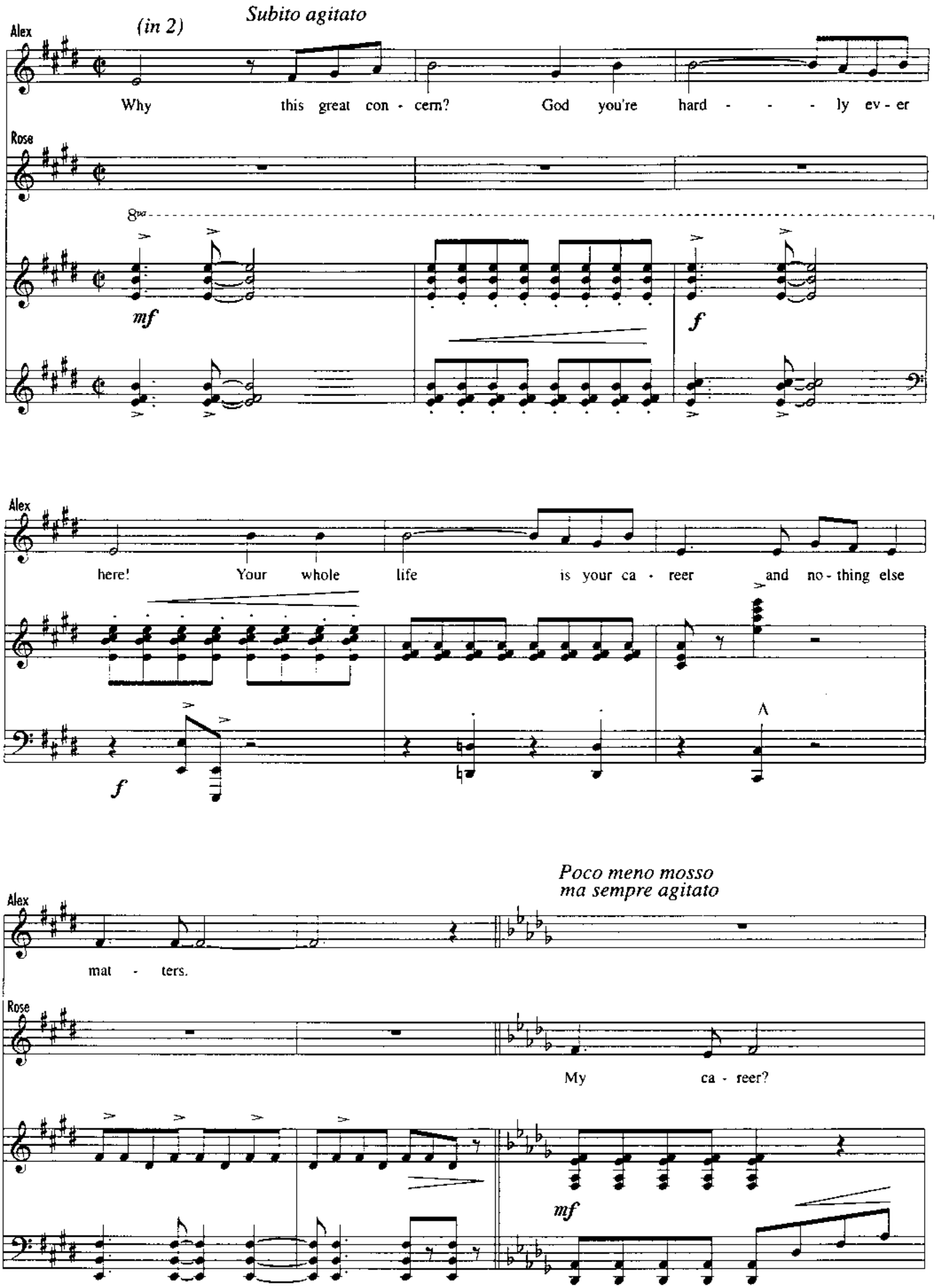
Al-ex this has gone on long e - nough. What I mean is you and Jen - ny.

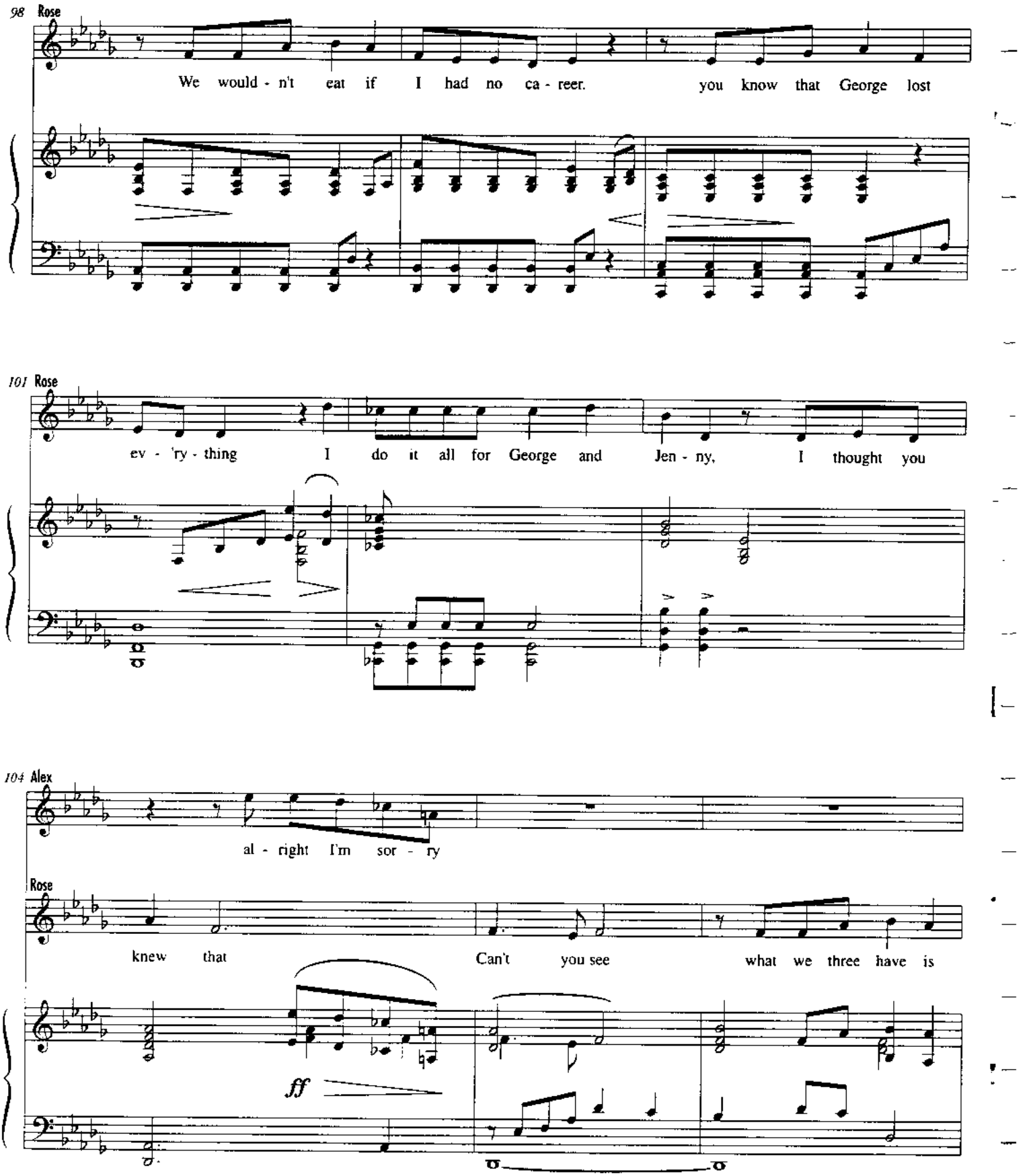
86 Rose

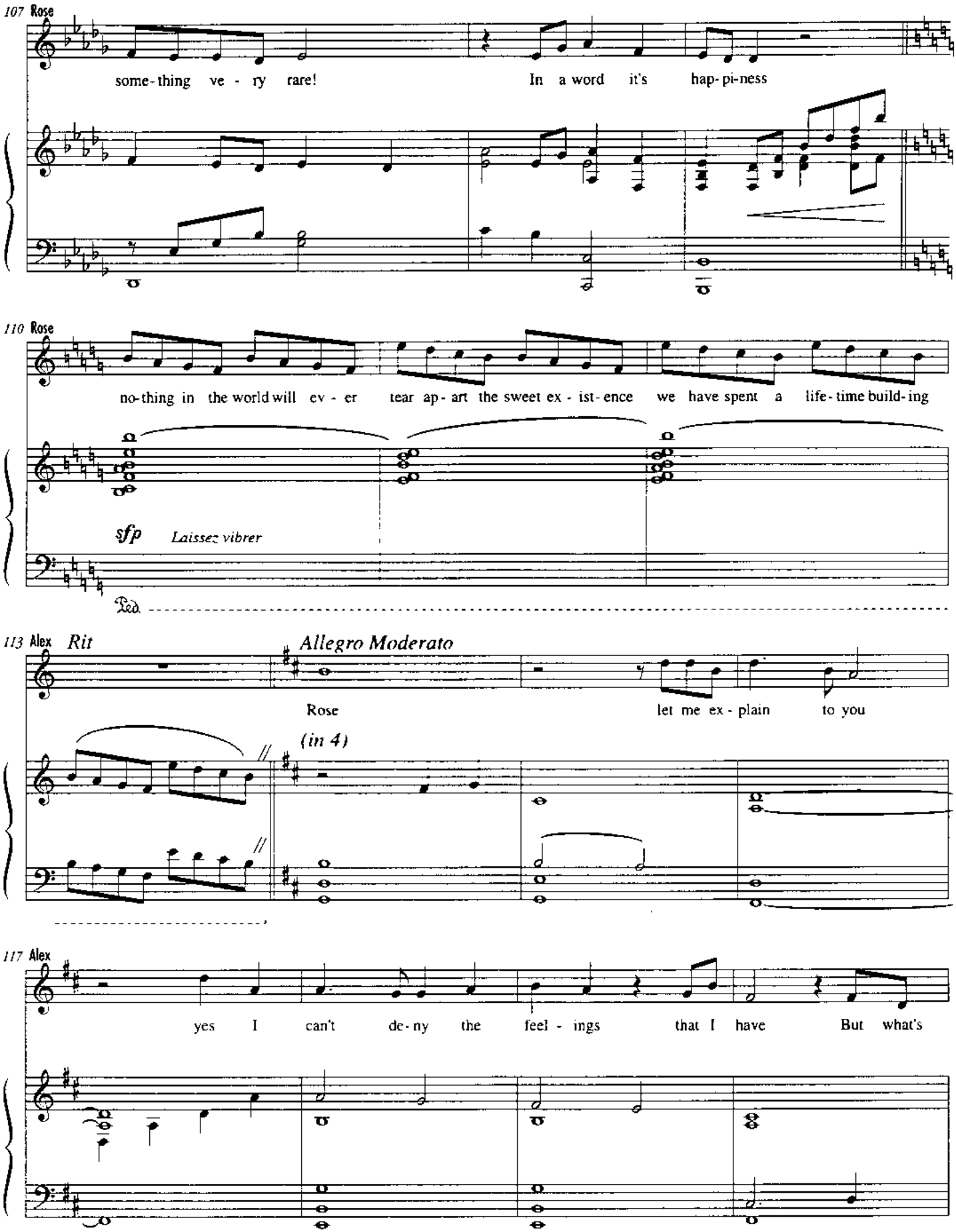
Since you came she tru - ly blos - somed But, my friend a flower is frag - ile hea - ven help you if you hurt her

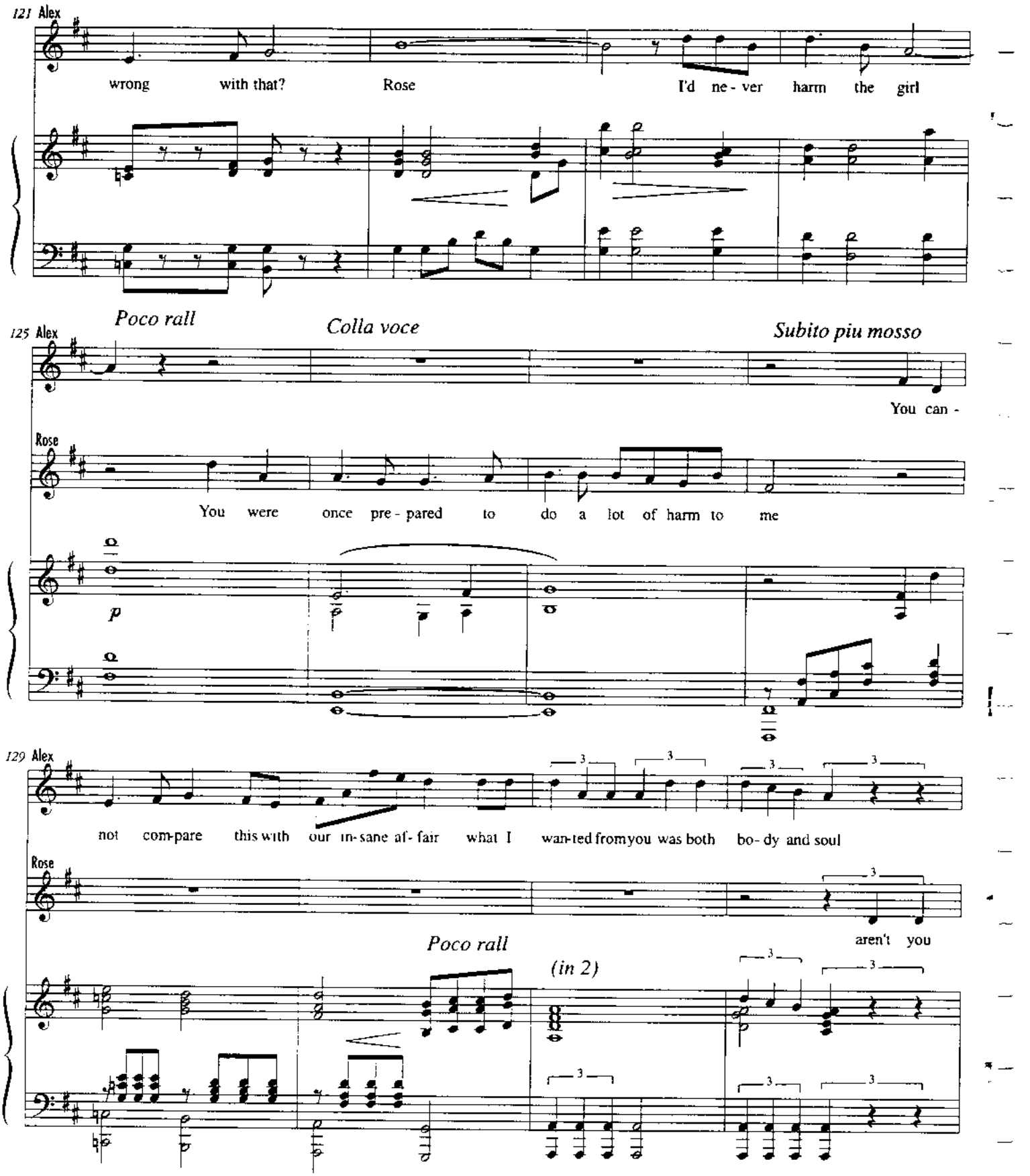
p

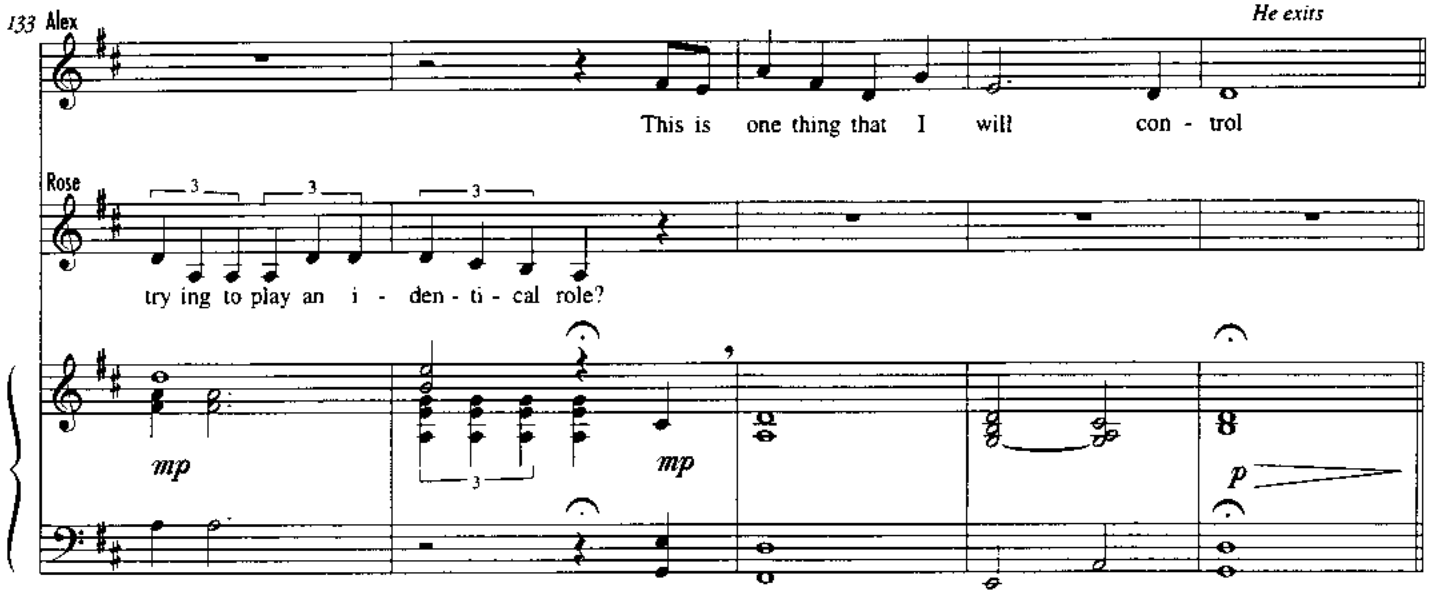
Ped.


89
Alex
(in 2)
Subito agitato
Why this great con - cern? God you're hard - - - ly ev - er
Rose
8va
mf
f
92
Alex
here! Your whole life is your ca - reer and no - thing else
f
95
Alex
Poco meno mosso
ma sempre agitato
mat - ters.
Rose
My ca - reer?
mf


98 Rose
We would - n't eat if I had no ca - reer. you know that George lost
101 Rose
ev - 'ry - thing I do it all for George and Jen - ny, I thought you
104 Alex
al - right I'm sor - ry
Rose
knew that Can't you see what we three have is
ff

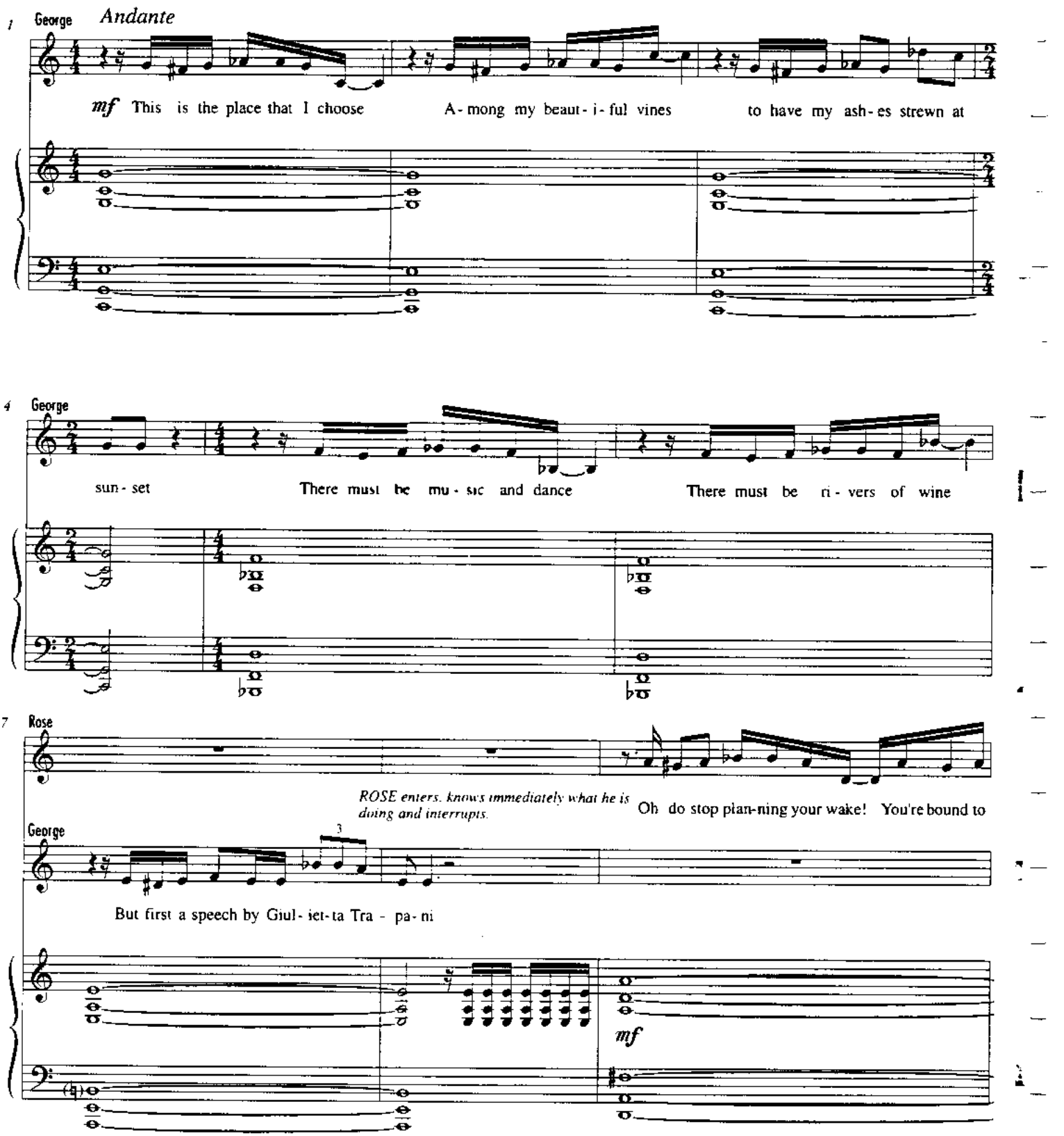

107 Rose
some-thing ve - ry rare!
In a word it's hap-pi-ness
110 Rose
no-thing in the world will ev - er tear ap-art the sweet ex-ist-ence we have spent a life-time build-ing
sfp
Laissez vibrer
Ped.
113 Alex
Rit
Allegro Moderato
Rose
let me ex-plain to you
(in 4)
117 Alex
yes I can't de-ny the feel - ings that I have But what's

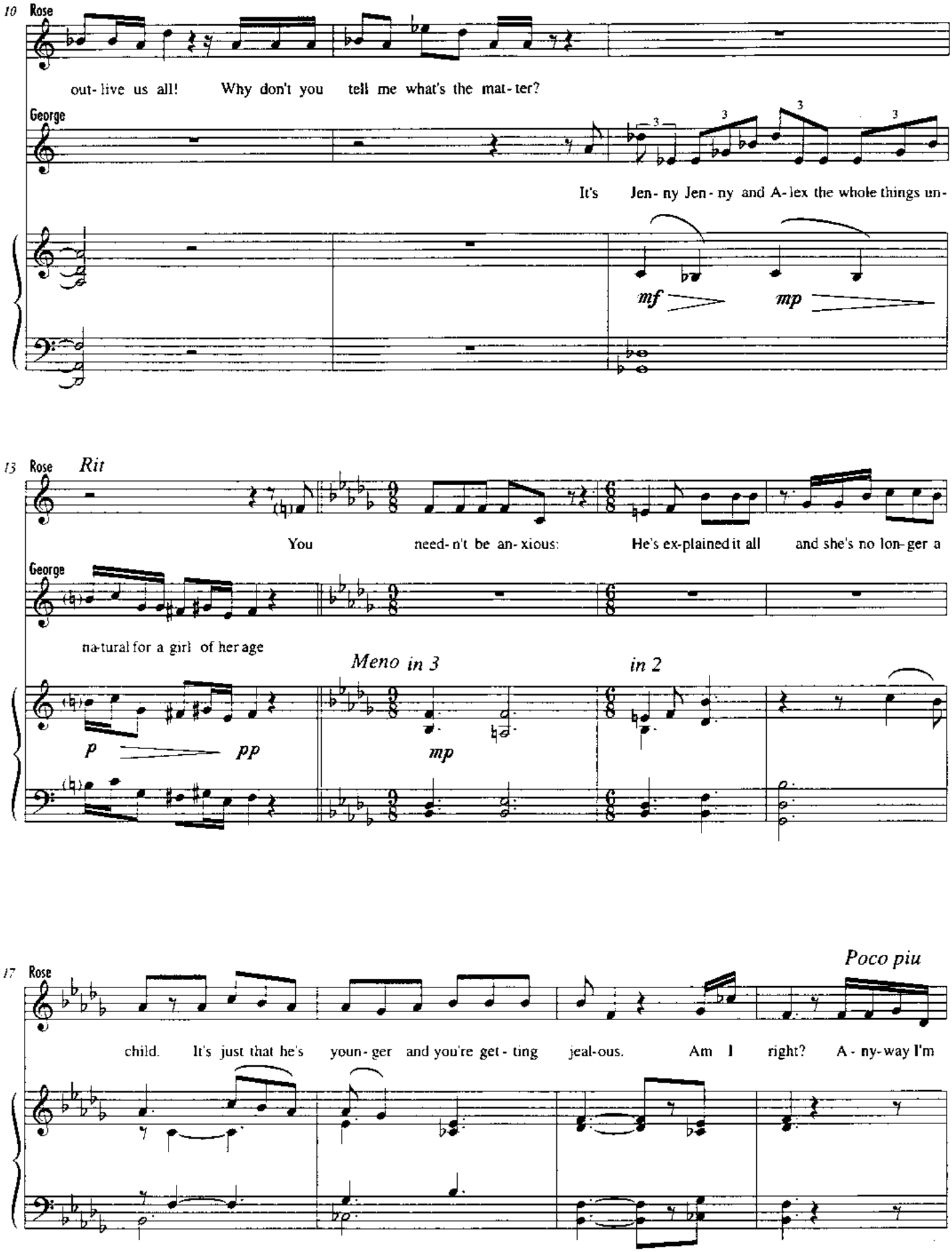

121 Alex
wrong with that? Rose I'd ne - ver harm the girl
Poco rall
Colla voce
Subito piu mosso
125 Alex
You can -
Rose
You were once pre - pared to do a lot of harm to me
p
129 Alex
not com-pare this with our in-sane af- fair what I wan-ted from you was both bo- dy and soul
Rose
aren't you
Poco rall
(in 2)

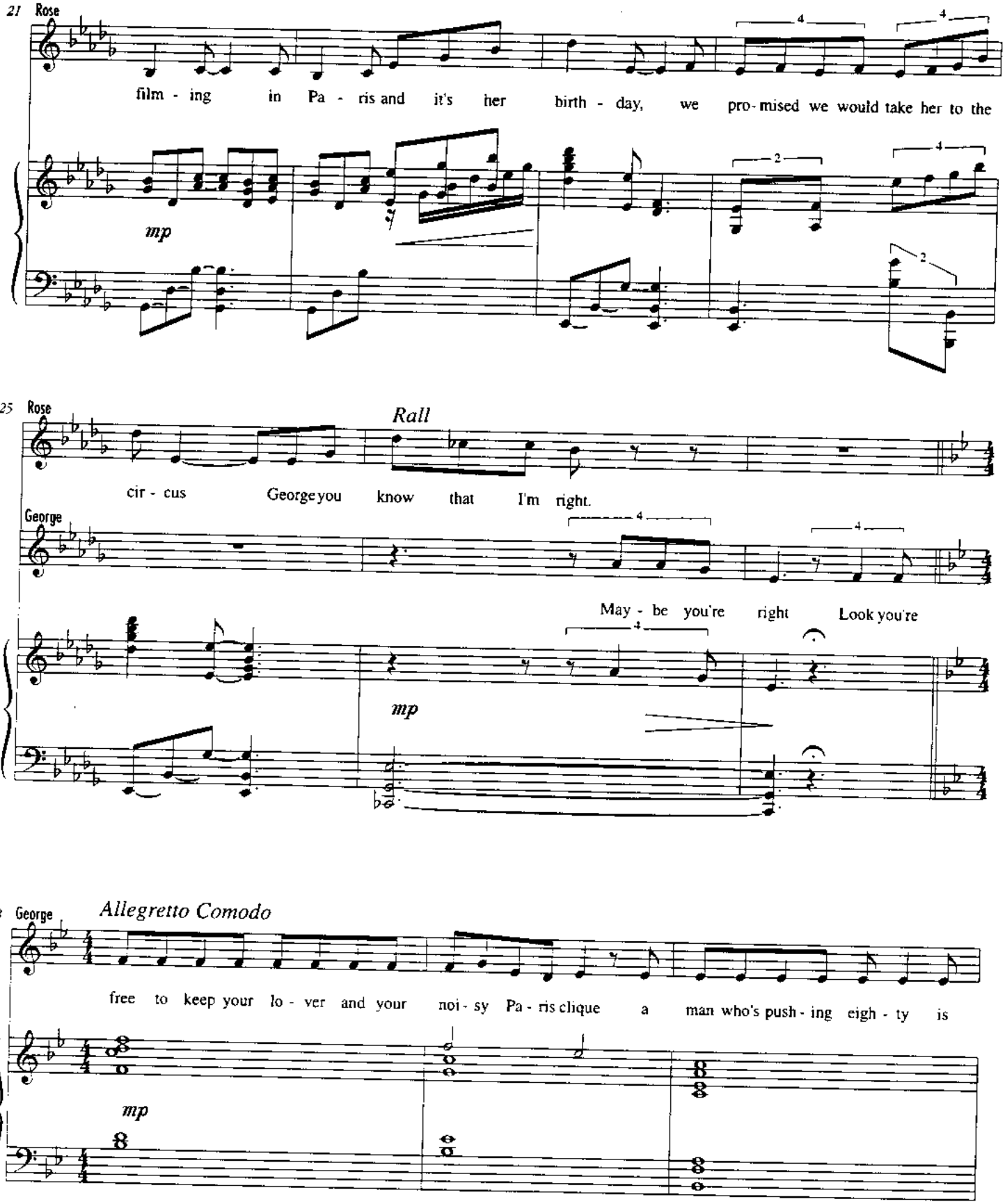

133 Alex
He exits
This is one thing that I will con - trol
Rose
try ing to play an i - den - ti - cal role?
mp
mp
p

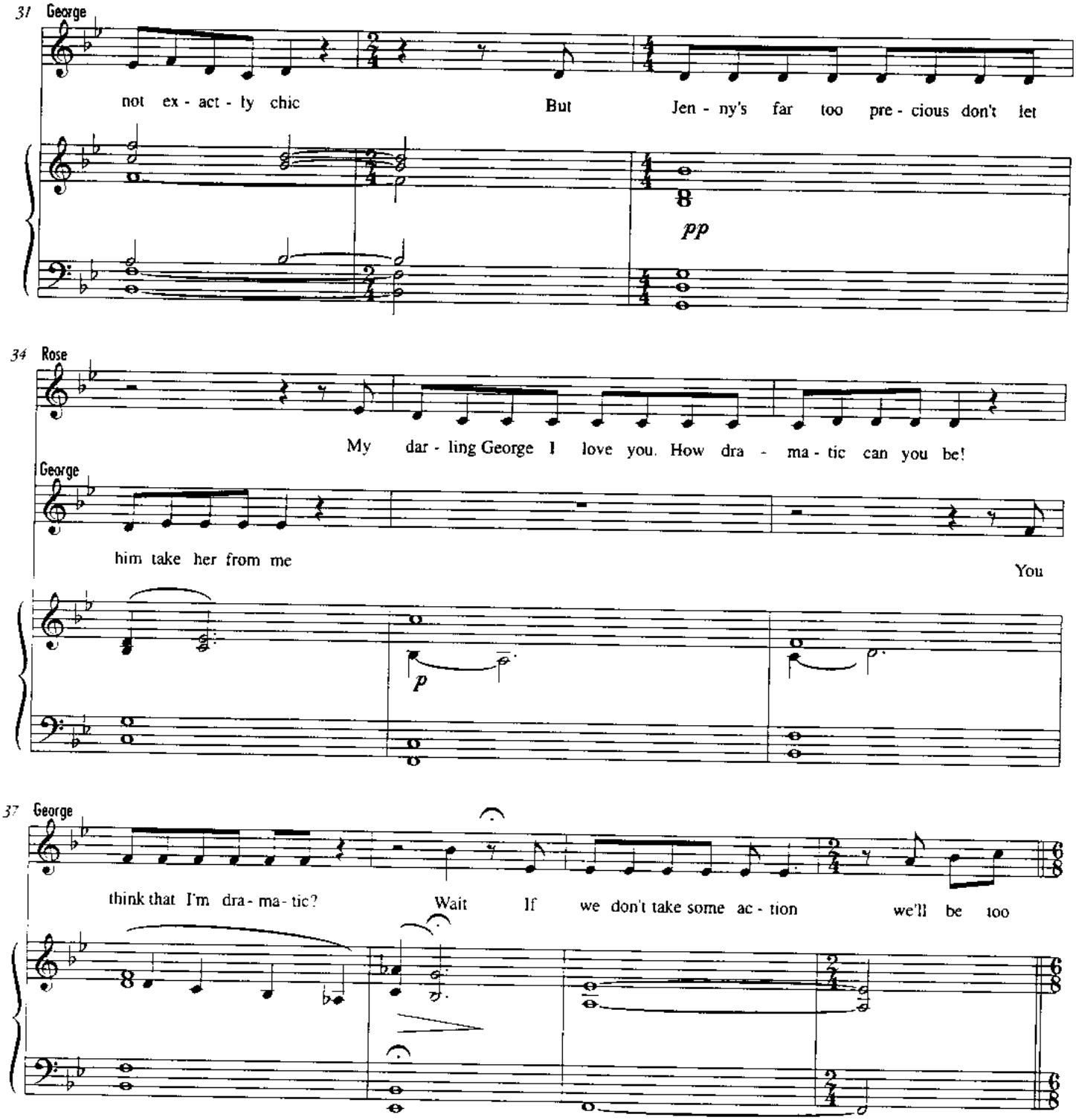
Scene 10

(A room inside the house. GEORGE is discovered typing, pausing occasionally for thought.)



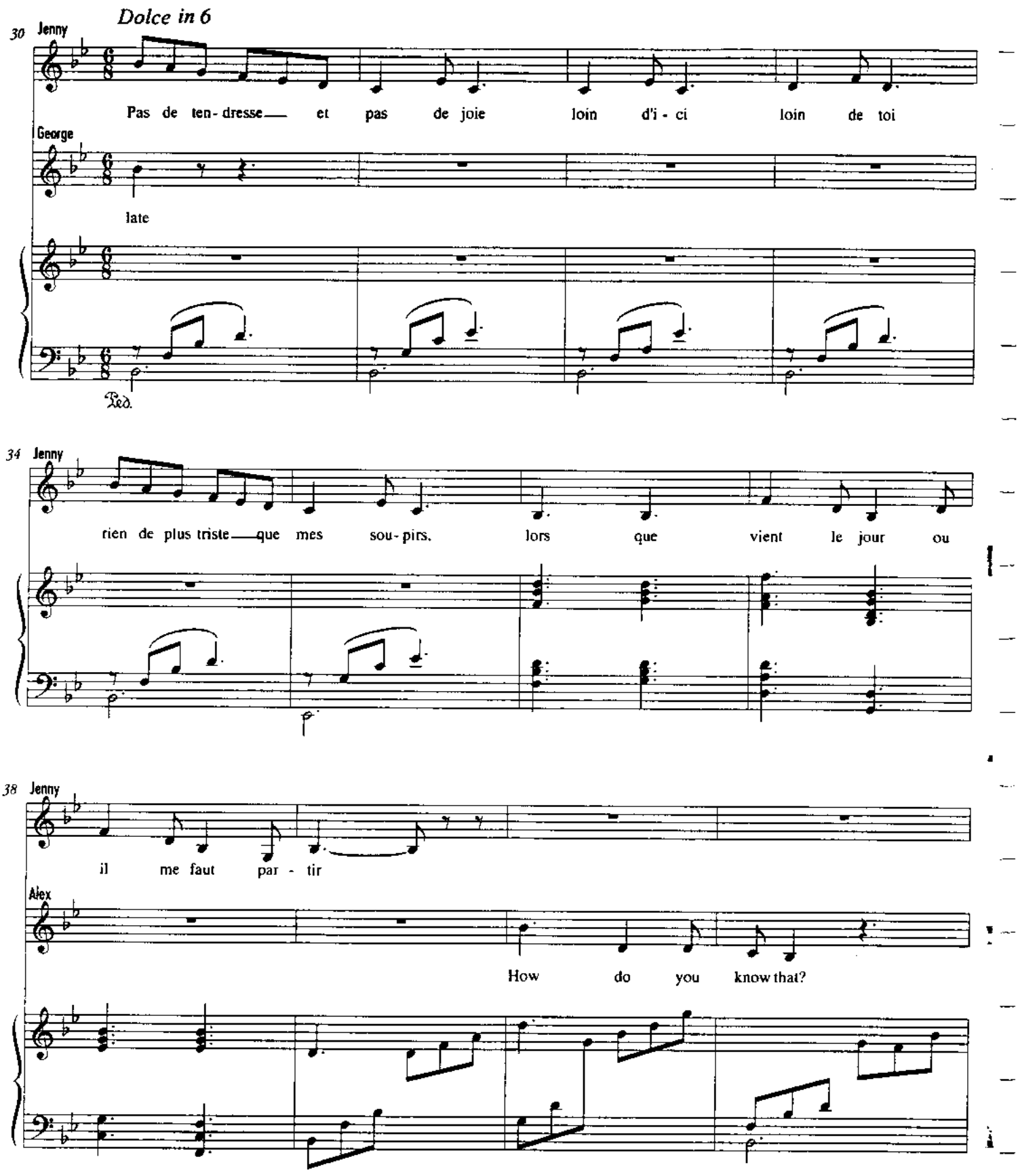

10 Rose
out- live us all! Why don't you tell me what's the mat- ter?
George
It's Jen- ny Jen- ny and A- lex the whole things un-
mf
mp
13 Rose
Rit
You need- n't be an- xious: He's ex-plained it all and she's no lon- ger a
George
na-tural for a girl of her age
Meno in 3
in 2
p
pp
mp
17 Rose
Poco piu
child. It's just that he's youn- ger and you're get- ting jeal-ous. Am I right? A - ny-way I'm

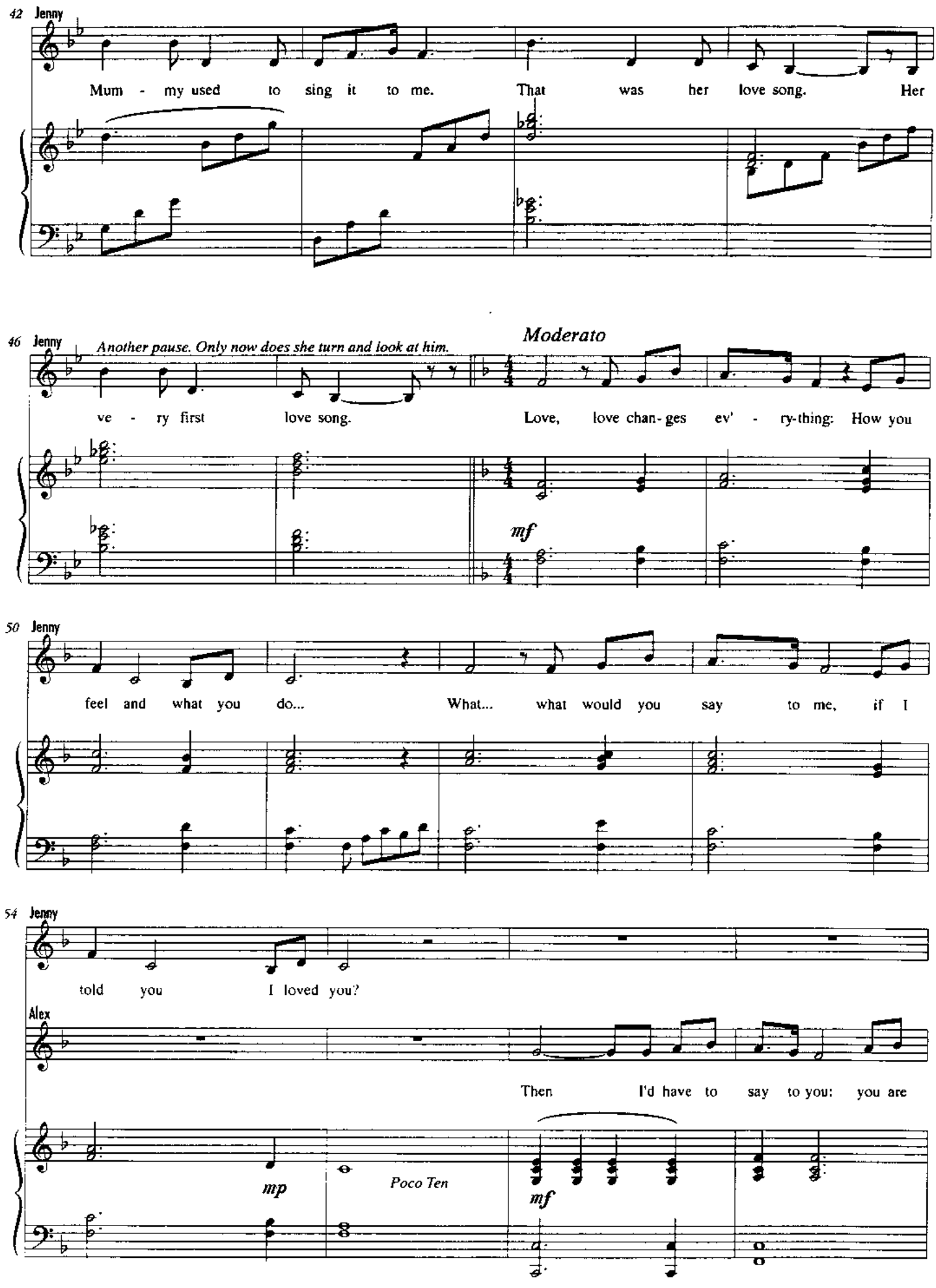

21 Rose
film - ing in Pa - ris and it's her birth - day, we pro - mised we would take her to the
mp
25 Rose
Rall
cir - cus George you know that I'm right.
George
May - be you're right Look you're
mp
28 George
Allegretto Comodo
free to keep your lo - ver and your noi - sy Pa - ris clique a man who's push - ing eigh - ty is
mp

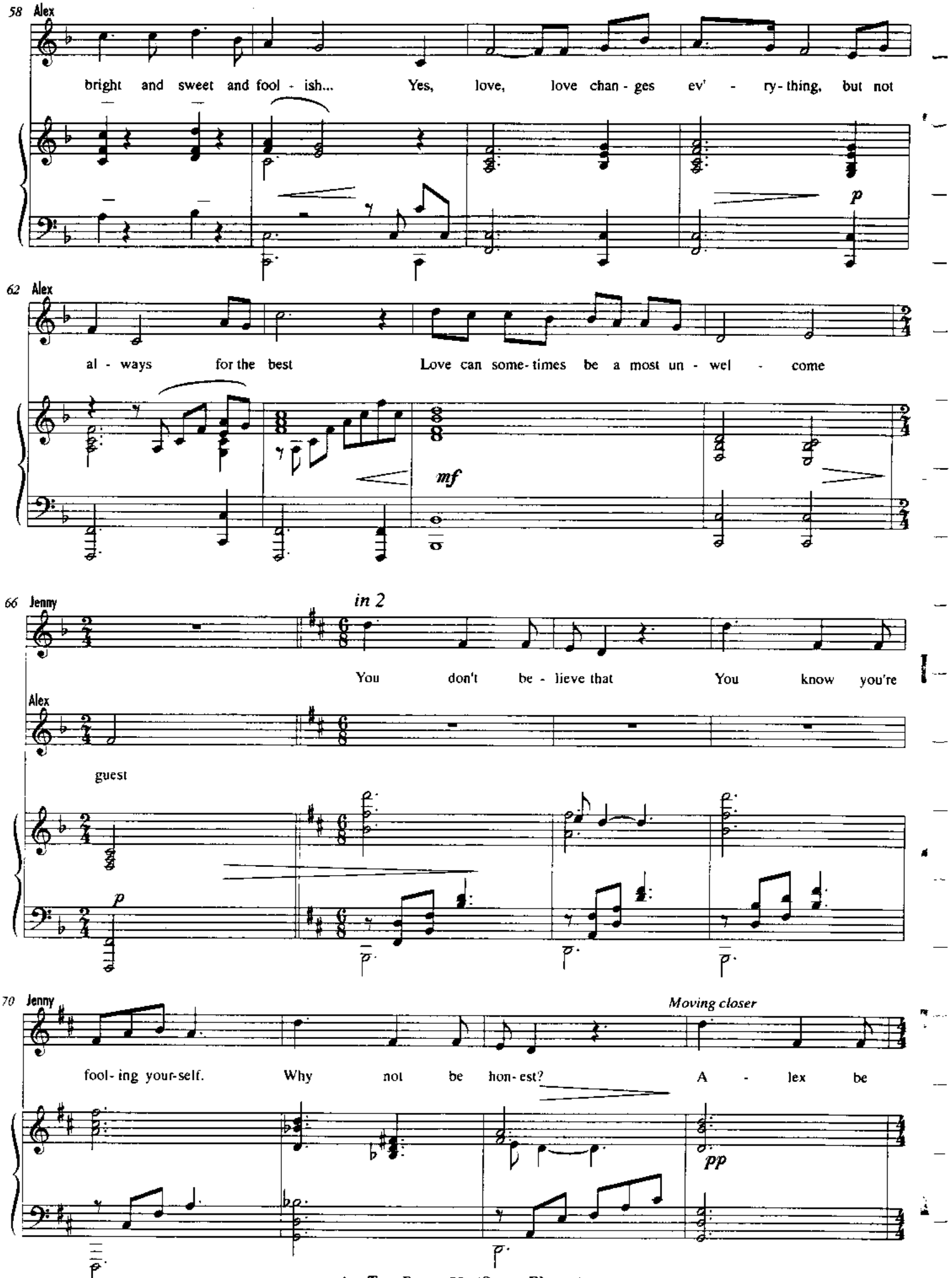

31 George
not ex - act - ly chic
But
Jen - ny's far too pre - cious don't let
pp
34 Rose
My dar - ling George I love you. How dra - ma - tic can you be!
George
him take her from me
You
p
37 George
think that I'm dra - ma - tic?
Wait
If
we don't take some ac - tion
we'll be too

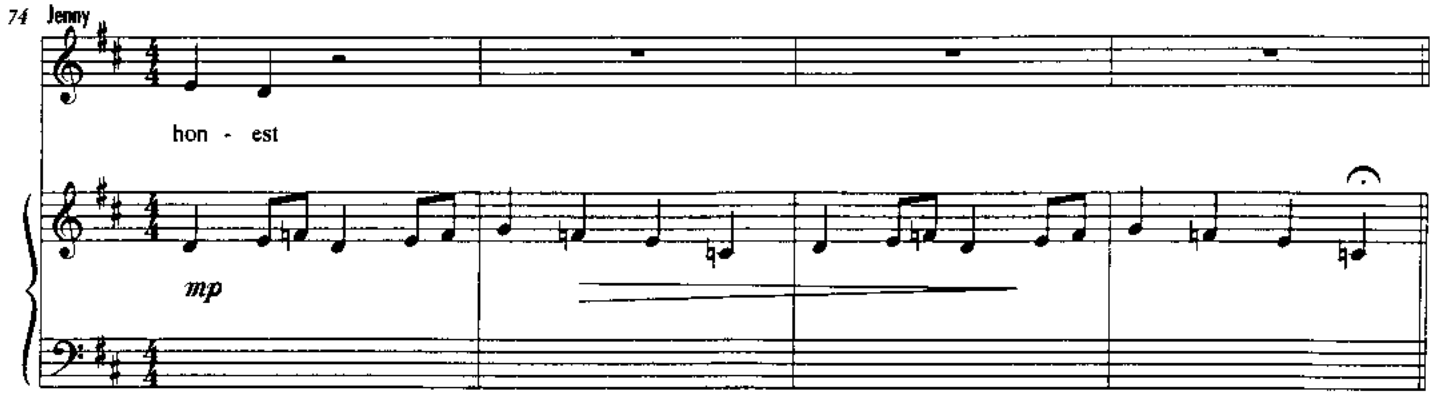
Scene 11

The countryside around the House. A hot afternoon, ALEX and JENNY are walking. She is singing dreamily to herself.




42 Jenny
Mum - my used to sing it to me. That was her love song. Her
46 Jenny
Another pause. Only now does she turn and look at him.
Moderato
ve - ry first love song. Love, love chan-ges ev' - ry-thing: How you
mf
50 Jenny
feel and what you do... What... what would you say to me, if I
54 Jenny
told you I loved you?
Alex
Then I'd have to say to you: you are
mp
Poco Ten
mf


58 Alex
bright and sweet and fool - ish... Yes, love, love chan - ges ev' - ry - thing, but not
p
62 Alex
al - ways for the best Love can some - times be a most un - wel - come
mf
66 Jenny
in 2
You don't be - lieve that You know you're
Alex
guest
p
70 Jenny
Moving closer
fool - ing your-self. Why not be hon - est? A - lex be
pp

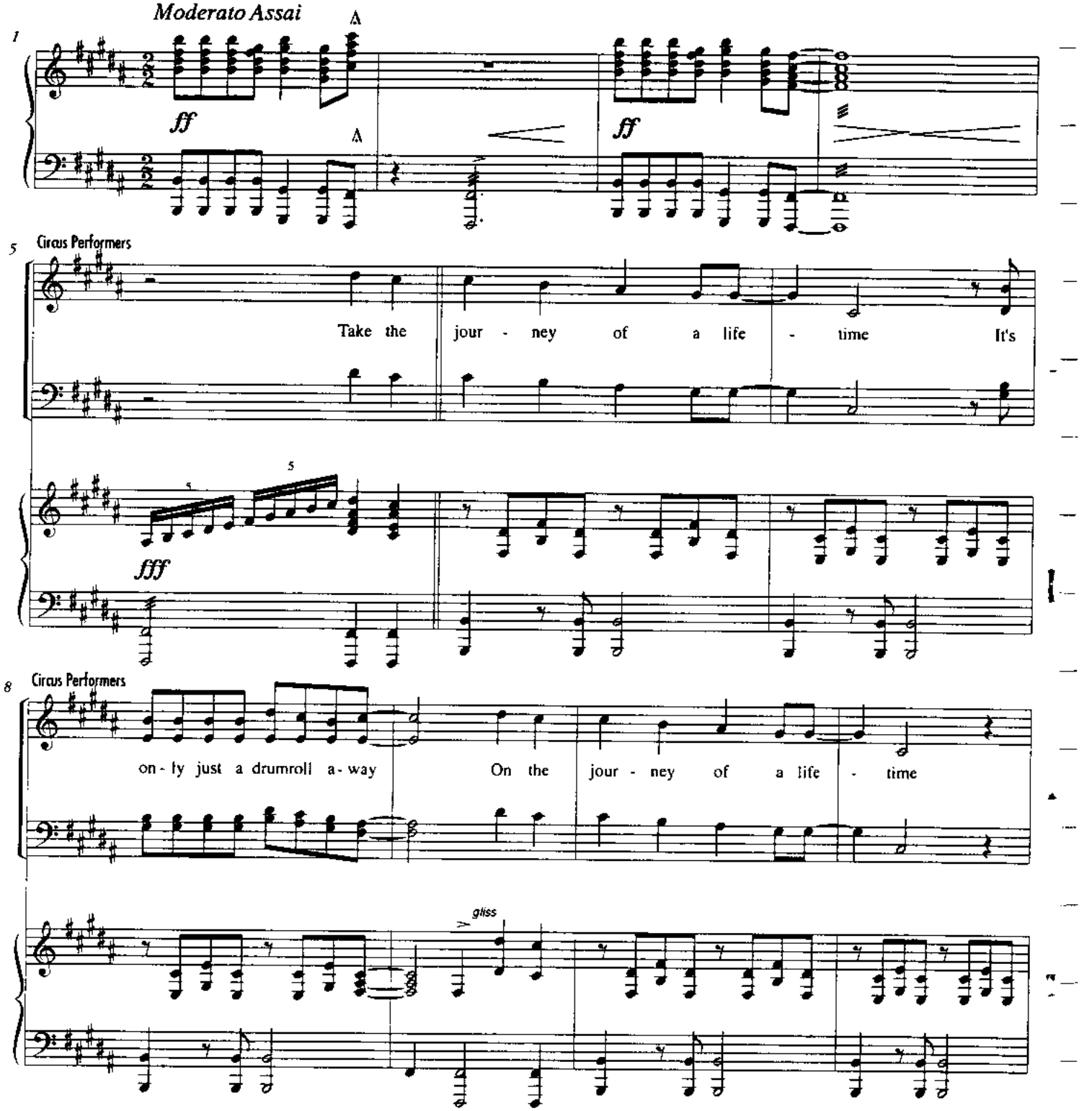


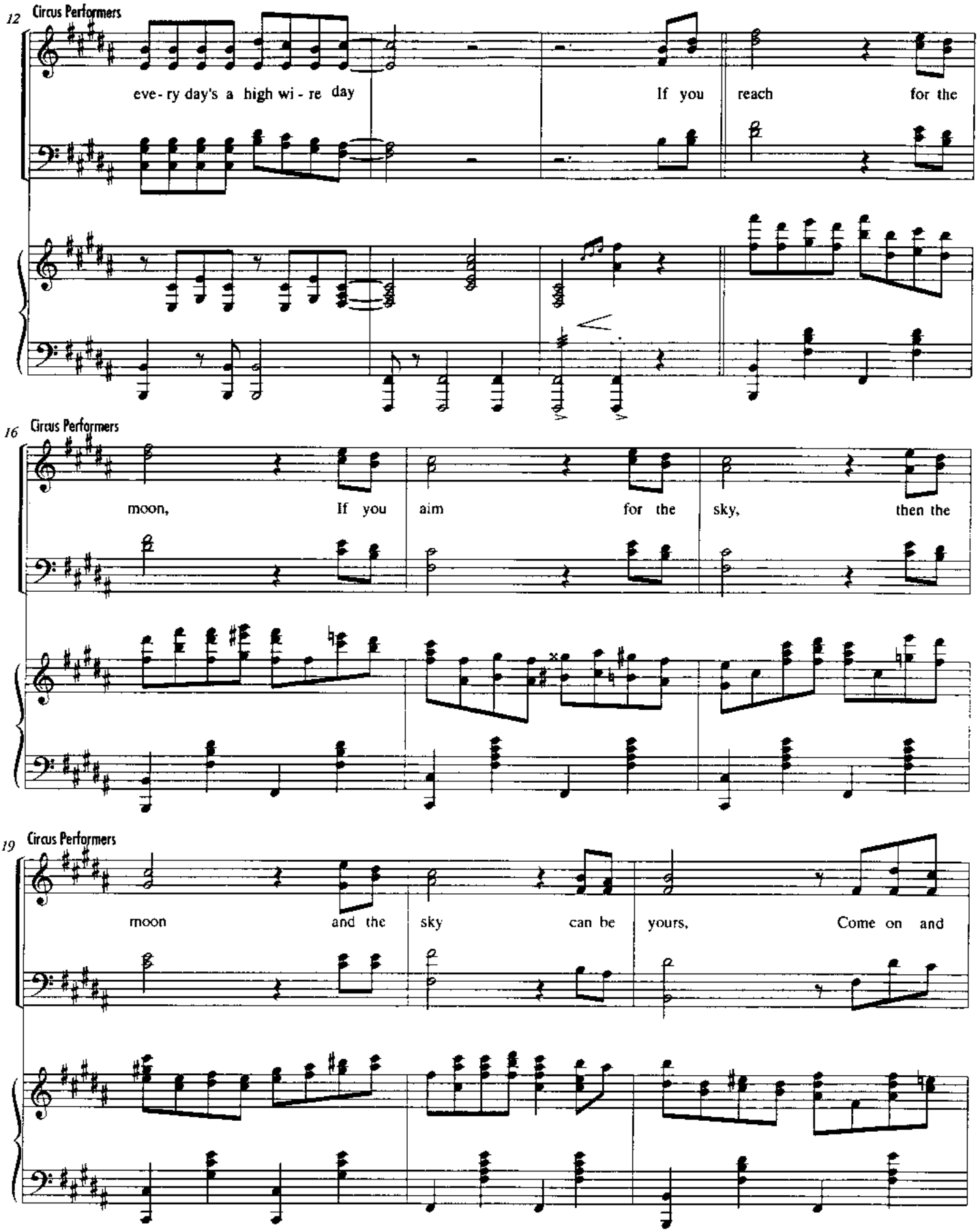
She kisses him. GEORGE, entering, sees them and freezes. JENNY runs off in horror. GEORGE and ALEX look at one another. There is a long tense pause.

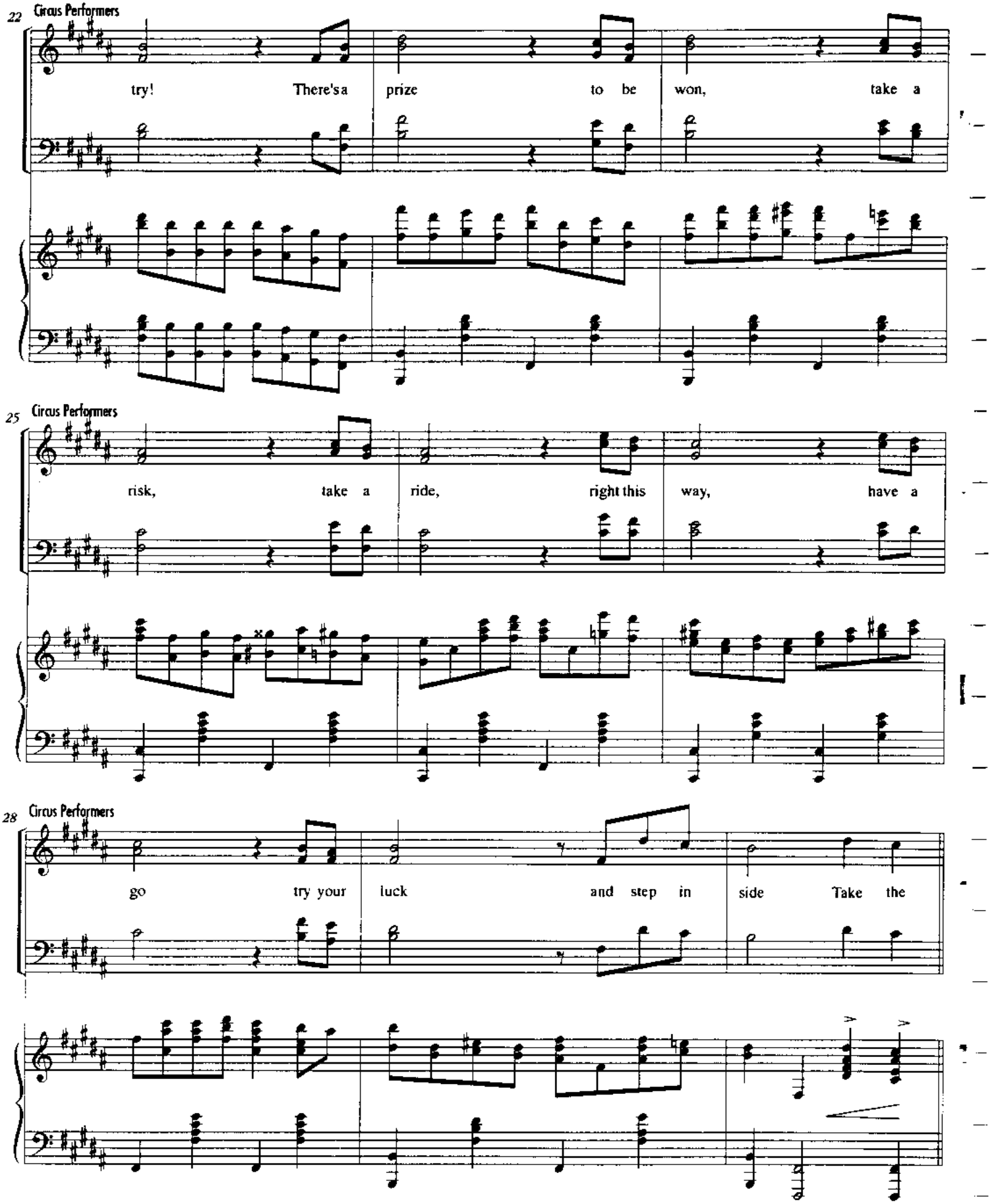
Dissolve to.....

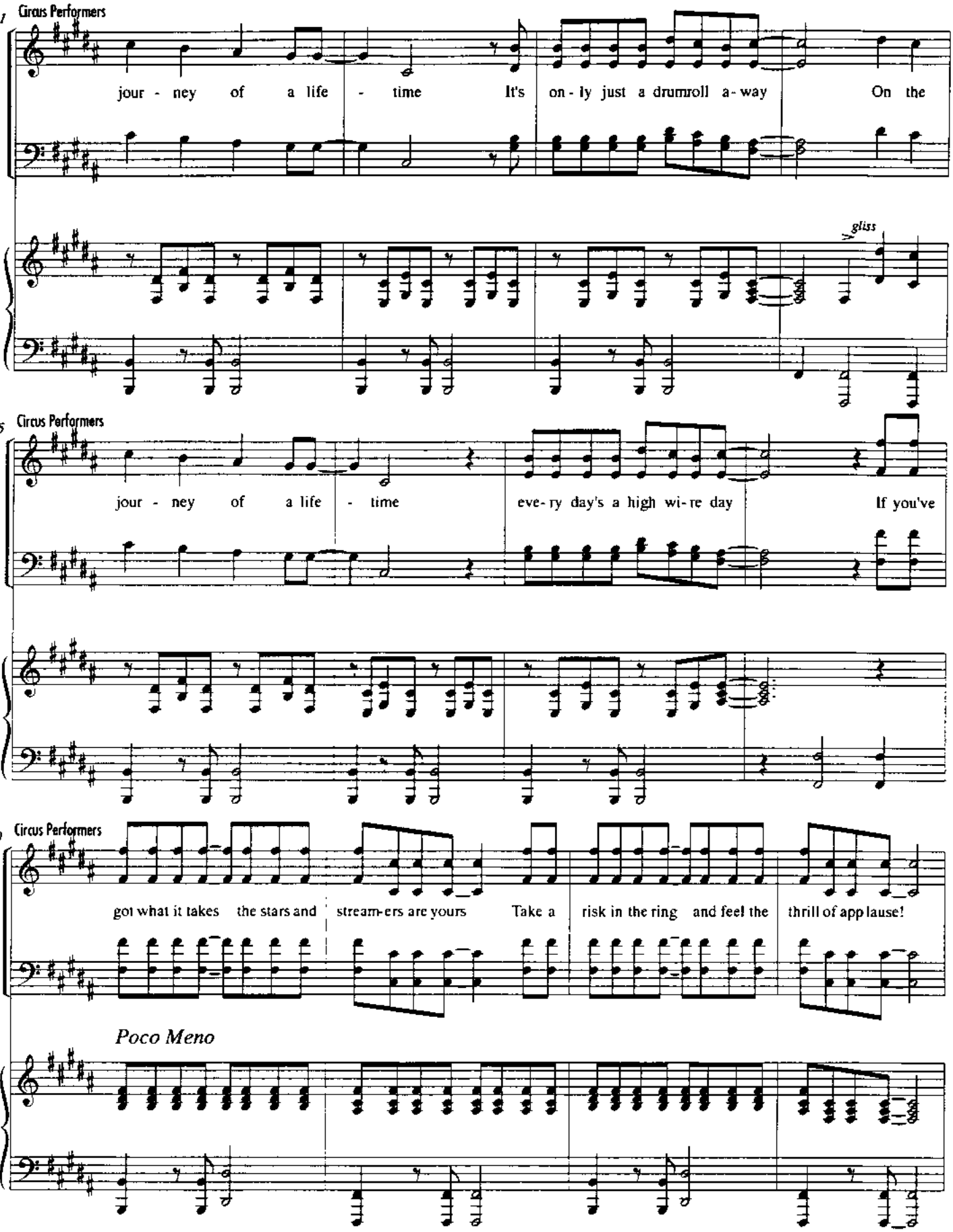
Scene 12. A Circus in Paris

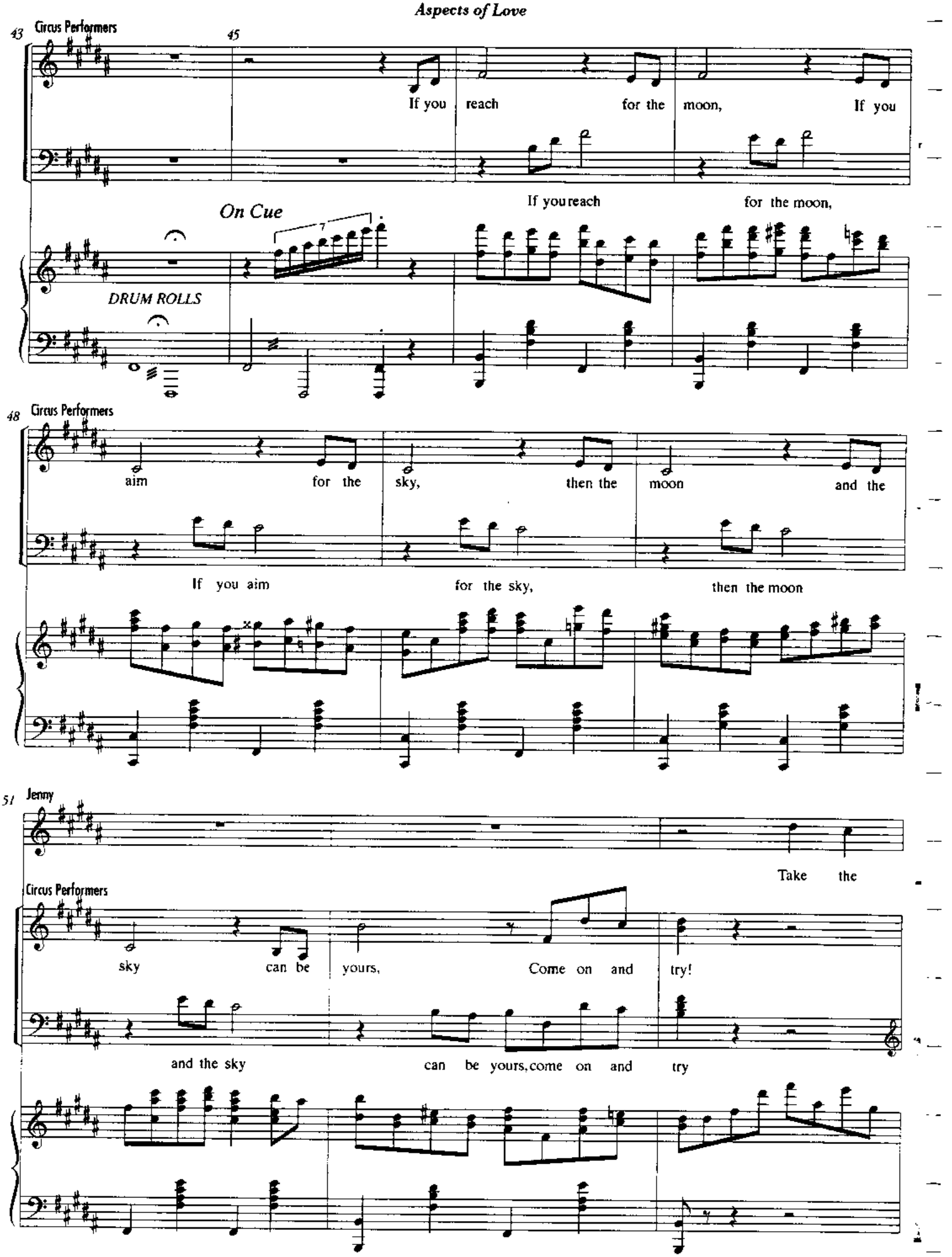
ROSE, GEORGE, ALEX and JENNY are watching a circus performance. They are standing stage left. The performance is a mass of colour and movement, with clowns, jugglers and trapeze artists.

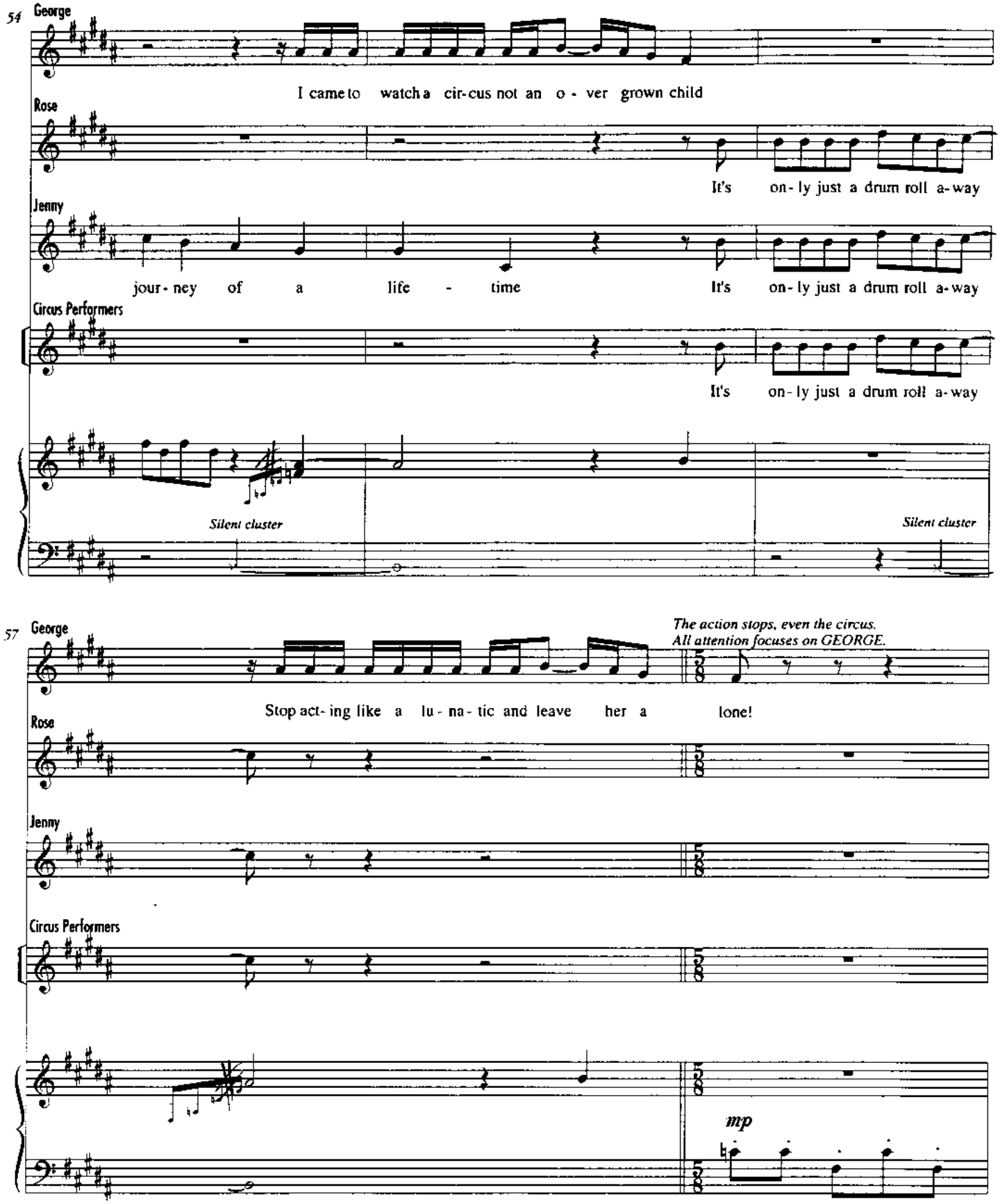


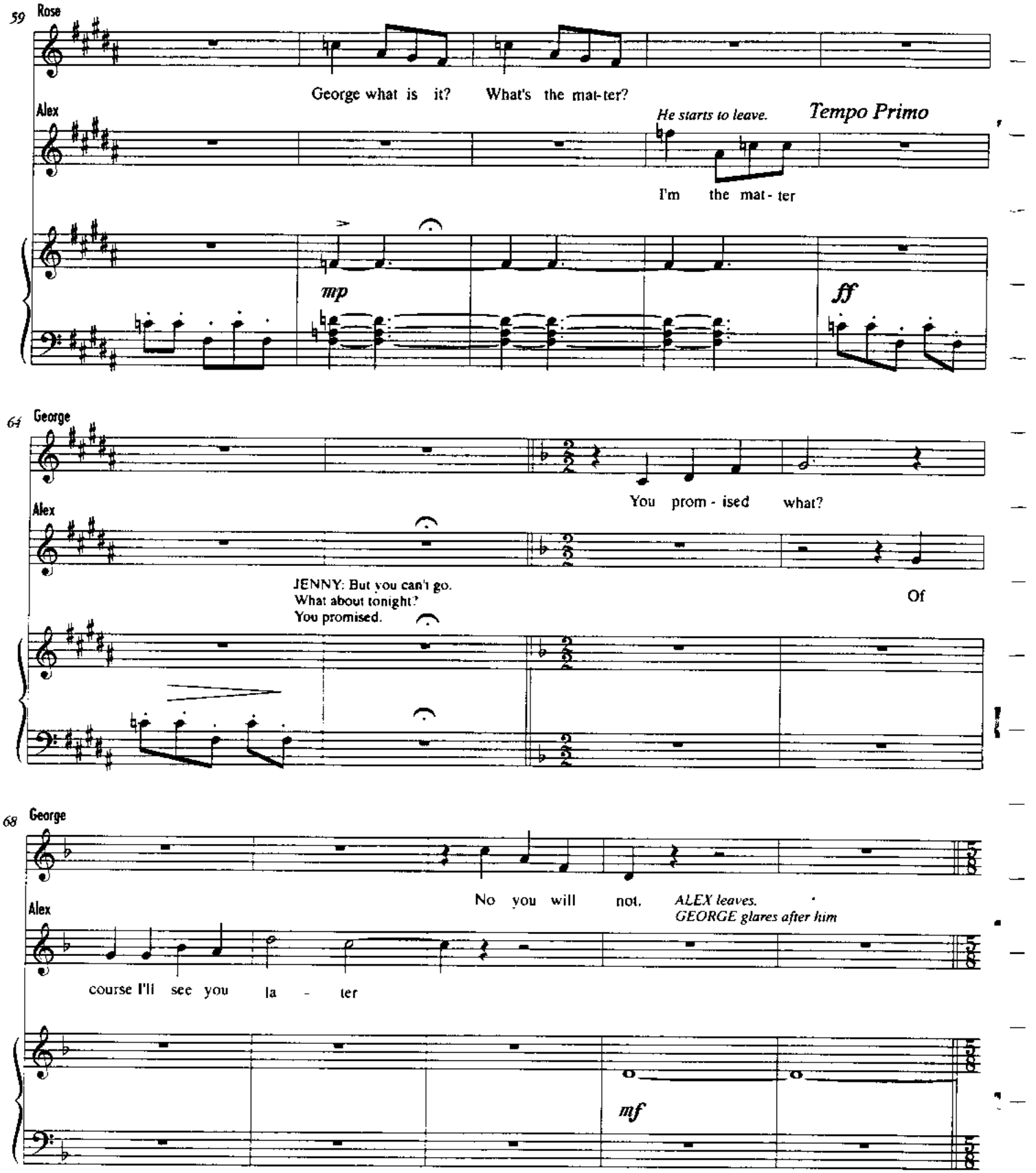

12
Circus Performers
eve - ry day's a high wi - re day
If you
reach
for the
16
Circus Performers
moon,
If you
aim
for the
sky,
then the
19
Circus Performers
moon
and the
sky
can be
yours,
Come on and

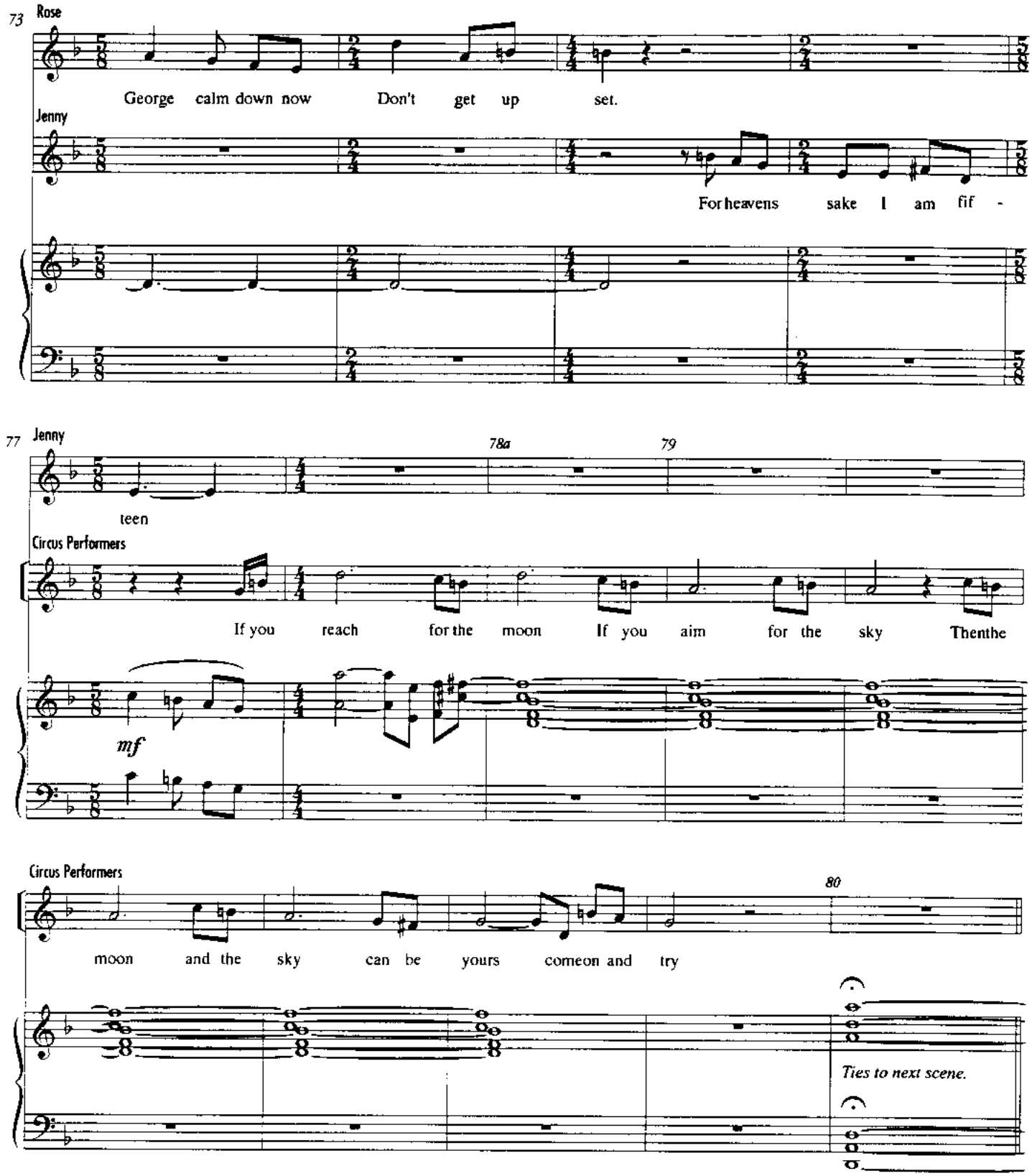

22 Circus Performers
try! There's a prize to be won, take a
25 Circus Performers
risk, take a ride, right this way, have a
28 Circus Performers
go try your luck and step in side Take the


31
Circus Performers
jour - ney of a life - time It's on - ly just a drumroll a - way On the
gliss
35
Circus Performers
jour - ney of a life - time eve - ry day's a high wi - re day If you've
39
Circus Performers
got what it takes the stars and stream - ers are yours Take a risk in the ring and feel the thrill of applause!
Poco Meno


43
Circus Performers
45
If you reach for the moon, If you
If you reach for the moon,
On Cue
DRUM ROLLS
48
Circus Performers
aim for the sky, then the moon and the
If you aim for the sky, then the moon
51
Jenny
Take the
Circus Performers
sky can be yours, Come on and try!
and the sky can be yours, come on and try

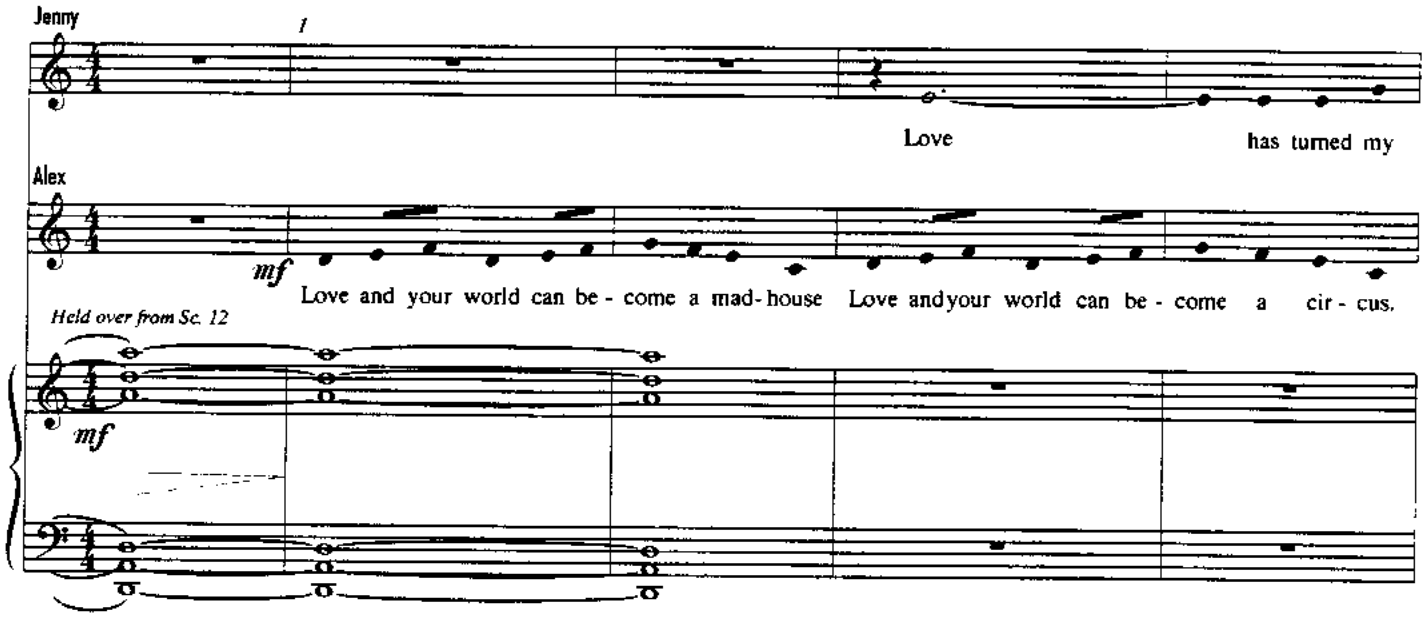

54
George
I came to watch a cir-cus not an o - ver grown child
Rose
It's on-ly just a drum roll a-way
Jenny
jour - ney of a life - time It's on-ly just a drum roll a-way
Circus Performers
It's on-ly just a drum roll a-way
Silent cluster
Silent cluster
57
George
The action stops, even the circus.
All attention focuses on GEORGE.
Stop act-ing like a lu-na-tic and leave her a lone!
Rose
Jenny
Circus Performers
mp

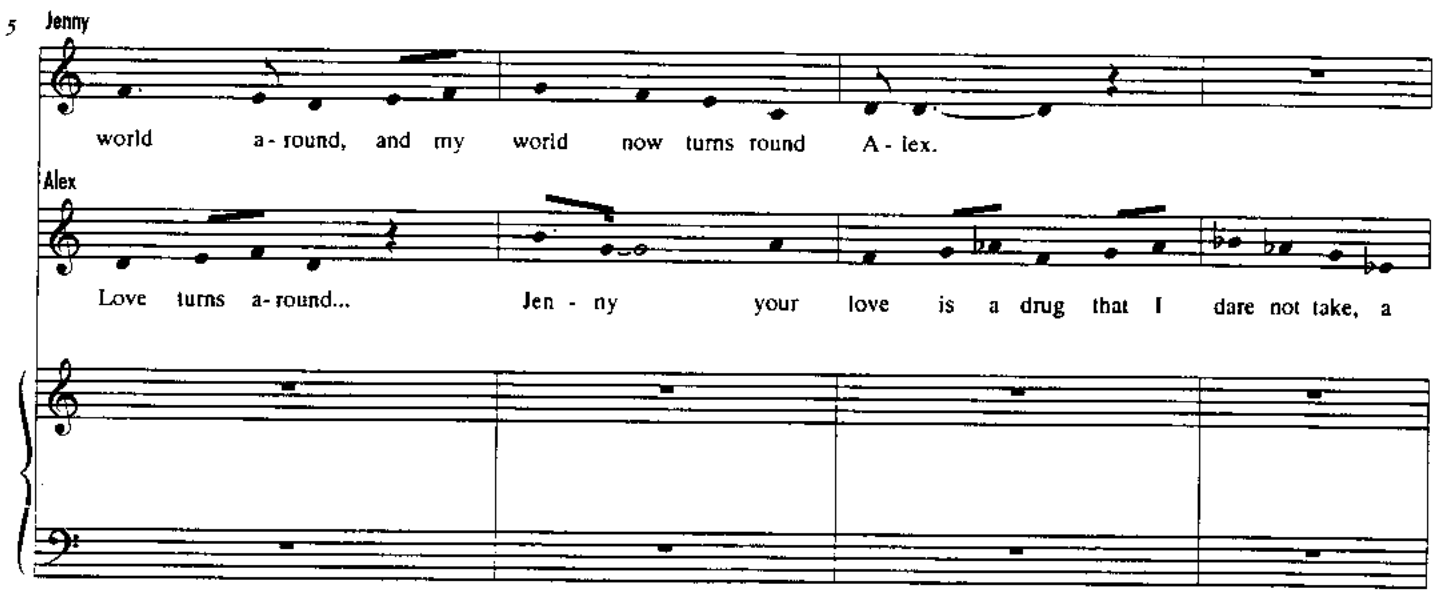

59
Rose
George what is it? What's the mat-ter?
Alex
He starts to leave.
Tempo Primo
I'm the mat - ter
mp
ff
64
George
You prom - ised what?
Alex
JENNY: But you can't go.
What about tonight?
You promised.
Of
68
George
No you will not.
ALEX leaves.
GEORGE glares after him
Alex
course I'll see you la - ter
mf

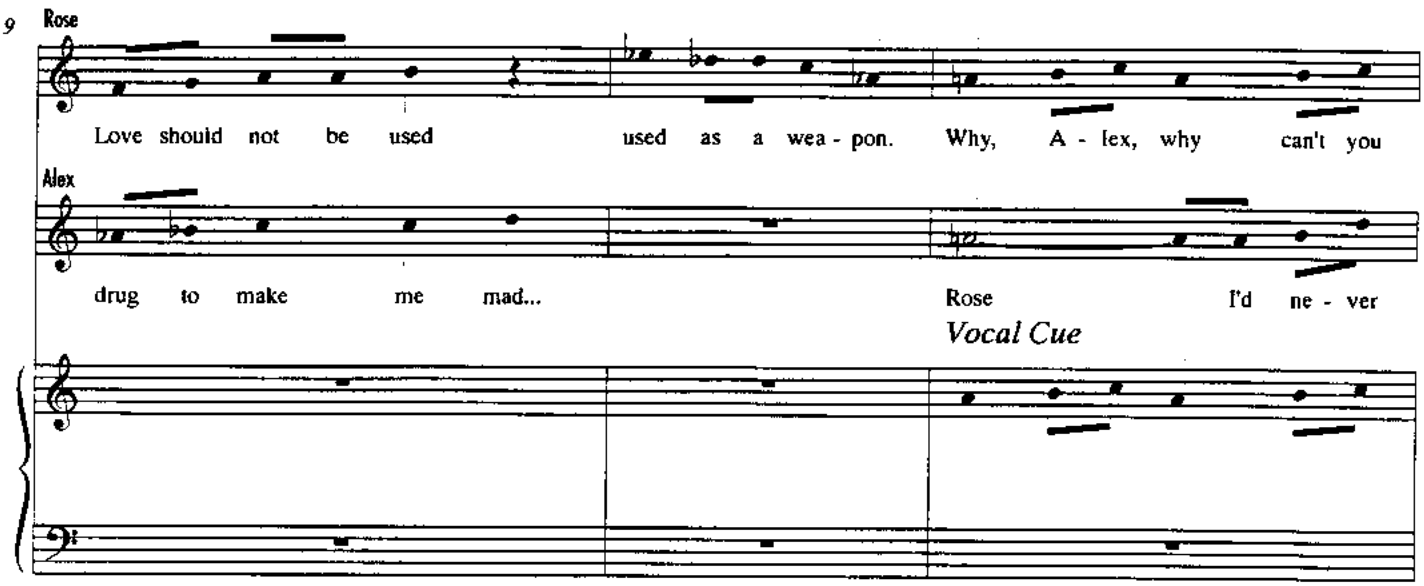

73
Rose
George calm down now Don't get up set.
Jenny
For heavens sake I am fif -
77
Jenny
78a
79
teen
Circus Performers
If you reach for the moon If you aim for the sky Thenthe
mf
Circus Performers
80
moon and the sky can be yours comeon and try
Ties to next scene.

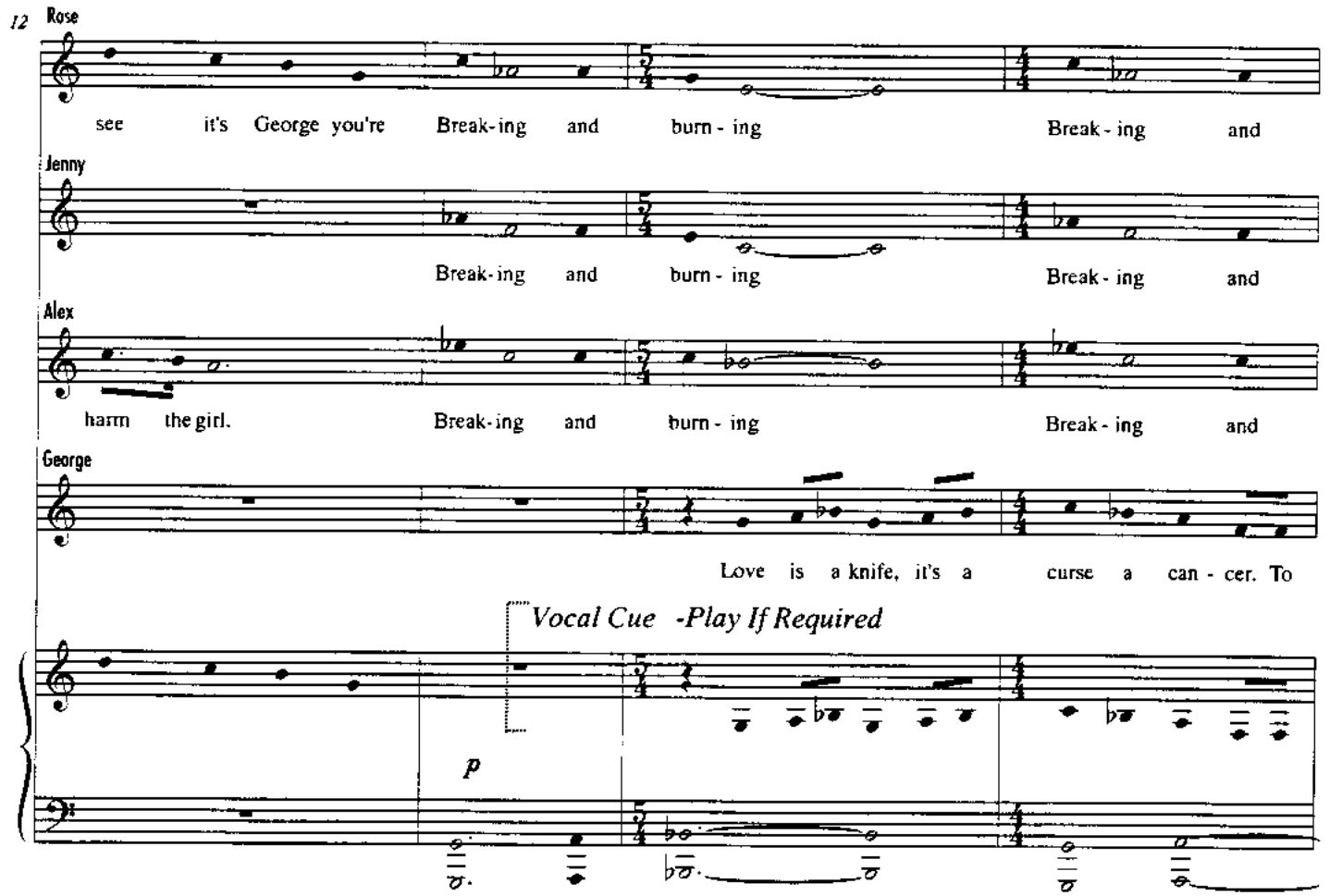
Scene 13

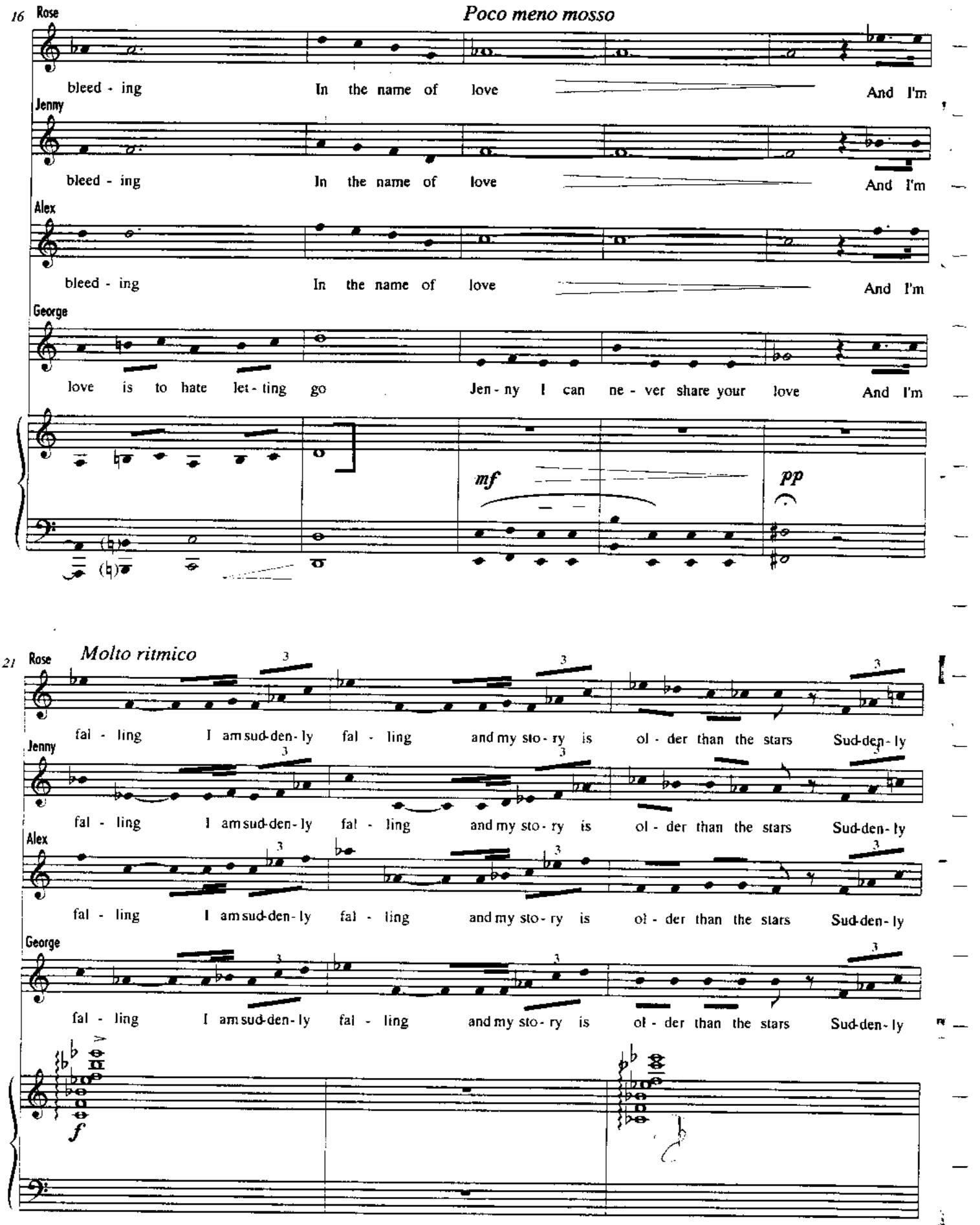
(Outside the Circus. A bare stage. ALEX, JENNY, ROSE and GEORGE are singled out in the darkness. Sometimes during the quartet they sing together, and sometimes separately. Throughout, however, they do not acknowledge each other's presence)

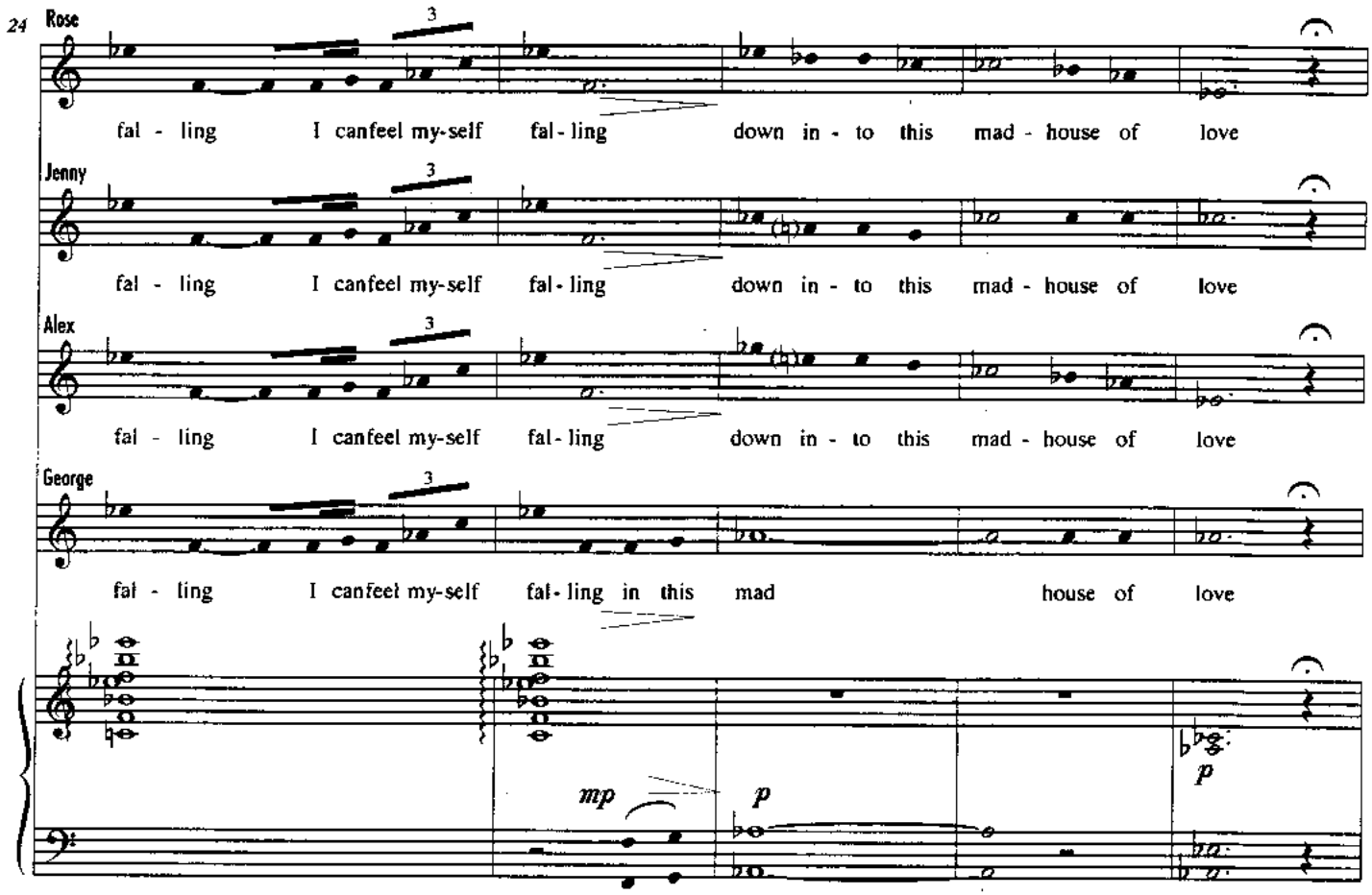


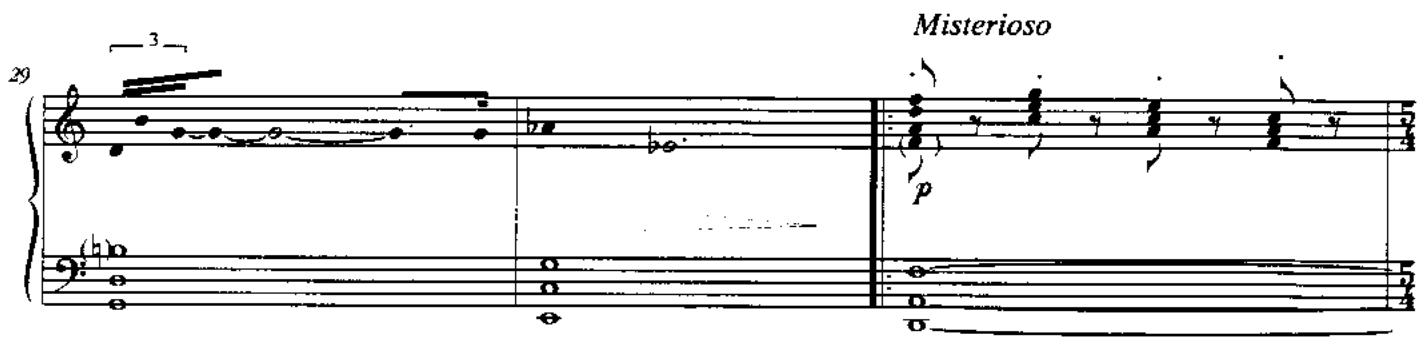


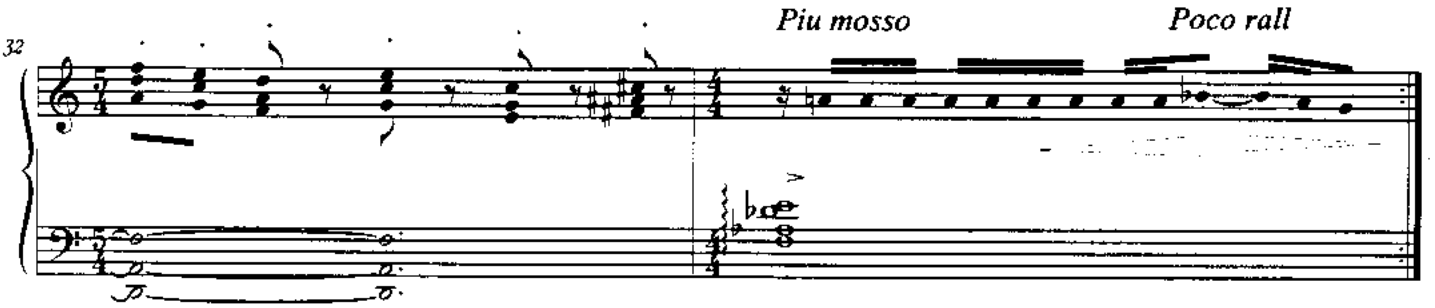

9
Rose
Love should not be used used as a wea - pon. Why, A - lex, why can't you
Alex
drug to make me mad... Rose I'd ne - ver
Vocal Cue


12
Rose
see it's George you're Break-ing and burn - ing Break - ing and
Jenny
Break-ing and burn - ing Break - ing and
Alex
harm the girl. Break-ing and burn - ing Break - ing and
George
Love is a knife, it's a curse a can - cer. To
Vocal Cue -Play If Required
p


16
Rose
Poco meno mosso
bleed - ing In the name of love And I'm
Jenny
bleed - ing In the name of love And I'm
Alex
bleed - ing In the name of love And I'm
George
love is to hate let - ting go Jen - ny I can ne - ver share your love And I'm
mf
pp
21
Rose
Molto ritmico
fal - ling I am sud-den-ly fal - ling and my sto - ry is ol - der than the stars Sud-den-ly
Jenny
fal - ling I am sud-den-ly fal - ling and my sto - ry is ol - der than the stars Sud-den-ly
Alex
fal - ling I am sud-den-ly fal - ling and my sto - ry is ol - der than the stars Sud-den-ly
George
fal - ling I am sud-den-ly fal - ling and my sto - ry is ol - der than the stars Sud-den-ly
f

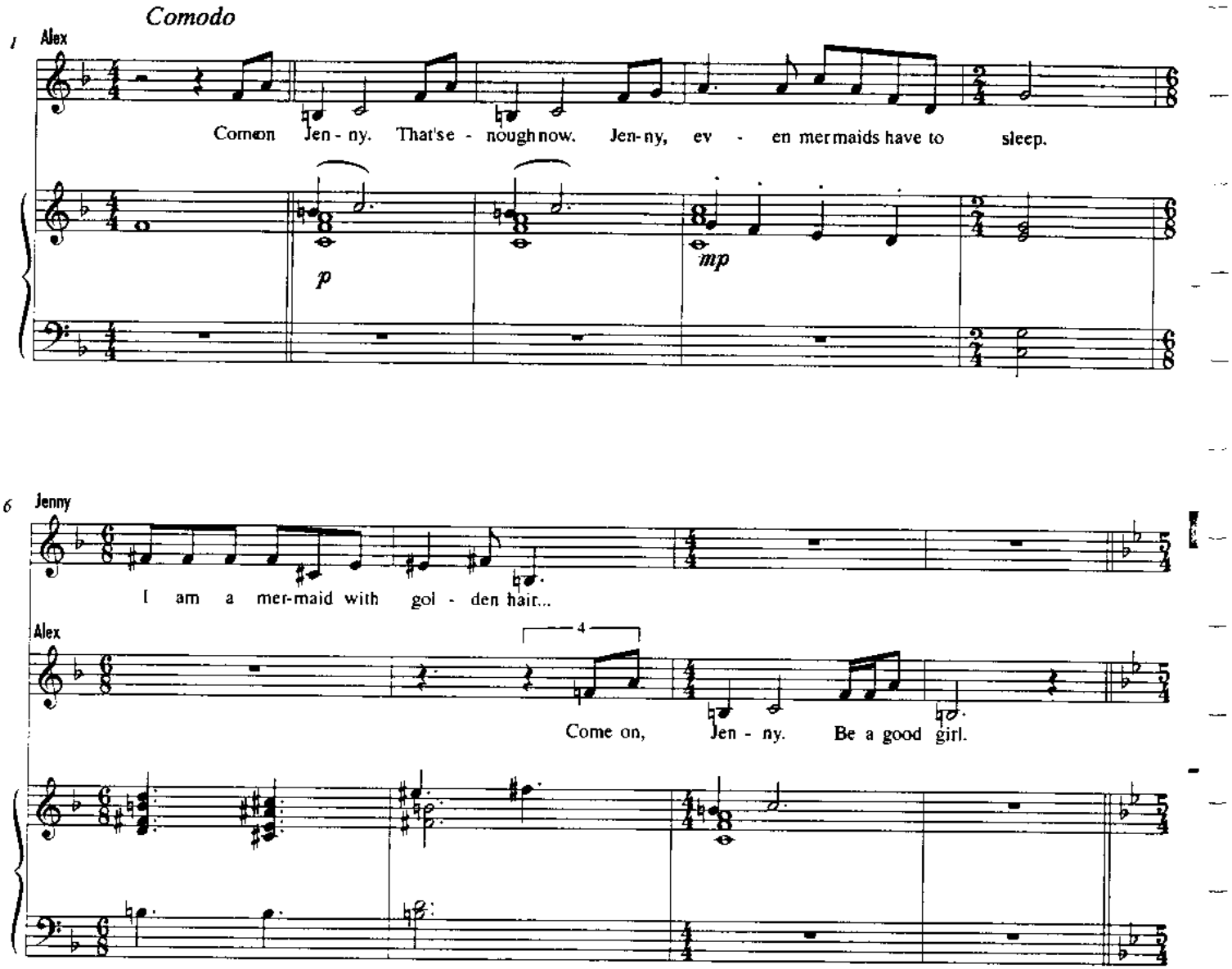

24
Rose
fal - ling I can feel my-self fal - ling down in - to this mad - house of love
Jenny
fal - ling I can feel my-self fal - ling down in - to this mad - house of love
Alex
fal - ling I can feel my-self fal - ling down in - to this mad - house of love
George
fal - ling I can feel my-self fal - ling in this mad house of love
mp
p
p

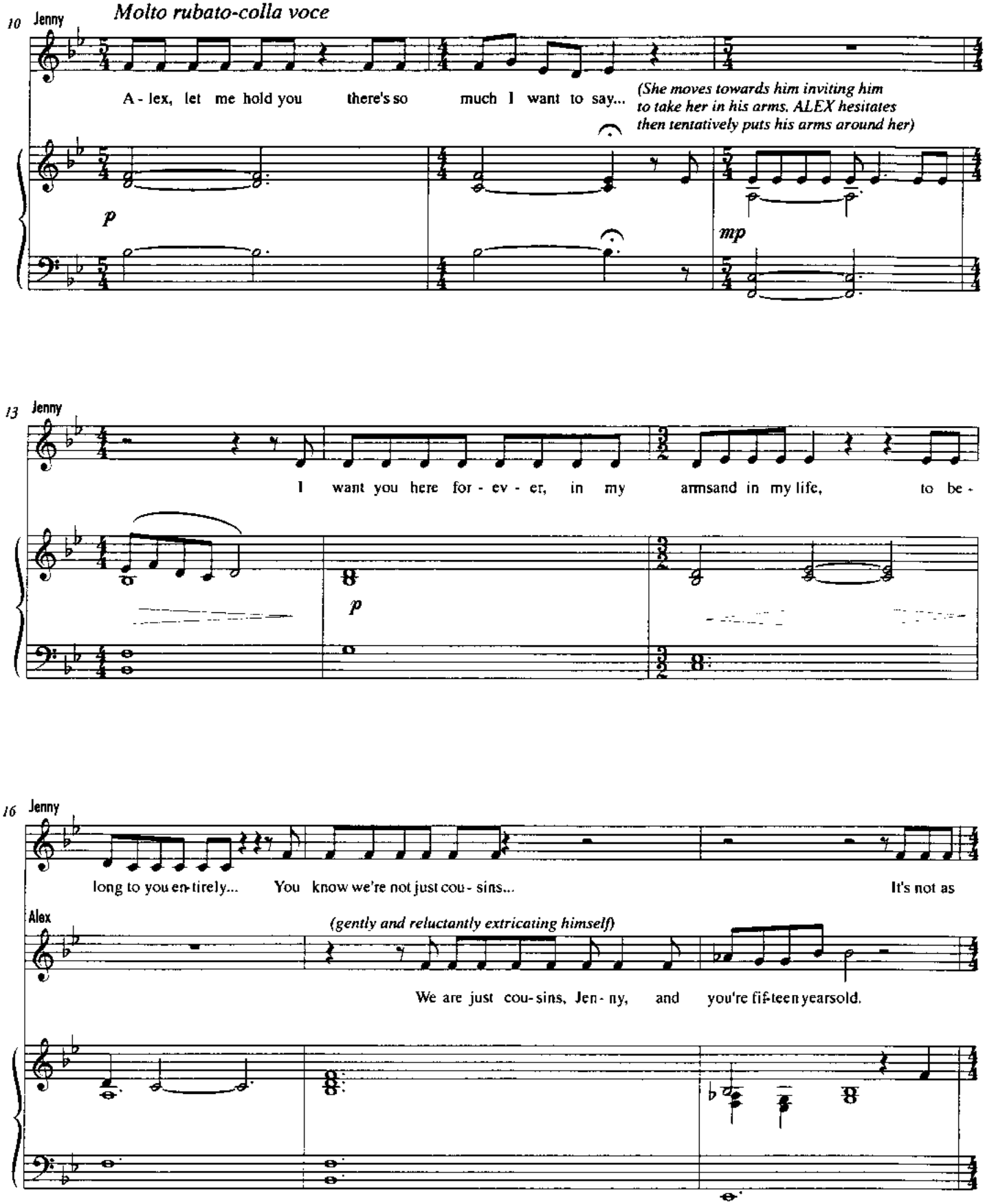

29
Misterioso
p

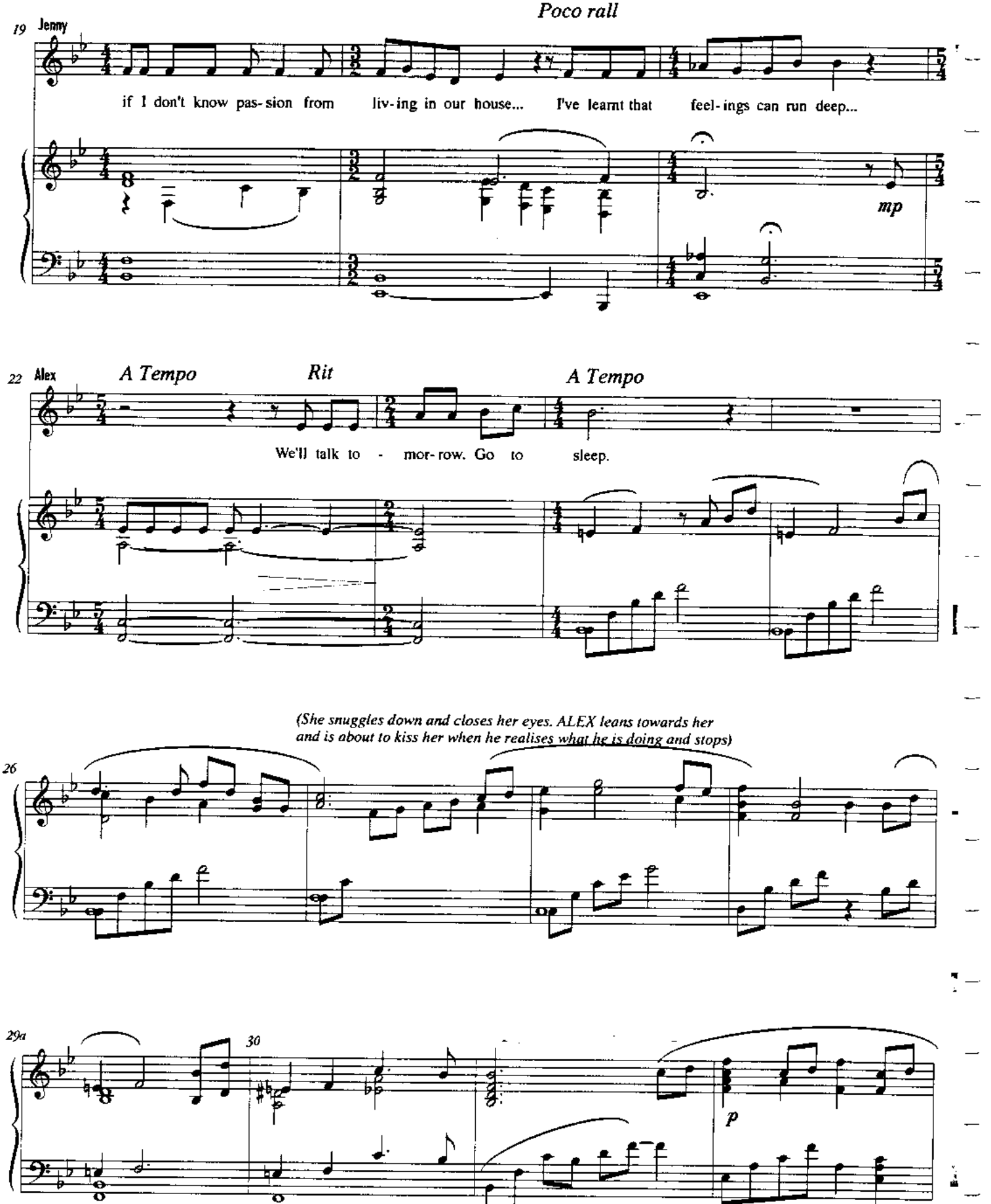

32
Piu mosso
Poco rall

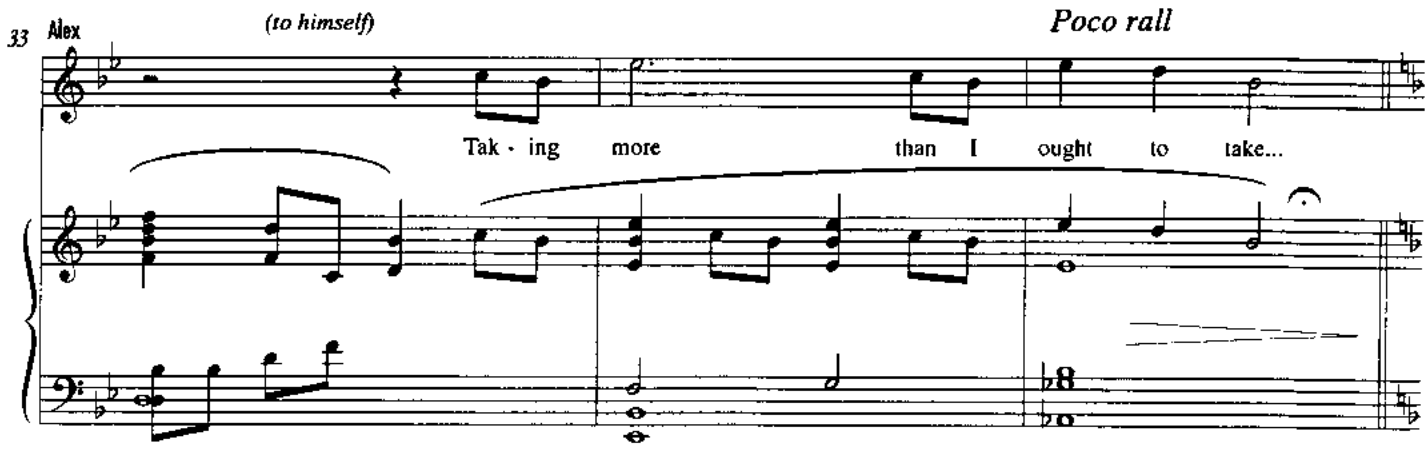
Scene 14

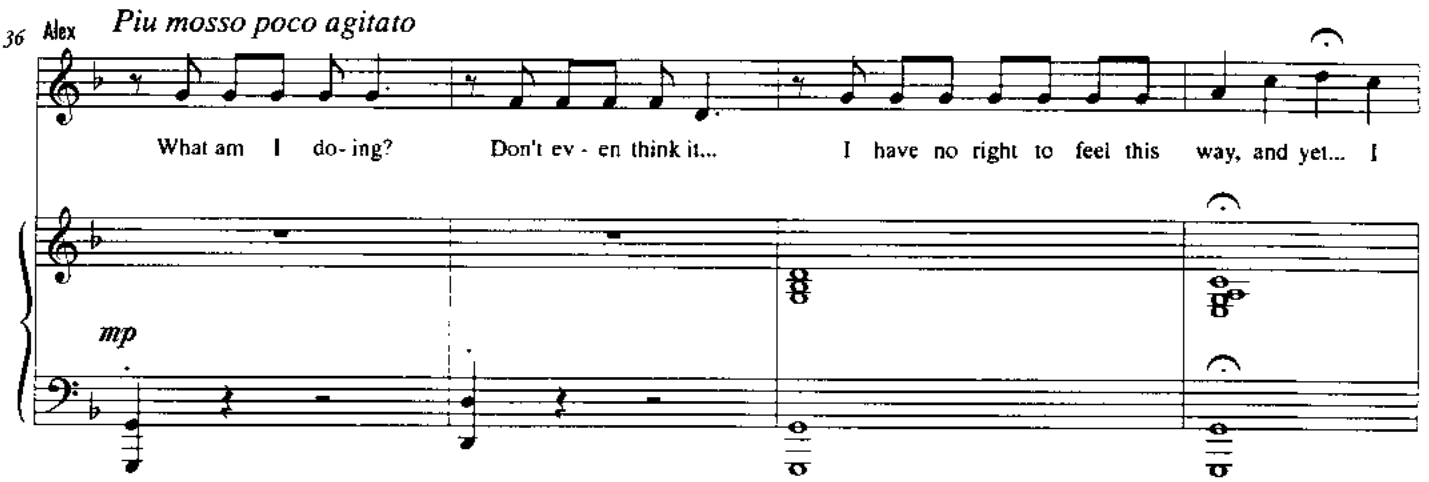
(JENNY's bedroom in GEORGE's Paris flat. Later the same night. ALEX is lying on the bed reading a bedtime story to JENNY who is beside him)

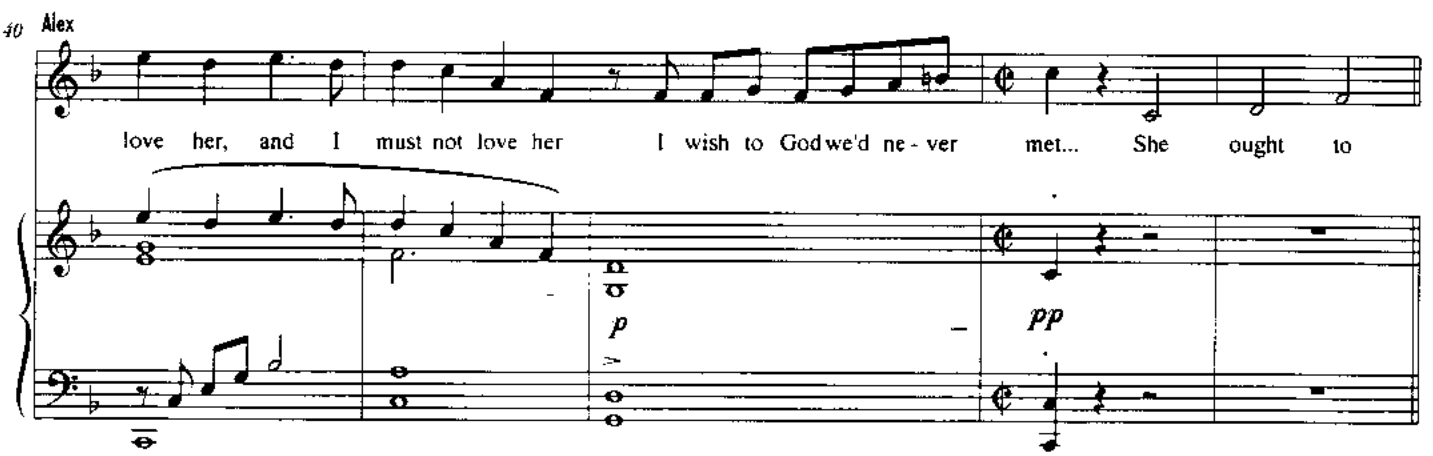


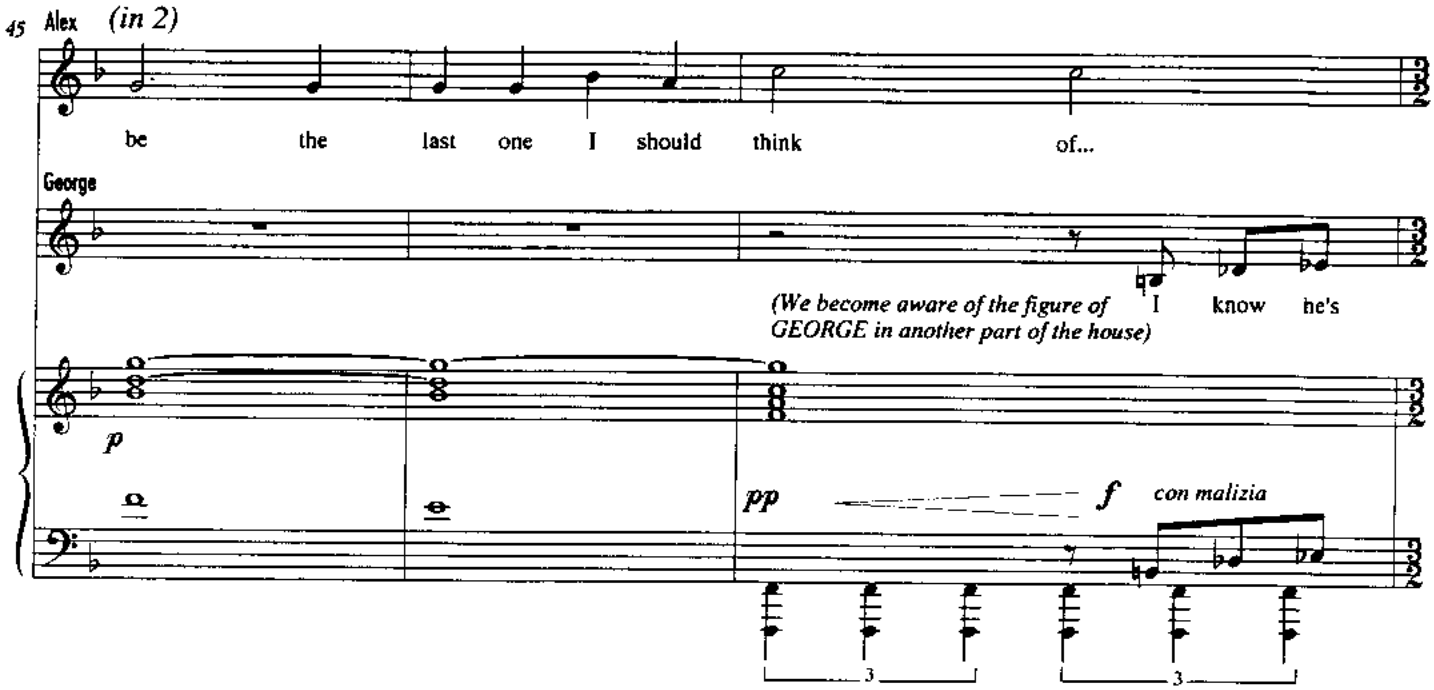

10 Jenny
Molto rubato-colla voce
A - lex, let me hold you there's so much I want to say...
(She moves towards him inviting him to take her in his arms. ALEX hesitates then tentatively puts his arms around her)
p
mp
13 Jenny
I want you here for - ev - er, in my armsand in my life, to be -
p
16 Jenny
long to you en-tirely... You know we're not just cou - sins... It's not as
Alex
(gently and reluctantly extricating himself)
We are just cou-sins, Jen - ny, and you're fif-teen yearsold.

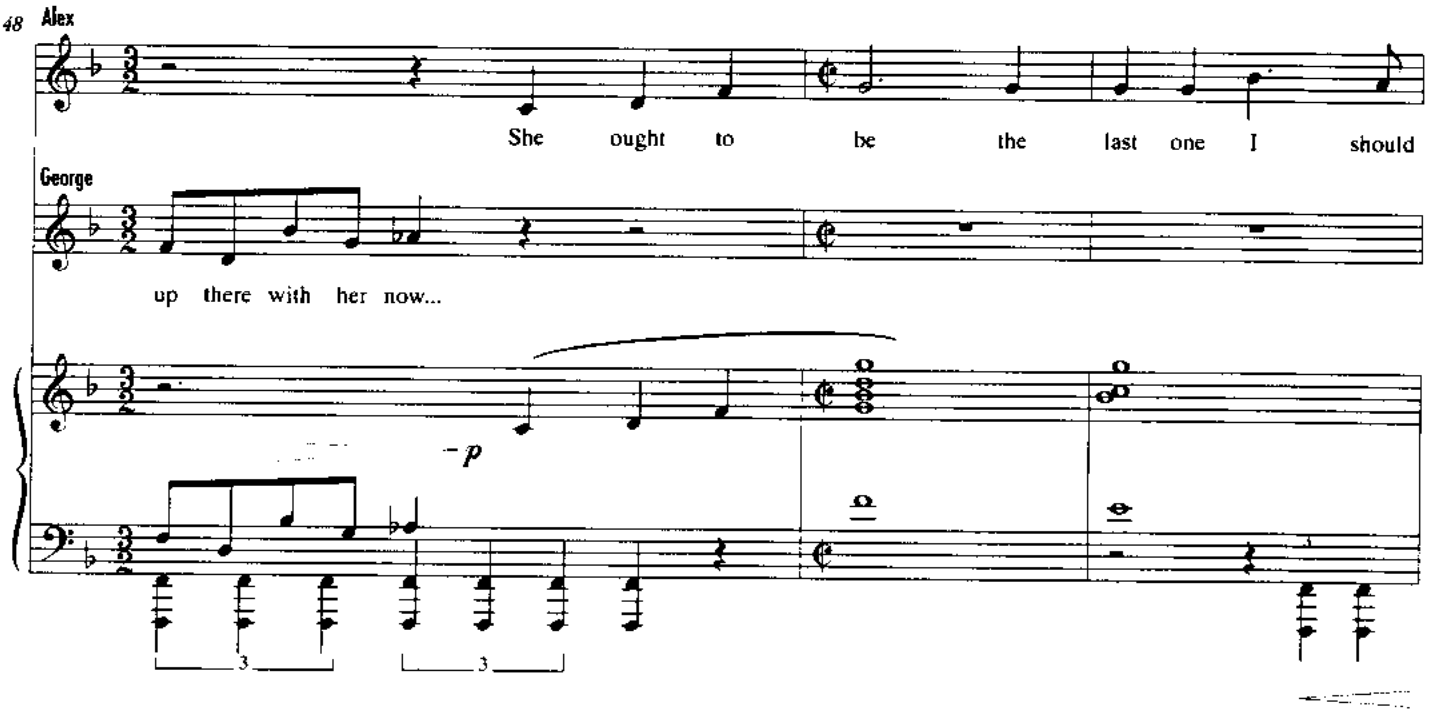

Poco rall
19 Jenny
if I don't know pas- sion from liv- ing in our house... I've learnt that feel- ings can run deep...
mp
22 Alex
A Tempo
Rit
A Tempo
We'll talk to - mor- row. Go to sleep.
(She snuggles down and closes her eyes. ALEX leans towards her and is about to kiss her when he realises what he is doing and stops)
26
29a
30
p

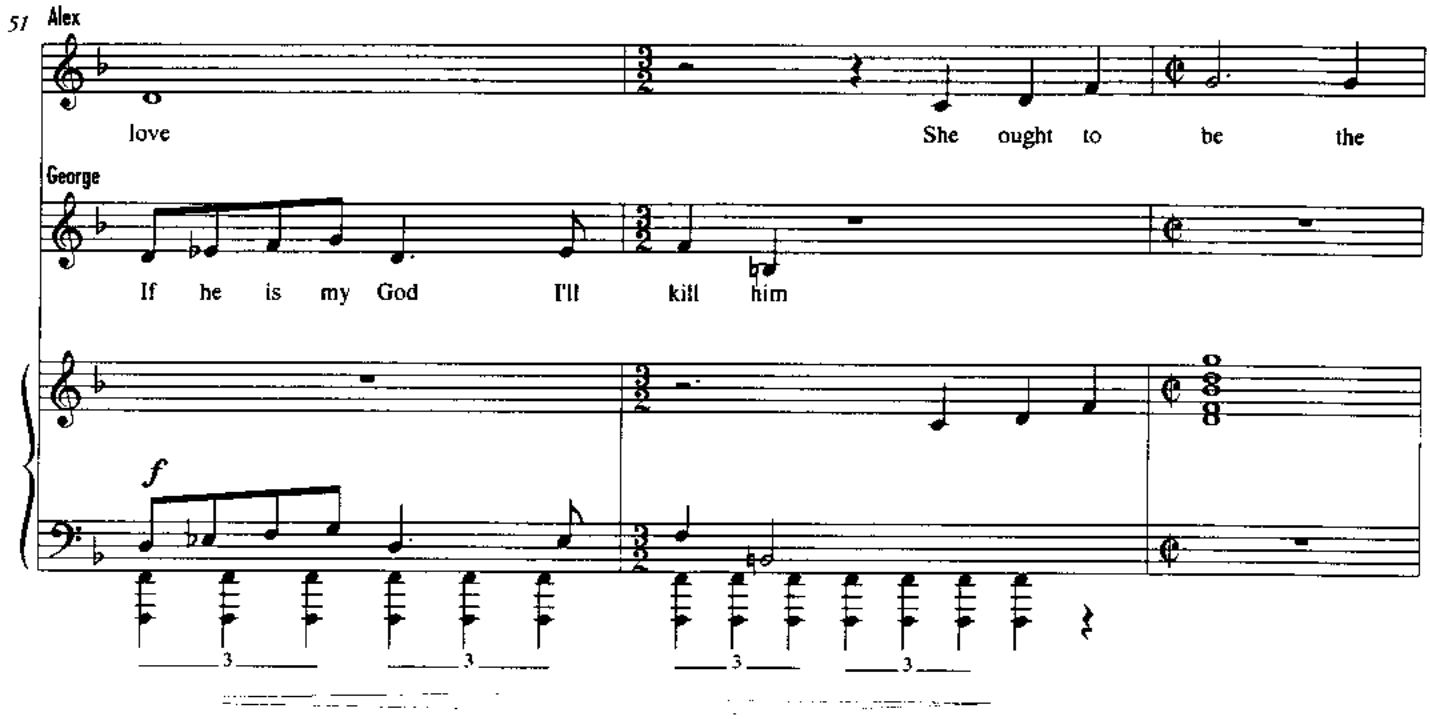

33 Alex
(to himself)
Poco rall
Tak - ing more than I ought to take...

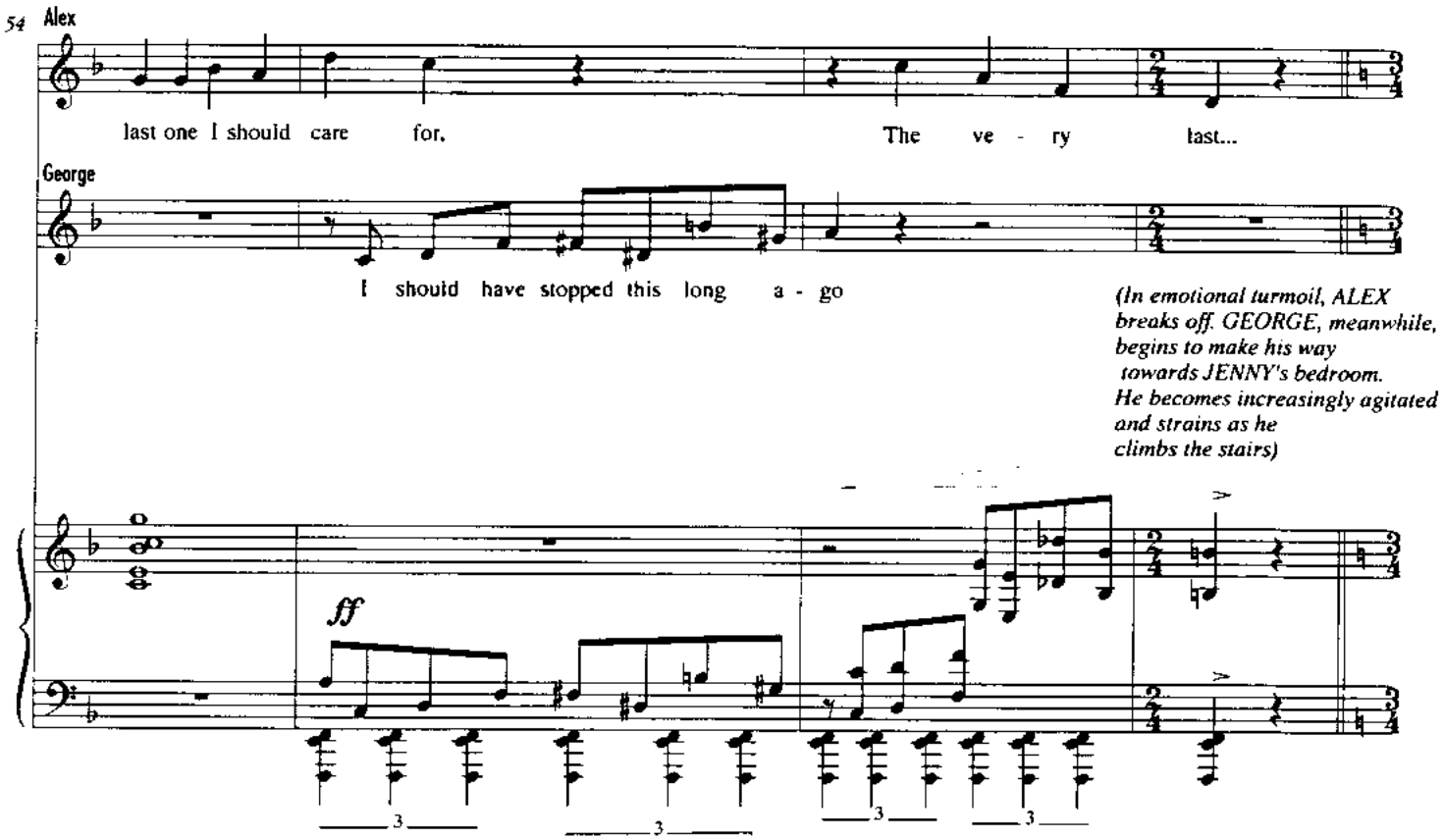

36 Alex
Piu mosso poco agitato
What am I do- ing? Don't ev - en think it... I have no right to feel this way, and yet... I
mp

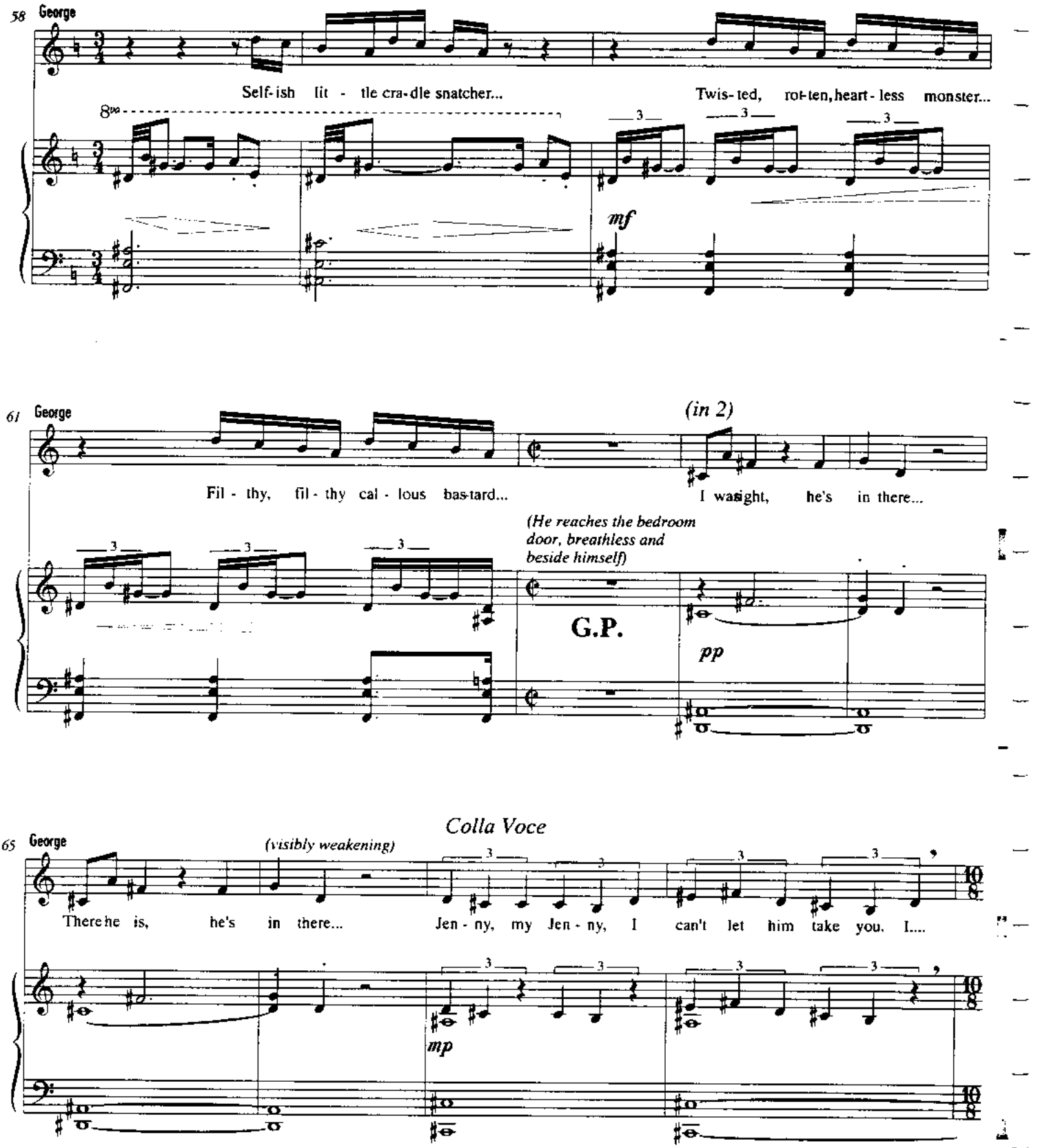

40 Alex
love her, and I must not love her I wish to God we'd ne - ver met... She ought to
p
pp


45
Alex
(in 2)
be the last one I should think of...
George
(We become aware of the figure of GEORGE in another part of the house)
I know he's
p
pp
f
con malizia
3
3


48
Alex
She ought to be the last one I should
George
up there with her now...
p
3
3


51
Alex
love
She ought to be the
George
If he is my God I'll kill him
f


54
Alex
last one I should care for,
The ve - ry last...
George
I should have stopped this long a - go
(In emotional turmoil, ALEX breaks off. GEORGE, meanwhile, begins to make his way towards JENNY's bedroom. He becomes increasingly agitated and strains as he climbs the stairs)
ff


58 George
Self-ish lit - tle cra-dle snatcher...
Twis-ted, rot-ten, heart-less monster...
8va
mf
61 George
(in 2)
Fil - thy, fil - thy cal - lous bas-tard...
I wasight, he's in there...
(He reaches the bedroom door, breathless and beside himself)
G.P.
pp
Colla Voce
65 George
(visibly weakening)
There he is, he's in there...
Jen - ny, my Jen - ny, I can't let him take you. I....
mp

(Surprised by his weakness, he staggers, attempts to regain his balance, then suddenly collapses on the floor.)

(ALEX is startled by the noise and opens the bedroom door. He sees GEORGE's body and drops to his knees and attempts to revive him. In vain.)

69

mp

tr

sub p

73 Alex *Molto Meno (in 4)*

George... George... This is my fault all of this is my fault.

f

(ROSE and HUGO, both in bathrobes, appear from ROSE's bedroom. Stunned, they survey the scene. JENNY appears. The OTHERS turn to look at her, but no-one can find any words to say)

76

mp

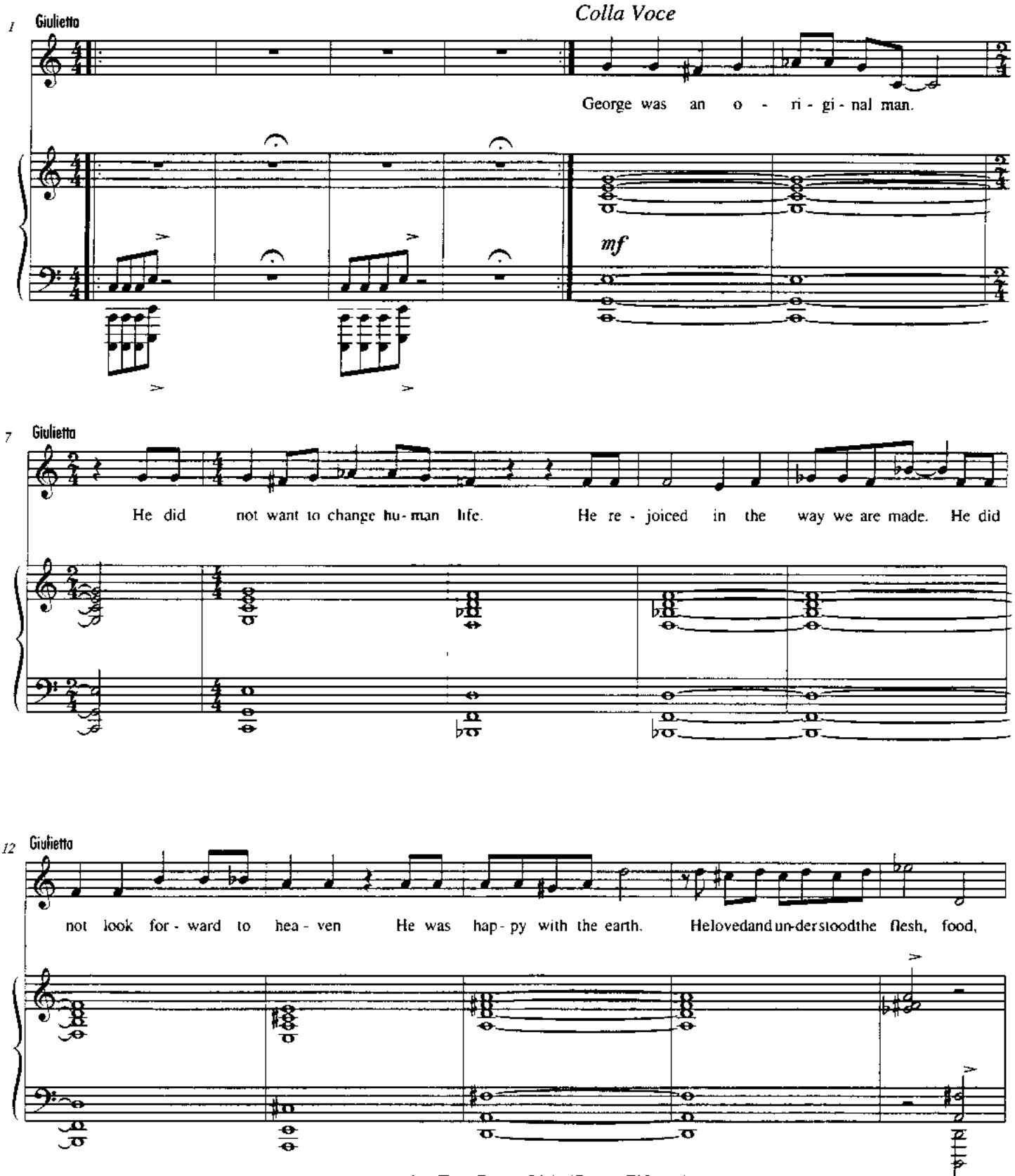
mf

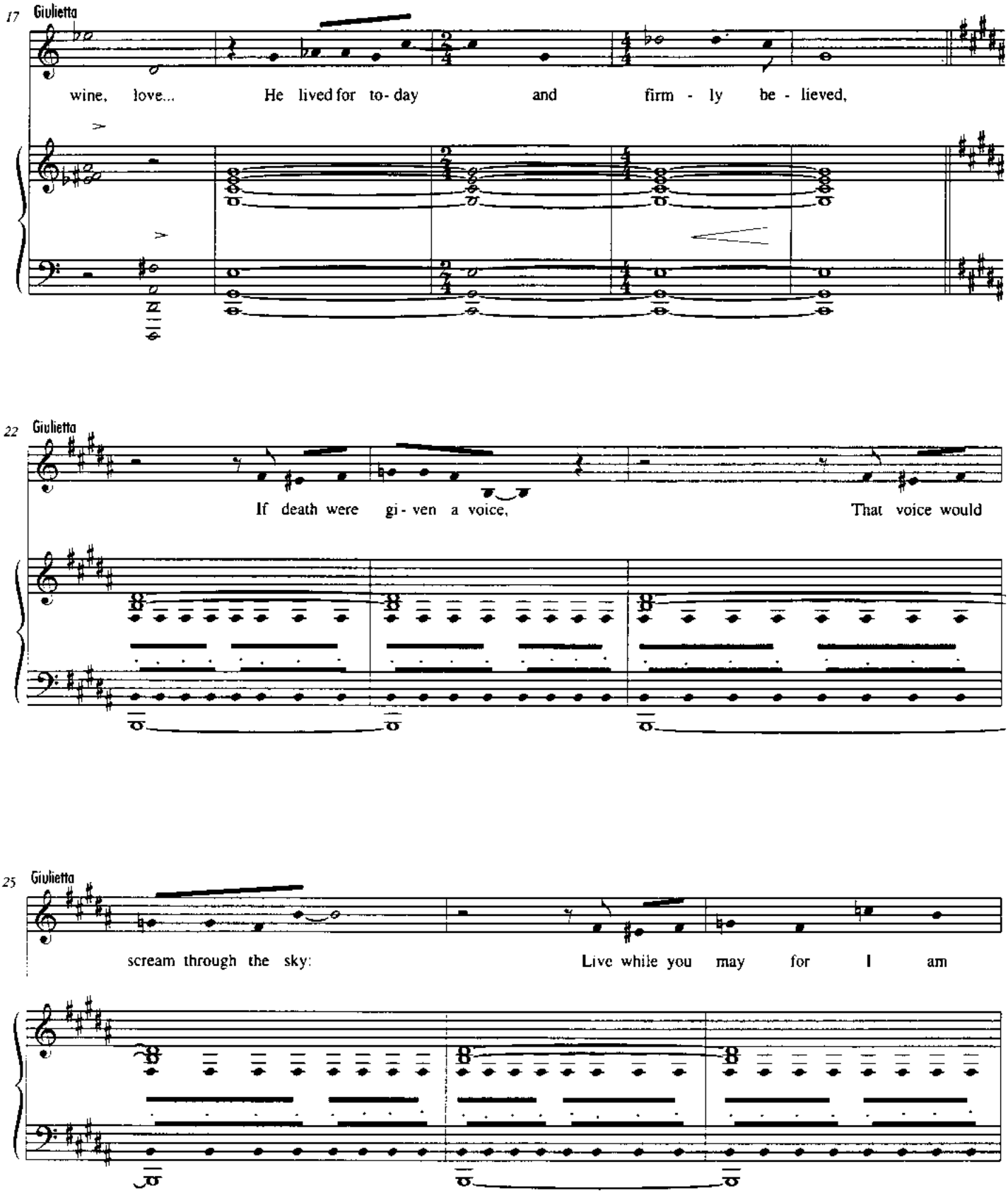
p

79

Scene 15

(The vineyards at Pau. It is early evening. A crowd is gathered for GEORGE's wake. GIULIETTA, standing on a table centre stage, addresses the assembled company which includes ALEX, JENNY, ROSE and MARCEL)




17 Giulietta
wine, love... He lived for to- day and firm - ly be - lieved,
22 Giulietta
If death were gi- ven a voice, That voice would
25 Giulietta
scream through the sky: Live while you may for I am

28 Giulietta

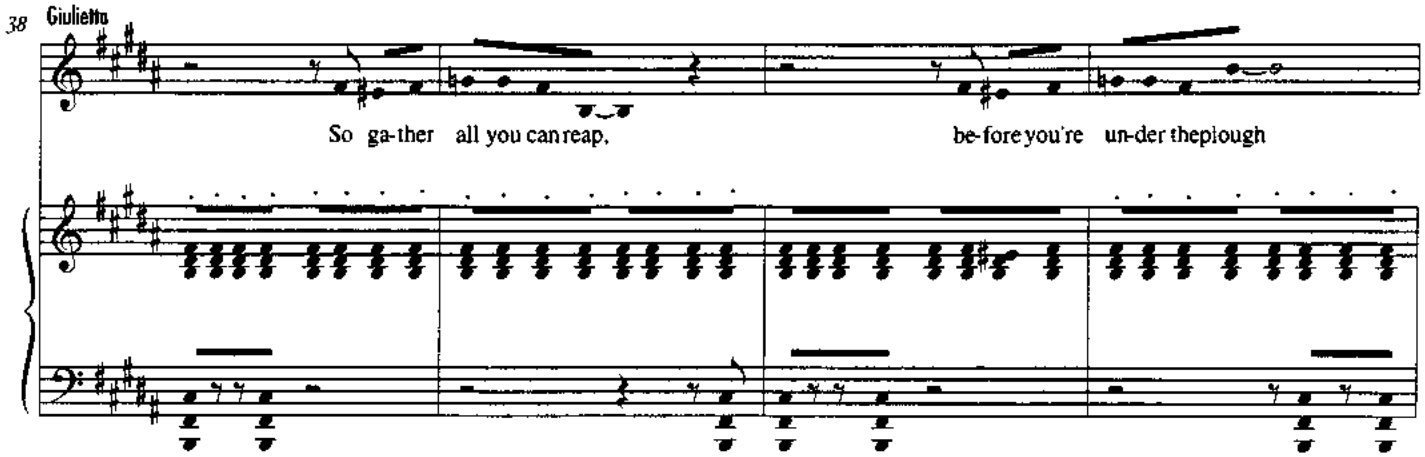
com - ing So... Hand me the

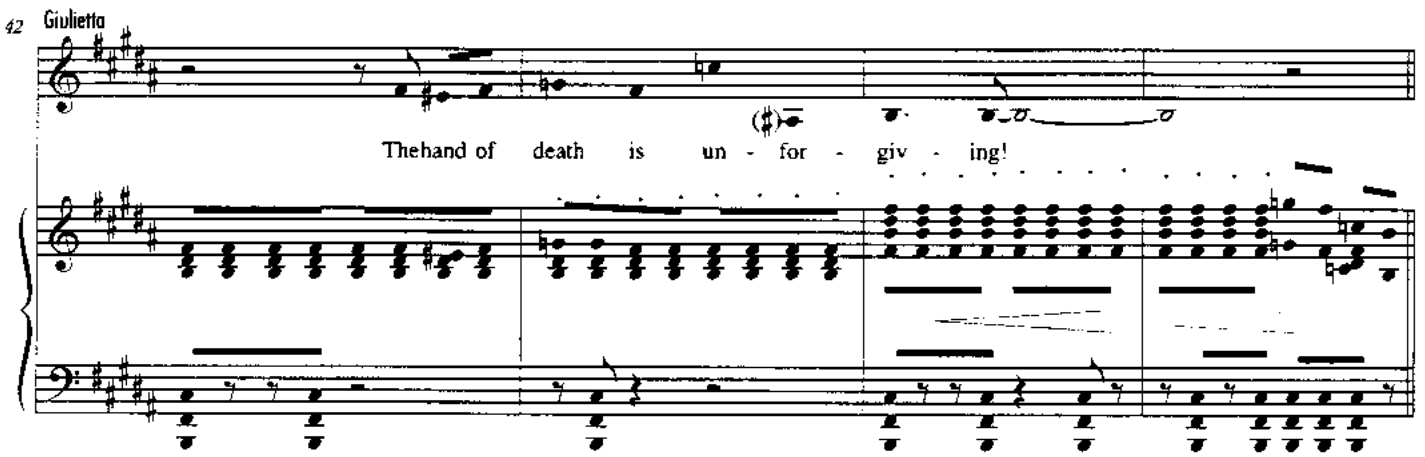
31 Giulietta

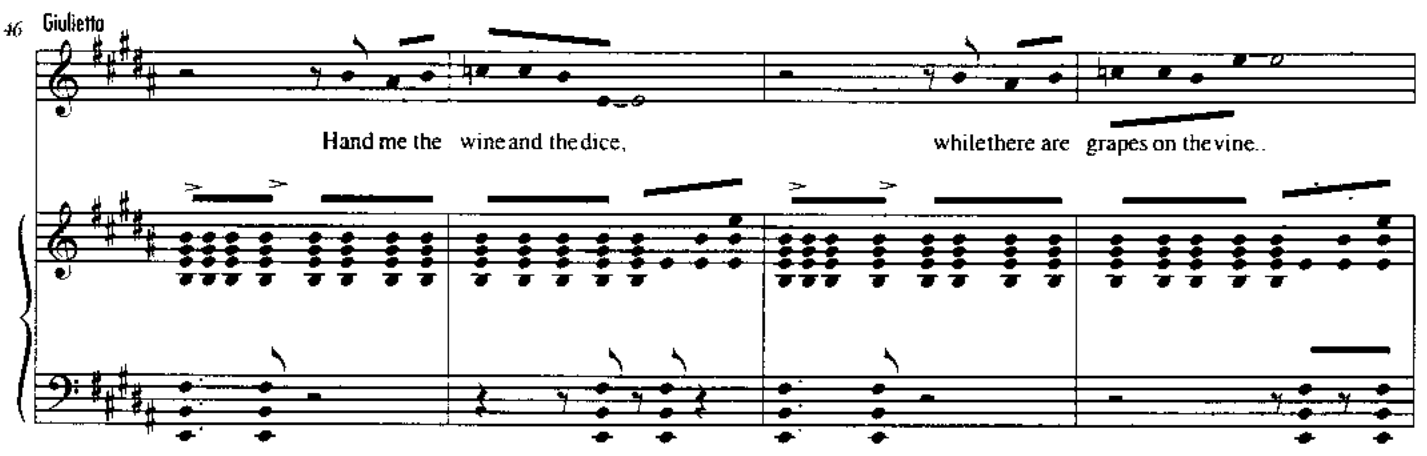
wine and the dice, I want my car - ni - val now,

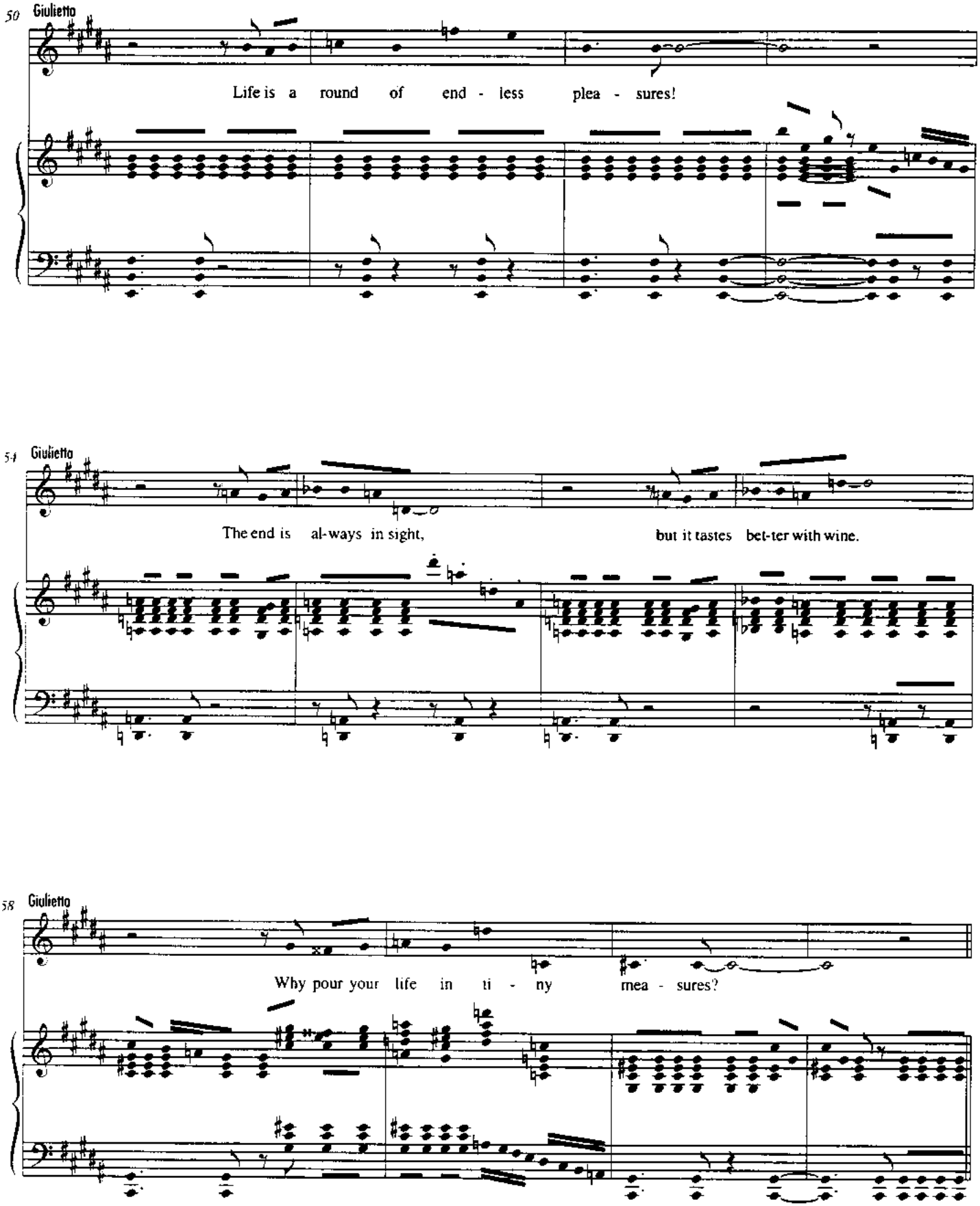
34 Giulietta

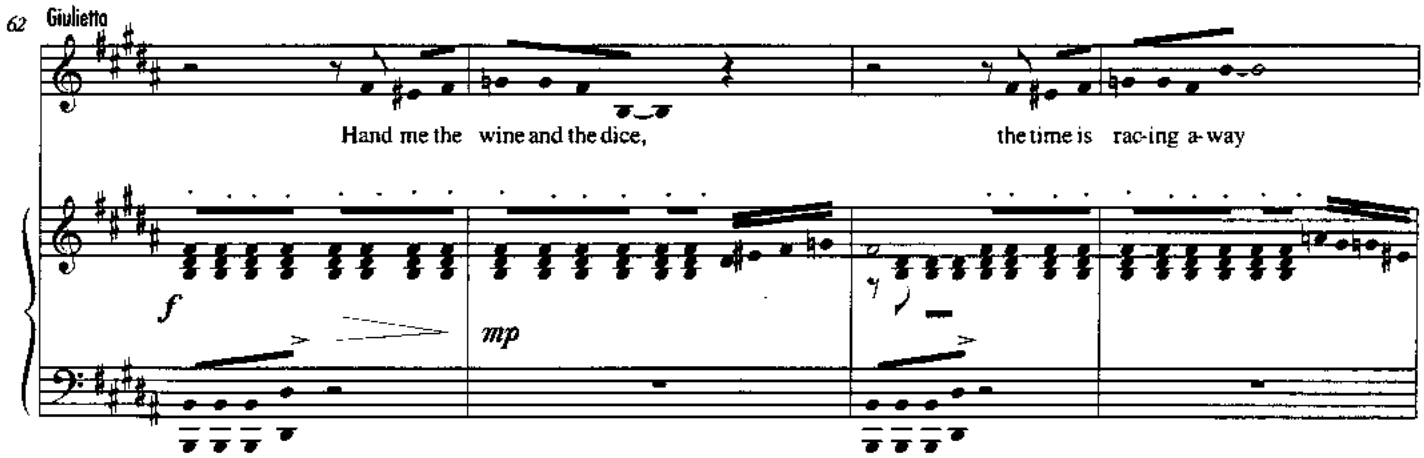
While I have thirst and lust for liv - ing!

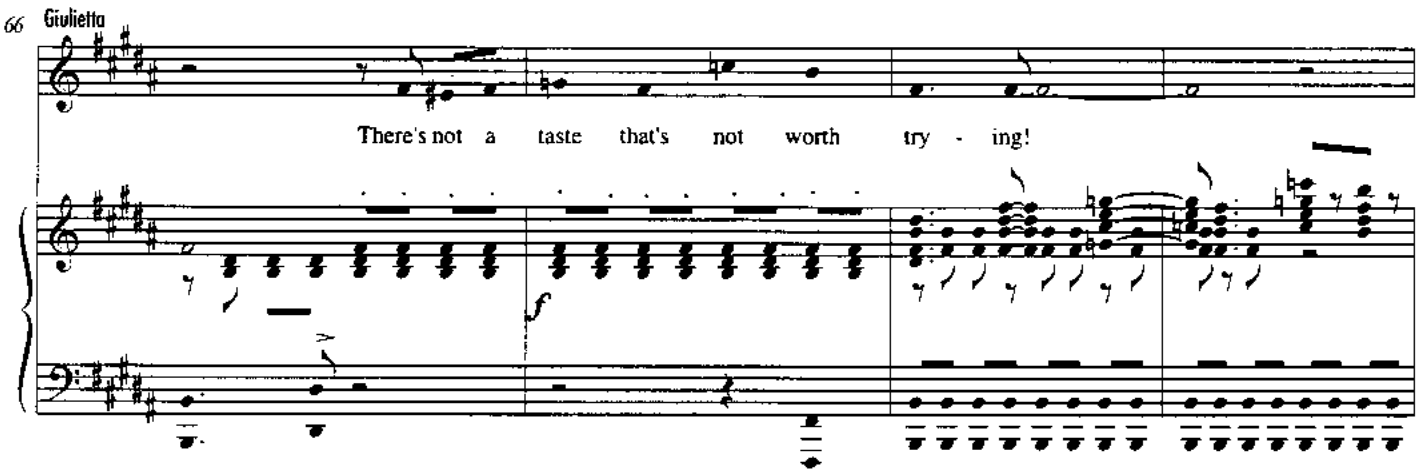

38
Giulietta
So ga-ther all you can reap,
be-fore you're un-der the plough

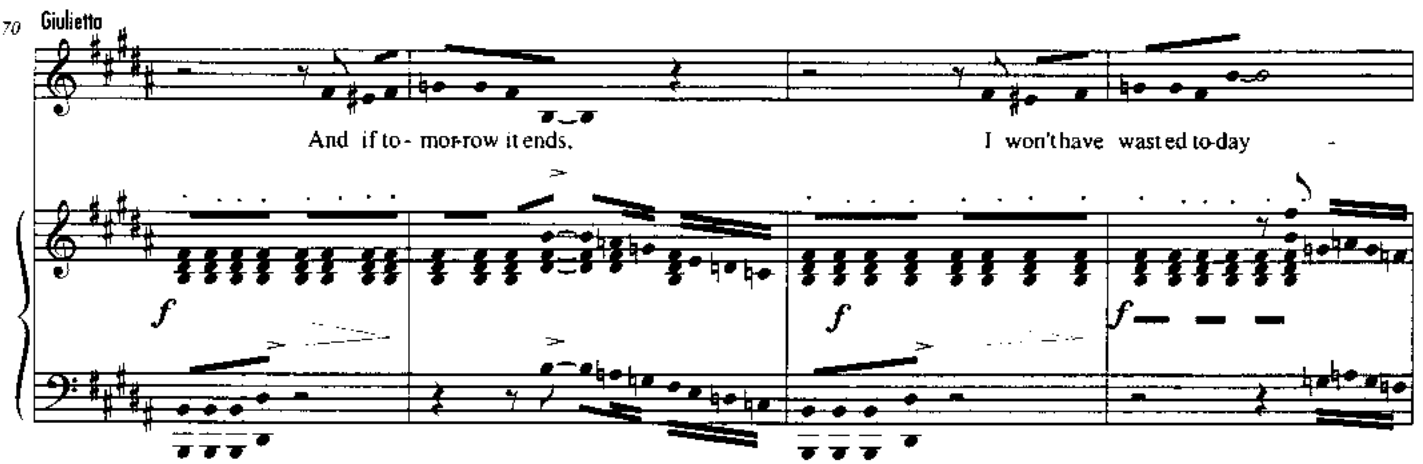

42
Giulietta
The hand of death is un - for - giv - ing!

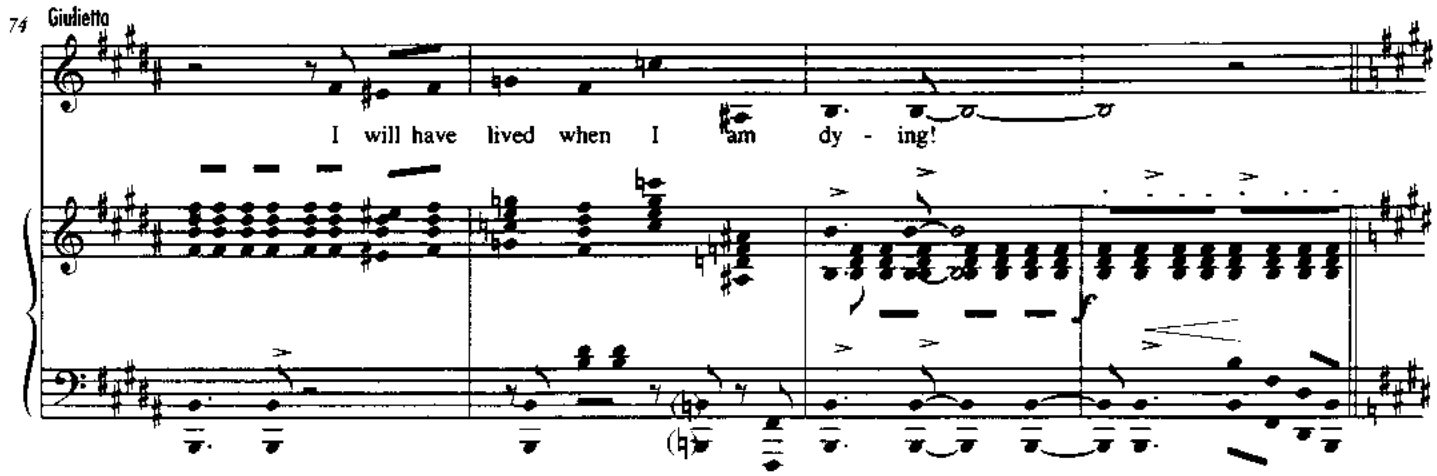

46
Giulietta
Hand me the wine and the dice,
while there are grapes on the vine..


50
Giulietta
Life is a round of end - less plea - sures!
54
Giulietta
The end is al-ways in sight, but it tastes bet-ter with wine.
58
Giulietta
Why pour your life in ti - ny mea - sures?

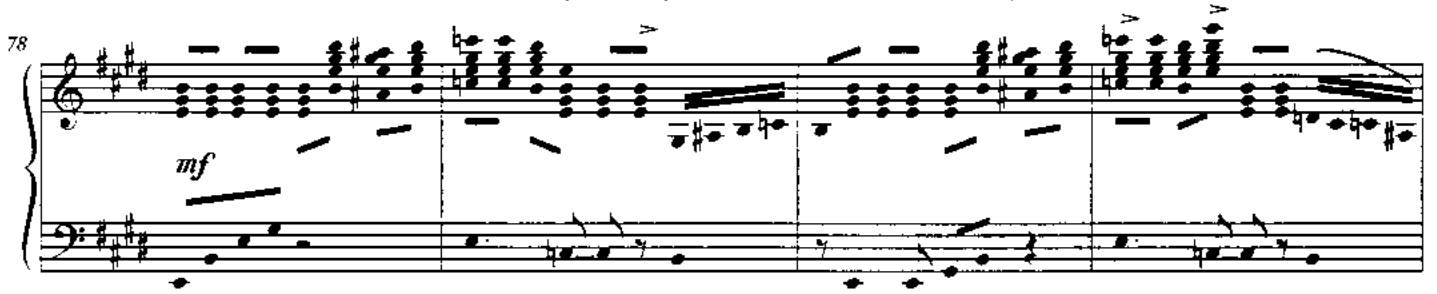

62
Giulietta
Hand me the wine and the dice,
the time is rac-ing a-way
f
mp

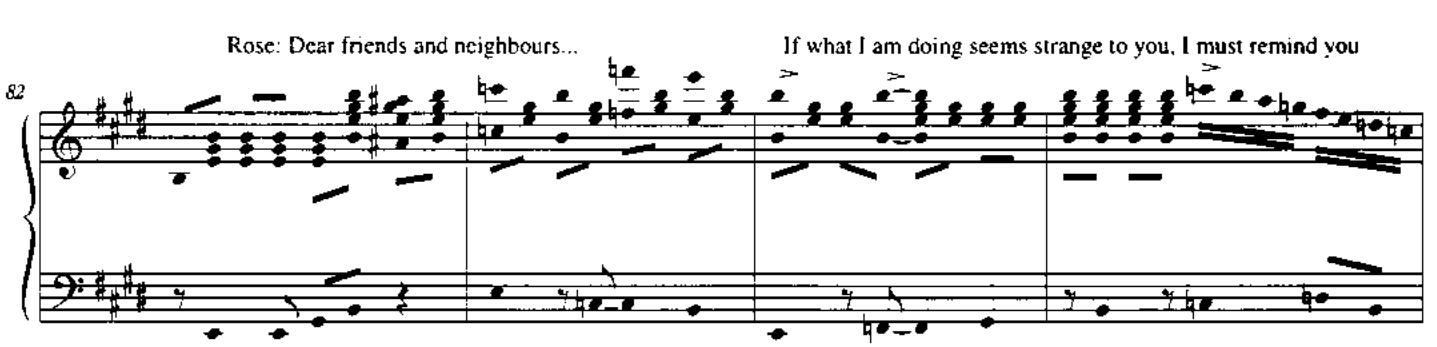

66
Giulietta
There's not a taste that's not worth try - ing!
f

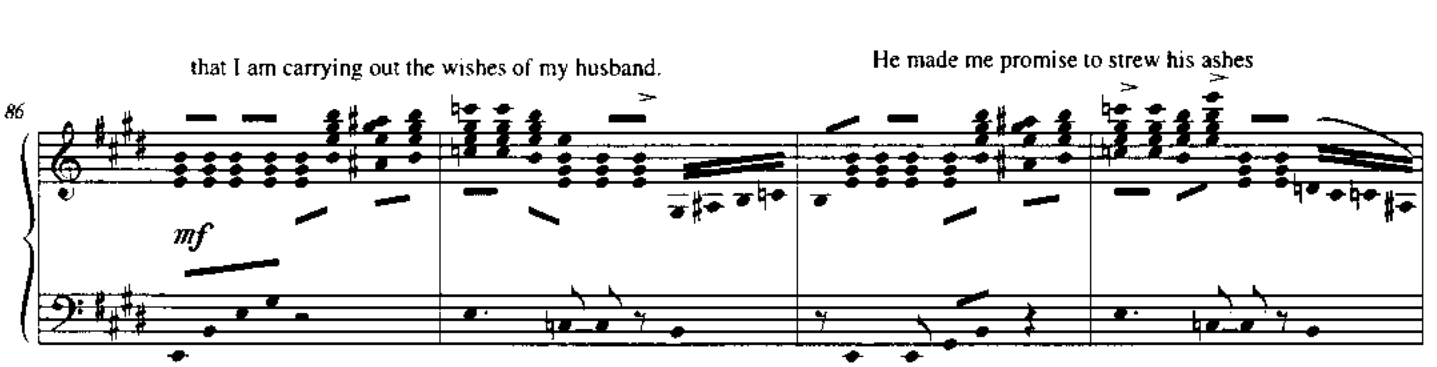

70
Giulietta
And if to - mor-row it ends,
I won't have was ted to-day
f
f
f

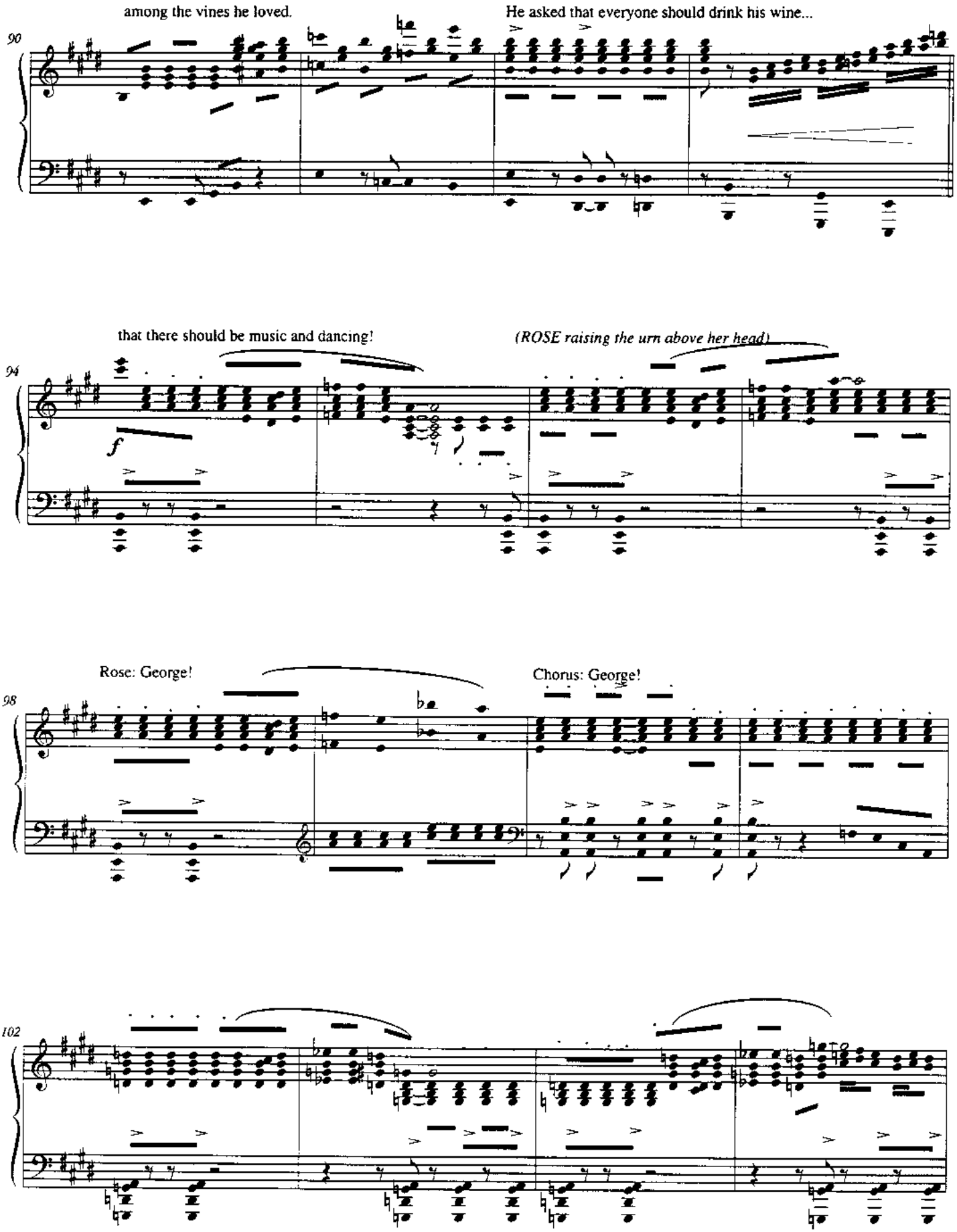


(ROSE now addresses the assembled company, clasping in her hands the urn containing GEORGE's ashes)



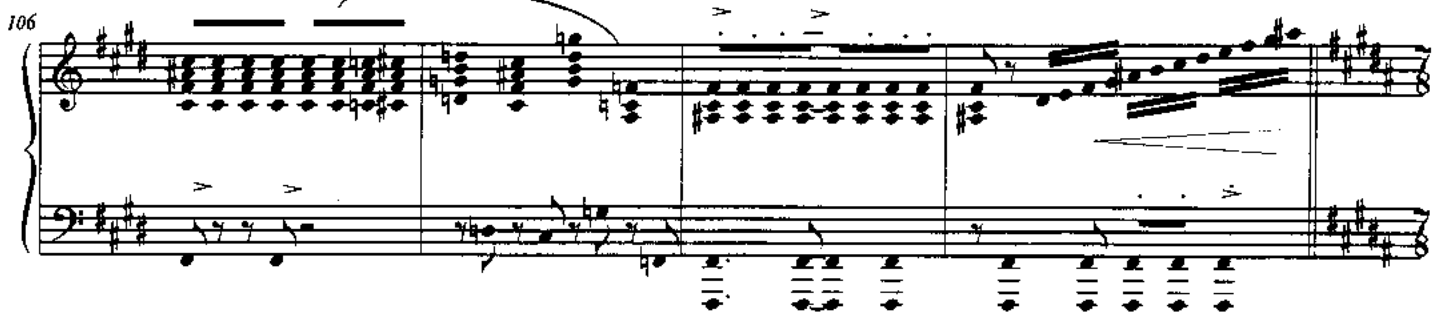




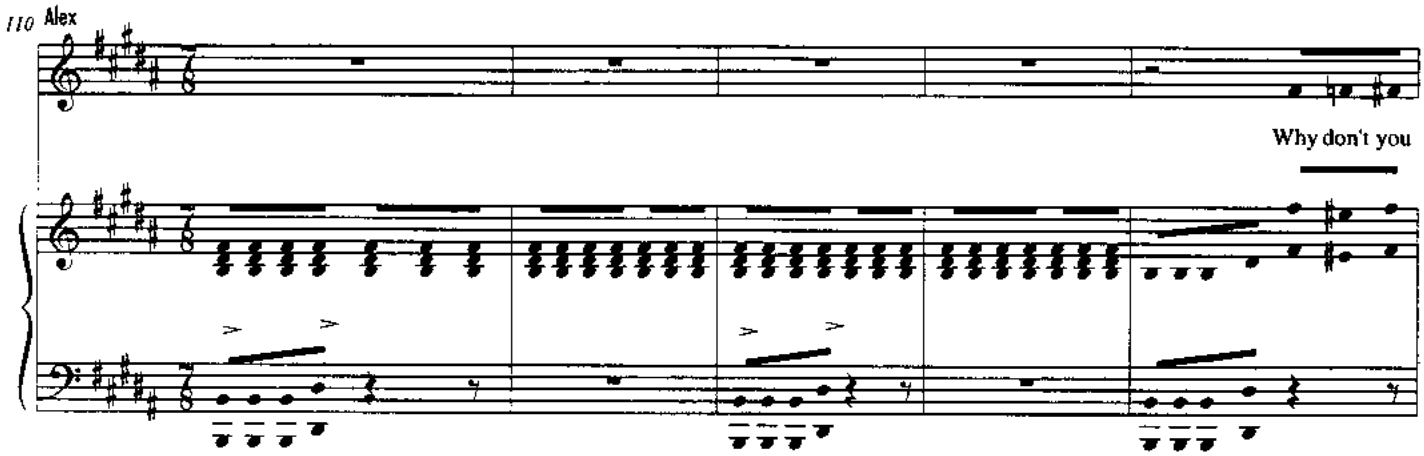

among the vines he loved.
He asked that everyone should drink his wine...
90
that there should be music and dancing!
(ROSE raising the urn above her head)
94
f
Rose: George!
Chorus: George!
98
102

(ROSE exits. The crowd on stage moves into the background as our attention focuses on ALEX and JENNY)

106



110 Alex



115 Jenny

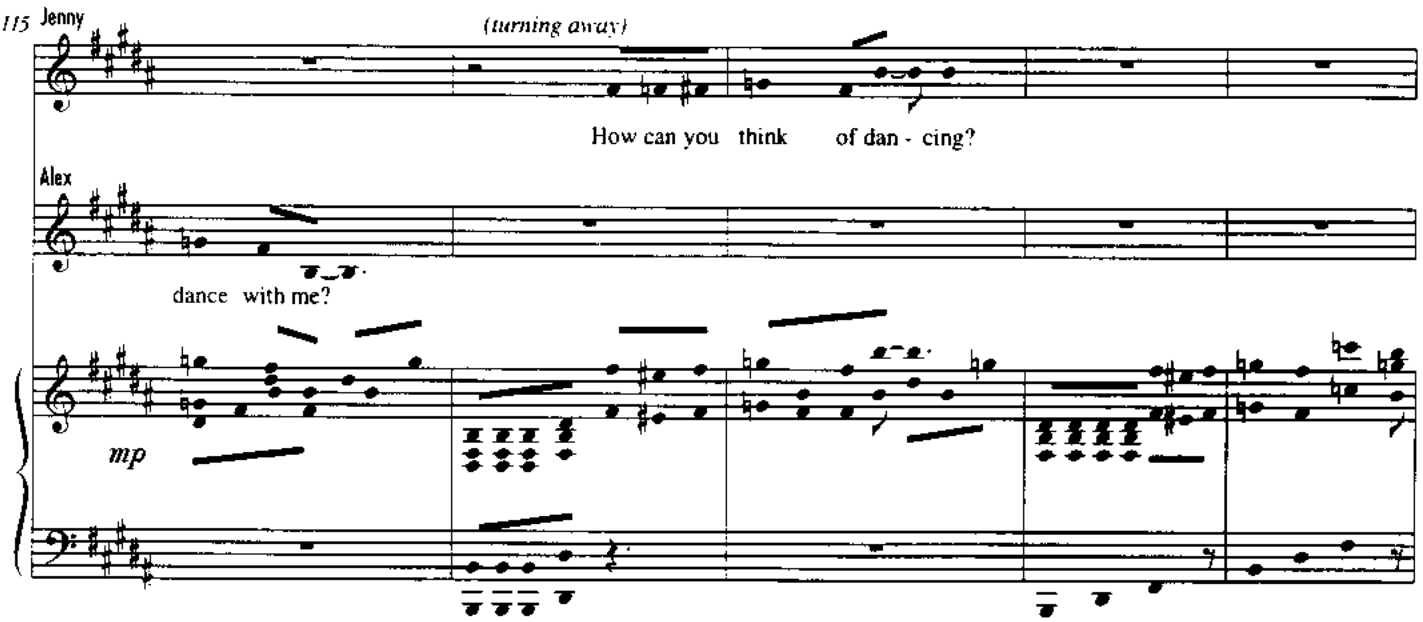
(turning away)

How can you think of dan - cing?

Alex

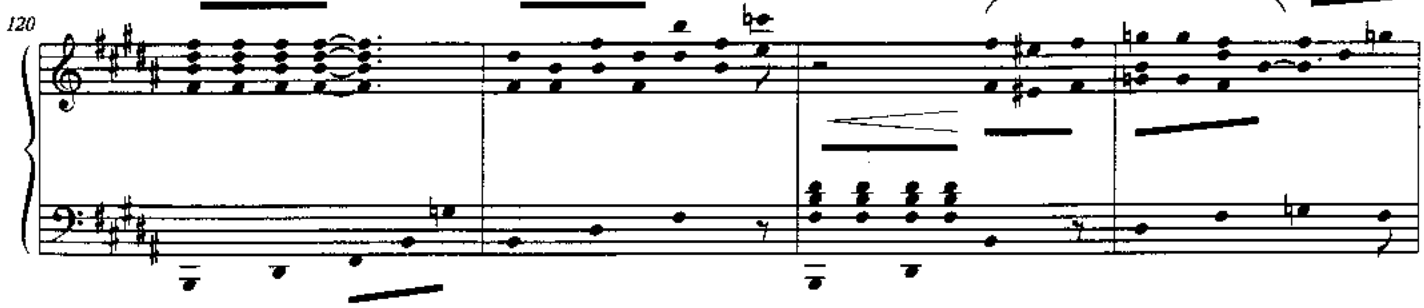
dance with me?

mp



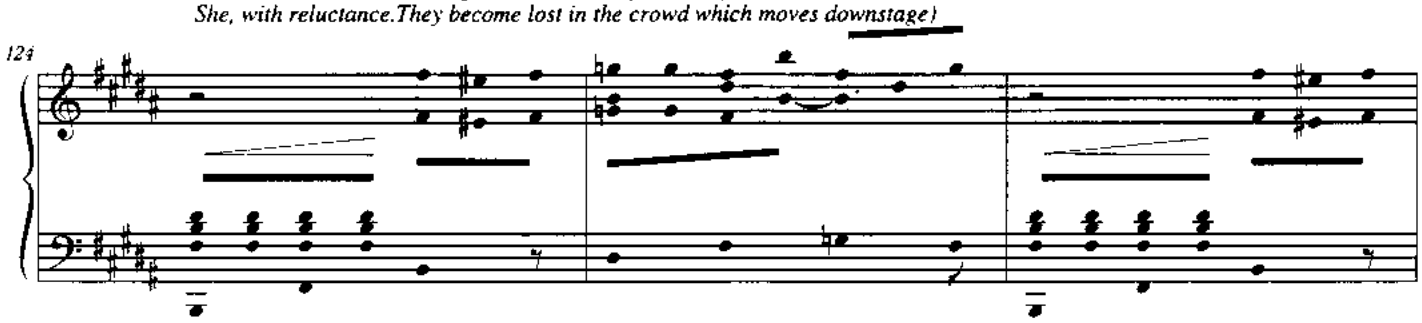
Alex: George used to say you can have more
than one emotion at the same time. So dance!

120

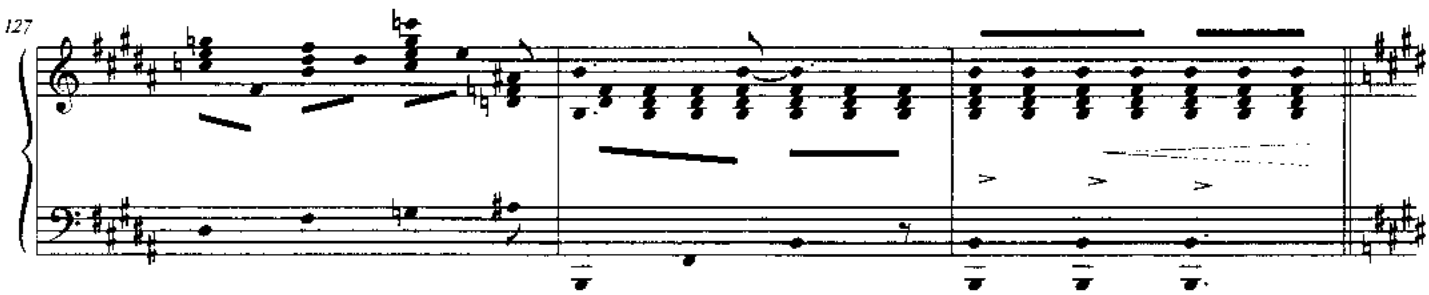


(ALEX and JENNY move together and dance for a brief moment.
She, with reluctance.They become lost in the crowd which moves downstage)

124



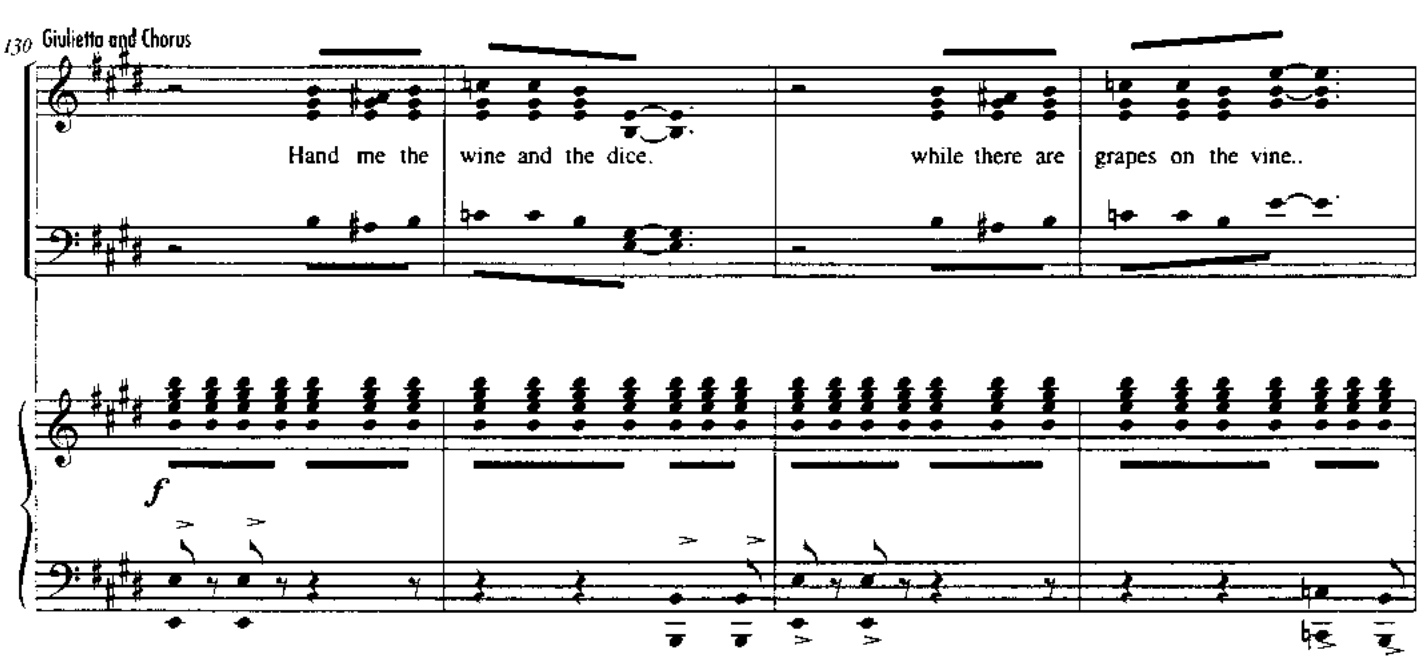
127

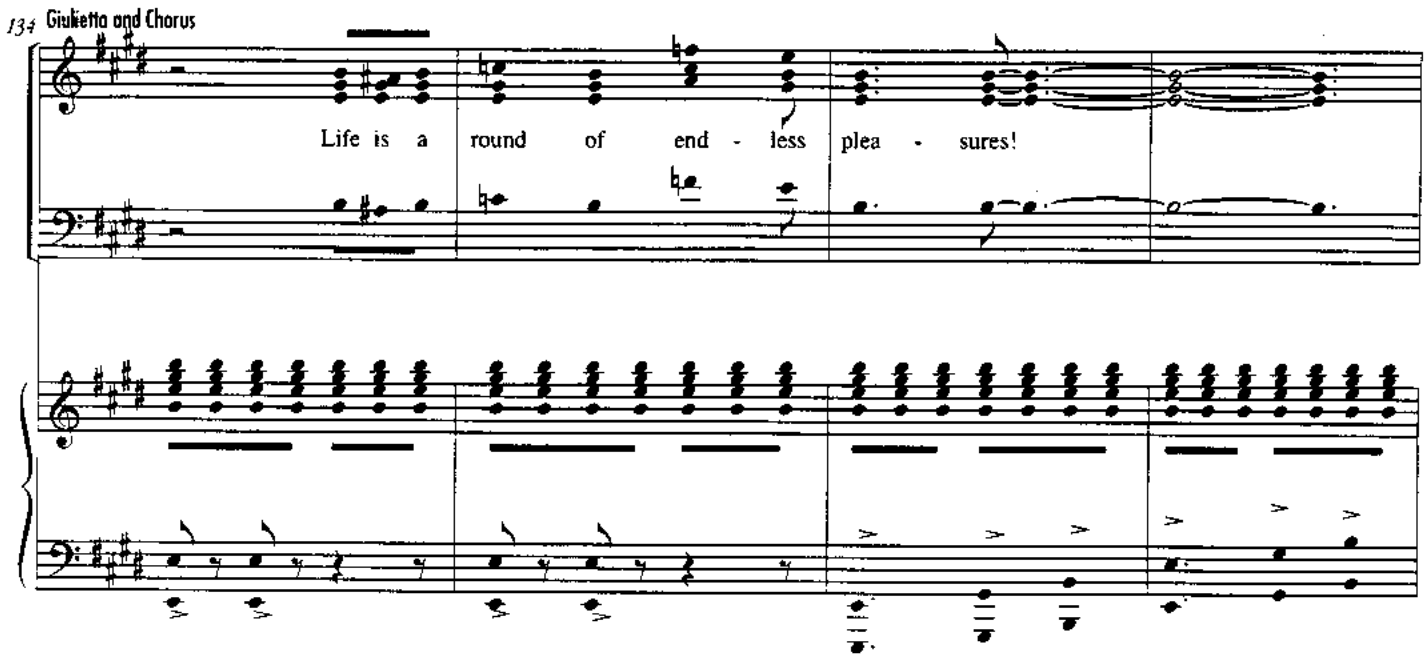


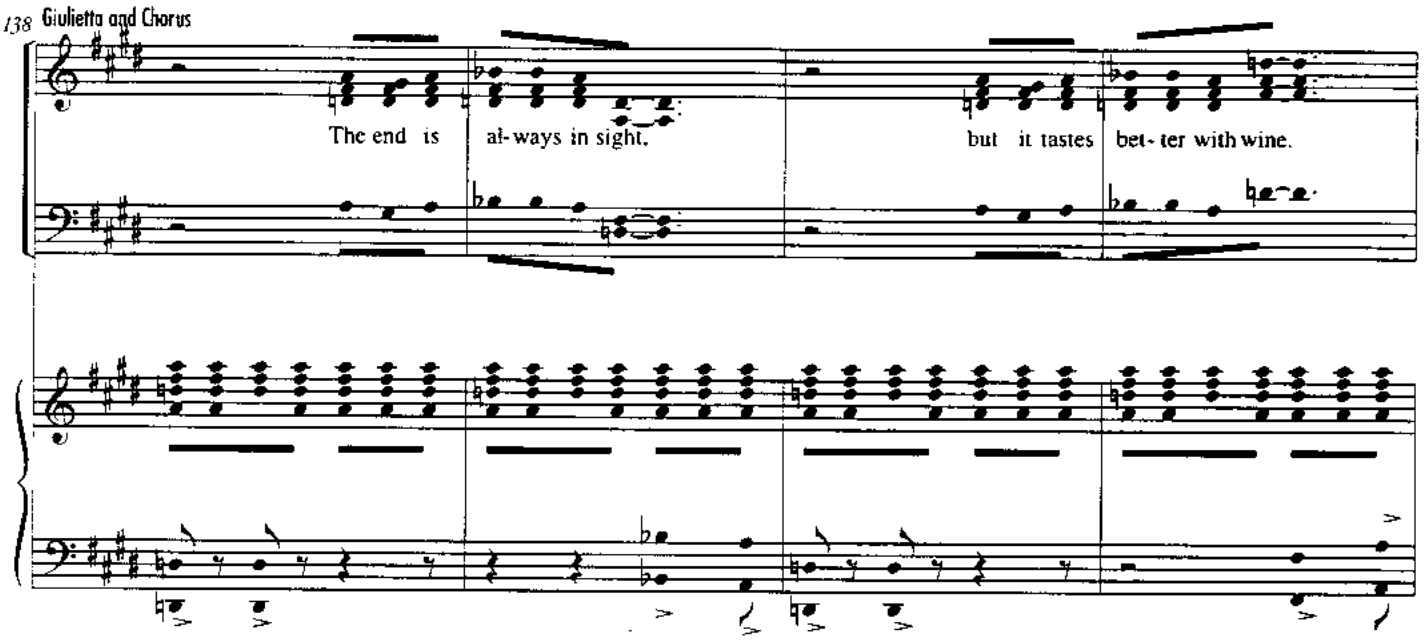
130 Giulietta and Chorus

Hand me the wine and the dice. while there are grapes on the vine..

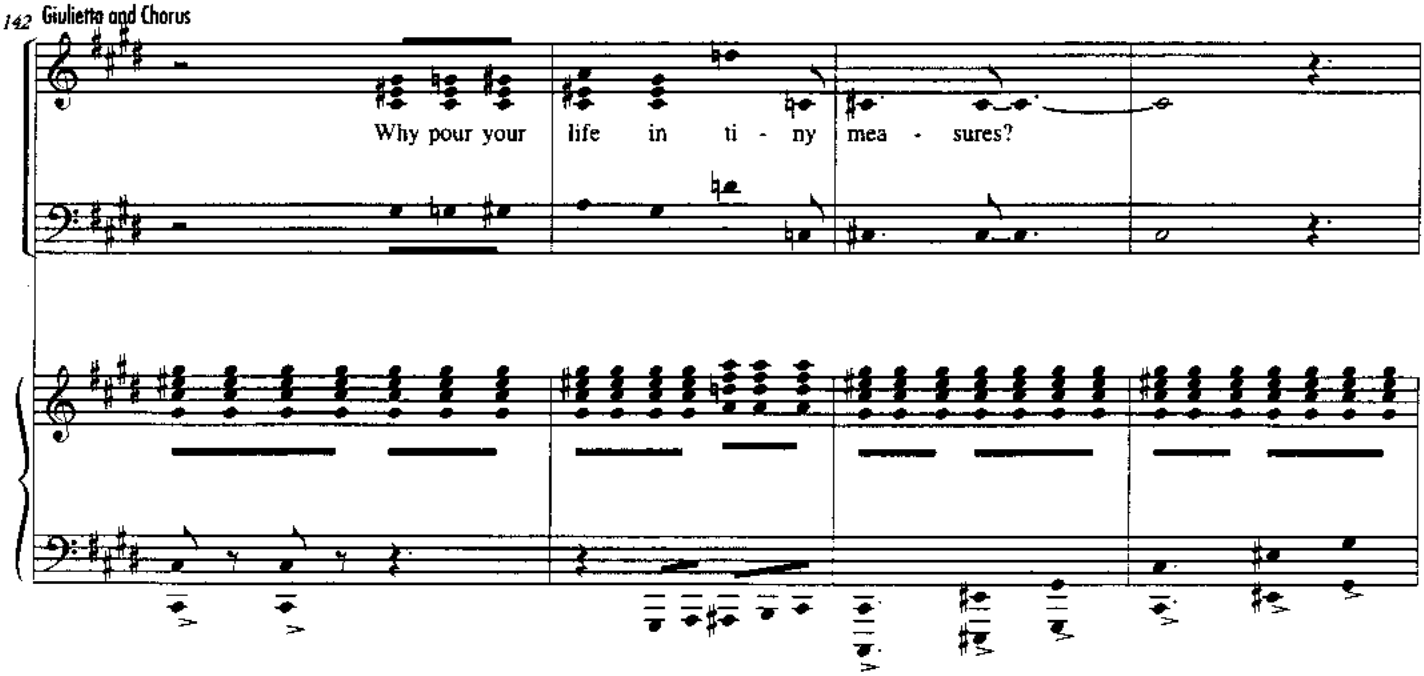
f



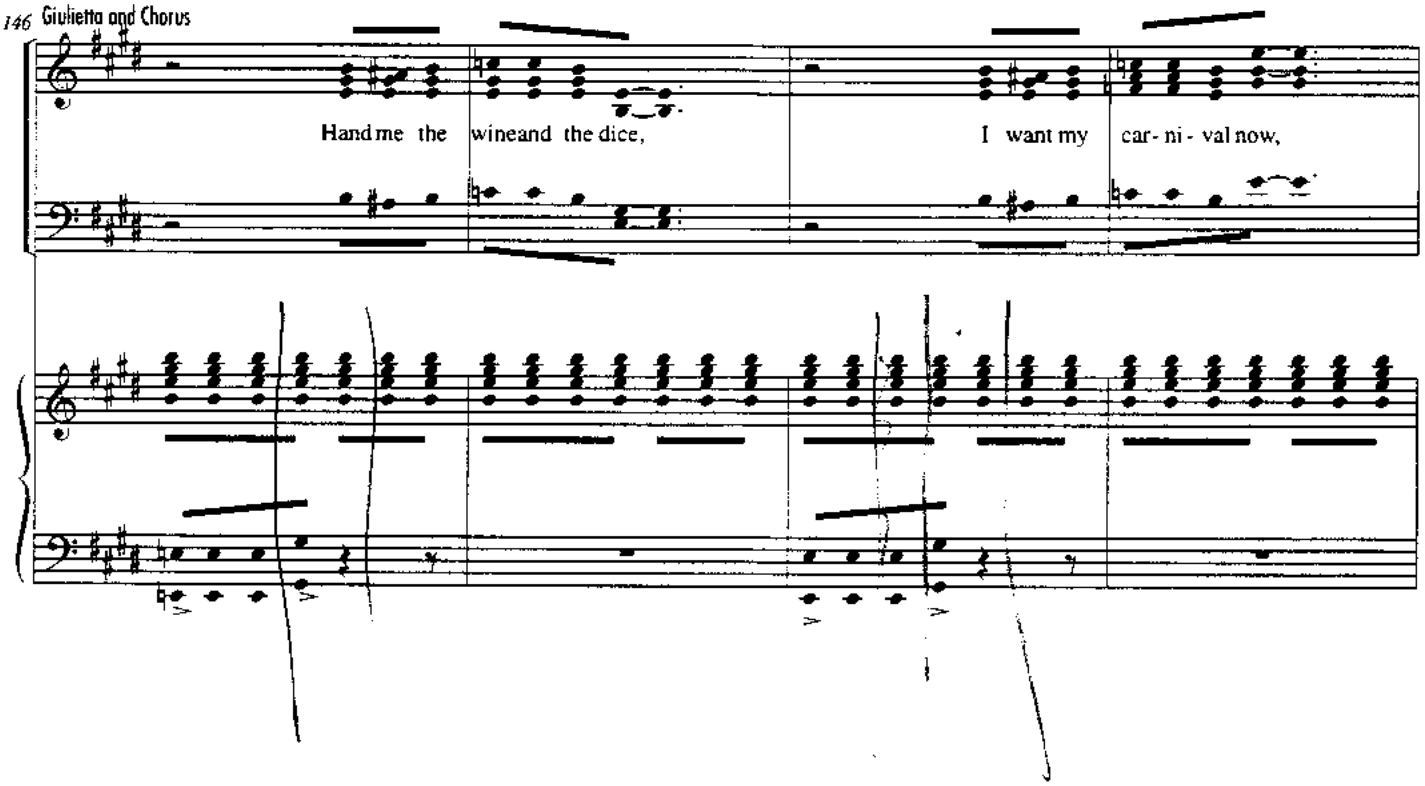

134 Giulietta and Chorus
Life is a round of end - less plea - sures!

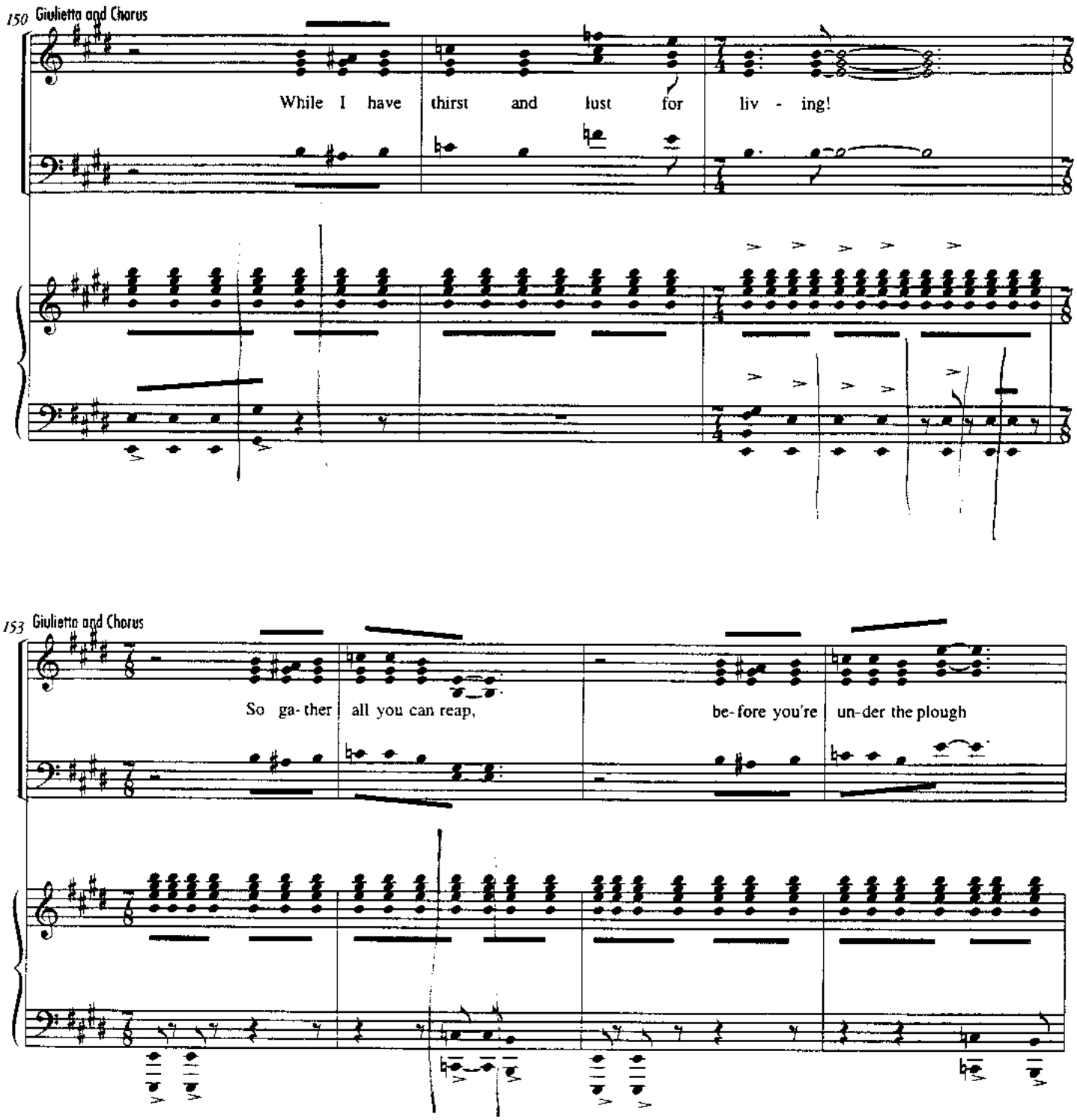

138 Giulietta and Chorus
The end is al-ways in sight, but it tastes bet-ter with wine.

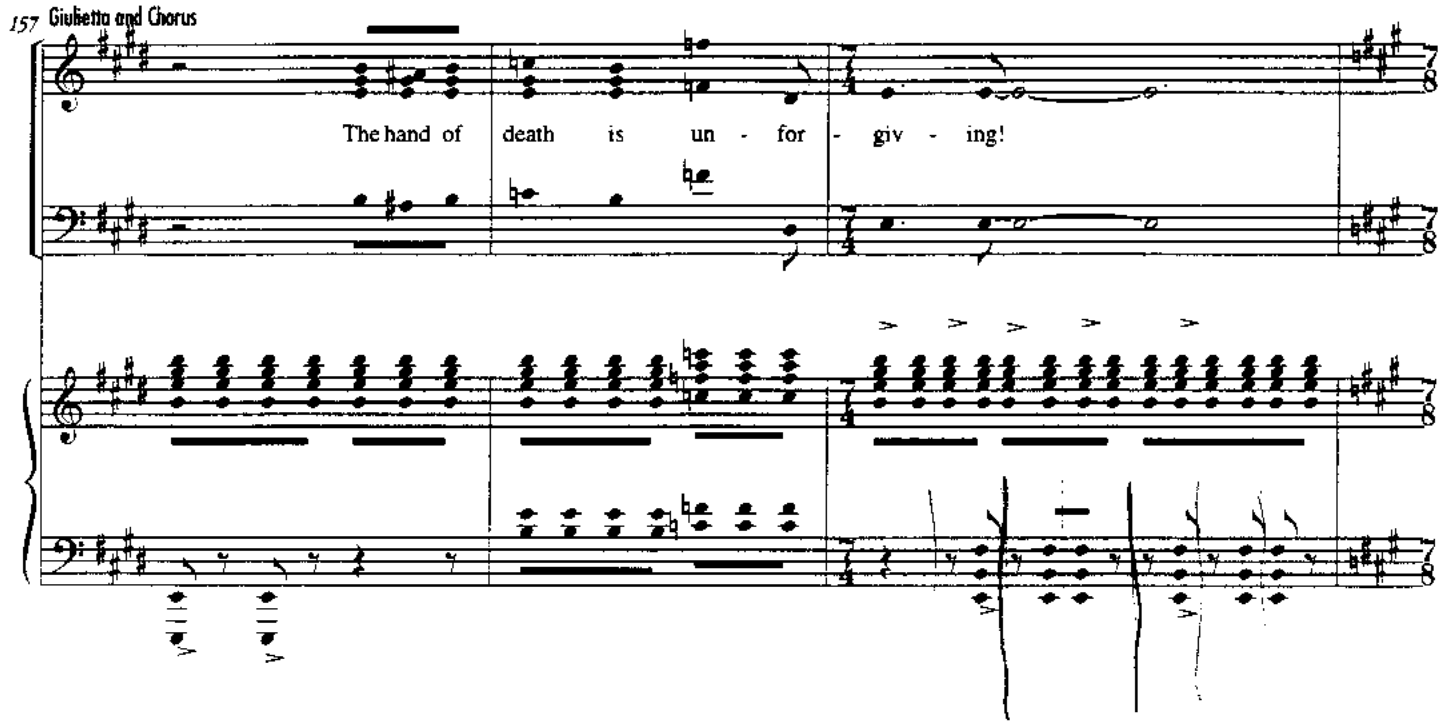
142 Giulietta and Chorus

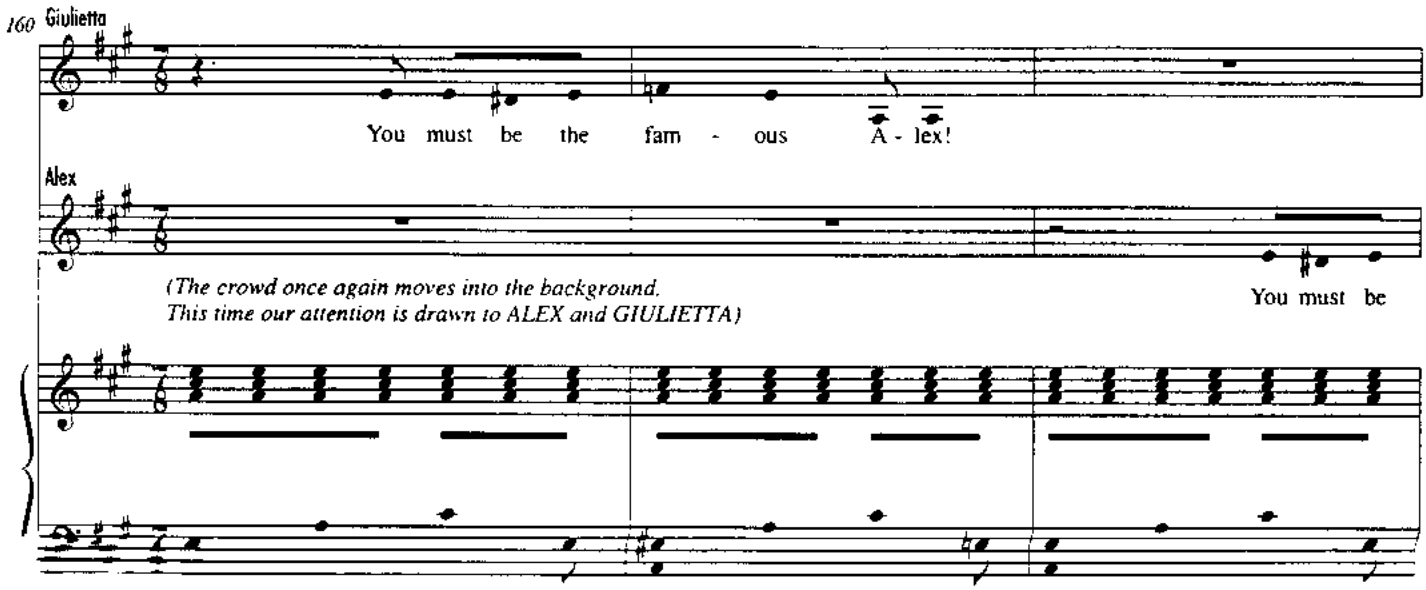


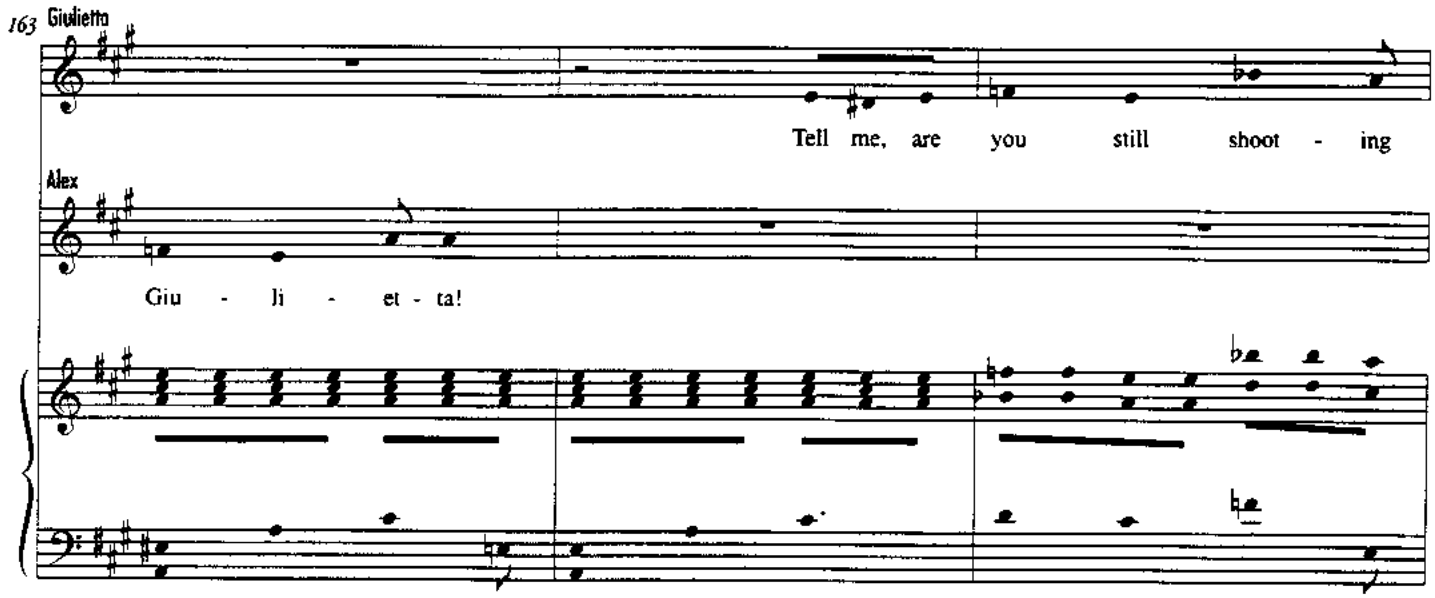
146 Giulietta and Chorus

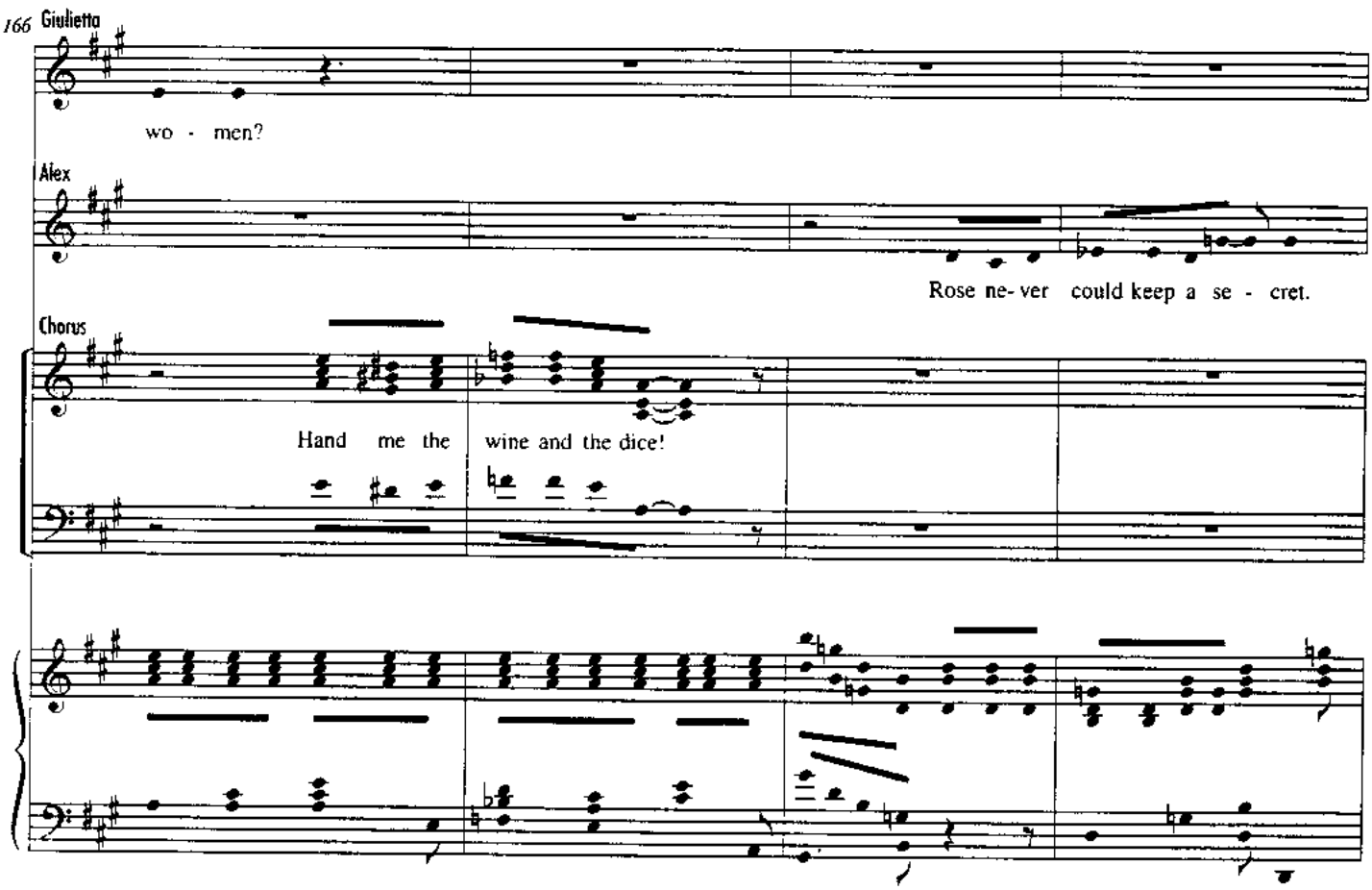


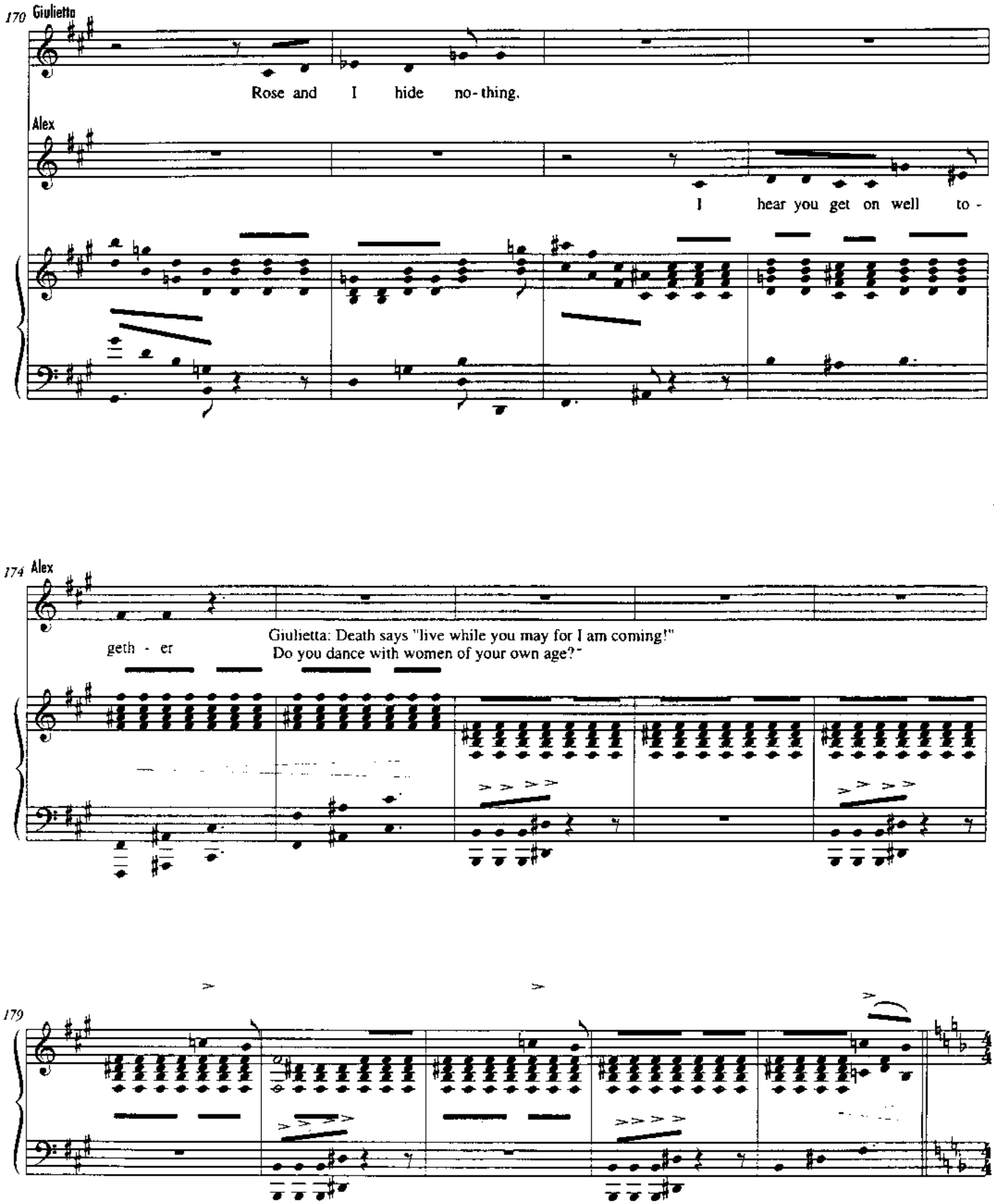

150 Giulietta and Chorus
While I have thirst and lust for liv - ing!
153 Giulietta and Chorus
So ga- ther all you can reap, be- fore you're un- der the plough

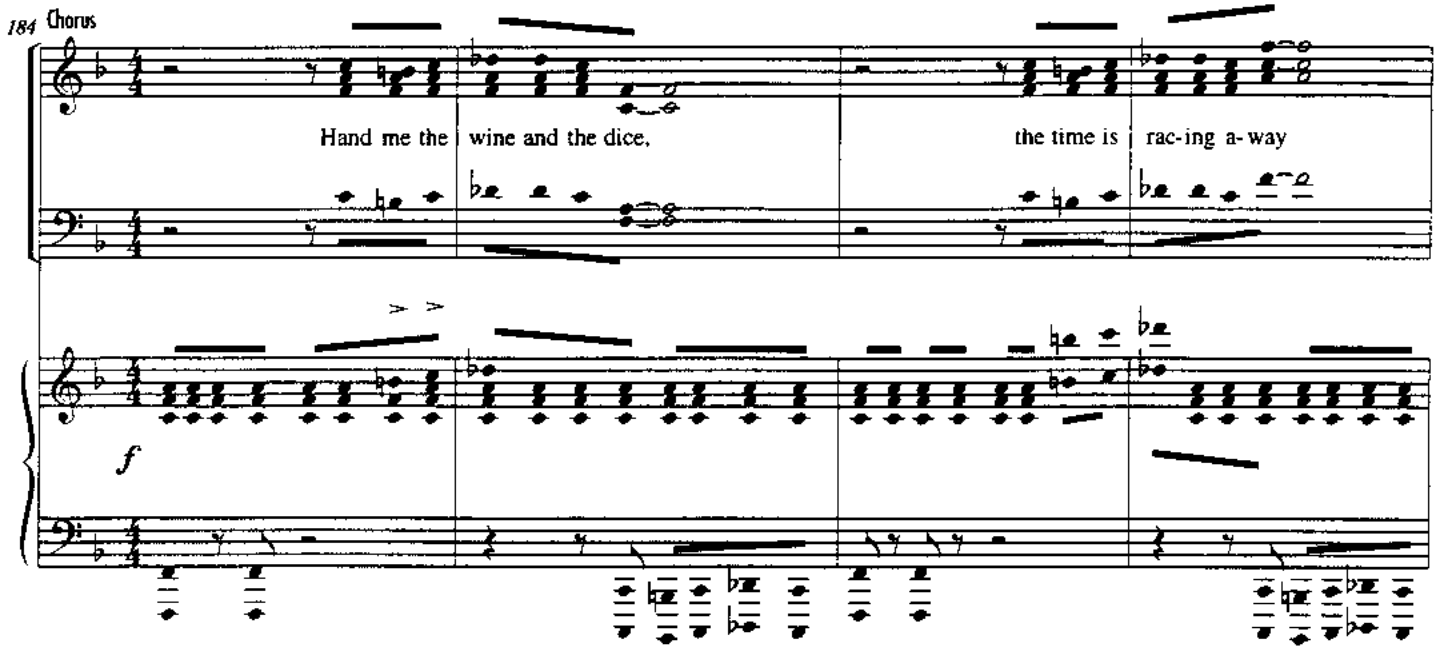

157 Giulietta and Chorus
The hand of death is un - for - giv - ing!

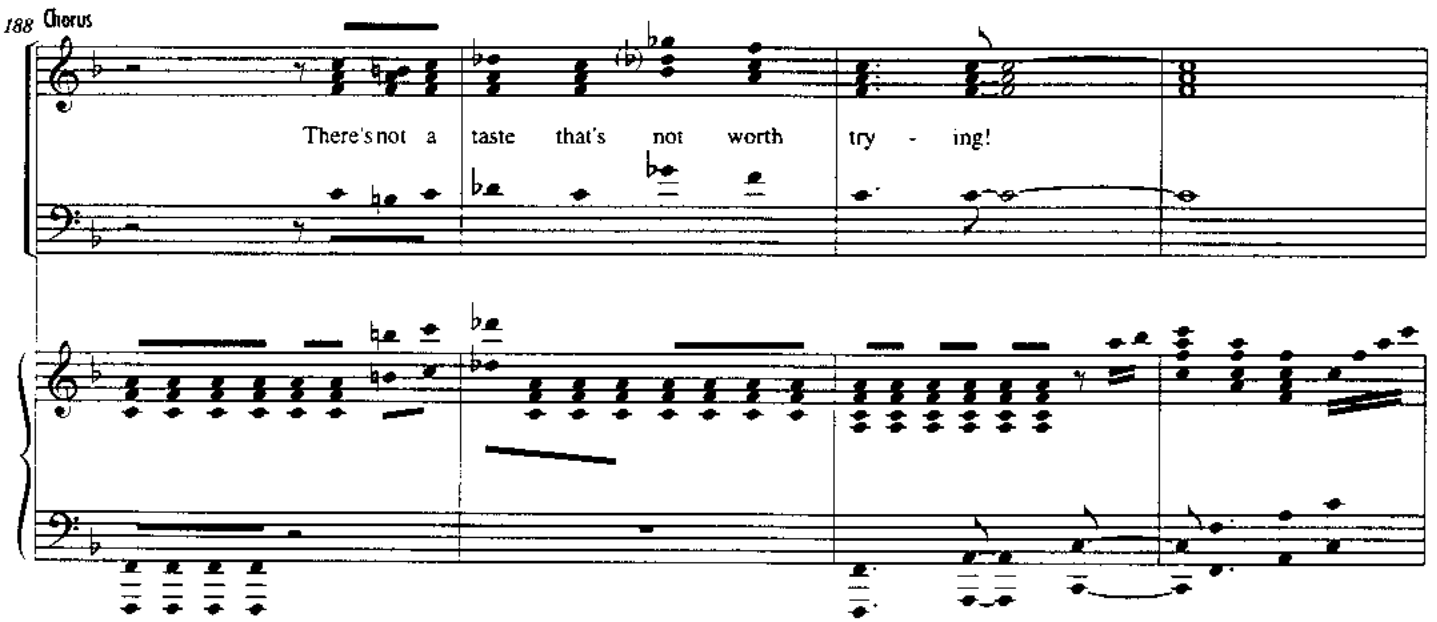

160 Giulietta
You must be the fam - ous A - lex!
Alex
(The crowd once again moves into the background.
This time our attention is drawn to ALEX and GIULIETTA)
You must be

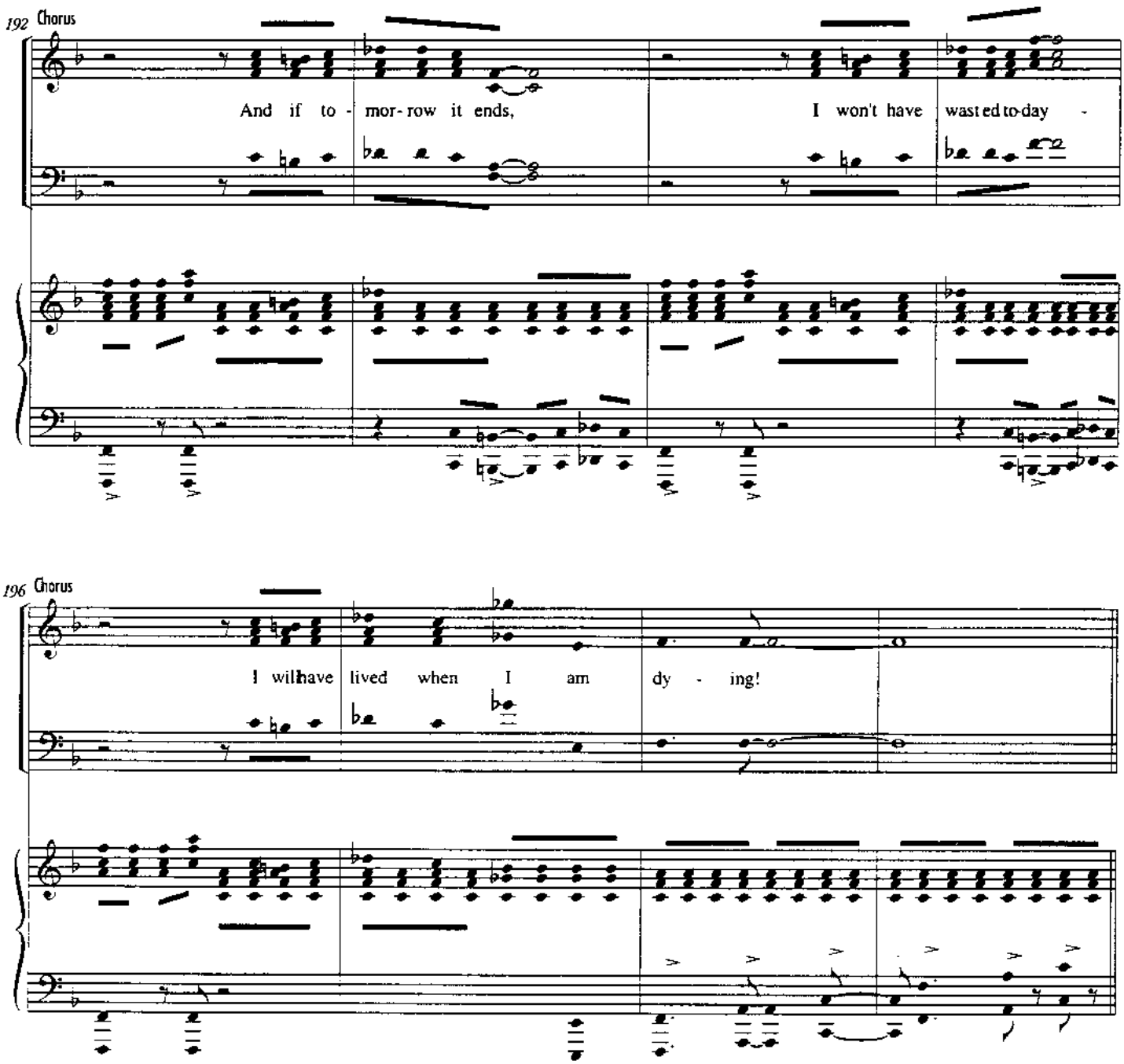

163
Giulietta
Tell me, are you still shoot - ing
Alex
Giu - li - et - ta!

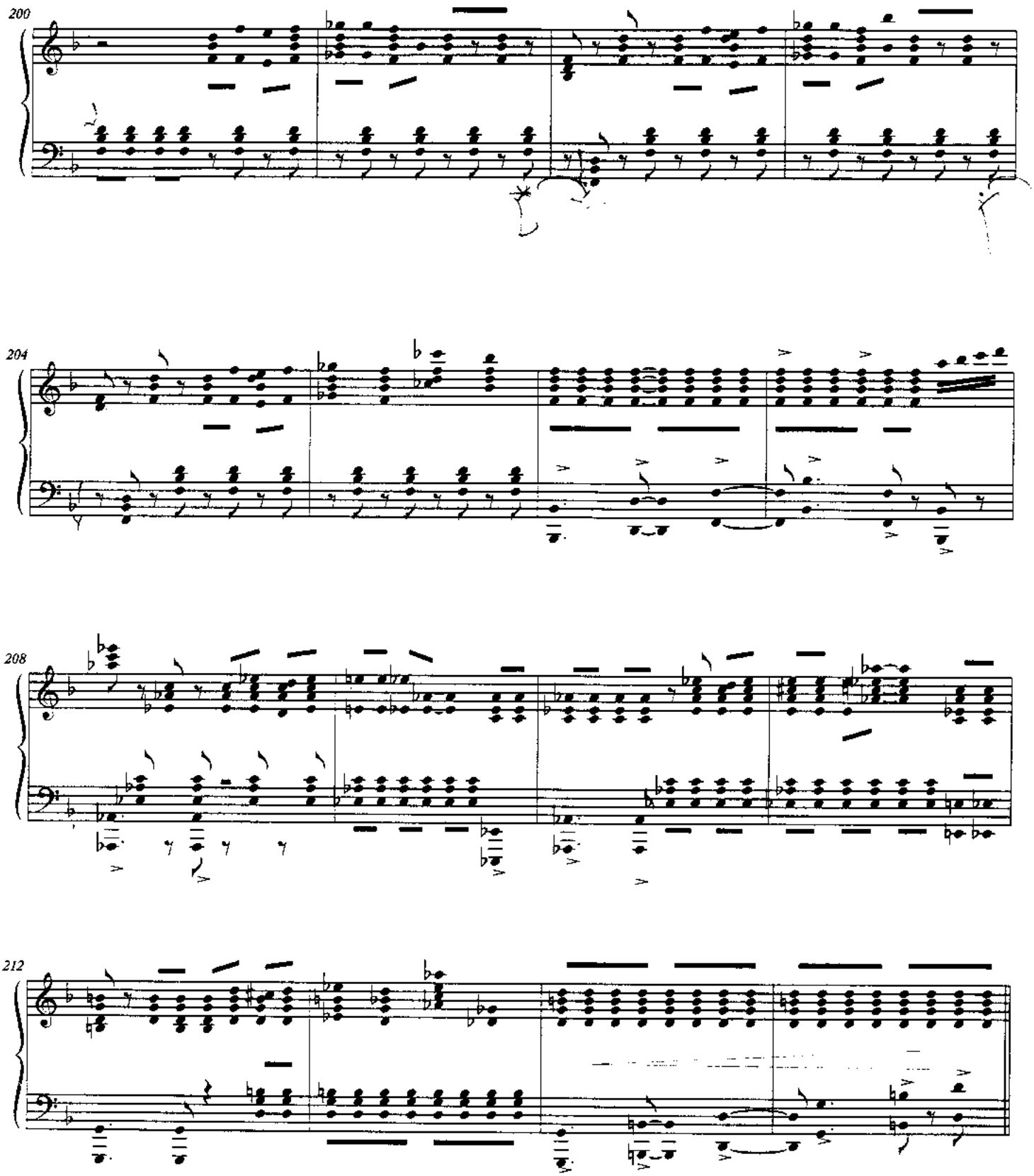

166
Giulietta
wo - men?
Alex
Rose ne- ver could keep a se - cret.
Chorus
Hand me the wine and the dice!

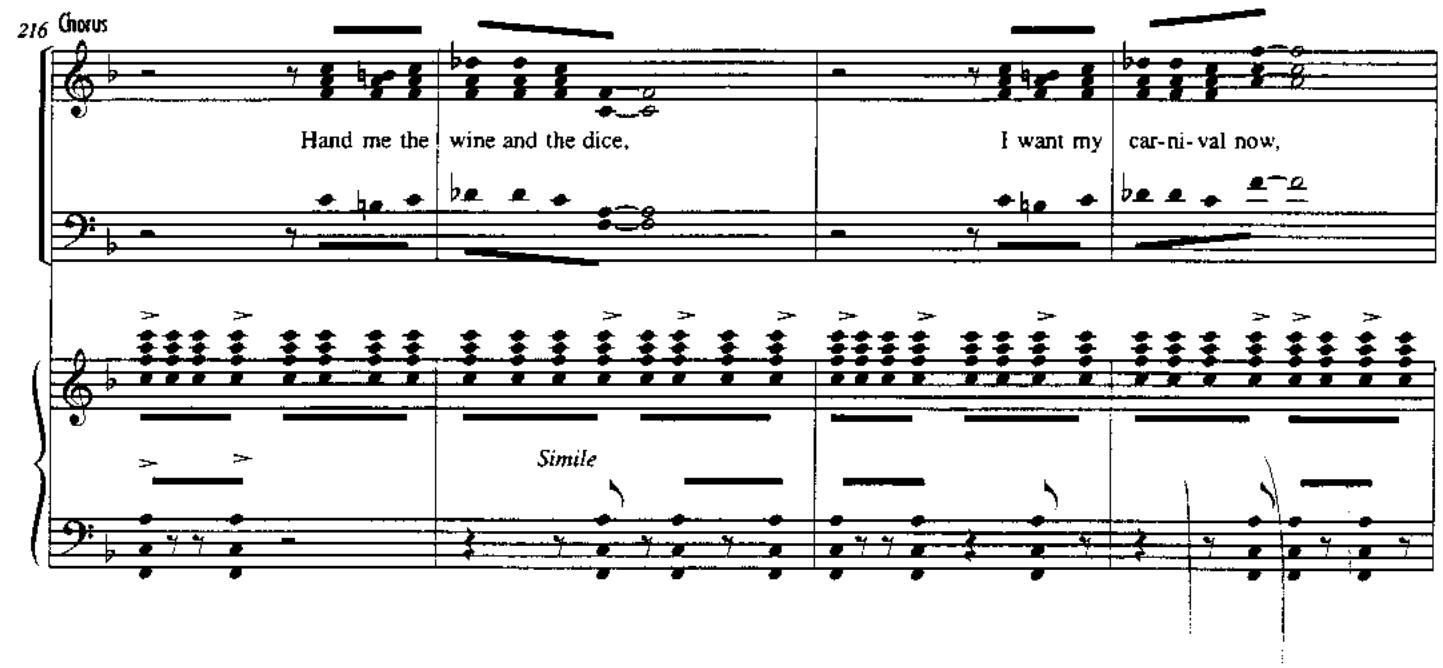

170
Giulietta
Rose and I hide no-thing.
Alex
I hear you get on well to -
174
Alex
geth - er
Giulietta: Death says "live while you may for I am coming!"
Do you dance with women of your own age?"
179

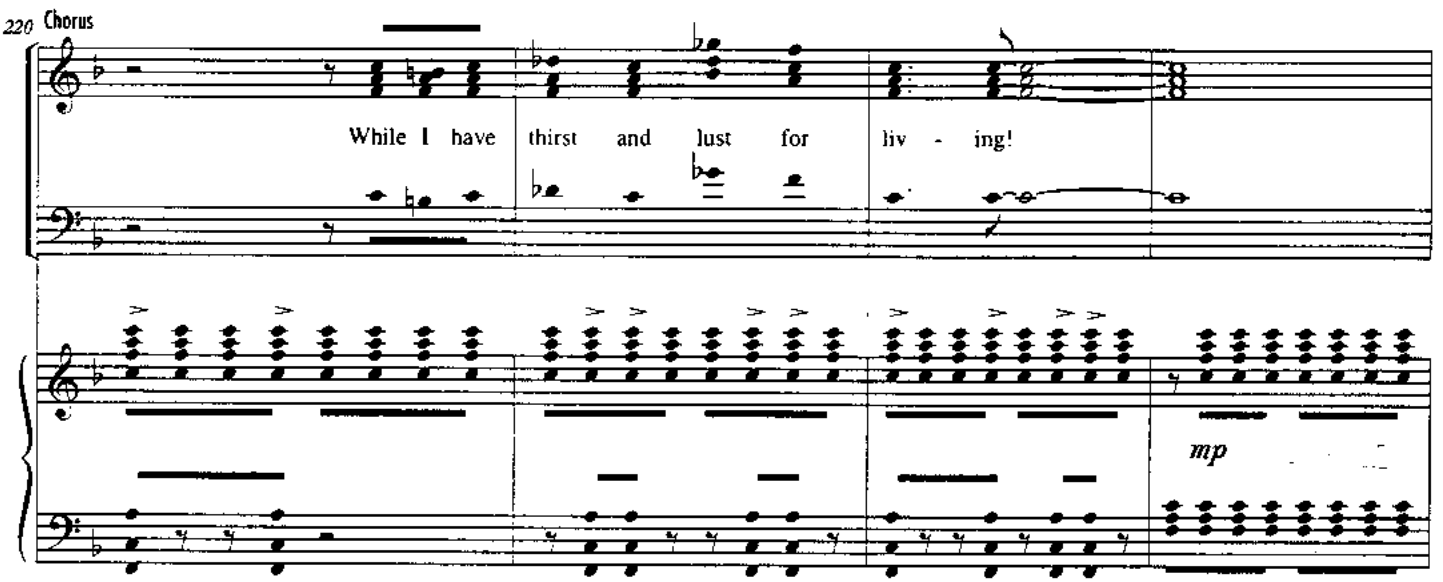

184 Chorus
Hand me the wine and the dice,
the time is rac-ing a-way
f

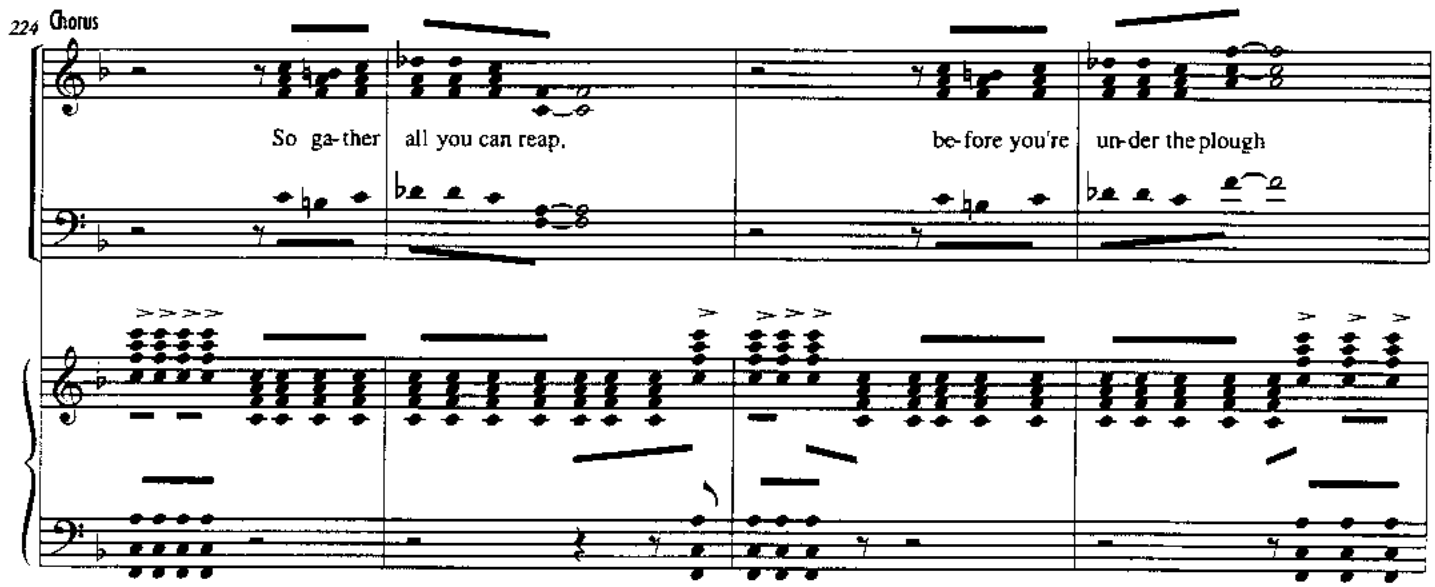

188 Chorus
There's not a taste that's not worth try - ing!

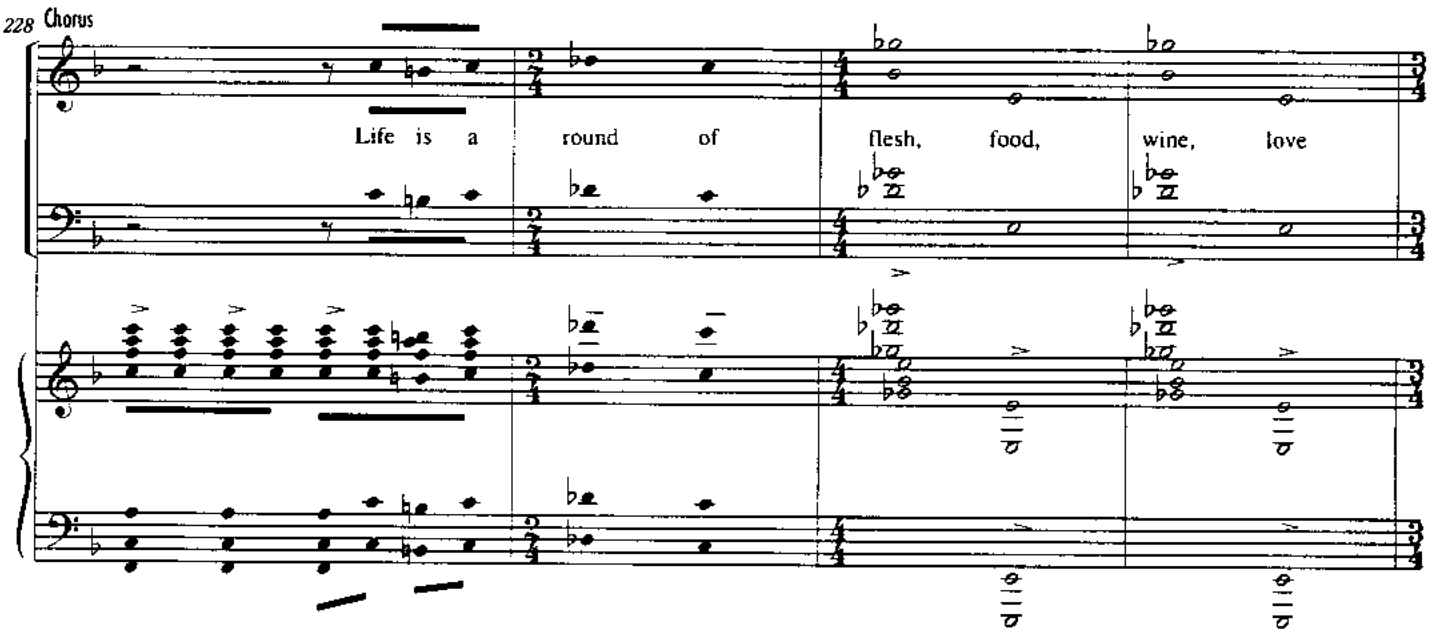

192 Chorus
And if to - mor- row it ends,
I won't have
wast ed to-day -
196 Chorus
I willhave
lived
when
I
am
dy - ing!

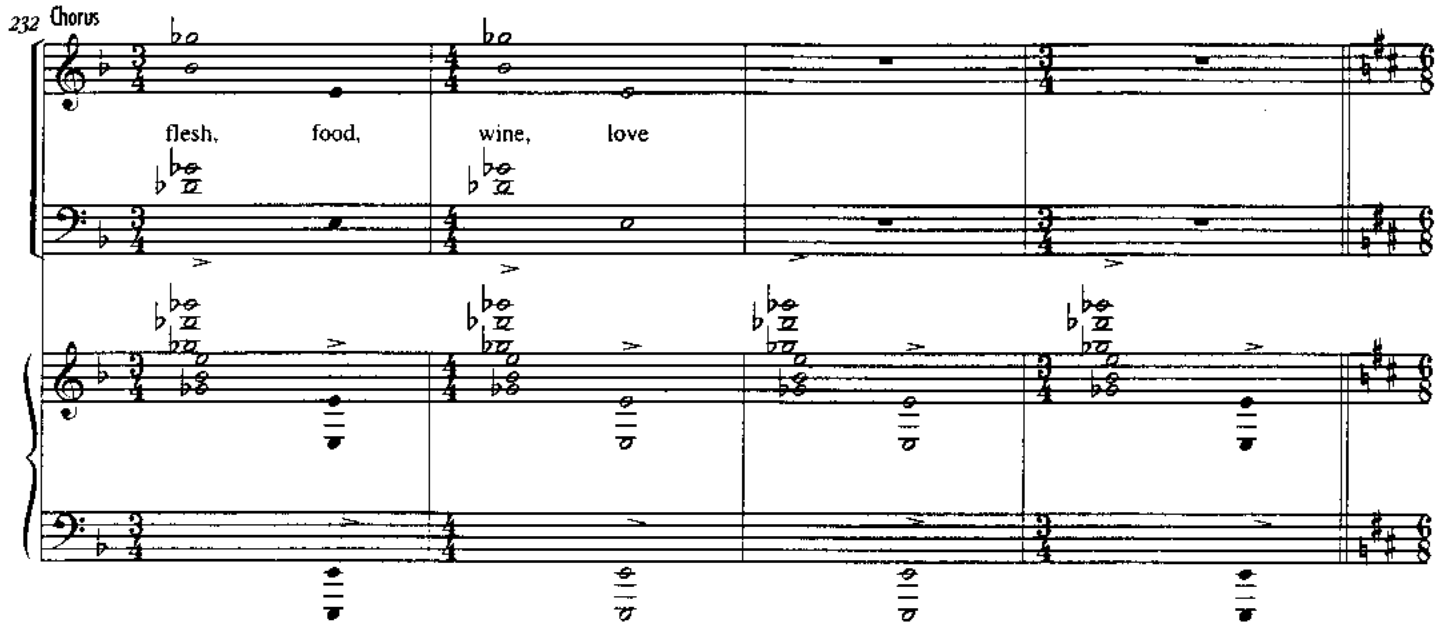

200
204
208
212


216 Chorus
Hand me the wine and the dice,
I want my car-ni-val now,
Simile


220 Chorus
While I have thirst and lust for liv - ing!
mp

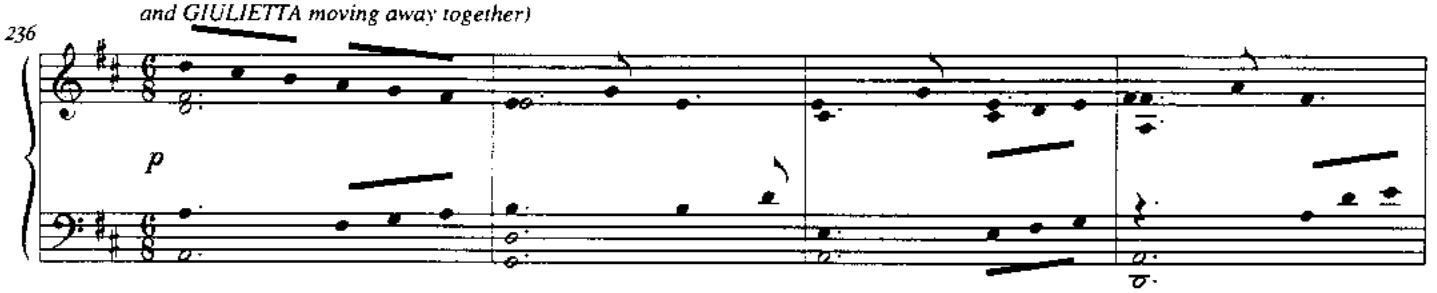

224 Chorus
So ga-ther all you can reap,
be-fore you're un-der the plough

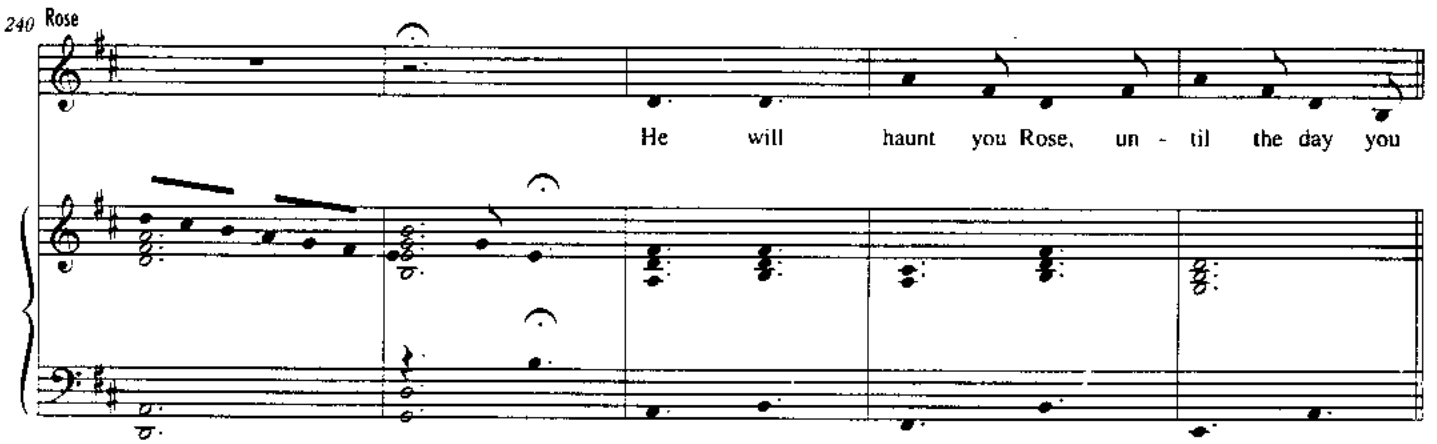

228 Chorus
Life is a round of flesh, food, wine, love



Lento (in 6)

(As the scene ends we see ALEX and GIULIETTA moving away together)





Scene 16. The Vineyards at Pau

It is later that evening. ROSE moving slowly downstage. Quietly she begins to cry.
HUGO enters and moves towards her

At a loss, he shrugs and wanders off.
A moment later MARCEL enters.

4 Rose

Hu - go go a - way leave me a - lone I mean it

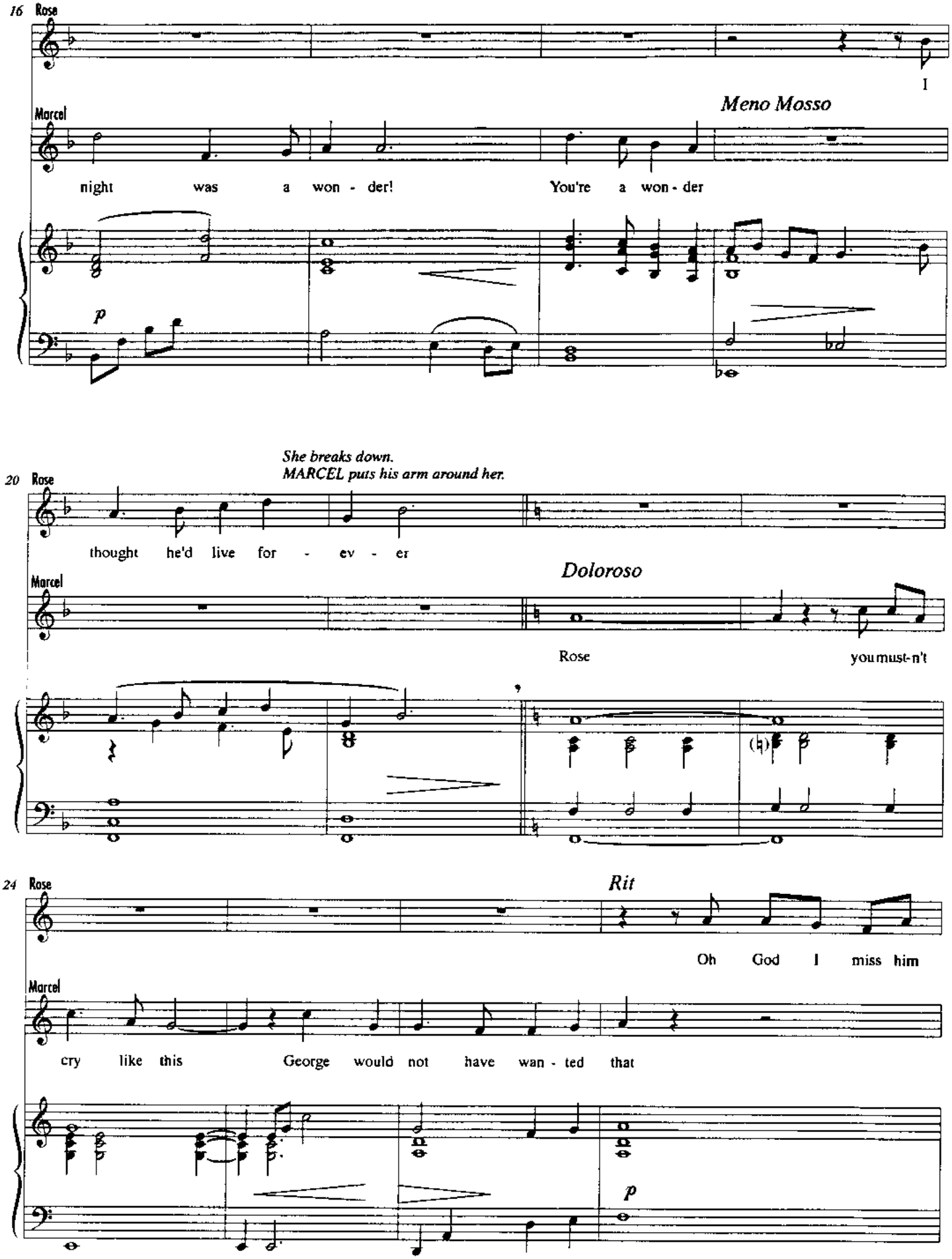
8 Marcel

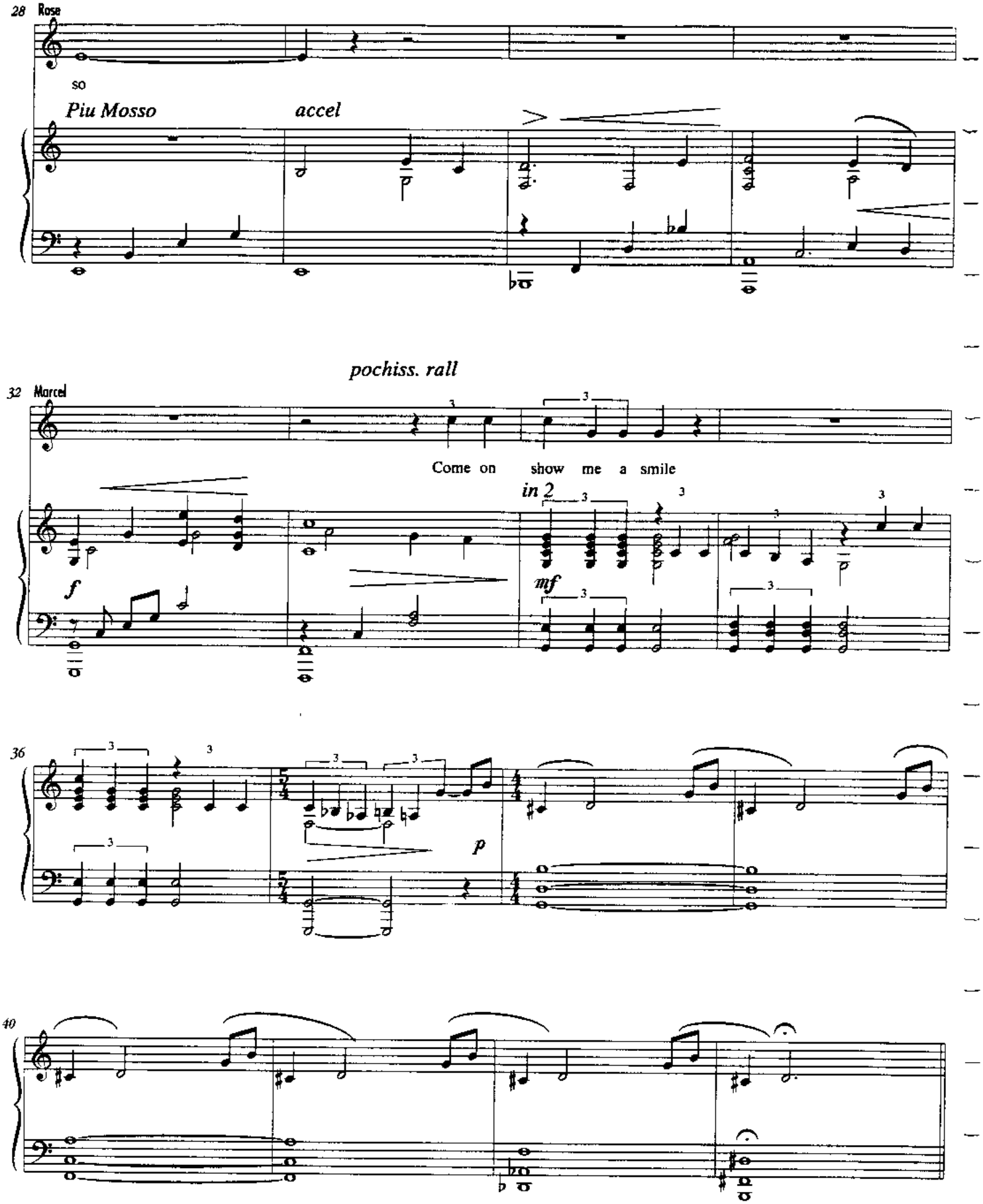
George

mp

12 Marcel

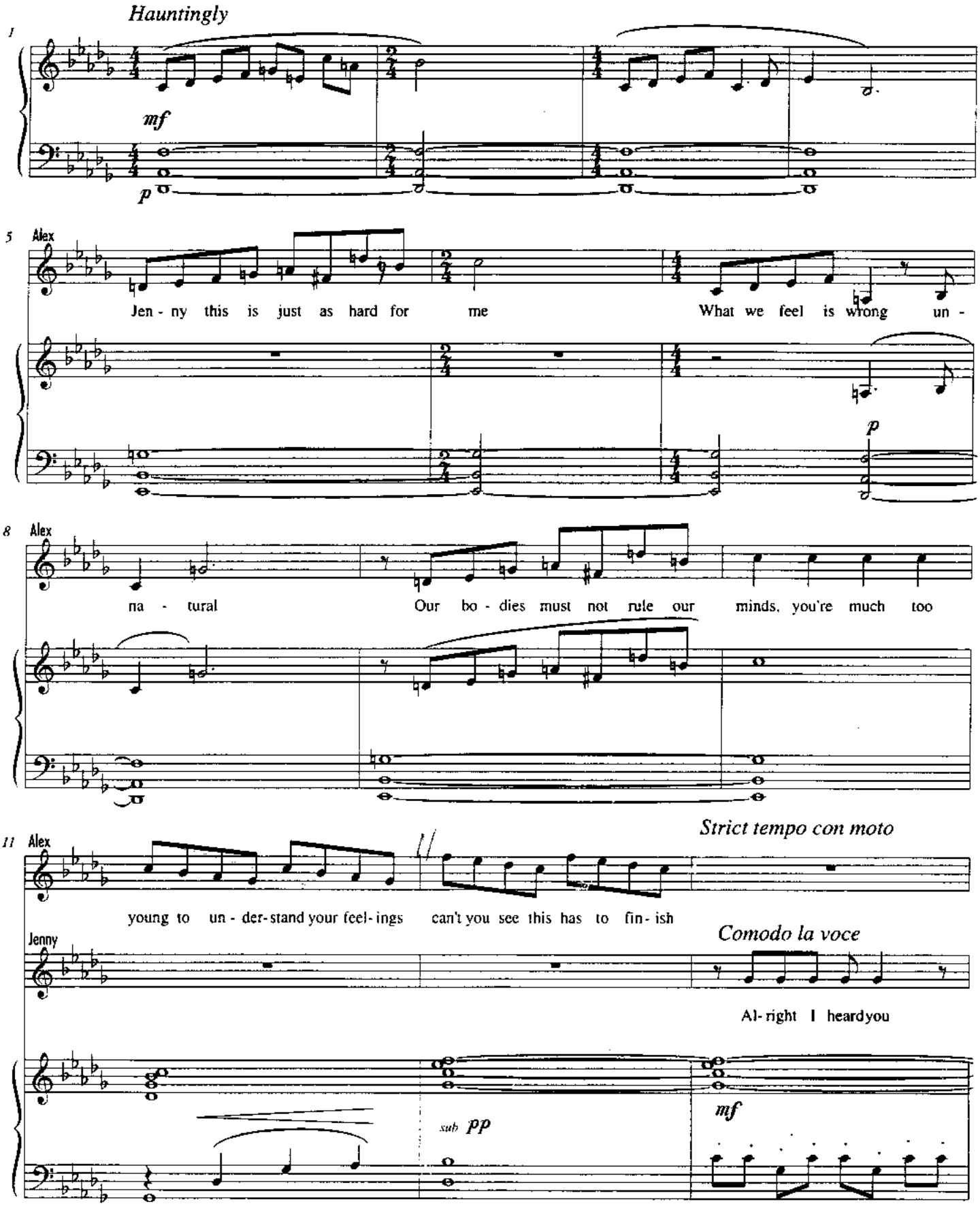
would have been so proud of you! The bra - vest thing you've done! To -

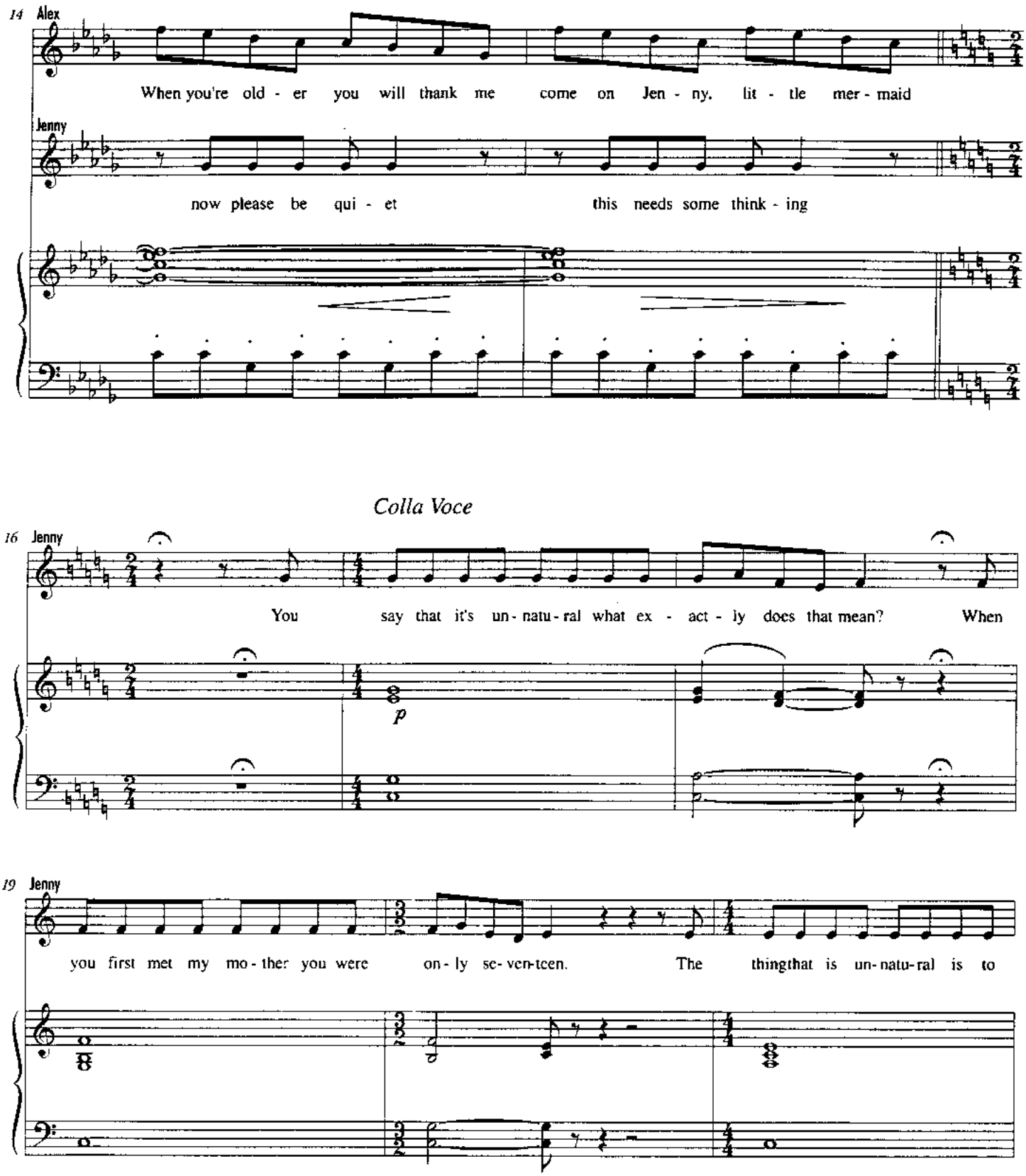

16 Rose
I
Meno Mosso
Marcel
night was a won - der! You're a won - der
p
She breaks down.
MARCEL puts his arm around her.
20 Rose
thought he'd live for - ev - er
Doloroso
Marcel
Rose you must-n't
24 Rose
Rit
Oh God I miss him
Marcel
cry like this George would not have wan - ted that
p

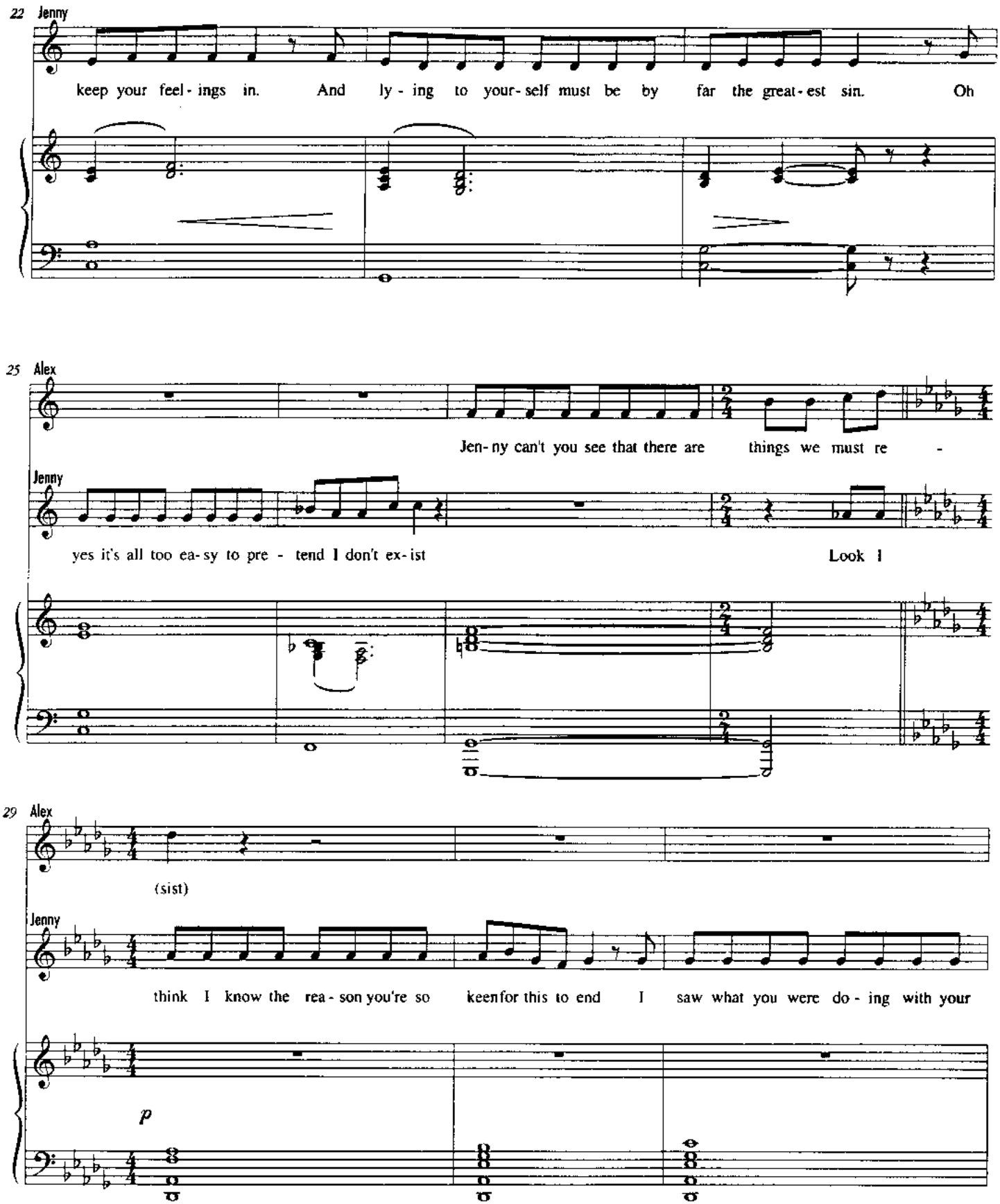

28 Rose
so
Piu Mosso
accel
pochiss. rall
32 Marcel
Come on show me a smile
in 2
f
mf
36
p
40

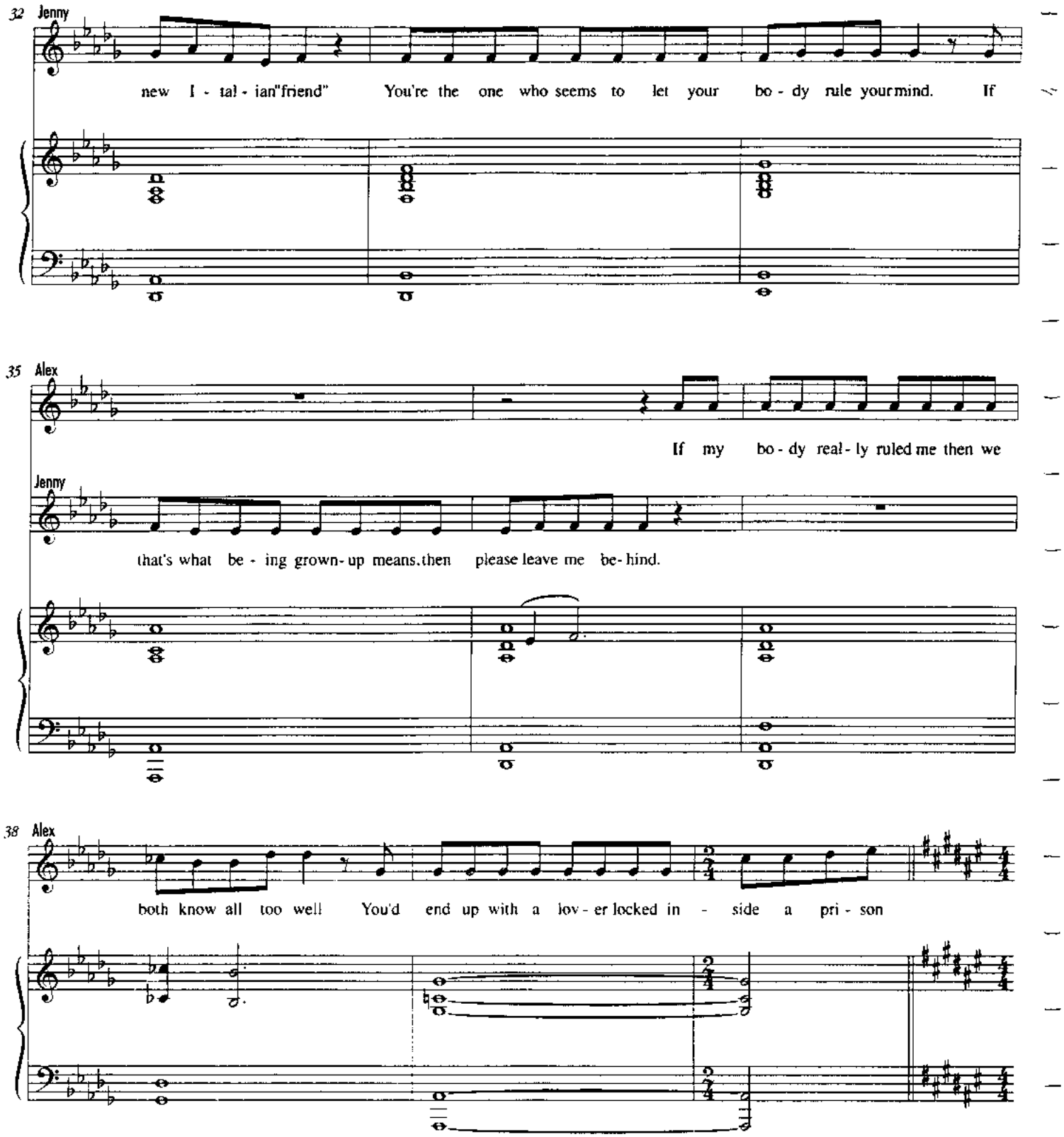
Scene 17.

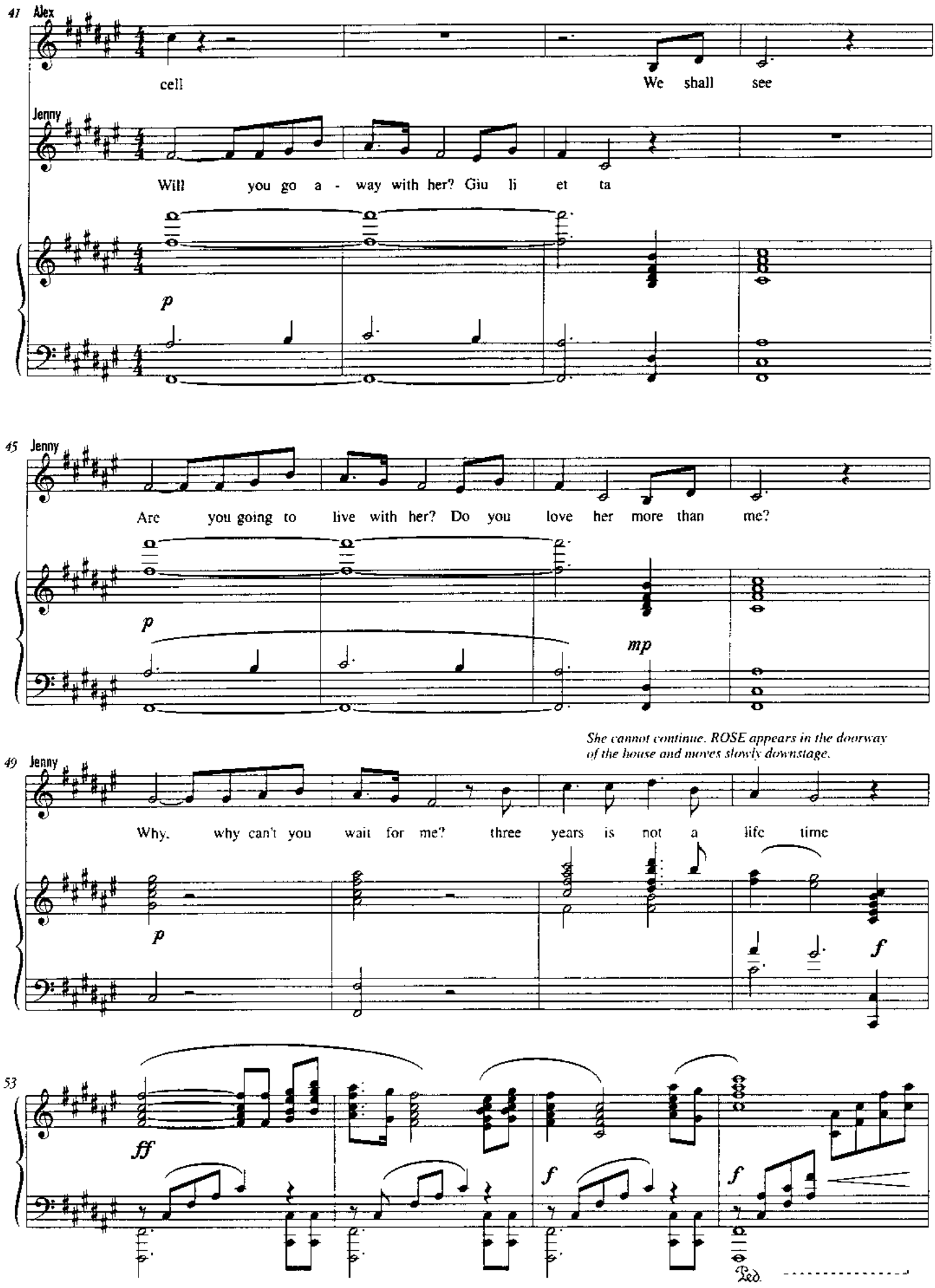
(The garden at Pau. It is dawn. There is a trestle table strewn with bottles, glasses and other party debris. JENNY is alone, crying. ALEX enters.



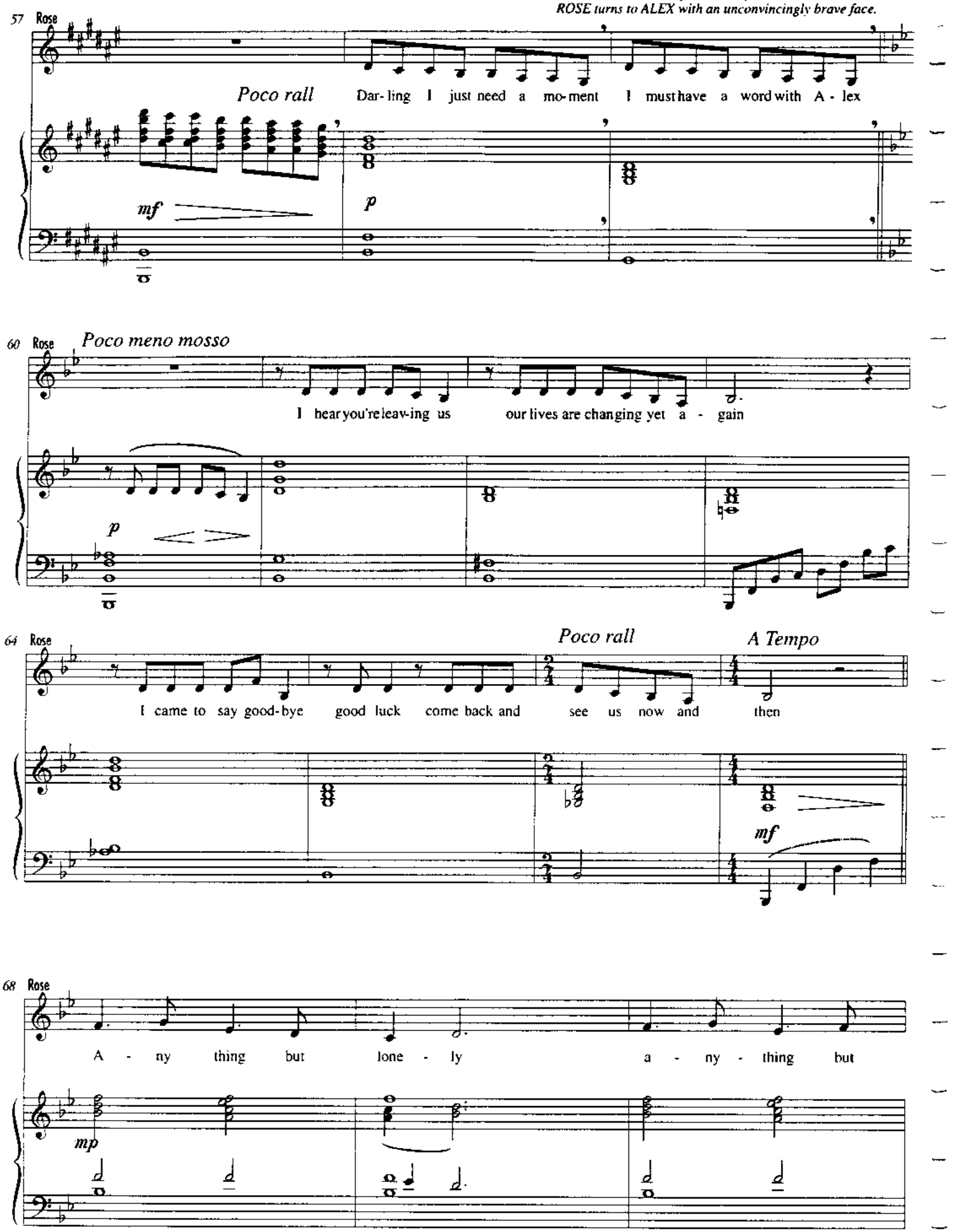

14 Alex
When you're old - er you will thank me come on Jen - ny, lit - tle mer - maid
Jenny
now please be qui - et this needs some think - ing
Colla Voce
16 Jenny
You say that it's un - natu - ral what ex - act - ly does that mean? When
p
19 Jenny
you first met my mo - ther you were on - ly se- ven-teen. The thingthat is un- natu-ral is to

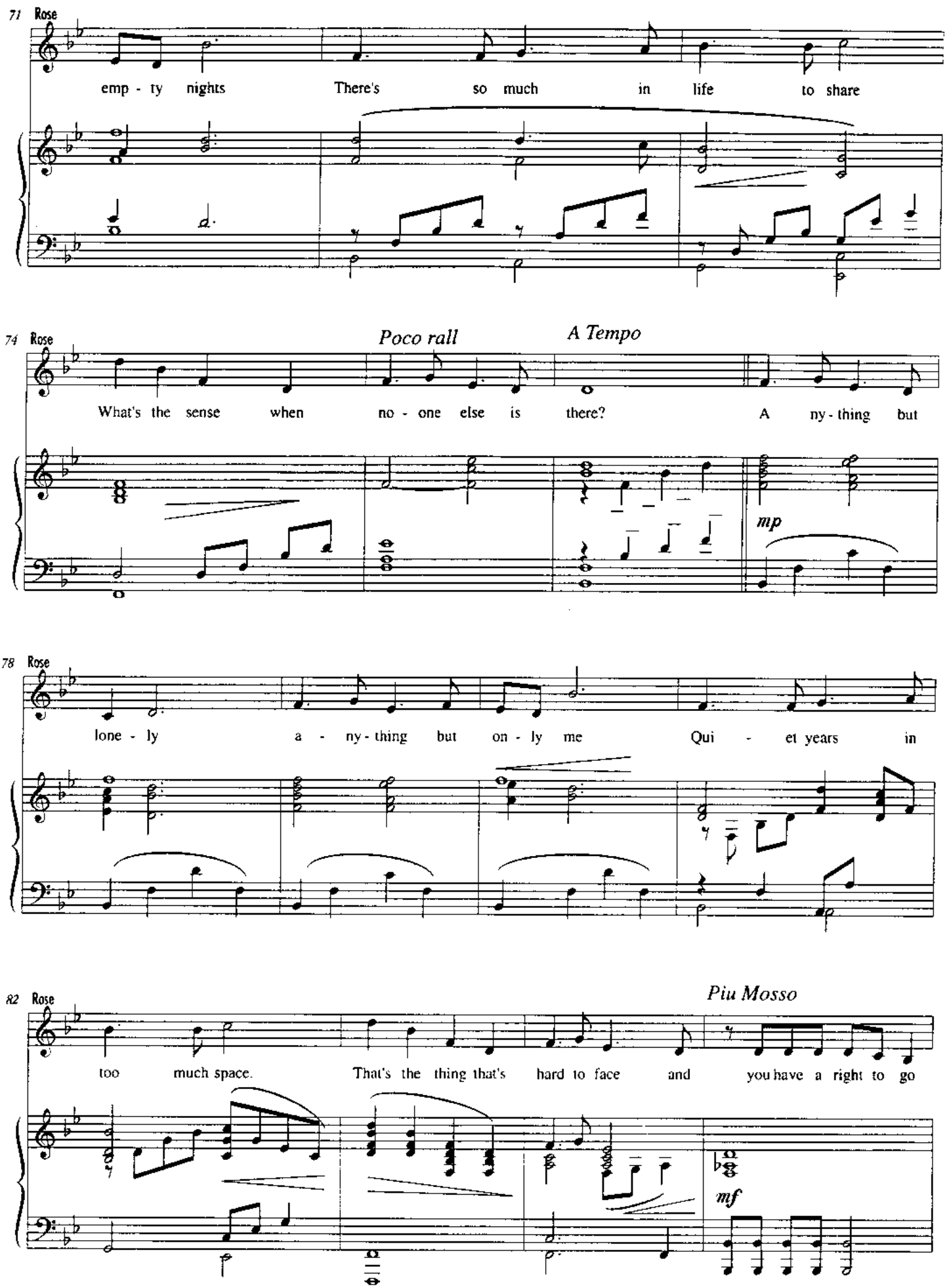

22 Jenny
keep your feel - ings in. And ly - ing to your - self must be by far the great - est sin. Oh
25 Alex
Jen - ny can't you see that there are things we must re -
Jenny
yes it's all too ea - sy to pre - tend I don't ex - ist
Look I
29 Alex
(sist)
Jenny
think I know the rea - son you're so keenfor this to end I saw what you were do - ing with your
p

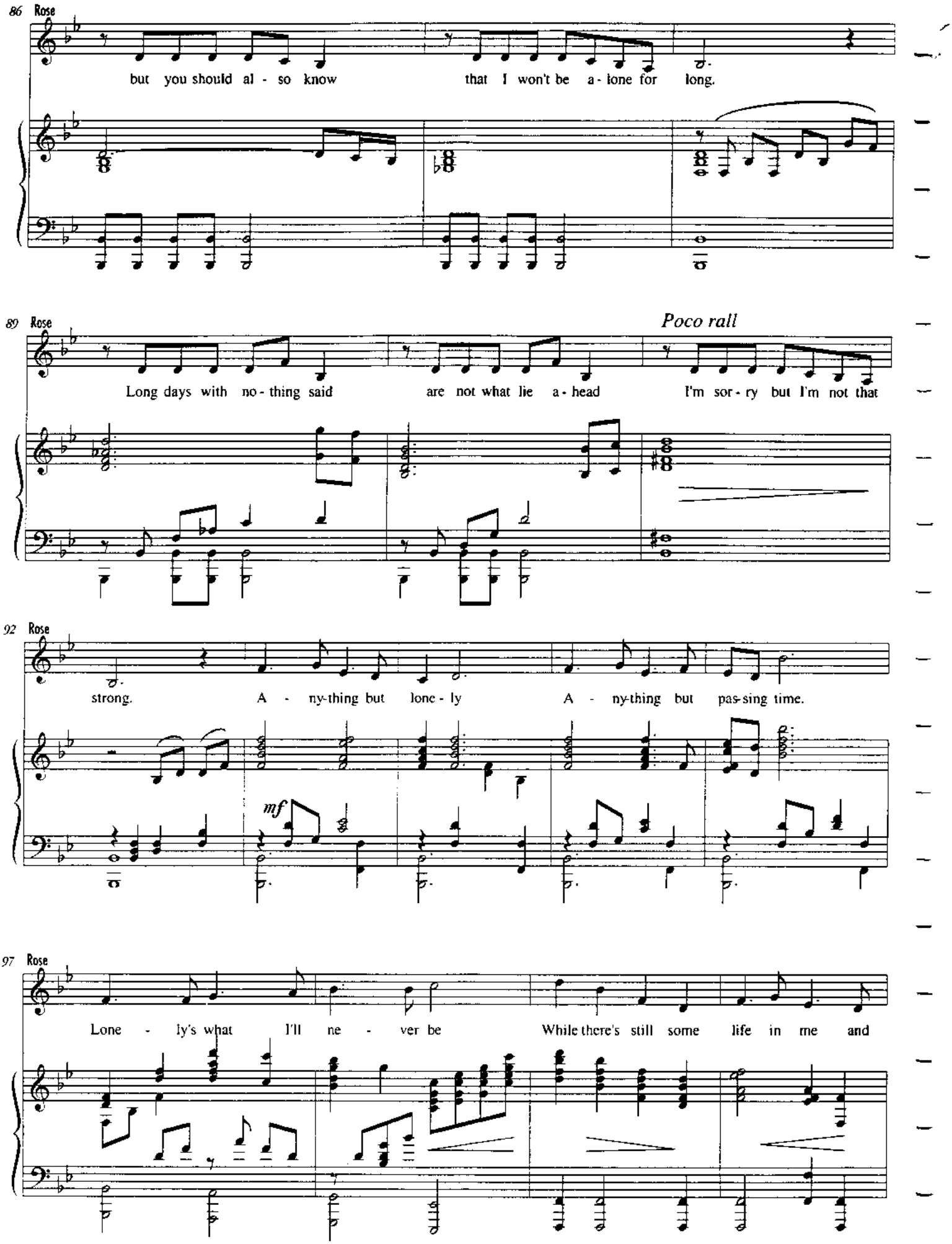

32 Jenny
new I - tal - ian"friend" You're the one who seems to let your bo - dy rule yourmind. If
35 Alex
If my bo - dy real - ly ruled me then we
Jenny
that's what be - ing grown- up means.then please leave me be- hind.
38 Alex
both know all too well You'd end up with a lov - er locked in - side a pri - son

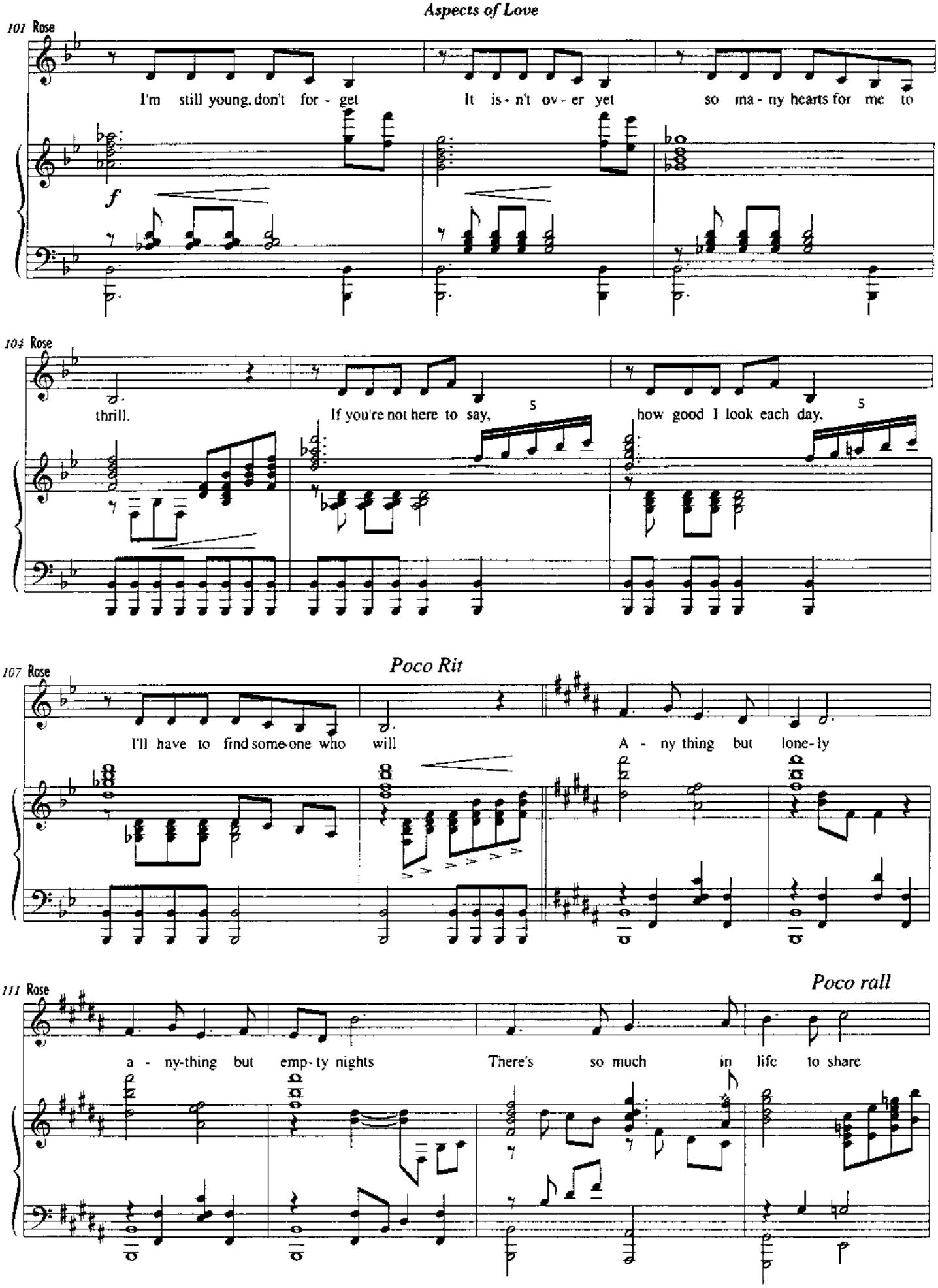

41 Alex
cell
We shall see
Jenny
Will you go a - way with her? Giu li et ta
p
45 Jenny
Are you going to live with her? Do you love her more than me?
p
mp
She cannot continue. ROSE appears in the doorway of the house and moves slowly downstage.
49 Jenny
Why, why can't you wait for me? three years is not a life time
p
f
53
ff
f
f
Ped.

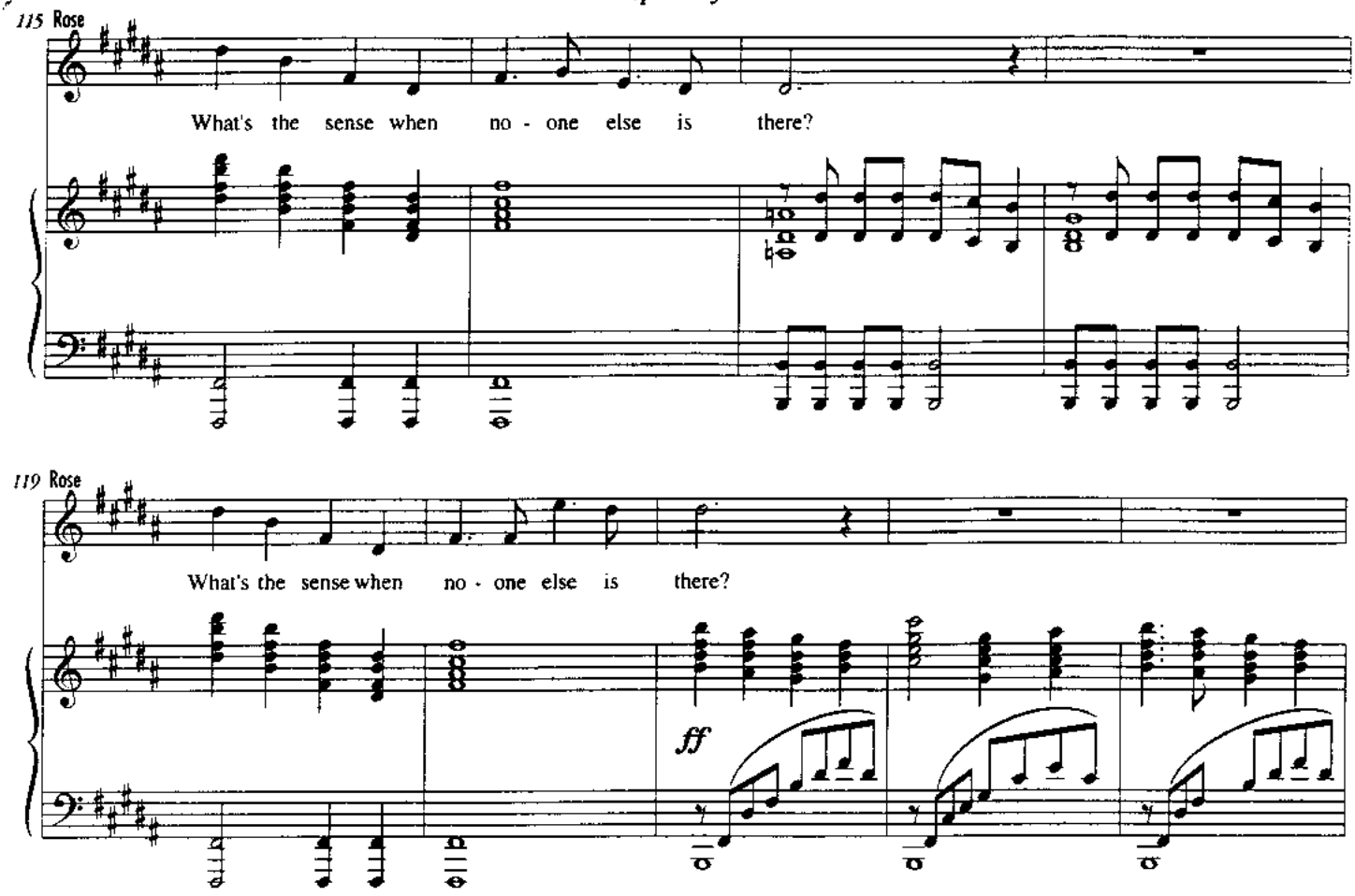
JENNY nods miserably and slowly leaves.
ROSE turns to ALEX with an unconvincingly brave face.



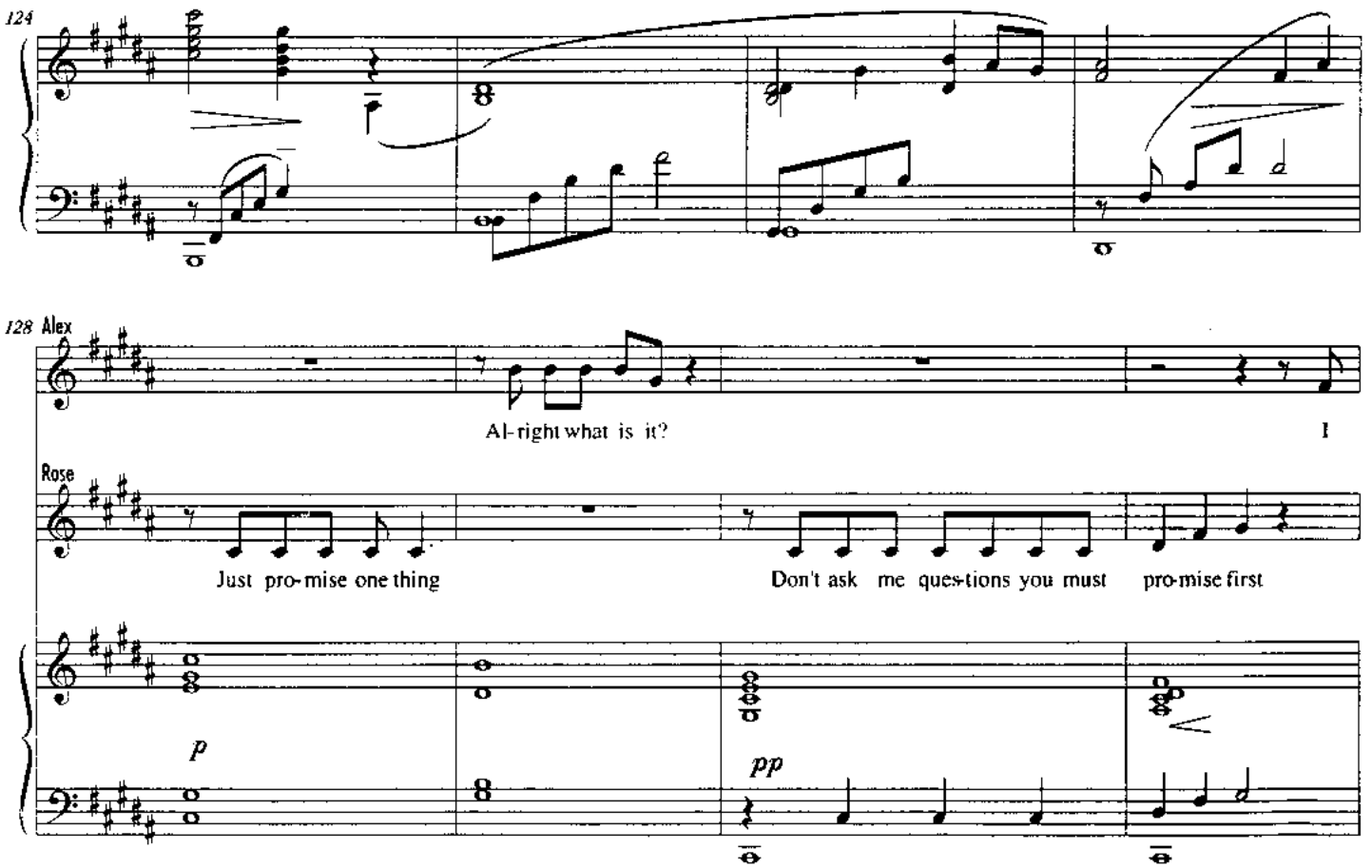

71 Rose
emp - ty nights There's so much in life to share
74 Rose
Poco rall
A Tempo
What's the sense when no - one else is there? A ny - thing but
mp
78 Rose
lone - ly a - ny - thing but on - ly me Qui - et years in
82 Rose
Piu Mosso
too much space. That's the thing that's hard to face and you have a right to go
mf

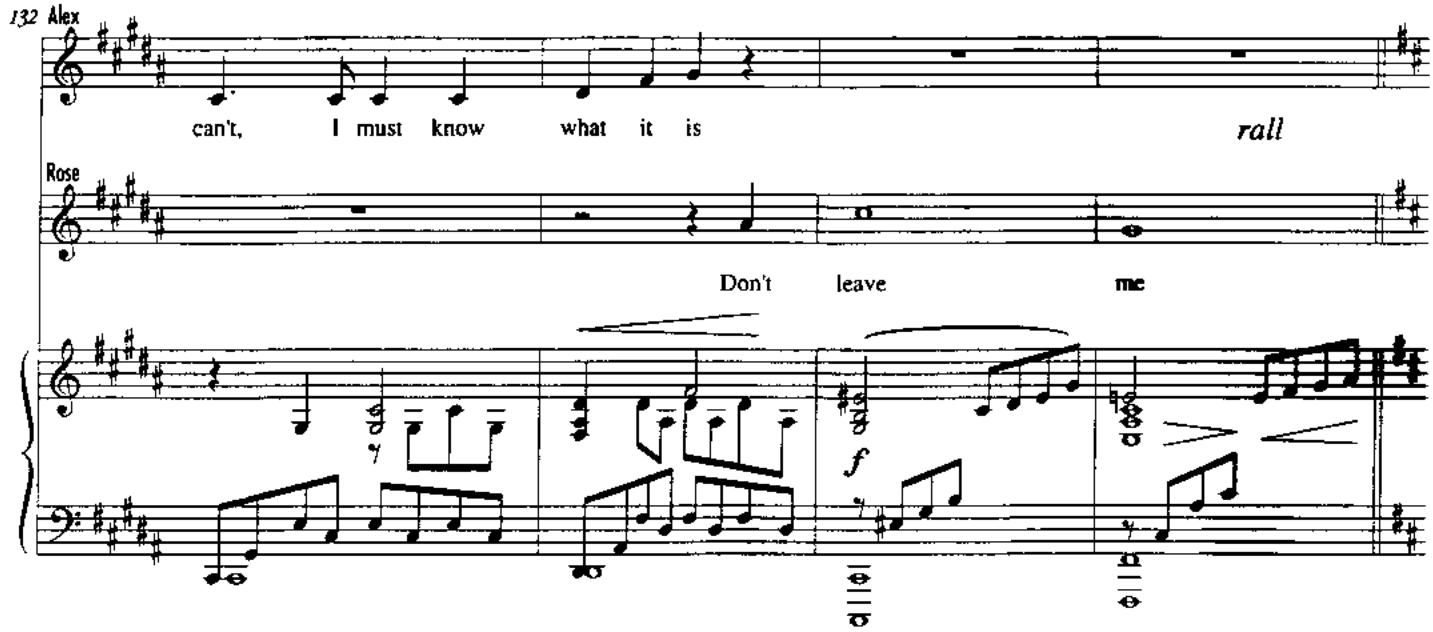

86 Rose
but you should al - so know that I won't be a - lone for long.
89 Rose
Poco rall
Long days with no - thing said are not what lie a - head I'm sor - ry but I'm not that
92 Rose
strong. A - ny-thing but lone - ly A - ny-thing but pas-sing time.
mf
97 Rose
Lone - ly's what I'll ne - ver be While there's still some life in me and


101 Rose
I'm still young, don't for - get It is - n't ov - er yet so ma - ny hearts for me to
f
104 Rose
thrill. If you're not here to say, how good I look each day.
5
5
107 Rose
Poco Rit
I'll have to find some-one who will A - ny thing but lone-ly
111 Rose
Poco rall
a - ny-thing but emp-ty nights There's so much in life to share

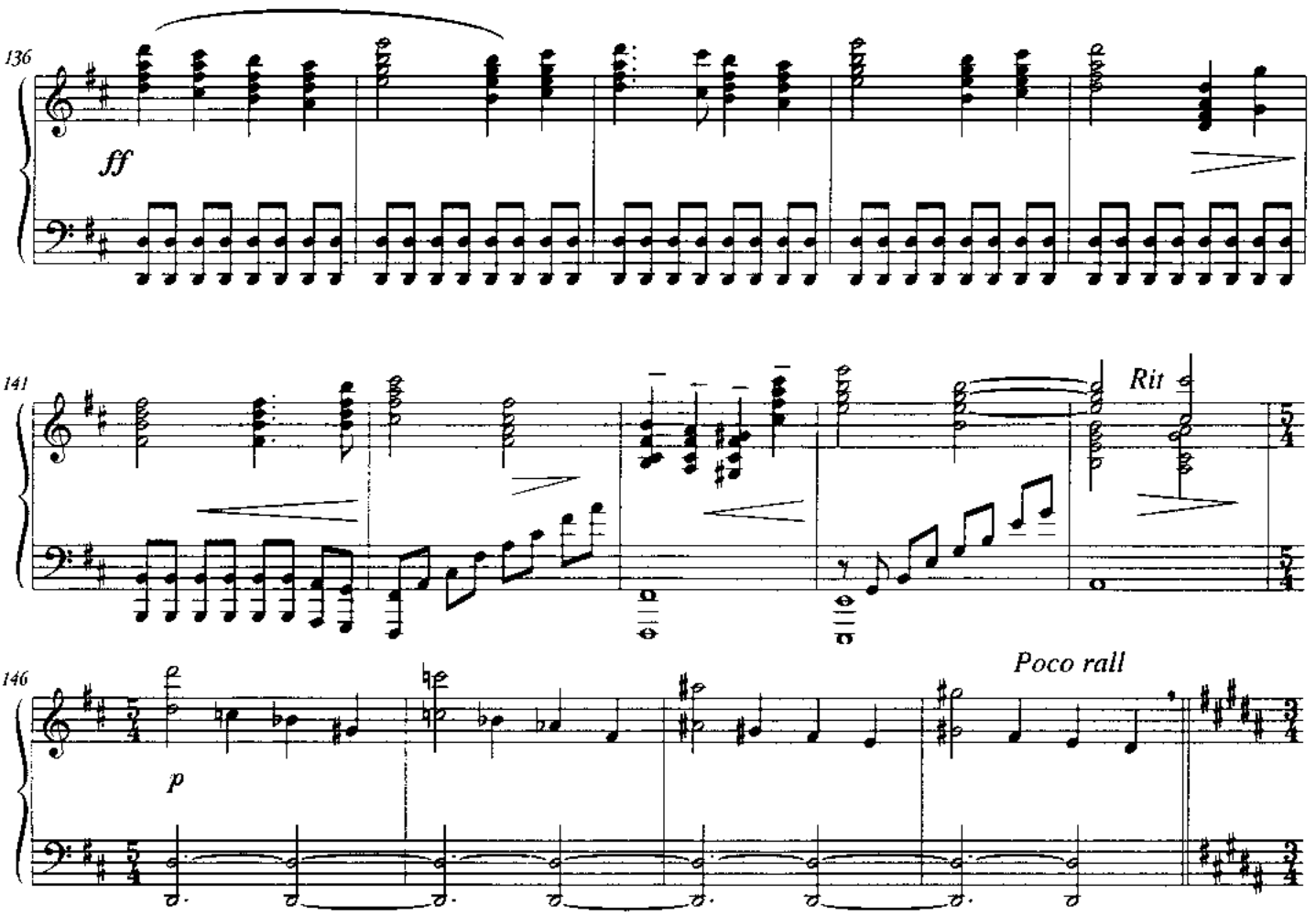


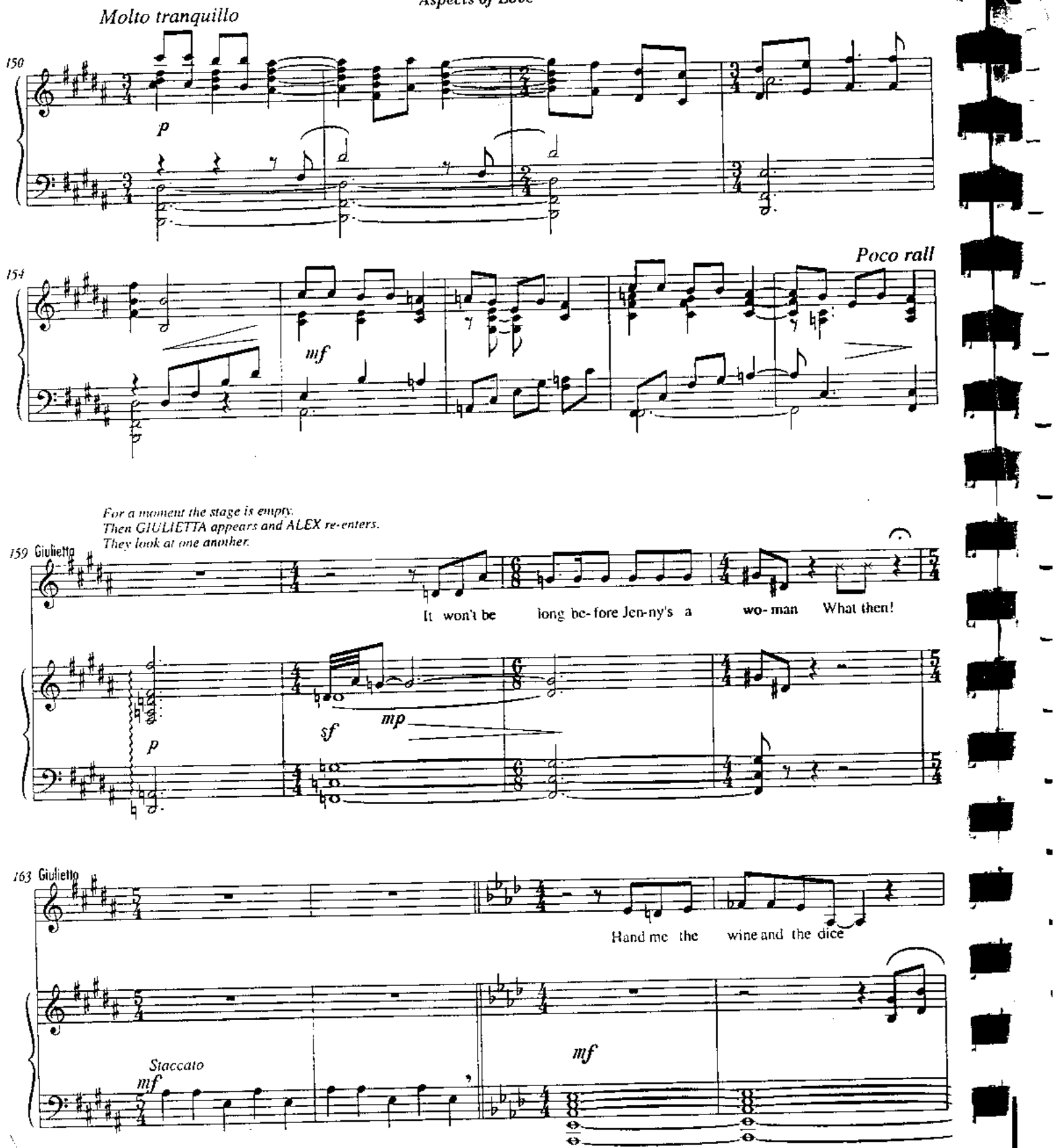
She turns away, overcome. Then turns back and looks at ALEX with tear filled eyes.

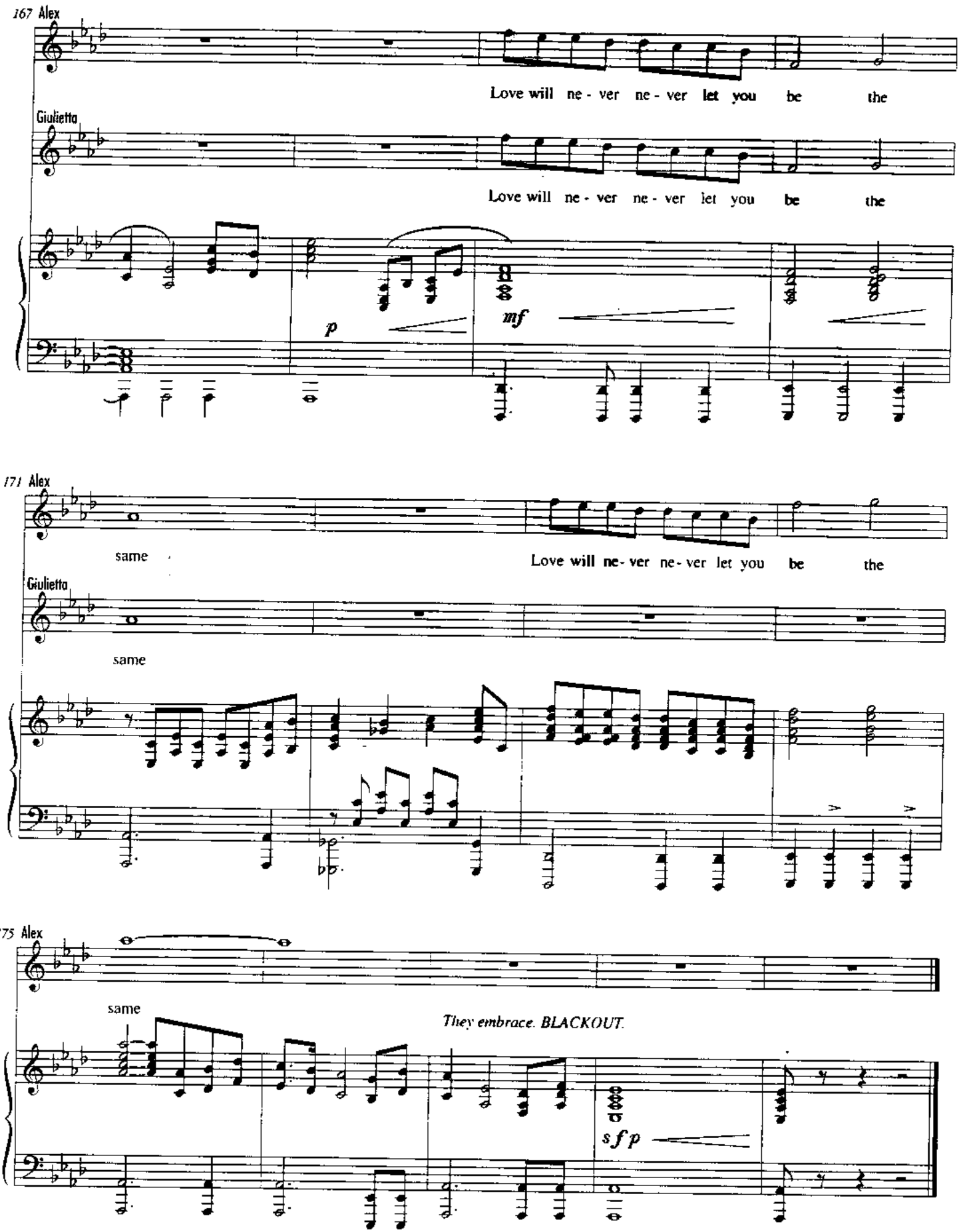




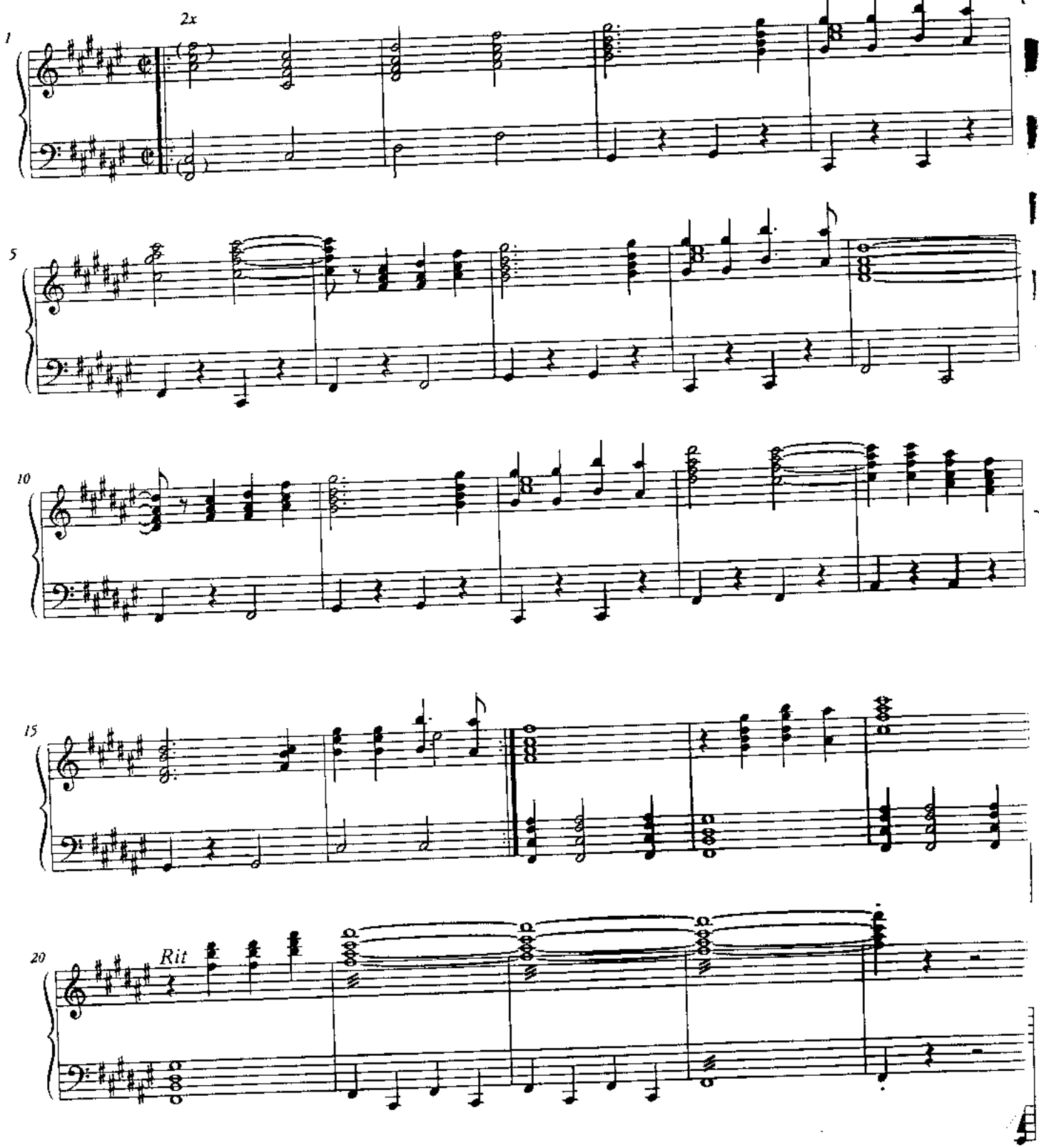
He turns away and walks off. ROSE is momentarily alone. JENNY, in tears, rushes in. They embrace ***and*** *exit together.*



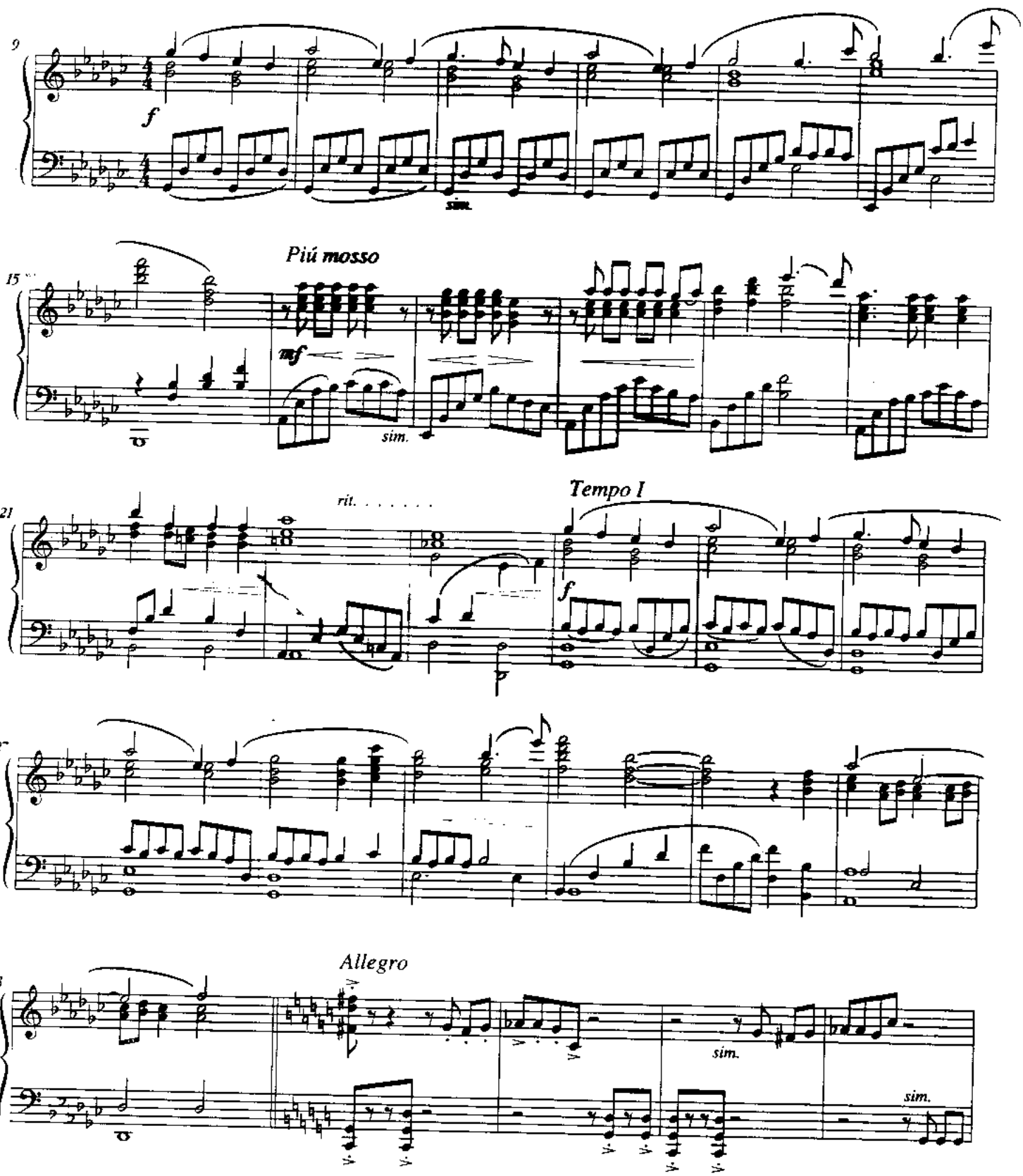

Molto tranquillo
150
p
154
Poco rall
mf
For a moment the stage is empty.
Then GIULIETTA appears and ALEX re-enters.
They look at one another.
159 Giulietta
It won't be long be-fore Jen-ny's a wo-man What then!
p
sf
mp
163 Giulietta
Hand me the wine and the dice
Staccato
mf
mf


167 Alex
Love will ne - ver ne - ver let you be the
Giulietta
Love will ne - ver ne - ver let you be the
p
mf
171 Alex
same
Love will ne - ver ne - ver let you be the
Giulietta
same
175 Alex
same
They embrace. BLACKOUT.
sfp

Bows



Playout



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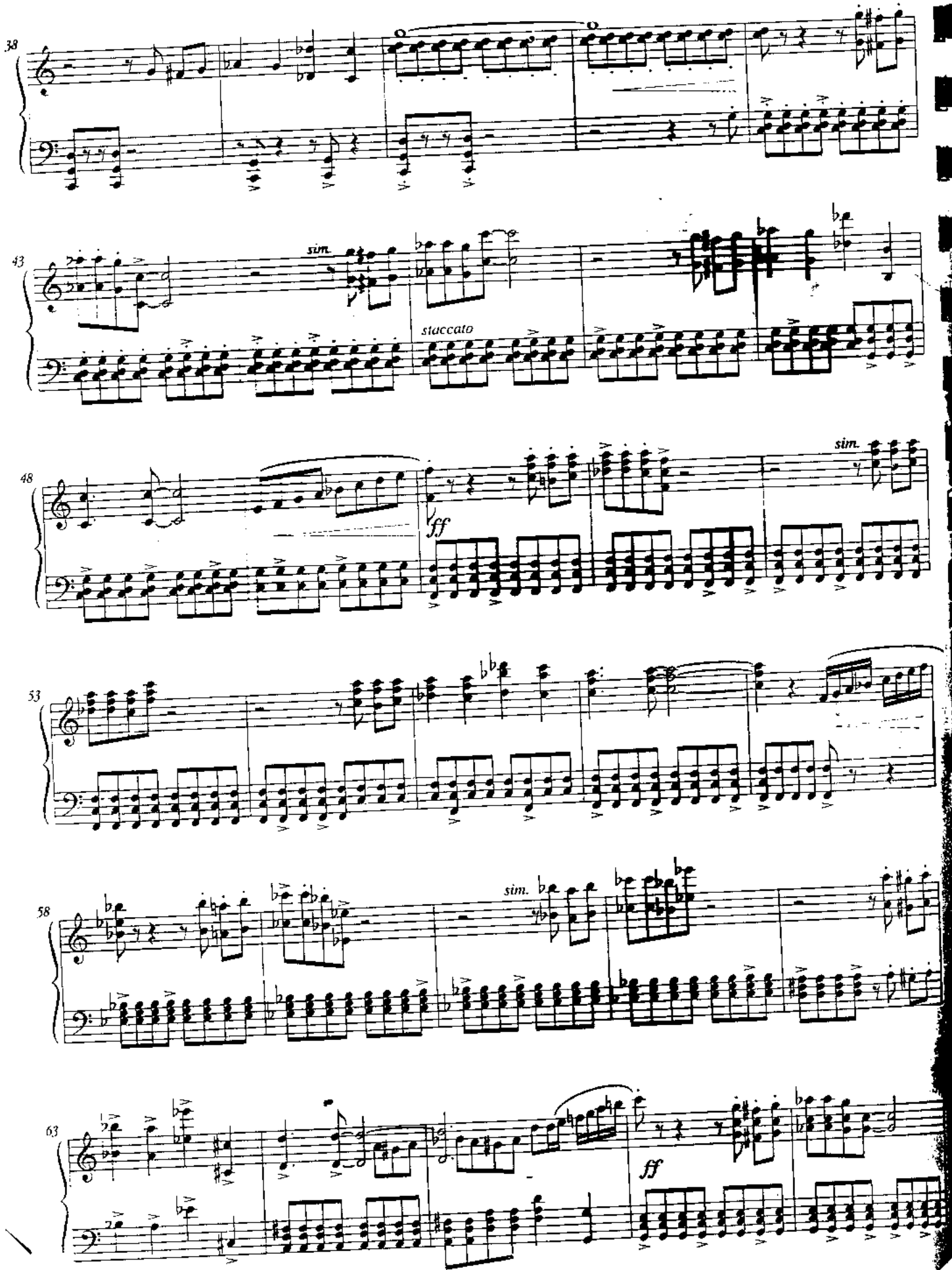
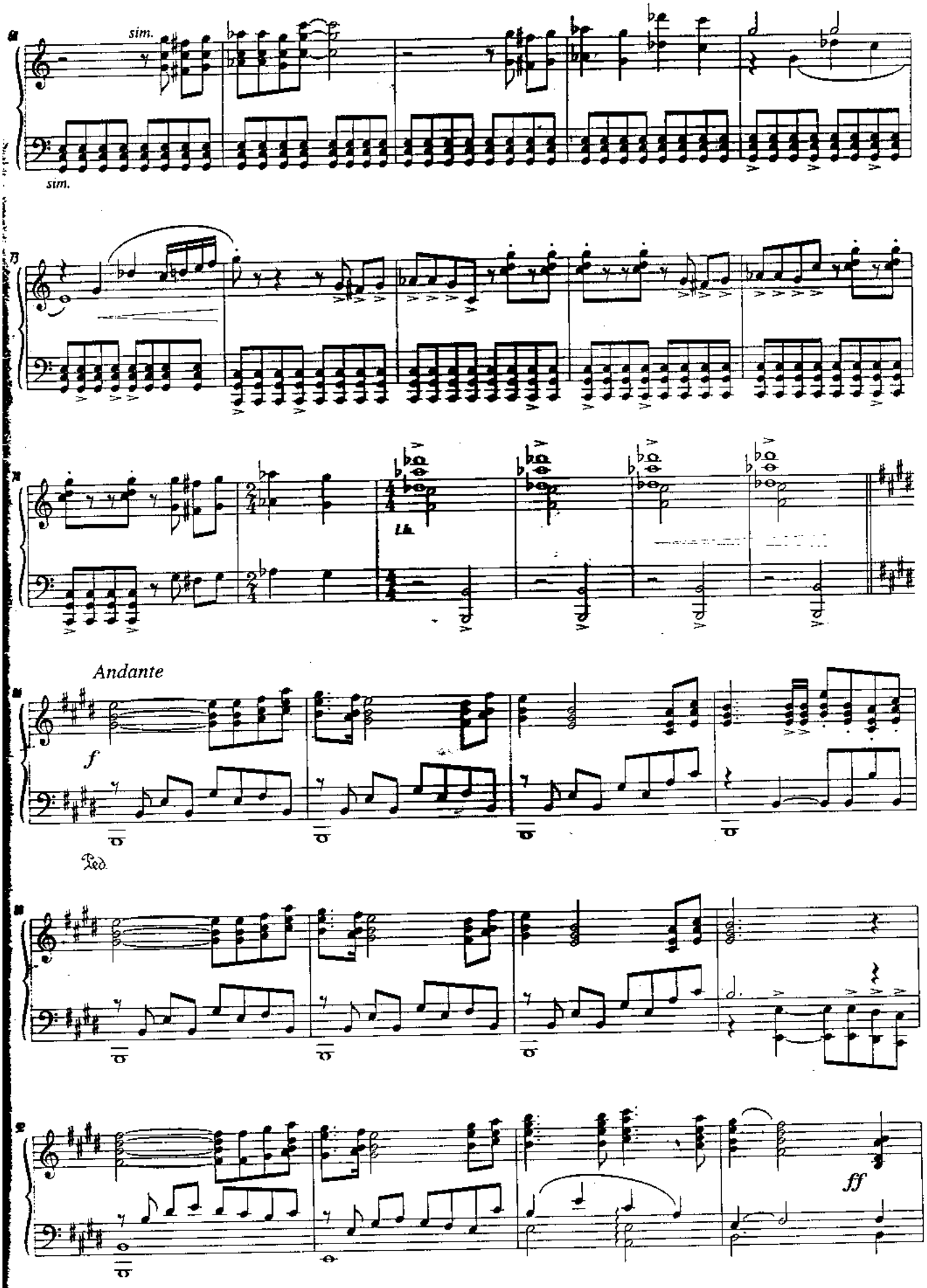

38
43
sim.
staccato
48
ff
sim.
53
58
sim.
63
ff


sim.
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Andante
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Ped.
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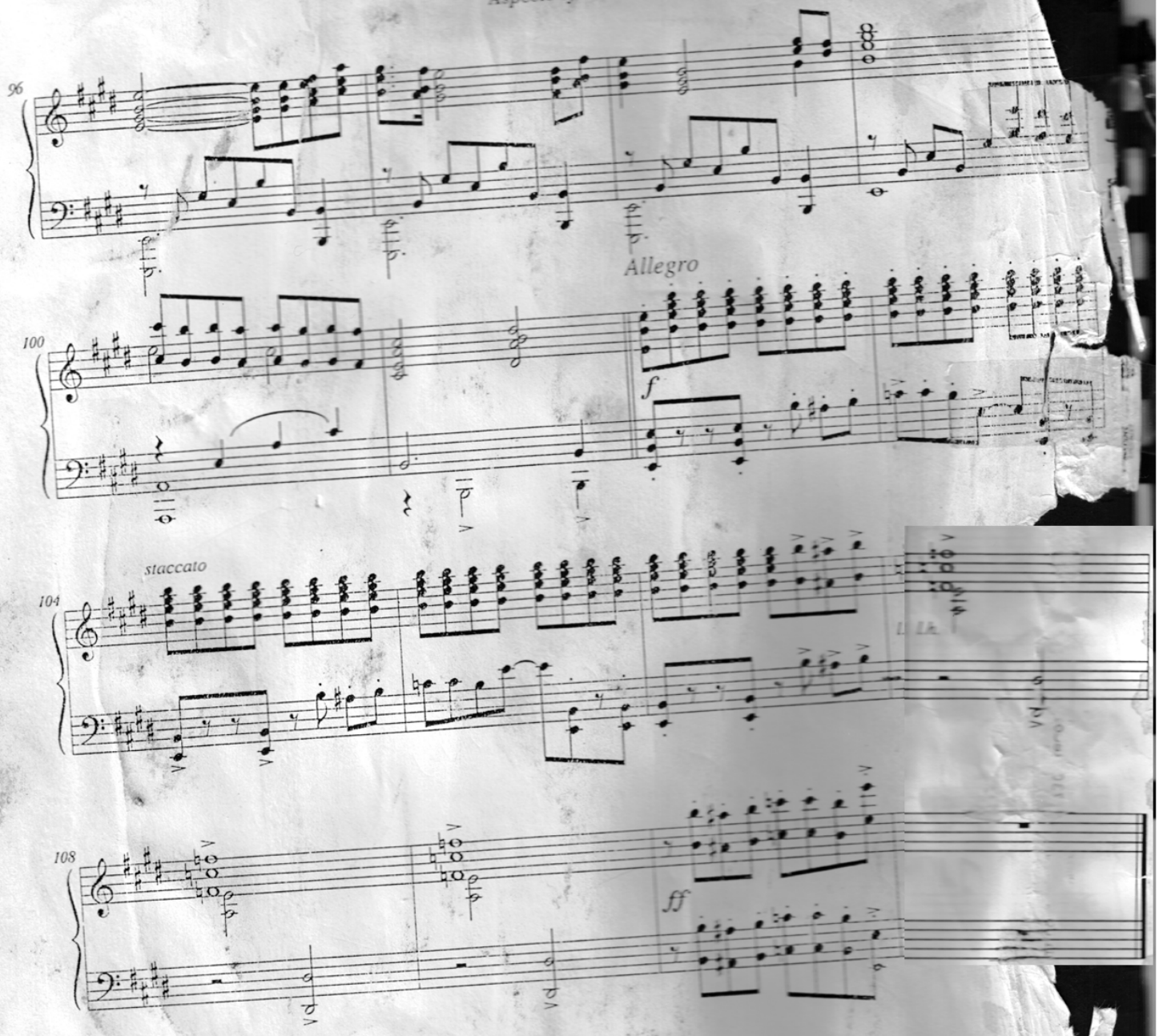
96
Allegro
100
f
staccato
104
108
ff