

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

Prologue 1964

| | | | |
|---------|-------------------|----|--------------------------------|
| Scene 1 | The Garden at Pau | p1 | |
| | | p4 | <i>Love Changes Everything</i> |

France 1947

| | | | |
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Two years later

| | | | |
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Prologue 1964

Con Fuoco

1

Measures 1-4 of the Prologue. The music is in 2/4 time and B-flat major. The right hand features a series of chords with a descending melodic line, while the left hand plays a steady bass line. A dynamic marking of *f* (forte) is present at the beginning. The piece is marked *Con Fuoco*.

5

Measures 5-10. The right hand continues with complex chordal textures and some melodic movement. The left hand maintains a rhythmic accompaniment. The dynamic remains *f*.

11

Measures 11-16. The right hand has a more active melodic line with some grace notes. The left hand continues with a steady bass line. The dynamic remains *f*.

17

Measures 17-22. The right hand features a more melodic and rhythmic passage. The left hand continues with a steady bass line. The dynamic remains *f*.

Aspects of Love

23

Musical score for measures 23-25. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 23 features a series of chords in the treble and a bass line with eighth notes. Measure 24 continues the chordal texture in the treble and the bass line. Measure 25 shows a change in the bass line with a half note and a quarter note.

26

Musical score for measures 26-29. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 26 features a complex chordal texture in the treble and a bass line with eighth notes. Measure 27 continues the chordal texture in the treble and the bass line. Measure 28 shows a change in the bass line with a half note and a quarter note. Measure 29 features a complex chordal texture in the treble and a bass line with eighth notes.

30

Musical score for measures 30-33. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 30 features a complex chordal texture in the treble and a bass line with eighth notes. Measure 31 continues the chordal texture in the treble and the bass line. Measure 32 shows a change in the bass line with a half note and a quarter note. Measure 33 features a complex chordal texture in the treble and a bass line with eighth notes.

34

Musical score for measures 34-37. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 34 features a complex chordal texture in the treble and a bass line with eighth notes. Measure 35 continues the chordal texture in the treble and the bass line. Measure 36 shows a change in the bass line with a half note and a quarter note. Measure 37 features a complex chordal texture in the treble and a bass line with eighth notes.

38

Musical score for measures 38-41. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 38 features a complex chordal texture in the treble and a bass line with eighth notes. Measure 39 continues the chordal texture in the treble and the bass line. Measure 40 shows a change in the bass line with a half note and a quarter note. Measure 41 features a complex chordal texture in the treble and a bass line with eighth notes.

Aspects of Love

42

46

51 Women

Hummm

Men

Hummm

mp

54 Women

Hummm

Men

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)

quasi fanfare

Musical score for the 'quasi fanfare' section, measures 1-4. The music is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a strong bass line and a melodic line in the right hand. The dynamics are marked 'f' (forte).

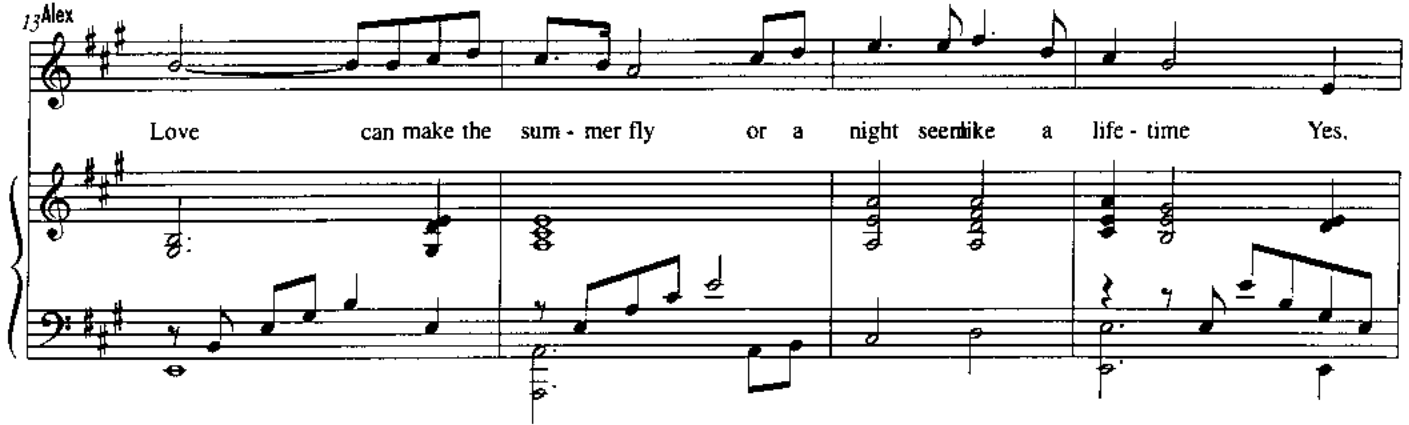
Calmo

Musical score for Alex's first line of lyrics, measures 5-8. The music is in G major and 4/4 time. The dynamics are marked 'mp' (mezzo-piano). The lyrics are: "Love love changes ev-erything, hands and fa- ces earth and sky."

Musical score for Alex's second line of lyrics, measures 9-12. The music is in G major and 4/4 time. The lyrics are: "Love love chan- ges ev-ery-thing how you live and how you die."

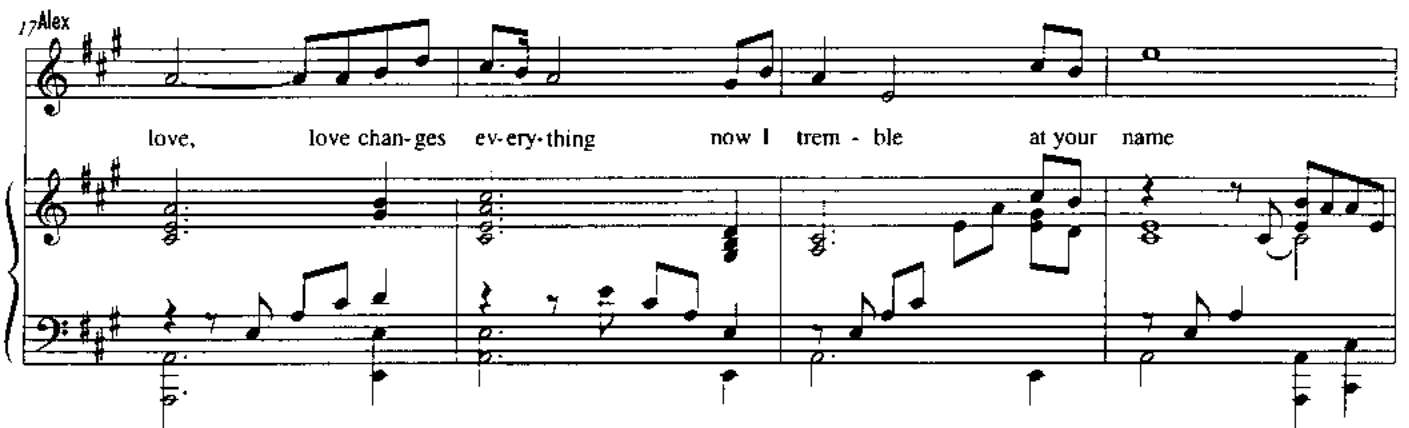
Aspects of Love

13 Alex



Love can make the sum - mer fly or a night seem like 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.

Aspects of Love

29 Alex



Love love changes ev-ery-thing, pain is deep-er than be-fore.

33 Alex



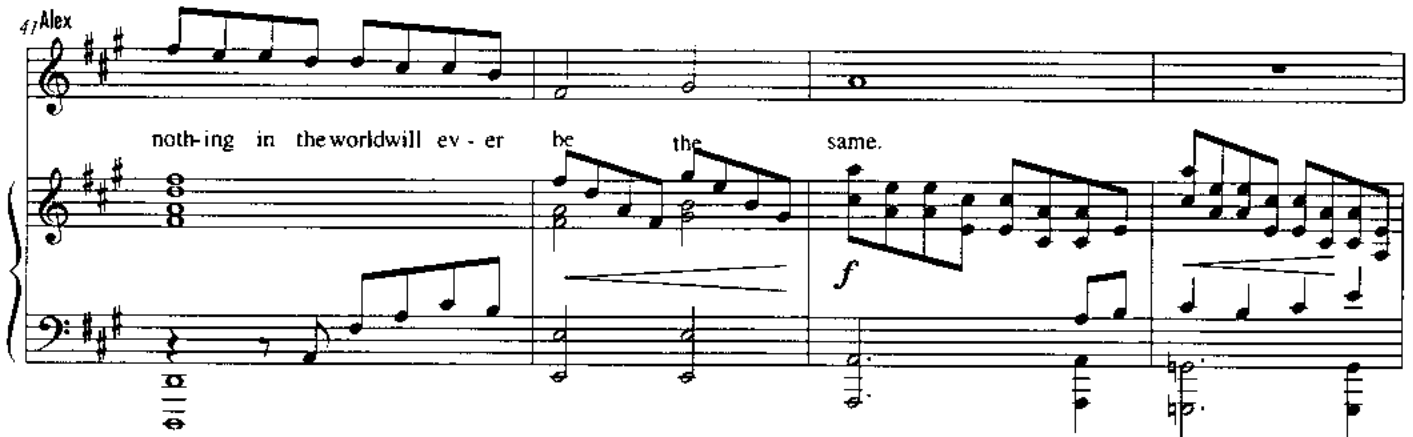
Love will turn your world a-round and that world will last for ev-er, yes

37 Alex



love, love changes ev-ery-thing brings you glo-ry brings you shame.

47 Alex



noth-ing in the world will ev-er be the same.

Aspects of Love

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-denly all our wis dom dis-ap - pears.

f

57 Alex

Love makes fools of ev - ery-one: all the rules we make are bro-ken. Yes,

f

Aspects of Love

61 Alex

love love changes ev-erything live or per-ish in it's flame.

65 Alex

Love will ne-ver ne-ver let you be the same.

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

69

molto rall.

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)

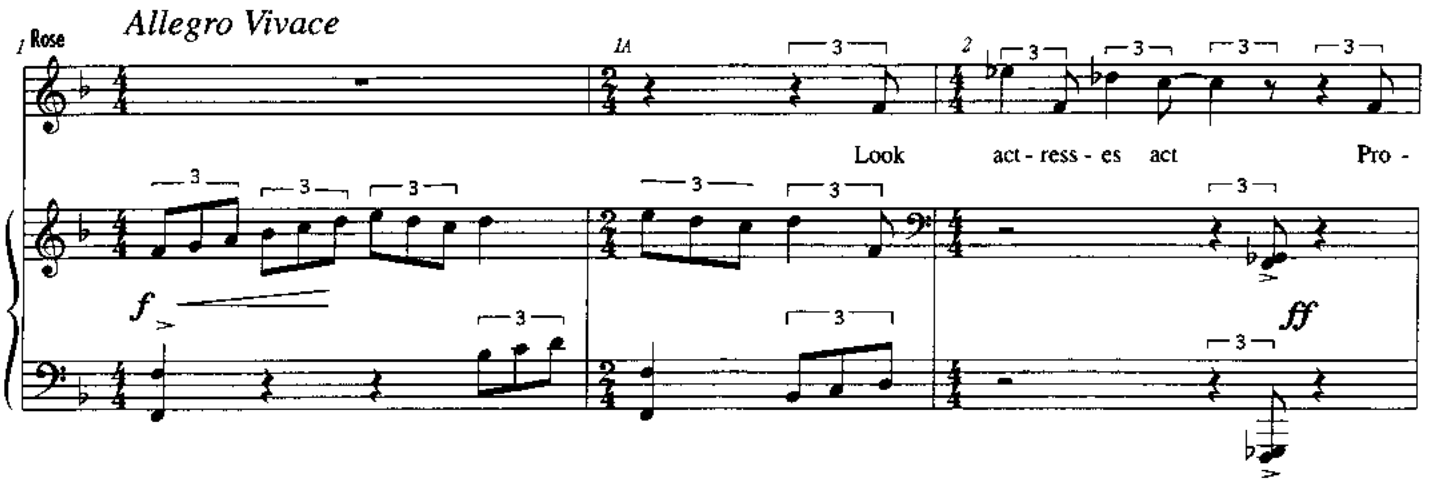
My ... my ... Master Builder!

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.

Aspects of Love

1 Rose *Allegro Vivace*



Look act-ress-es act Pro -

3 Rose
Marcel



du-cers pro-duce! Mar-cel you'd be lost Di-rect-ing Moth-er Goose! If
Dar-ling these things hap-pen.

6 Rose *Colla Voce*
7 *Piu Mosso*
7A



you're a pro-du-cer my name is-n't Rose Don't call me Rose
Rose I thought of

Aspects of Love

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

14 Rose *A Tempo*
Why did I a - gree to ac - cept this bloo - dy

Marcel
good.

Aspects of Love

17 Rose

tour? No hand - - - le on my door y no name in the pro -

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

Aspects of Love

26 Rose
nuns and your mo - ther, and she on - ly bo - thered be -

Marcel
It's no good com - plain - ing

mp

Detailed description: This block contains the musical score for measures 26 through 28. It features three staves: Rose's vocal line, Marcel's vocal line, and a piano accompaniment. Rose's part (measures 26-28) consists of eighth notes with triplet markings over the first two notes of each measure. Marcel's part (measures 26-28) consists of eighth notes with triplet markings over the first two notes of each measure. The piano accompaniment (measures 26-28) features chords in the right hand and a bass line in the left hand. The dynamic marking *mp* is present in the piano part.

29 Rose
cause it was rain - ing! Don't call me "love"!

Marcel
Love this is - n't

mf

Detailed description: This block contains the musical score for measures 29 through 31. It features three staves: Rose's vocal line, Marcel's vocal line, and a piano accompaniment. Rose's part (measures 29-31) consists of eighth notes with triplet markings over the first two notes of each measure. Marcel's part (measures 29-31) consists of a single note on the first measure, followed by a rest, and then a single note on the third measure. The piano accompaniment (measures 29-31) features chords in the right hand and a bass line in the left hand. The dynamic marking *mf* is present in the piano part.

Aspects of Love

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

38 Rose [in 2] God I'm
Marcel Ib - sen mad, I swear! Come on show me a smile!

Aspects of Love

41 Rose

not in the mood... With no mo - ney or food...

Marcel

What's a fort - night or so? Dont be

41

44 Rose

rall. *A Tempo*

Don't waste your breath.

glum... Now Rose you

Actresses 2/3

Don't lets be down - hear - ted!

44

47 Marcel

must meet this young man! He's a de - - - di - ca - ted

47

Aspects of Love

50 Rose

Mar -

fan, been in ev - ery eve - - - ning!

ff

53 Rose

cel don't run a - way I can see your lit - tie plan.

Alex

Its an

57 Alex

hon - our, Mam' - selle I could watch you for hou - rs, you can't have for - got - ten, I

mf

Aspects of Love

Colla Voce

60 Alex *3* *3* //
 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

p *mp*

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)

1 Crooner

Par - ez vous Fran - cais? Je suis sad.

F DMIN7 GMIN7 C7

Detailed description: This system contains the first four measures of the crooner's song. The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are written below the vocal line. The piano part includes chord symbols F, DMIN7, GMIN7, and C7.

6 Crooner

Par - lez vous Fran - cais? I feel bad.

F DMIN7 GMIN7 C7

Detailed description: This system contains the next four measures of the crooner's song. The vocal line continues in treble clef. The piano accompaniment continues in bass clef. The lyrics are written below the vocal line. The piano part includes chord symbols F, DMIN7, GMIN7, and C7.

10 Crooner

How do you say "Ce soir vous êtes si bel - le?"

F F7 Bb Bb m

Detailed description: This system contains the final four measures of the crooner's song. The vocal line continues in treble clef. The piano accompaniment continues in bass clef. The lyrics are written below the vocal line. The piano part includes chord symbols F, F7, Bb, and Bb m.

Aspects of Love

14 Crooner

I on - ly know a word or so, like "cat" and "school" Je suis fool.

Actor 1

Death to him

Dm G7 C Bb/C Am/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 lh - sen! Death to all di -

F Dm7 Gm7

21 Crooner

Par - lez vous Fran - cais? Speak to me.

Alex

to get youback! Shall I or - der? An es - pres - so? or cap - puc -

rec - tors!

C7 F Dm7 Gm7

Aspects of Love

25 Crooner

Musical staff for Crooner, measures 25-28.

How do you say "Vous êtes jol - ie mam'-sei -

Musical staff for Rose, measures 25-28.

Ar - mag-nac.

Musical staff for Alex, measures 25-28.

i - no?

Actor 2

Musical staff for Actor 2, measures 25-28.

Mar-cel's a dream - er

Stage Manager

Actor 1

Musical staff for Stage Manager and Actor 1, measures 25-28.

Why we both - ered heav - en knows. des - erves the

Piano accompaniment for measures 25-28, including chords C7, F, F7, Bb.

29 Crooner

Musical staff for Crooner, measures 29-32.

le"?"

Musical staff for Alex, measures 29-32.

Ar - mag - nac and a glass of house white for me.

Actress 2

Musical staff for Actress 2, measures 29-32.

Who's she with?

Musical staff for Alex, measures 29-32.

fir - ing squad.

Piano accompaniment for measures 29-32, including chords Bb m, F, Bb m.

Aspects of Love

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)

Is that all? The same a - gain? the same a - gain Here's the man of the

C7 F C#7

Aspects of Love

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!

hour!

Actors 2/3

Who's with Rose?

D# m *G#m7*

41 Crooner

Par - lez vous Fran - cais? Tell me true.

Rose

truth - ful - ly. You must pro - mise first.

Alex

Whatshe que - stion? I pro mise I pro - mise!

Marcel

Ros - e's young fan!

C#7 *F#* *D# m* *G# m*

Aspects of Love

45 Grooner

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 I

Is this your young - er

C#7 F# F#7 B

49 Grooner

la"?

Rose

Is that all? An - oth - er Ar - mag - nac.

Cher

Waiter

Is that all?

bro - therRose? Se - ven - teen!

B m F# B m F#

Aspects of Love

53 Crooner

Musical notation for Crooner at measure 53.

ie A - dieu to drinks and dan - ser if you won't par - ler Fran - cais with me.

Alex

Musical notation for Alex at measure 53.

I have this theo - ry:

Actors/S.M.

Musical notation for Actors/S.M. at measure 53.

You're in with a chance there!

Piano accompaniment for measures 53-55, including chords D#m, G#min7, and C#7.

56 Crooner

Musical notation for Crooner at measure 56.

Un - less you say "oui" A - dieu to drinks and dan - ser if

Alex

Musical notation for Alex at measure 56.

If you think what those im - ag - es mean then clear - ly

Piano accompaniment for measures 56-58, including chords F#, D#7, and G#m.

59 Crooner

Musical notation for Crooner at measure 59.

you won't par - ler Fran - cais with me.

Rose

Musical notation for Rose at measure 59.

sev - en - teen.

Alex

Musical notation for Alex at measure 59.

most of Ib - sen's sub - text is ob - scene.

Piano accompaniment for measures 59-61, including chords C#7 and F# rit.

Aspects of Love

61 Rose — ALEX: (spoken) It makes one very aware....

62 Marcel

Darling it's on-ly two weeks.

F#

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)

64 Crooner

Parl - ez vous Fran - - - cais? Je suis sad.

F DMIN7 GMIN7

68 Crooner

Par - lez vous Fran - cais?

Rose

Oh turn that thing off!

C7 F DMIN7

CUT OFF

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

Aspects of Love

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 whenhey're not in a play. You're a long way from

ten

Aspects of Love

86 Rose
England. And what brings you to Montpellier?

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

Aspects of Love

98 Rose

Poco Rall.

Alex

And what

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

Alex

Where? *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

Aspects of Love

110 Alex *Tempo*

i leavethis ev - ening come with me. *rall*

Molto espressivo

114

118 Rose *Piu Lento* *Piu Mosso*

Are you sure you want me to ac - cept? Ve - ry well then I ac -

(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....)

122 Rose *Agitato-in 2* [in 3]

Alex cept. Not an - oth - er night in this hate - ful ci - ty!

Molto rall You'll need to pack. we'll

Aspects of Love

126 Rose [in 5] [1 BEAT] Calmo [in 4]

I'll pick up my script and my dress. By the way what's your meet at the station. Yes

129 Rose

name? no let me guess Bas - il? Al - ex, hel - Al - ex.

132 Rose

lo I'm Rose. Let's go! I know. Let's go!

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

The first system of music is a piano accompaniment. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *mf* and contains a series of eighth-note chords. The bass staff provides a harmonic foundation with sustained chords and some movement. A *sim.* (sostenuto) marking appears above the treble staff in the second measure of the system. The system concludes with a double bar line and repeat dots.

Alex *Allegro Agitato*

The second system of music features a vocal line for Alex and piano accompaniment. The vocal line is in a treble clef and begins with a dynamic marking of *f*. The lyrics are: "That girl can real-ly act! I could have sworn that she'd be". The piano accompaniment consists of a treble and bass clef staff. The treble staff has a busy, rhythmic accompaniment, while the bass staff provides a steady harmonic support. The system ends with a double bar line.

Alex
here! She's got a great ca - reer She should play Sa - lo - me!

The third system of music continues the vocal and piano accompaniment. The vocal line is in a treble clef and contains the lyrics: "here! She's got a great ca - reer She should play Sa - lo - me!". The piano accompaniment consists of a treble and bass clef staff. The treble staff continues with a rhythmic accompaniment, and the bass staff provides harmonic support. A dynamic marking of *f* is present above the treble staff in the second measure of the system. The system ends with a double bar line.

Aspects of Love

14 Alex

May - - be I was mad, but she real - ly seemed sin-

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

sub mp

Aspects of Love

26 Rose *Colla voce* *Commodo*

I feel sev - en - teen a - gain!

Alex

hea - vy I'll take it. So do

mp *poco rit* *mf* *mp*

in 4

30 Alex *Meno mosso* *Slow Espressivo* 32 35

I.

Tempo

rit. *f*

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

36

39

rit.

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.)

Andante con moto

1

mp *mf*

Piano accompaniment for the first system, measures 1-4. The music is in 4/4 time with a key signature of one sharp (F#). The right hand features a melodic line with a long slur over measures 1-4, and the left hand provides a steady bass line. Dynamics range from mezzo-piano (*mp*) to mezzo-forte (*mf*).

Alex

5

See - ing is be - liev - ing, and in my arms I see her, she's

Vocal line and piano accompaniment for the second system, measures 5-8. The vocal line is in treble clef with lyrics: "See - ing is be - liev - ing, and in my arms I see her, she's". The piano accompaniment continues with chords and a bass line. The tempo remains *Andante con moto*.

Alex

9

Poco meno

here, real - ly here real - ly mine now. She seems at home here.

p

Vocal line and piano accompaniment for the third system, measures 9-12. The tempo changes to *Poco meno*. The vocal line has lyrics: "here, real - ly here real - ly mine now. She seems at home here." The piano accompaniment features a melodic flourish in the right hand and a bass line. Dynamics include piano (*p*).

Aspects of Love

Alex *A Tempo*

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

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

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

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

Aspects of Love

29 Alex

liev - ing who knows where this is go - ing? Who cares It's e -

33 Alex

nough sim - ply know - ing I'm go - ing

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.

Aspects of Love

45 Rose *Rubato* *A Tempo*

I feel I know him. See - ing is be - liev - ing, and I like what I

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 believe it? A star - ving act - ress and a star - struck boy Oh

57 Rose *poco rit*

well, I might as well en - joy the mo - - - ment.

Aspects of Love

Molto espressivo

61

f

Musical score for measures 61-63. The system consists of a vocal line and a piano accompaniment. The piano part features a strong, expressive accompaniment with a dynamic marking of *f*. The key signature has three flats and the time signature is 4/4.

64

Musical score for measures 64-67. The system consists of a vocal line and a piano accompaniment. The piano part features a strong, expressive accompaniment with a dynamic marking of *f*. The key signature has three flats and the time signature is 4/4.

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*

Musical score for measures 68-71. The system consists of a vocal line and a piano accompaniment. The piano part features a moderate accompaniment with dynamic markings of *mp* and *mf*. The key signature has three flats and the time signature is 4/4.

72 Alex and Rose

be here! Is this real - ly me? Am I dream - ing?

Poco rall

Musical score for measures 72-75. The system consists of a vocal line and a piano accompaniment. The piano part features a moderate accompaniment with a dynamic marking of *mf*. The key signature has three flats and the time signature is 4/4. The tempo marking *Poco rall* is present.

Aspects of Love

Poco piu

Alex and Rose

76

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

Alex and Rose

80

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

poco rit

Alex and Rose

Tempo 1°

84

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

ff

Alex and Rose

88

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

Aspects of Love

91 Alex and Rose

Allarg. from win - - ning your

rit.

f

94 Alex and Rose

A Tempo

love!

ff

fp

sffz

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.)

1 Alex *Andante*

Wish my arms were long - er

mp

4 Alex *Meno mosso* *accel.* *rit.*

or the gap was wi-der. One more go and that should do it, one more try and, there, that does it!

p **G.P.**

7 Rose *Allegro Vivace*

You will rue the day *sim.* that you got me in this mess! I've

mf

11 Rose

torn my one good dress! You're real - ly a charm - er!

mf

Aspects of Love

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

Rose, Rose can't you see? I would have said an - y - thing to get you here with

mf *mf* *poco rit*

27 Alex

me. Shall I make some cof-fee?

Andante *Colla voce*
p *mp*

Aspects of Love

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

29

mf

33 Rose

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

rit.

mp

p

37

sempre p

41

44

mf

47

[in 3] *ff* [in 4] *rall*

ff

rall

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.

1 George
Marziale con moto
Giulietta
Damn the boy! Damn the boy's damn fool school-boy an-tics.
Calm

4 George
Agitato
Giulietta
Nephew Al-ex break in stop Steal-ing house-hoid sup-plies. stop.
down now George. Re-mem-ber your heart.
Dict

7 George
Tempo
Giulietta
Living in sin, stop. Please advise. stop. My gardener Jer-ome. How han-dy.
How ve-ry nice. How sweet.

Aspects of Love

10 George

(spoken) "Giulietta"

My bed my brandy. You'd bet - ter

He sounds like you, I think you ought to in - tro - duce us

mf *mp* *mf*

This system contains three staves of music. The top staff is for George, the middle for Giulietta, and the bottom for piano accompaniment. The piano part includes dynamic markings of *mf* and *mp*. The time signature changes from 7/4 to 3/4 and back to 7/4.

Moderato commodo

13 George

can - cel sup - per at "CheMax", this week was fun. It shouldn't end like this

This in - ter - lude was heav - en...

mf

This system contains three staves of music. The top staff is for George, the middle for Giulietta, and the bottom for piano accompaniment. The piano part includes a dynamic marking of *mf*. The time signature is 7/4.

16 George

Calando

How sad to think that it must end when it had just be - gun.

This system contains three staves of music. The top staff is for George, the middle for Giulietta, and the bottom for piano accompaniment. The piano part includes a dynamic marking of *mf*. The time signature is 2/4.

Aspects of Love

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

Aspects of Love

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*

34 Giulietta

guard - ian, and sac - ri - fices must be made. We must

mp *p*

37 Giulietta

part, I'm a - fraid. So put "Giu - li - et - ta" thoughts be - hind you, for -

Aspects of Love

41 George

poco rall

Giulietta A

get a - bout your bro - ken heart. Back to Ven - ice. Tend my art.



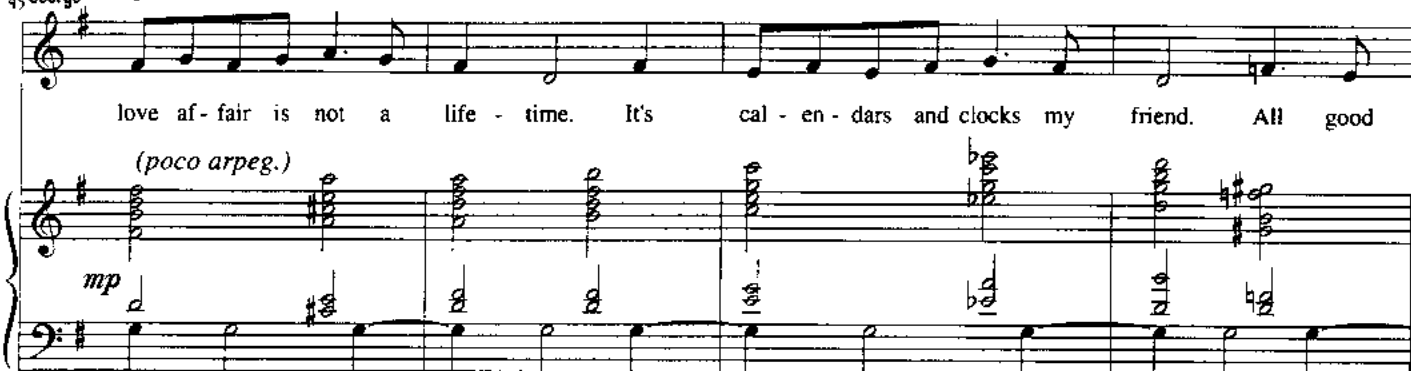
45 George

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



Aspects of Love

57 *Giulietta*

Calmo accel. poco a poco

on, Love goes free.

mf

Detailed description: This system contains measures 57 through 60. The vocal line (treble clef) has lyrics "on, Love goes free." The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present in the right hand at measure 60.

Detailed description: This system contains measures 61 through 63. It shows the piano accompaniment for these measures, with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *f* is present in the right hand at measure 63.

Tempo *rall*

mf

Detailed description: This system contains measures 64 through 66. It shows the piano accompaniment for these measures. A tempo change to *Tempo* is indicated at measure 64, and a *rall* marking is present at measure 66. A dynamic marking of *mf* is present in the right hand at measure 66.

Scene 8.

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

Andante comodo

Piano accompaniment for the first system, marked *p*. The music is in 4/4 time and consists of two staves (treble and bass clef). The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The bass line consists of a steady eighth-note accompaniment.

Rose

Vocal line and piano accompaniment for the second system. The vocal line begins at measure 5 with the lyrics: "This is what I ought to feel on stage. Soar - ing up like snow - capped". The piano accompaniment continues from the first system.

Rose

Vocal line and piano accompaniment for the third system. The vocal line continues with the lyrics: "moun - tains. I feel your beau - ty and your rage." The piano accompaniment continues.

Rose

Poco piu mosso

Vocal line and piano accompaniment for the fourth system, marked *mp*. The tempo is *Poco piu mosso*. The vocal line begins with the lyrics: "I could be those tumb - ling for - ests I could play those jag - ged hill - sides." The piano accompaniment features a more active eighth-note pattern.

Aspects of Love

Rose
13 *Calando* 13a 14

Star of moun - tain Star of val - ley.

rall.

15 *Lento IN 6* (She rehearses in mime the closing lines of *The Master Builder*. ALEX enters)

Alex
19

Would ma-dam care for break - fast? Will crois-sants and fresh

Alex
22

cof-fee do? Won - der - ful view! When -

mp *mf*

Aspects of Love

Alex
25

ev - er I see these moun - tains I will al - ways think of you.

Rall In 6

Alex
29

George in - sists on mag - ni - fi - cent views.

In 2

mp

Rose
33

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 sumptuous Edwardian ballgown.)

Moderato giocoso

ROSE: Oh Alex, she's beautiful. Who is she? ALEX: My Aunt Delia. She was an actress too.

Musical score for the first system, measures 1-4. The score is in G major, 4/4 time, and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderato giocoso'. The first measure starts with a forte dynamic (f), and the fourth measure ends with a piano dynamic (p). There are some slurs and phrasing marks throughout the piece.

ROSE: Delia! Was she famous?

ALEX: Yes. But she died very young.

Musical score for the second system, measures 5-8. The piano accompaniment continues with a similar melodic and harmonic structure. The dynamics remain consistent with the first system.

(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?

Musical score for the third system, measures 9-12. The piano accompaniment continues with a similar melodic and harmonic structure. The dynamics remain consistent with the first system.

(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.

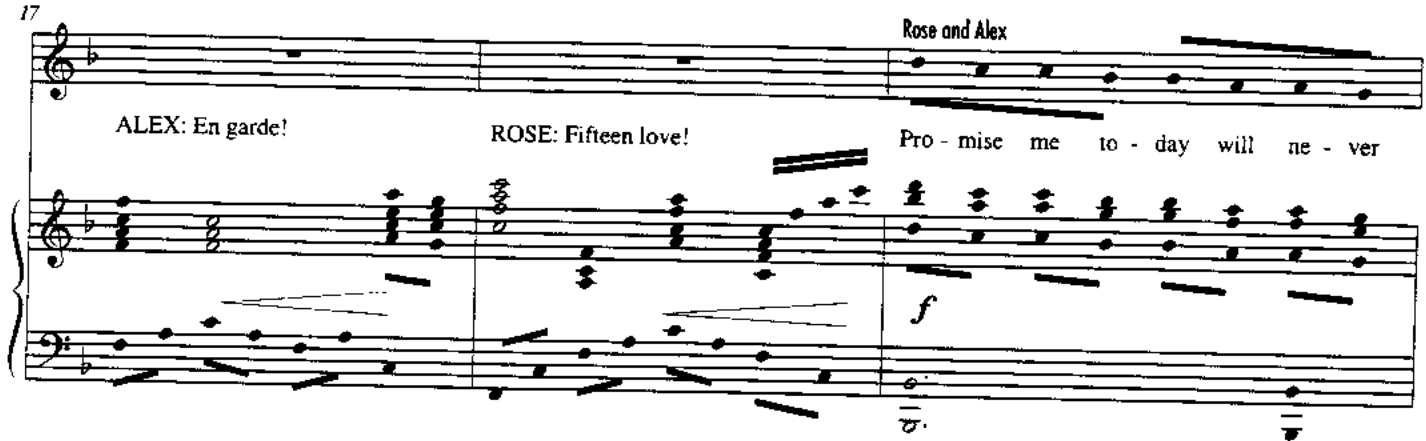
Musical score for the fourth system, measures 13-16. The piano accompaniment continues with a similar melodic and harmonic structure. The dynamics remain consistent with the first system.

Aspects of Love

17

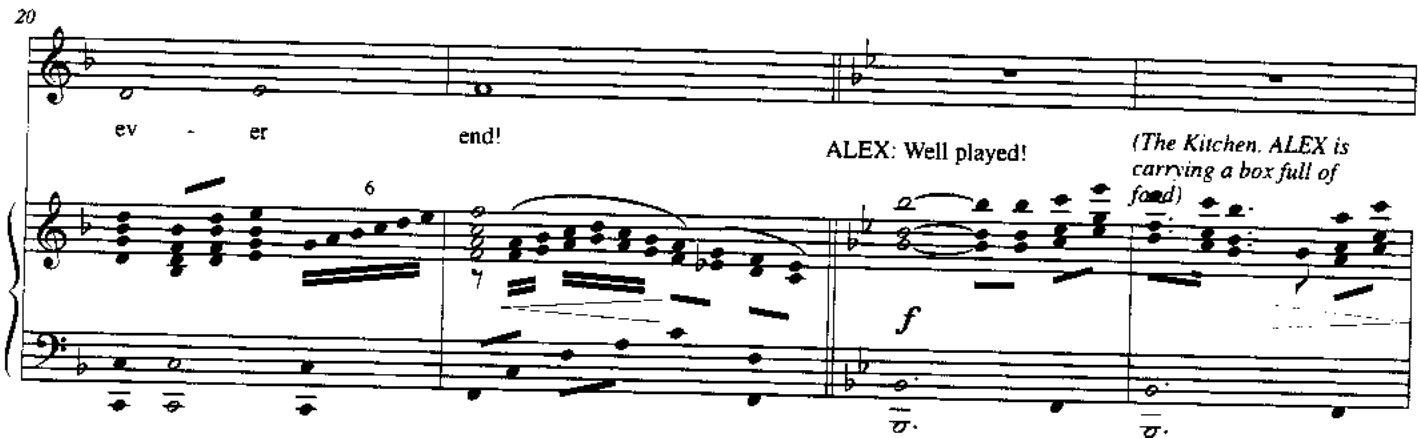
Rose and Alex

ALEX: En garde! ROSE: Fifteen love! Pro - mise me to - day will ne - ver



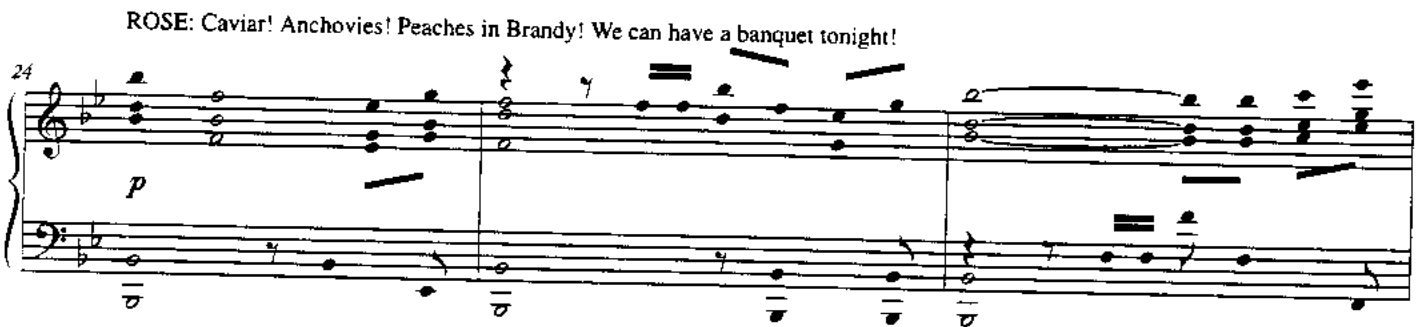
20

ev - er end! ALEX: Well played! (The Kitchen. ALEX is carrying a box full of food)



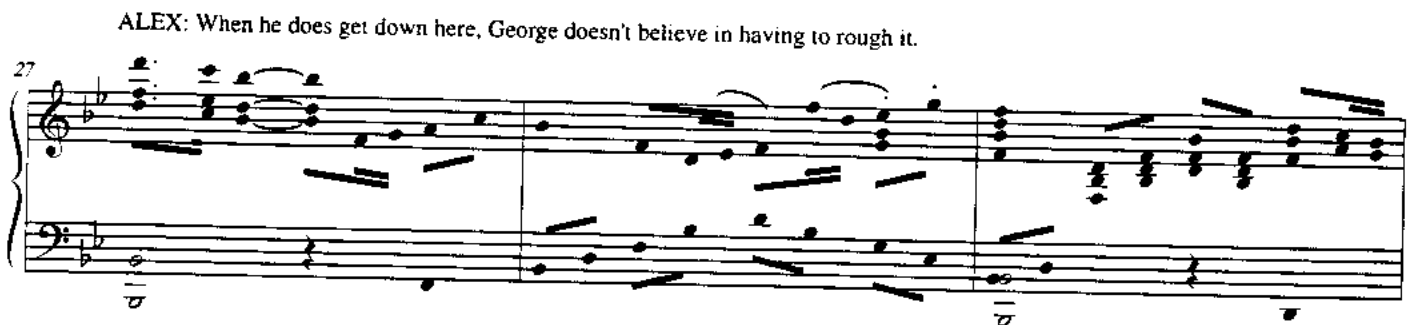
ROSE: Caviar! Anchovies! Peaches in Brandy! We can have a banquet tonight!

24



ALEX: When he does get down here, George doesn't believe in having to rough it.

27



Aspects of Love

30 Rose

I could get to like it here! Let's not ever think of leaving.

Alex

I could get to like it here! Let's not ever think of leaving.

Musical score for Rose and Alex, measures 30-33. The score includes vocal lines for both characters and a piano accompaniment. The lyrics are: "I could get to like it here! Let's not ever think of leaving." The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand, with a dynamic marking of *f* (forte) in measure 33.

(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'.

34

mf *mp* *rall.*

Piano accompaniment for measures 34-37. The score is in a 3/4 time signature. It features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The dynamics are marked as *mf* (mezzo-forte) in measure 34, *mp* (mezzo-piano) in measure 35, and *rall.* (rallentando) in measure 36. There are also some markings like '3' and '7' above the notes in measure 34.

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

rall.

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

Molto rall-an-tando----

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.

38 39 40

mp *p*

Piano accompaniment for measures 38-40. The score is in a 3/4 time signature. It features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The dynamics are marked as *mp* (mezzo-piano) in measure 38 and *p* (piano) in measure 39. The tempo is marked as *Molto rall-an-tando----* (Molto rallentando).

Aspects of Love

Rose 41 *Andante IN 2*

This one isgor - geous! He must have loved her so much.

It was her fav - ourite dress. Rose

p

45 Rose *Poco rall*

I can just see her I feel I know her.

leave things as they are.

p *pp*

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.)

Misterioso

Musical score for the first system, measures A through E. The score is in 5/8 time and features piano accompaniment with triplets and a mezzo-forte (mf) dynamic marking.

CYRANO (Alex): No, no, Roxane, no!

ROXANE (Rose): And I might have known, every time that I heard you speak my name!...

Musical score for the second system, measures F through I. The score continues the piano accompaniment with triplets.

CYRANO (Alex): No...It was not I...

ROXANE (Rose): It was...you!

CYRANO (Alex): I swear...

ROXANE (Rose): I understand everything now. The letters... that was you...

Musical score for the third system, measures 1 through 3. The score includes vocal lines and piano accompaniment with triplets and a mezzo-forte (mf) dynamic marking.

CYRANO (Alex): No!

ROXANE (Rose): And the dear, foolish words...that was you...

Musical score for the fourth system, measures 4 through 7. The score includes vocal lines and piano accompaniment with triplets.

Aspects of Love

(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 -

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

Aspects of Love

17
Rose
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.

20
Rose
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.

Aspects of Love

23

Rose

true. How con - cise!

George

And some-how dat - ed now. A liv - ing fos - sil. And Al - ex, you show

Comodo

Calando

p

26

Rose

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

Aspects of Love

29
Rosa
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*

33
Rose
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

36
George
far! I'd like to be the first to say "she's per - fect!"

Andante

mp

Red.

Aspects of Love

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

Aspects of Love

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

Red

Aspects of Love

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*

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

Aspects of Love

Alex
77 *In 4*

life will ne- ver be the same. I knew it from the mo- ment that I saw her face

George

poco rall I look at you and I re- mem- ber How

Alex
80

there could ne- ver be an- yother love for me

George

ma- nytimes I've felt this way Ah the tricks love can play.

(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.)

Meno mosso misterioso
(RH play single notes)

84 *mp*
ppp

Aspects of Love

George
90

A-lex quick! Some bran-dy!

Agitato

f *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. You look just like her, my wife, De-lia,

Molto meno mosso *Comodo*

p *Laissez vibrer* *mp*

p *Laissez vibrer* *mp*

George
101

I thought for a mo-ment. The dress was her's but you look just as

Piu Mosso-in 2

Colla Voce

p

Piu Mosso-in 2

Colla Voce

p

Aspects of Love

Rose
105

George
love - ly. It should be worn. *In 4* I've caused such dra - ma here.

p

Rose
109

Rose
must - n't think that. You're in no state to tra - vel.

Alex
Whymust he

George
It was - n't meant, my dear. I'd bet - ter leave you two a - lone.

Aspects of Love

Rubato

Rose
112

no you won't go a - ny-where. You're stay - ing in that chair. Why spend the eve - ning on your
spy on us? why must he ru - in it? It was per - fect till he came.

Rose
115

own?
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)

1 Rose

Oh to be so gif - ted

George

Paint - ing al - ways was my first love. When I'm

Allegro.

p

Detailed description: This system contains the first musical lines for Rose and George. Rose's part is a single staff in G major, 4/4 time, starting with a half rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. George's part is a single staff in G major, 4/4 time, starting with a half note G4, a half note A4, and a quarter note B4. The piano accompaniment consists of two staves (treble and bass clef) in G major, 4/4 time, with a piano (*p*) dynamic. The tempo is marked *Allegro.*

6 Rose

I'll buy one now. Tell me

Alex

We shall see. You'd bet - ter tell her...

George

dead they'll fetch a for - tune.

Detailed description: This system contains the second musical lines for Rose, Alex, and George. Rose's part is a single staff in G major, 4/4 time, starting with a half rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. Alex's part is a single staff in G major, 4/4 time, starting with a half rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. George's part is a single staff in G major, 4/4 time, starting with a half note G4, a half note A4, and a quarter note B4. The piano accompaniment continues from the first system, with two staves (treble and bass clef) in G major, 4/4 time.

Aspects of Love

17 Rose
what? I'd

Alex
Be-fore you sell her one, That they're just 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.

Aspects of Love

27 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

Aspects of Love

35 Rose
No not a word

Alex
No, George you

George
fi - nal year at school was ra - ther short?

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

(He leans over and whispers in ROSE'S ear.)
Allarg.

(Her reaction is a long and loud guffaw. A pause, then GEORGE adds...)
Meno Mosso

Poco Accel.

rit.

44

Aspects of Love

George
48
I've had a splen-did time, a tru-ly splenditime, but I can see that I'm de trop.

Comodo

George
52
I have a lit-tle tryst tootempting to re-sist. Per-haps I'll see you in your show. I

George
56
wish you both a charm-ing fort-night. En-joy your lit-tle one to one. Have your

Piu mosso

George
60
fling. have your fun. A memory of a hap-py mom-ent that's

pp

Aspects of Love

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. Hehatestomiss 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

Aspects of Love

76 Rose

feelings! You should have said what he was like. I must seem a thought-less wo-man!

80 Rose

I must seem a heart-less crea-ture! A - ny - way let's not have a scene.

ALEX: Rose... *Meno Mosso*

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)

1 Rose *Andante* *Colla voce*

What was that? There Lis - ten.

Alex

What?

5 Rose

It's herghost. I'm fright-ened.

Alex : Don't be silly. I'll go and have a look. Rose : (from offstage) Well?
(He enters from upstage centre to investigate)

mf

Alex : There's nothing there. I suppose it must have been a rat. Alex :(following her) I don't want you to sleep just yet.
(Rose enters) Rose "Alex, not now."

9 Rose : I can't sleep in a house full of rats! (She exits)

G.P.

mf

13 *mf* *mp*

Musical score for piano, measures 13-15. The treble staff features triplets of eighth notes. Dynamics are *mf* and *mp*.

Poco accel

(Alex enters from the bedroom)

16

Musical score for piano, measures 16-18. The treble staff features triplets of eighth notes.

19 Alex *Poco rall* *ten* *Moderato-Calmo*

Rose, where are you? Rose, please God where are you?

ff *p*

Musical score for voice and piano, measures 19-22. The voice part has lyrics: "Rose, where are you? Rose, please God where are you?". Dynamics are *ff* and *p*. Performance markings include *Poco rall*, *ten*, and *Moderato-Calmo*.

Alex : She's gone

23

Musical score for piano, measures 23-26. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Alex : She's gone

Poco rall

Andante Giocoso
(Rose runs on cheerfully)

27

Musical score for piano, measures 27-30. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Aspects of Love

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 though you'd left me. You must-n't scare me like that

Aspects of Love

37 Rose
dea?

Alex
Good i - dea!

41

45

Rit.

48

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)

1 Rose *Adagio - In 6*

Pas de ten-dres - se et pas de joie loin d'i - ci loin de toi.

5 Rose

Rien de plus tris - te que mes sou - pirs. Lors - que vient le jour ou

9 Rose *Piu mosso*

il me faut par - tir. Song of my childhood

Aspects of Love

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.

Aspects of Love

23 *Con moto*

Musical score for measures 23-25. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a steady eighth-note bass line and chords in the right hand. The tempo marking is *Con moto*.

26

Musical score for measures 26-28. The piano accompaniment continues with the same rhythmic pattern and harmonic structure as the previous measures.

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

29 Jerome : Mam'selle Vibert? Rose: Jerome... Jerome: For you, a telegram.

Musical score for measures 29-31. The piano accompaniment continues. The vocal lines for Jerome and Rose are written above the piano part. Jerome's lines are: "Jerome : Mam'selle Vibert?", "Jerome: Jerome...", and "Jerome: For you, a telegram." Rose's line is: "Rose: Jerome...".

Scene 14

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

1 Rose *Poco piu mosso*

Mar-cel wants me in Ly-on. He says that I'm

p

5 Rose

need - ed to - day. I can't

Alex

Well it must be im-por - tant.

8 Rose *Subito allegro moderato*

go. I don't want to. I'll ig - nore it. *(She crumples up the telegram, and throws it aside)*

mf

Aspects of Love

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!

19 Alex

You can't put me be - fore your whole ca - reer! You can't let feel - ings

Aspects of Love

22 Alex

rit.

in - ter - fere. You must go!

Musical score for Alex, measures 22-24. The vocal line is in a single staff with lyrics: "in - ter - fere. You must go!". The piano accompaniment consists of two staves (treble and bass clef). The key signature has three flats (B-flat, E-flat, A-flat). The tempo marking is *rit.* (ritardando).

Meno mosso appassionato

(ROSE nods and moves tearfully away)

25

ff

Piano accompaniment for measures 25-27. The key signature has three flats. The tempo marking is *Meno mosso appassionato*. The dynamic marking is *ff* (fortissimo). The instruction "(ROSE nods and moves tearfully away)" is written above the piano part.

28 Rose

I'll pick up my script and my dress.

mf

Musical score for Rose, measures 28-30. The vocal line is in a single staff with lyrics: "I'll pick up my script and my dress.". The piano accompaniment consists of two staves (treble and bass clef). The dynamic marking is *mf* (mezzo-forte).

(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.)

31

rit.

Piano accompaniment for measures 31-34. The key signature has three flats. The tempo marking is *rit.* (ritardando).

Aspects of Love

35 Alex *Tempo* *rall*

p A

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 Alex: This telegram...But how could it come from Marcel?
 strikes him)

42 Alex

be...

mf

46 Alex *rit.*

No-one knew where she was Un - less she asked him to send it, or sent it to her -

mf

Aspects of Love

49 Alex *ten*

self. And there was I, telling her to go, when she was ly-ing all a-long..

52 Alex *Colla voce ten*

No she couldn't... Oh God she would-n't...

Scene 15

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

1

pp

4

Rose

Was I wrong Mar - cel to lie to him?

Marcel

We did the right thing Rose you

mp

7

Rose

I'm so a - shamed Mar - cel But what else could I do?

Marcel

know that.

Aspects of Love

10 Marcel

No - thing you were from two diff - rent worlds You know that he will learn that.

mf

13 Rose

I must seem a heart-less wo - man I must seem a thought-less crea-ture!

Marcel

Of course you're not a heart - less wo - man

Ped.

15 Marcel

No - one has moreheart than you do Heart is what makes you Rose Vi - bert!

p

MARCEL picks up the suitcase and exits.

Aspects of Love

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.

Jaunty

f

4 *Barker 1* *Poco rall*

Who's feel-ing luck-y?

ff

8 *Barker 1* *Meno*

Twenty out of twen-ty and a prize could be yours!

Barker 2

something for the la-dy if the

11 Barker 1 *poco accel* *Aspects of Love*
A la burlesque
 Right this way have a go!

Barker 2
 off-i-cerscores!

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!

Chorus *ALEX is persuaded to try his skill at the range. As he shoots, the OTHERS sing encouragement.*
 If you reach for the moon if you aim for the sky then the

Aspects of Love

24 Chorus

moon and the sky can be yours come on and

Chorus

Detailed description: This system contains measures 24, 25, and 26. The vocal line is in a soprano clef with a key signature of one flat and a 4/4 time signature. The lyrics are: "moon and the sky can be yours come on and". The piano accompaniment is in a bass clef, featuring a steady bass line and chords in the right hand.

27 Chorus

try! If you reach for the moon for the moon if you

Chorus

Detailed description: This system contains measures 27, 28, and 29. The vocal line continues with the lyrics: "try! If you reach for the moon for the moon if you". The piano accompaniment continues with similar harmonic support.

30 Chorus

aim for the sky then the moon and the sky can be

Chorus

Detailed description: This system contains measures 30, 31, and 32. The vocal line continues with the lyrics: "aim for the sky then the moon and the sky can be". The piano accompaniment continues with similar harmonic support.

and the sky can be

Detailed description: This system contains measures 33, 34, and 35. It shows the continuation of the piano accompaniment from the previous system, with the lyrics "and the sky can be" appearing at the end of the system.

Aspects of Love

34 Chorus

yours come on and try! Ev' - ry - bo - dy loves a

yours

37 Chorus

he - ro lets hear it for the man with the gun ev' - ry -

40 Barker 1

and you sir are now the proud ow - ner of

bo - dy loves a he - ro

sfz *mp*

Aspects of Love

43 Barker I 3 46 Tempo I

this mag - ni - fi - cent don - key.

Chorus

BARKER I hands Ev' - ry - bo - dy loves a
the donkey to
ALEX.

(Timp)

48 Chorus

he - ro lets hear it for the man with the gun ev' - ry -

Chorus

57 Chorus

bo - dy loves a he - ro

Chorus

Aspects of Love

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.

Aspects of Love

61 Alex

Two long years I had a dream I'd see her name in lights: Rose Vi- bert the

65 Alex

shin- ing star! I've giv- en up try- ing to find her, per- haps shes

68 Alex

resting. I've told you its my un- cle.

Officer 2

So who's the luck- y girl to- night then?

72 Officers/Girls *Piu mosso*

Un- cle! Not like- ly! Give her a kiss from us!

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.

1 Elizabeth

How you've grown! You should have phoned your

Alex

It's been two years

3 Elizabeth

uncle isn't here. And such a splendid uniform! Ma-

Alex

I might have guessed! The same old paintings.

6 Elizabeth

dame will be so thrilled to meet you, I'll go and tell her.

mf

rit.

Aspects of Love

9 Elizabeth

Life has changed! Since those two met he

Alex

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

Aspects of Love

19

22

Elizabeth

Alex

pan-cakes?

She bustles out. ALEX, alone, wanders around the room musing.

You are an an - gel!

rit.

And so he

got his wic-ked way with that I -

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 liketrink- ets! God what a fool I was to love you!

Aspects of Love

Poco rall

Con moto

37

Rose

Alex

Well if it makes you hap - py,

What was all that search-ing for? It's nev - er hard to find a whore!

40

Rose

Alex

think it. The truth is we're a per - fect pair. Shout and

You schem-ing bitch. be - cause he's rich

43

Rose

Alex

scream I don't care Your un - cle's shown me new ho -

You could have let me know

Aspects of Love

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 love George, he's made me a

Alex

I was - n't good en - ough?

Moderato In 4

f p f p

mf *mf* *f*

(b₂)

53

Rose

bet - ter ful - ler, strong - er per - son I have nev - er been as hap - py

Alex

Or indeed as weal - thy

Meno Mosso

f

Aspects of Love

56 Rose

Look I don't need your un - clesmon - ey! And I could have a thous - and lov - ers!

60 Rose

Yet I've been faith - ful and I'm hap - py more faith - ful than he'll ev - er be, it's not as if he's married me.

Poco Rit.

64 Alex

Meno Mosso - in 6

Appassionato

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

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

Calendo *Meno Mosso*

Aspects of Love

71 Rose

course I did I may ev - en love you now. George gives me so much, but

76 Rose

he gets so lit - tle from me but with you I made an im - pression that will last you a

81 Rose

life - time

83a

Alex

So change my life for me a - gain!

Piu mosso quasi agitato

Allegro Appassionato

84

Aspects of Love

Poco rall 90a

Musical score for measures 88-90a. The piece is in 2/4 time with a key signature of one flat. Measure 88 features a treble clef with a melodic line and a bass clef with a bass line. Measure 89 continues the melodic and bass lines. Measure 90a shows a treble clef with a melodic line and a bass clef with a bass line, including a triplet of eighth notes in the treble.

A Tempo

Musical score for measures 91-94. The piece is in 2/4 time with a key signature of one flat. Measure 91 starts with a forte (*f*) dynamic. Measures 92-94 continue the melodic and bass lines with various articulations and dynamics.

Poco Piu Mosso

Musical score for measures 95-98. The piece is in 2/4 time with a key signature of one flat. Measure 95 starts with a piano (*p*) dynamic. Measure 96 continues the melodic and bass lines. Measure 97 features a *sub mp* dynamic. Measure 98 ends with a *rit.* marking.

rit.

ff

Musical score for measures 99-102. The piece is in 2/4 time with a key signature of one flat. Measure 99 starts with a forte (*ff*) dynamic. Measures 100-102 continue the melodic and bass lines with various articulations and dynamics.

Meno Mosso

Allegro Agitato

Musical score for measures 103-106. The piece is in 2/4 time with a key signature of one flat. Measure 103 starts with a mezzo-forte (*mf*) dynamic. Measures 104-106 continue the melodic and bass lines with various articulations and dynamics.

Poco Trem.

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.)

Alex *Allegro agitato*

1 Here we go a - gain 2 Hea - ven 2a knows 3 when she'll be

Alex

4 back! That girl has got a knack of keeping you guess - ing!

Elizabeth

8 Ma - dame will soon be here, but she says you are to

Aspects of Love

12 Alex

So why all the pa-nic? Why
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 ashock if my
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.

Aspects of Love

24 Alex

Was last night the sort of thing she can just forget? It would be

Musical score for Alex, measures 24-27. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The music is in a minor key and 4/4 time. There are various musical notations including slurs, ties, and dynamic markings.

28 Rose *rit.* *A Tempo In 2*

What are you doing here? Would you

Alex

hard to find a more capricious mind. Al - right where have you been?

Musical score for Rose and Alex, measures 28-31. Rose's part is in a single staff with lyrics. Alex's part is in a single staff with lyrics. The piano accompaniment consists of two staves. The tempo changes from *rit.* to *A Tempo In 2*. There are triplets and other musical notations.

32 Rose

please dis - ap - pear? Leave me! leave me! I

Alex

What the hell do you mean?

Musical score for Rose and Alex, measures 32-35. Rose's part is in a single staff with lyrics. Alex's part is in a single staff with lyrics. The piano accompaniment consists of two staves. The time signature changes to 2/4. There are triplets and other musical notations.

Aspects of Love

38

F#

D#m

36

Tape/Crooner

Musical staff for Tape/Crooner, measures 36-38. The staff shows a melodic line with lyrics: "Par - lez vous Fran - cais?"

Par - lez vous Fran - cais?

Rose *Rall.*

Musical staff for Rose, measures 36-38. The staff shows a melodic line with lyrics: "don't want George ex-posed to some un - pleas - ant scene."

don't want George ex-posed to some un - pleas - ant scene.

Piano accompaniment for measures 36-38. The left hand plays a steady bass line, and the right hand plays chords and moving lines. Dynamics include *mf* and *mp*.

40

Tape/Crooner

G#min7

C#7

F#

D#m

Colla voce

Musical staff for Tape/Crooner, measures 40-42. The staff shows a melodic line with lyrics: "Say you do. Par - lez vous Fran - cais"

Say you do.

Par - lez vous Fran - cais

Musical staff for Alex, measures 40-42. The staff shows a melodic line with lyrics: "If I can't"

If I can't

Dict.

Piano accompaniment for measures 40-42. The left hand plays a steady bass line, and the right hand plays chords and moving lines. Dynamics include *Dict.*

44

Tape/Crooner

G#min7

C#

F#

F#7

Musical staff for Tape/Crooner, measures 44-46. The staff shows a melodic line with lyrics: "Tell me true How do you say 'Je suis un -"

Tell me true

How do you say "Je suis un -

Musical staff for Rose, measures 44-46. The staff shows a melodic line with lyrics: "So all you're fit for is to"

So all you're fit for is to

Musical staff for Alex, measures 44-46. The staff shows a melodic line with lyrics: "have you no-one will Kil-ling you would be a plea-sure."

have you no-one will Kil-ling you would be a plea-sure.

Dict.

Dict.

Piano accompaniment for measures 44-46. The left hand plays a steady bass line, and the right hand plays chords and moving lines. Dynamics include *Dict.*

Aspects of Love

48 Tape/Crooner B Bm F# Bm F#

hap - py fel - la"? Che -

Rose kill? Go on and pull the trig-ger, see if I care! Come on sol-dier, be a he-ro!

S.Drum

52 Tape/Crooner G#min7 C#7

rie A- dieu todrinks and dans - er if you won't par - lez Fran- cais with me.

Rose Does it matter? Who re- mem- bers? Go a - way you lit - tle school-boy!

Alex You ne-ver loved me? You ne- ver meant it? And now you hate me...

55 Tape/Crooner

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.

Aspects of Love

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 happened?

61 Elizabeth

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

George

You'd bet - ter get some brand - y

mp

62a

ALEX and GEORGE:
(Spoken) Rose...

Aspects of Love

63 Alex *Andante*

Why am I so damned de - struct - ive? I'll bow out now it's the

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

Aspects of Love

74 Alex *Allarg*

George

The jowls are dropping The paunch needs propping 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

Aspects of Love

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

94 Alex
Allarg *A Tempo*
 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

Aspects of Love

98 Alex 100

She'd be far bet - ter off with you She needs some - 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 much young - er She might be bet - ter off with

George

It's peace she hung - ers for She might be bet - ter off with

Aspects of Love

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.

Aspects of Love

116 George

You're too young and too con-fused to

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

Aspects of Love

139 Elizabeth

You're a de - lin - quent.

George *Giocoso*

lone.

142 Elizabeth

A sil - ly school - boy with a gun I hope you're sat - isfied.

145

148 Rose *Piu mosso*

Goodbye, Al - ex Goodbye for - ev - er. We've packed your tu - nic and your

Aspects of Love

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 know what you're say - ing

mp *p*

160 Rose

phoned Mar - cel to see you off. MARCEL enters. With uncharacteristic decisiveness, he hurries ALEX along.

mf *f*

Piu mosso

Aspects of Love

Poco rall

166

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

Aspects of Love

Colla voce

182 Rose

suit case. Will he ever for-give me? But what can I do?
Will He FOR-GIVE ME, BUT WHAT CAN I DO? I'm in

186 Rose

Marcel

I'm in love with them both and I on-ly have one life.
LOVE WITH THEM BOTH AND I ON-LY HAVE ONE LIFE. Your

190 Marcel

Piu mosso

life is one en-or-mous dra-ma! My God you'll be the death of me! What a

Aspects of Love

194 Marcel

mess. Let me see. A mem-ory that is best for - got - ten that's

198 Marcel

whathisuglyscene should be Life goes on, so do we ROSE TRAPANI?

202 Rose *Tutta forza*

do we MARCEL were taking a trip. I'm told that Venice is fun. I'm told that Venice is fun.

204 Rose

is fun. We have to meet an Italian

Aspects of Love

marc

206

(R.H.)

This system contains measures 206 and 207. The right hand (R.H.) plays a melodic line with eighth notes and rests. The left hand (L.H.) plays a steady eighth-note accompaniment. The key signature has three sharps (F#, C#, G#).

208

(L.H.) (R.H.) (WW's)

This system contains measures 208 and 209. The right hand (R.H.) has a melodic line with a 'WW's' (wide waltz) marking. The left hand (L.H.) continues the eighth-note accompaniment. The key signature has three sharps.

210

This system contains measures 210 and 211. The right hand (R.H.) has a melodic line with eighth notes. The left hand (L.H.) continues the eighth-note accompaniment. The key signature has three sharps.

212

(L.H.) (R.H.) (WW's)

This system contains measures 212 and 213. The right hand (R.H.) has a melodic line with a 'WW's' marking. The left hand (L.H.) continues the eighth-note accompaniment. The key signature has three sharps.

214

This system contains measures 214 and 215. The right hand (R.H.) has a melodic line with eighth notes. The left hand (L.H.) continues the eighth-note accompaniment. The key signature has three sharps.

Aspects of Love

216

Musical score for measures 216-217. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a steady accompaniment of chords. A fermata is placed over the final note of the right hand in measure 217.

(L.H.)

218

Musical score for measures 218-219. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The right hand continues the melodic line with eighth and sixteenth notes. The left hand plays a steady accompaniment of chords. A fermata is placed over the final note of the right hand in measure 219.

220

Musical score for measures 220-223. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The right hand plays a melodic line with eighth and sixteenth notes. The left hand plays a steady accompaniment of chords. A fermata is placed over the final note of the right hand in measure 223.

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.)

1 George *Giocoso* *Poco rit.*

And then with a swift ka - ra - te chop I re - moved his gun, you should have been there!

5 Giulietta

George *Tempo*

Still, George! If you can't keep your

Poor chap did - n't know what hit him.

9 Giulietta *Poco rit.* *Con moto*

tongue still, you will have the face of E - dith Sit - well!

Ah well, they're

Aspects of Love

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

Aspects of Love

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

Aspects of Love

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*

Aspects of Love

49 *Giulietta*
 need - n't know ev - erything!

George
 So tell me have you found some young Ad - on - is

Poco rit.

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

rit. *Tempo*
 I'm not leav - ing

Aspects of Love

60 Giulietta

slow and still and...

George

slow and still and...

here till I get what I came for out of my way

3rd Voice

2nd Voice

4th Voice

rit. It's a scan - dal Hea - ven

62 George

For heav - en's sake who's making all that may hem?

1st Voice

4th Voice

6th Voice

who are you push - ing All I want is what's fair

help him if he won't pay I got here first He had bet - ter be there

Marcel

Quiet please

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.

Aspects of Love

Comodo

Tempo

63

Marcel

Thank God, 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 - one phone calls! I

Aspects of Love

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

Spe

(Loco)

71 Doctor
I've called the pol - ice, there are eight in the lob - by.

Cashier
The

Pharmacist
man who will pay for the codeine and dress - ings! We'll call the pol - ice if...

Gondolier
You are the

Subito meno mosso

(Spe)

Aspects of Love

74

Hotelier 2

Be - lu - ga ca - vi - ar

Cashier 2

Do - ge's suite

Gondolier

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

75

Hotelier

Fif-ty thousand!

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

Gondalier

Thur-ty thou - sand li - re

(GEORGE settles the last bill. MARCEL turns to him apologetically)

Aspects of Love

(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 sling.)

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

78 Rose Calmo

Marcel: George, I'm sorry...
She's been very ill. George George My life is drain-ing a-way

mp

83 Marcel 84a 85

We'd best be on our way. We'll leave you three a-lone

p *mp*

Aspects of Love

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

Aspects of Love

99 George

hav - oc left and right It's ab - surd! She must change her ways. She must

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

Aspects of Love

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...

mf

Scene 20

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

19 *Giulietta*

George is a re - mark - ab - le man. He was there when I thought I had no - one.

p

23 *Giulietta*

He saw me through my dark - est mo - ments. He made me talk ab - out my hus - band.

mf

27 *Giulietta* 30

We had been mar - ried five days... He drove like the wind... Not an - y more...

mp

Aspects of Love

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?

mp

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...

mp

Aspects of Love

44 Rose

I know that tie - pin, it cat - ches on ev - ery-thing!

Giulietto

And

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

48 Rose

Heav-en help us! We des - erve a med - al!

Giulietto

as for all those paint-rags... We des - erve a med - al!

mf

Aspects of Love

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

Aspects of Love

(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.

Red.

63 George *Poco piu mosso*

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

mp

Red.

67 George

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

ff

Aspects of Love

71

Rose

Same old sad sto - ry! You shame - less old Ro - me - o!

Giulietta

Same old sad sto - ry! You shame - less old Ro - me - o!

George

We



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

75

George

Poco rall

can't con-verse like this - so why not come on in? The wa - ter's love - ly...



Aspects of Love

79 *Poco meno* *Poco rit*

Rose
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 *Tempo* *Rall*

Rose
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!

Aspects of Love

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)

Meno mosso *Poco Rall* *Tempo*

1

Rall *Andantino (in 2)*

6

11 Rose (midway through a discussion)

I ne - ver im - ag - ined she'd be like that - Your

14 Rose

la - dy friend comes as a sweet sur - prise a won - der fully sweet sur - prise...

Aspects of Love

18 George

Take a deep breath and pre - pare your - self. The ways of the world are

21 George

cruel. Those wretch - ed in - vest - ments I made have gone down the drain.

24 George

Af - ter to - day there'll be no more cham - pagne. I've been such a trust - ing fool.

Aspects of Love

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

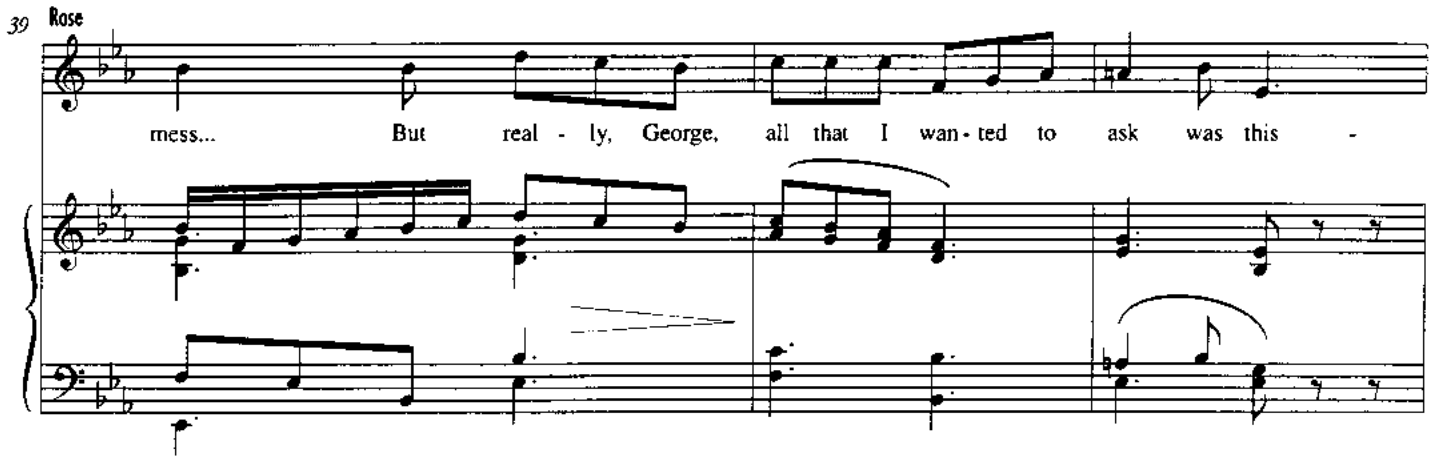
Take a deep breath and pre - pare your - self... My mind is in such a

legato

p

Aspects of Love

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

1 *ff*

5 6A 6B

6C Marcel 7 *Tempo con moto*
My dears con - grat - u -

Registrar
I now pronounce you man and wife. (General merriment. MARCEL steps forward and kisses both of them)

mf

Aspects of Love

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!

Aspects of Love

13 *Rose* *Rall*

And, oh, what fun it was...

Giulietta

And now I claim my best man's

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

15 *Giulietta*

rights!

George: Bravo, bravo!

Poco rit Allarg.

18

Segue

Scene 23

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

1 Alex *Andante ma con moto*

News takestime to reach ushere, So you're mar - ried. Howtime

Sn. Drum
mp

4 Alex

flies. And George will be a fa - thesoon. That was

7 Alex

more of a sur - prise. When my lit - tle cou - sin'born, Per -

mf

Aspects of Love

11 Alex

haps you'll let me meet him... Live or perish in it's

16 Alex

18 18a 18b

flame Love will never never let you be the same

18c Alex

18d 19

Love will never never let you be the same.

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 | <i>Leading Lady</i> |
| Scene 2 | Rose's Dressing Room | p17 | |
| Scene 3 | The Terrace at Pau | p20 | <i>Other Pleasures</i> |
| Scene 4 | A Cafe in Venice | p31 | <i>There Is More To Love</i> |
| Scene 5 | The Terrace at Pau | p37 | <i>Mermaid Song</i> |
| 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 | <i>The First Man You Remember</i> |
| 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 | <i>Journey of a Lifetime</i> |
| Scene 13 | Outside the Circus | p92 | <i>Falling</i> |
| Scene 14 | Jenny's bedroom in Paris | p96 | |
| Scene 15 | The Vineyards at Pau | p104 | <i>Hand Me the Wine and the Dice</i> |
| Scene 16 | The Same-Later that Evening | p126 | |
| Scene 17 | The Garden at Pau | p129 | <i>Anything But Lonely</i> <i>Love Changes Everything</i> |
| Bows | | p142 | |
| Playout | | p143 | |

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Entracte

Con Moto

First system of musical notation, measures 1-4. It features a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo). The right hand plays a complex, rhythmic pattern of chords and single notes, while the left hand provides a steady accompaniment of quarter notes.

Second system of musical notation, measures 5-8. The right hand continues with intricate chordal textures, including some trills and grace notes. The left hand maintains its accompaniment. A *Red.* (Reduction) symbol is present below the bass staff in measure 6.

Third system of musical notation, measures 9-12. The right hand features more melodic lines interspersed with chords. The left hand accompaniment remains consistent. The system concludes with the instruction *Pochiss rall* (Very little rallentando) and an *8va* (octave) marking below the bass staff.

Fourth system of musical notation, measures 13-16. The right hand has a more melodic and lyrical quality, with long slurs over phrases. The left hand accompaniment is simpler, consisting of quarter notes. The system is marked *Poco piu mosso* (A little more motion).

Aspects of Love

17 *Poco Rit*



21 *Tempo*
ff



25 *Poco rall*



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)

1 Marcel *Con moto*

The toast of the town! The hit of the year!

3a Rose

What a night to end with

Marcel

The role of your life! The jewel in your career!

Aspects of Love

7 Rose *Allegro*

They seemed to like it

Rose you were in - cred - i - ble! I have

sim

This block contains the musical score for measures 7-9. It features three staves: Rose's vocal line, Marcel's vocal line, and a piano accompaniment. The key signature has one flat (B-flat), and the tempo is marked 'Allegro'. Rose's lyrics are 'They seemed to like it'. Marcel's lyrics are 'Rose you were in - cred - i - ble! I have'. The piano accompaniment includes a 'sim' (sforzando) marking in measure 8.

10 Marcel

ne - ver heard a crowd make a noise like that

Visitor 1

It's your best pro -

This block contains the musical score for measures 10-12. It features three staves: Marcel's vocal line, Visitor 1's vocal line, and a piano accompaniment. Marcel's lyrics are 'ne - ver heard a crowd make a noise like that'. Visitor 1's lyrics are 'It's your best pro -'. The piano accompaniment continues with chords and bass lines.

Aspects of Love

Poco Rit

13 Rose

Mar -

Marcel

Are we in the mood for de - bau - che - ry and

Visitor 1

duct - ion

15 Rose *Piu Mosso*

cel you are a dear but a most for - get - ful

Marcel

food ?

18 Rose

man ! I've told you that I plan to drive to the coun -

Aspects of Love

21 Rose

try Have a love - ly

Visitor 2

Well done dar - ling...

Visitor 3

Well done you...

24 Rose

night! Come and see me when you can. Now

Aspects of Love

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!

mp *Rit*

Aspects of Love

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

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 -

Aspects of Love

51 Marcel *Poco Allargando*

night was a wonder! All the dreams we worked for have come true! My

55 Marcel *Poco Rit*

shin - ing lead - 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!

Aspects of Love

64 Rose *A Tempo*

La - ter

Marcel

Twelve years on and still as hand - some!

Red.

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

Aspects of Love

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 more like 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!

Aspects of Love

87 Rose

Now Hu - go be a dear and get our guest an Ar - mag - nac.

p *mf*

Red.

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

Aspects of Love

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

be with them a-gain. No more stuf - fy dress-ing rooms! Tell Jean Mi-chel to bring my

(to HUGO)

Aspects of Love

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: Here. Have some Armagnac.

mf *f* *mp*

Aspects of Love

122 Rose

trip is cancelled.

Hugo

I know how it

Alex

Let me just make a ve - ry quick 'phone call.

p *pp*

124 Rose *Colla Voce*

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)

Aspects of Love

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...

Alex: So who exactly is this Hugo?
Rose: So who exactly is this Janet?
(Both laugh)

(The phone at the other end has been put down.
ROSE catches his eye and smiles)

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

Aspects of Love

10 Rose

then an - o - ther mad - cap mo - vie with Mon - sieur Coc-teau..

mp

24 Rose

You'retelling me! Ask heryour - self.

Alex

What a life! Whatdoes Jen - ny make of all this fame? Do you think I

mp

28 Rose

My darl - ing you've be - come so bourgeois We'llhave to change that! What

Alex

ought to come?

rall *Meno mosso*

Aspects of Love

31 *Meno mosso*

30b Rose

30c

was it I was going 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 flattered

rall

37 Rose

you're ne-ver one to let a chance slip by I'm

Alex I'll ne-ver un-derstand you 'til the day I die I'm

41 Rose

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.)

1 Jenny *Con moto*

I think by now I'm old e-nough to

4 Jenny
put my-self to bed why dont you go and forge an- oth- er ma- ster piece in- stead?

George
Oh

7 Jenny
Is

George
Jen- ny you're a mon- ster I should have had a son! It seems a- las a fath- ers lot is

Aspects of Love

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?

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

Aspects of Love

19 Jenny

al - ways in the news!

George

You're right it is a - ma - zing how the work keeps flood - 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. God what a chat - ter - box you are!

Aspects of Love

Poco Rit

29

32 George

Moderato

Jen - ny you're a mir - a - cle! Is there no - thing you con - ceal?

36 George

Jen - ny you as - ton - ish me! Ne - ver hid - ing what you feel

40 George

Poco Meno

Oth - er pleas - ures and I've known

Aspects of Love

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

Aspects of Love

61

Musical score for measures 61-63. The system consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The vocal line has a melodic line with some grace notes.

64 George

Pleas - ures old and new can't com - pare with you Wild mi -

Musical score for measures 64-67. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

68 George

mo - sa the scent of even - ing shuttered rooms with sun - light break - ing

mf *mp*

Musical score for measures 68-70. The vocal line continues. The piano accompaniment includes dynamic markings *mf* and *mp*. The piano part features a mix of chords and moving lines.

71 George

through. Cra - zy soir - ees, la - zy Sun - days. Oth - er

Musical score for measures 71-73. The vocal line continues with the lyrics. The piano accompaniment continues with harmonic support.

Aspects of Love

Poco piu mosso

74 George

pleas - ures I would trade them all for you. Sail - ing off in the night on a

pp p pp p

Poco rall

Rubato

78 George

sil - ver lake, tak - ing more from this life than I ought to take. Oth - er pleas - ures I would

p

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

Aspects of Love

86 George

86f

86g

87 *Andante in 2*

Lord the time for once she's managed to ar - rive a - head of schedle!

88 Rose

ROSE enters carrying a gift-wrapped parcel. JENNY rushes over to her. ROSE embraces her.

Wait till you see what I've got for you!

93 Rose

Darl - ing and wait till you see what I've got for you

98 Alex

I don't be - lievahis

Aspects of Love

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

Aspects of Love

110 Jenny

So you're the
Hel - lo cou - sin nice to meet you

This system contains the musical notation for measures 110 and 111. It features three staves: a vocal line for Jenny, a vocal line for Alex, and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics are: "So you're the" (Jenny), "Hel - lo cou - sin nice to meet you" (Alex).

112 Jenny

soldier
Yes ofcourse
This is A - lex you re - mem - ber He

This system contains the musical notation for measures 112, 113, and 114. It features three staves: a vocal line for Jenny, a vocal line for Rose, and a piano accompaniment. The key signature is one flat, and the time signature is 4/4. The lyrics are: "soldier" (Jenny), "Yes ofcourse" (Rose), "This is A - lex you re - mem - ber He" (Rose).

115 Jenny

"A tru - ly blazingstar!"
She real - ly was phe - no - me - nal
Piu Mosso
saw my last per - form - ance
mp

This system contains the musical notation for measures 115, 116, and 117. It features three staves: a vocal line for Jenny, a vocal line for Alex, a vocal line for Rose, and a piano accompaniment. The key signature is one flat, and the time signature is 4/4. The lyrics are: "A tru - ly blazingstar!" (Jenny), "She real - ly was phe - no - me - nal" (Alex), "saw my last per - form - ance" (Rose). The tempo marking *Piu Mosso* and dynamic marking *mp* are present.

Aspects of Love

118 Alex
Rose you're a won - der!

George
Rose you're a won - der! All the dreams we worked for have come true!

Rit--

mf *f*

120

THERE IS MORE TO LOVE

Scene 4

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

1 Giulietta

Big sur - prise: I can't be with you this week - end. But don't be

ff Repeat ad lib

4 Giulietta

cross, you should thank me. You would - n't find me much fun. Be - lieve me men like

7 Giulietta

Quick bar

George are hard to come by. What a bless - ing I have you to

mp

Aspects of Love

10 Julietta

turn to I'll call you when I'm me a - gain. C'est la vie c'est l' - amour.

pp

14 Julietta

There is more to love so much more than sim - ply

mp

17 Julietta

ma-king love thats ca - sy Gaz-ing in - to eyes pret-ty eyes

21 Julietta

which could be a - ny eyes that's cra - zy Hands are just hands

Aspects of Love

Poco Rit

25 *Giulietta*
a face is just a face They come and go they're ea - sy to re - place
mp

29 *Giulietta*
There is more to love so much more 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

Aspects of Love

41 Julietta

ev' - ry time I feel there has to be more

mf

mf

mf

53 Julietta

If I could hear the mu - sic I heard then I'd ne - ver let it fade a - way a -

ten

Aspects of Love

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

Aspects of Love

78

Musical score for measures 78-87. The score is written for piano in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The upper staff (treble clef) features a complex melodic line with many beamed sixteenth and thirty-second notes, and some chords. The lower staff (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *pp* (pianissimo). The piece concludes with a double bar line.

88 George

Musical score for measures 88-97. The score is written for piano in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The upper staff (treble clef) contains a vocal line for George, consisting of a few notes and rests. The lower staff (bass clef) features a piano accompaniment with eighth and sixteenth notes. Dynamic markings include *p* (piano) and *pp* (pianissimo). The piece concludes with a double bar line.

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 - muse 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

Aspects of Love

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

Aspects of Love

25 George *Meno Mosso* (in 4)

are too in- volved to com- pre - hend!

Musical score for George, measures 25-28. The score includes a vocal line and a piano accompaniment. The tempo is 'Meno Mosso' and the time signature is '(in 4)'. The lyrics are 'are too in- volved to com- pre - hend!'.

29 George

One day you will old chap It's time I took my nap. Good Lord! The time has real-ly

Alex

Looks like I'll ne- ver meet your friend.

Musical score for George and Alex, measures 29-32. The score includes two vocal lines and a piano accompaniment. The lyrics for George are 'One day you will old chap It's time I took my nap. Good Lord! The time has real-ly' and for Alex are 'Looks like I'll ne- ver meet your friend.'

33 Rose

I'd bet- ter run a- long You'll have to man- age on your

George

flown

Musical score for Rose and George, measures 33-36. The score includes two vocal lines and a piano accompaniment. The lyrics for Rose are 'I'd bet- ter run a- long You'll have to man- age on your' and for George are 'flown'.

Aspects of Love

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.

Aspects of Love

52 Jenny Tempo

gold - en hair

Alex

I've 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

Aspects of Love

63 Jenny

Sail - ors wouldsmash on my
touch too tall, May - be a touch too tall

mp

67 Jenny

jag - ged rock, lured by my si - ren's song.
It is - n't the

p

70 Alex

song of the si - ren that tor - tures men; that's where your theo - ry goes

Aspects of Love

73 Jenny
I thought you'd know

Alex
sad - ly wrong. that's where 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 than you! If you were a sail-or and

Alex
sail - ors

mf

Aspects of Love

85 Jenny
heard my song would you be lured by me?

Alex
I wouldn't be

88 Jenny

Alex
foolish enough to go near your rock I'd steer my gal- le- on out to sea

92 Jenny
Lone-ly and lost at sea

Alex
Lone-ly and lost at sea

pp *mf*

Aspects of Love

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.

Moderato

Musical score for measures 1-5. The piece is in 4/4 time and G major. The tempo is marked *Moderato*. The score consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The music features a steady, rhythmic pattern with some chromatic movement in the bass line.

Musical score for measures 6-9. The tempo changes to *Poco rall* at measure 6 and *A Tempo (in 2)* at measure 8. The dynamics are marked *mp* at measure 6 and *f* at measure 8. The key signature changes to E minor at measure 8. The score consists of two staves: a treble clef staff and a bass clef staff. The music becomes more expressive and features a prominent melodic line in the treble.

Musical score for measures 10-13. The key signature changes to D minor at measure 10. The score consists of two staves: a treble clef staff and a bass clef staff. The music continues with a melodic focus in the treble and a rhythmic accompaniment in the bass.

Musical score for measures 14-17. The tempo is marked *Poco rall*. The key signature changes to C major at measure 14. The score consists of two staves: a treble clef staff and a bass clef staff. The music concludes with a final melodic flourish in the treble.

Aspects of Love

18

Piu mosso

mp

Musical notation for measures 18-21. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked *Piu mosso*. The dynamics are marked *mp*. The music features a complex texture with many beamed sixteenth and thirty-second notes, creating a sense of rapid movement. A large slur covers the entire passage.

22

Musical notation for measures 22-26. The texture continues with intricate sixteenth-note patterns. A change in key signature to two flats (B-flat, E-flat) is indicated by a double bar line and a key signature change symbol. The dynamics remain *mp*.

27

Musical notation for measures 27-30. The music becomes more rhythmic and driving, with prominent sixteenth-note runs in both hands. The dynamics are *mp*.

31

Rit

f

mp

Musical notation for measures 31-35. The tempo is marked *Rit* (Ritardando). The dynamics are marked *f* (forte) in the first half and *mp* (mezzo-piano) in the second half. The music features dense chordal textures and slower-moving lines.

36

Musical notation for measures 36-40. The music continues with a focus on sustained chords and slower melodic lines. The dynamics are *mp*.

Aspects of Love

Lento (in 8)

Musical score for piano, measures 41-44. The score is in 8/8 time and Lento. It consists of two systems of two staves each (treble and bass clef).
Measure 41: Treble clef has a melodic line starting on G4, moving to A4, B4, C5, D5, E5, F5, G5. Bass clef has a chordal accompaniment. Dynamics: *pp*.
Measure 42: Treble clef continues the melodic line. Bass clef continues the accompaniment. Dynamics: *pp*.
Measure 43: Treble clef continues the melodic line. Bass clef continues the accompaniment. Dynamics: *pp*.
Measure 44: Treble clef has a melodic line starting on G4, moving to A4, B4, C5, D5, E5, F5, G5. Bass clef has a chordal accompaniment. Dynamics: *ppp*.

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.

Subito Agitato

1 Jenny

1a 2

Say the word! Say it now Nice and loud!

4 Jenny

Alex

What the hell then un-cle! Jen-ny you're a mon-ster! You ought to be locked up

Be-fore I

8 Jenny

am I think I'll dress for din-ner you mix the

Slow Arp.

ff

mf

p

Aspects of Love

12 Jenny

She exits

drinks

(in 4)

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

mf

This system contains the musical notation for measures 12 through 15. It features three staves: a vocal line for Jenny, a vocal line for Alex, and a piano accompaniment. Jenny's part begins with the word "drinks". Alex's part includes the lyrics "She needs a Pa-ris ed-u-ca-tion" and "I've told you time and time a -". The piano accompaniment includes a dynamic marking of *mf*.

16 Alex

gain

gain

Rose

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

p *pp*

This system contains the musical notation for measures 16 through 20. It features three staves: a vocal line for Alex, a vocal line for Rose, and a piano accompaniment. Alex's part begins with the word "gain". Rose's part includes the lyrics "And would-n't that be co-sy? You could then have your ve ry own Pa-ris-i - enne.". The piano accompaniment includes dynamic markings of *p* and *pp*.

21 Rose

Piu Mosso

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

mp

This system contains the musical notation for measures 21 through 24. It features two staves: a vocal line for Rose and a piano accompaniment. Rose's part includes the lyrics "Alex how can you ev-er think of mov-ing her a-way from this place? I mean Alex you of all peo-ple have found that". The piano accompaniment includes a dynamic marking of *mp*.

Aspects of Love

Piu Mosso (in 2)

24 Alex

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 that keep 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

Aspects of Love

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

40 Alex

love in the morn-ing since leav-ing the ar-my, and be-ing a-round you 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 George Oh Al-ex you

Aspects of Love

48 Alex
So what is it you feel for Hu-go?

Rose
know by now how much I love him Please un-derstand I'm not in love with him he's a

mf *p* *mp* Red.

52 Rose
friend he makes me laugh that's all it is Al-ex can't you see that you

56 Rose
mean much more to me? Al - ex, that's why I won't play the lov - er with you. What I

ten *Pochiss rall* (in 2) *con moto*

ten *mf*

60 Rose
did to you once was - n't ea - sy to do, But I on - ly have one

(in 4)

mp

Aspects of Love

63 Rose

life, not two

molto legato

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.

1

ff *p*

5 George *(murmurs to himself)*

What could be sweeter? No - thing is sweet - er

ALEX appears in the shadows. GEORGE half turns towards him.

9 George *Calmo*

When the time comes the hour of dark - ness when the light is fad - ing from the

13 George

sky when that time comes I'll be rea - dy Death can hold no fear I've

Aspects of Love

17 George

done my living here Earthly pleas - ures and I've known ma - ny In my life I've always lived for

21 George

now Who needs hea - ven? This is hea - ven When the time comes it is - n't

25 George

ROSE and HUGO wander in. GEORGE smiles at them.

hard if you know how.

29 George

Piu Mosso

Glass of cham - pagne and

Aspects of Love

33 George

end - less sun - set! These are the times that life was made for!

Alex

Hard to be - lieve that

The piano accompaniment for this system features a steady eighth-note bass line in the left hand and chords in the right hand, with a crescendo leading to the end of the phrase.

37 Alex

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

The piano accompaniment for this system includes a melodic line in the right hand and a bass line in the left hand, with a *Poco Rit* marking and a *mp* dynamic.

41 George

She'll be here we can

Hugo

Jen - ny. I might have known that she'd be late!

p

The piano accompaniment for this system features a melodic line in the right hand and a bass line in the left hand, with a *p* dynamic marking.

Aspects of Love

45 George

wait.

Alex

She said she had to "dress for din-ner" She's talked a - bout it half the

This system contains the musical notation for measures 45 through 48. It features three staves: a vocal line for George, a vocal line for Alex, and a piano accompaniment. George's part begins with the word "wait." Alex's part begins with the lyrics "She said she had to 'dress for dinner' She's talked about it half the". The piano accompaniment includes a treble and bass clef with various chords and melodic lines.

49 Alex

week! What a girl

Hugo

Quite u - nique!

66

This system contains the musical notation for measures 49 through 66. It features three staves: a vocal line for Alex, a vocal line for Hugo, and a piano accompaniment. Alex's part begins with the lyrics "week! What a girl". Hugo's part begins with the lyrics "Quite unique!". Measure 66 is marked with a double bar line and a key signature change to two flats. The piano accompaniment includes a treble and bass clef with various chords and melodic lines, including a *pp* dynamic marking.

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.

67 Jenny

Veuve Cli - quot How di - vine

67

This system contains the musical notation for measures 67 through 70. It features three staves: a vocal line for Jenny, a piano accompaniment, and a bass line. Jenny's part begins with the lyrics "Veuve Cli-quot How divine". The piano accompaniment includes a treble and bass clef with various chords and melodic lines, including a *pp* dynamic marking.

Aspects of Love

Poco rall

72

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.

75 George *Colla voce* (in 2)

I want to be the first man you re - mem - ber, I want to

80 George

be the last man you for - get. I want to be the

85 George

one you al - ways turn to I want to be the one you won't re -

Aspects of Love

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*

Aspects of Love

110 Jenny

There is no-thing I would ra-ther do!

115 Jenny

What could be a sweet-er mem-ory Than shar-ing

120 George

I want to be the first man you re-mem-ber,

Jenny
my first dance with you?

Tempo Primo

Aspects of Love

126 George

I want to
The ve - ry first to sweep me off my feet

This block contains the musical score for measures 126-130. It features two vocal staves: George (top) and Jenny (middle), and a piano accompaniment (bottom). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "I want to / The ve - ry first to sweep me off my feet".

131 George

be the one you al - ways turn to
The first to make my

This block contains the musical score for measures 131-135. It features two vocal staves: George (top) and Jenny (middle), and a piano accompaniment (bottom). The key signature has two flats, and the time signature is 4/4. The lyrics are: "be the one you al - ways turn to / The first to make my".

136 Jenny

young heart miss a beat

DANCE SEQUENCE

This block contains the musical score for measures 136-141. It features a single vocal staff for Jenny (top) and a piano accompaniment (bottom). The key signature has two flats, and the time signature is 4/4. The lyrics are: "young heart miss a beat". A section of the piano accompaniment is marked "DANCE SEQUENCE".

142

This block contains the piano accompaniment for measures 142-146. It features a grand staff with treble and bass clefs. The key signature has two flats, and the time signature is 4/4. The music includes a triplet in the final measure.

Aspects of Love

148

148

154 Jenny

Piu Mosso Seems the stars are far be - low us

154

158 George

The moon has ne - ver felt so close be - fore

158

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

162

Aspects of Love

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

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.

1 *Tempo Primo*

mf

Allegro

Allegro

This block contains the first four measures of the scene. It features a piano accompaniment in G major, 4/4 time. The tempo is marked 'Tempo Primo' and the dynamics are 'mf'. The music consists of a melodic line in the right hand and a bass line in the left hand. The bass line includes markings for 'Allegro'.

5

This block contains measures 5 through 8 of the piano accompaniment. The melodic line continues with some grace notes, and the bass line provides harmonic support. The dynamics remain consistent with the previous section.

9 Jenny *Piu Mosso*

Now what on earth was all that sha - king heads for?

p

This block contains measures 9 through 12. It begins with the vocal line for Jenny, marked 'Piu Mosso'. The lyrics are 'Now what on earth was all that sha - king heads for?'. The piano accompaniment starts at measure 9 and includes a dynamic marking of '*p*'.

13 Jenny

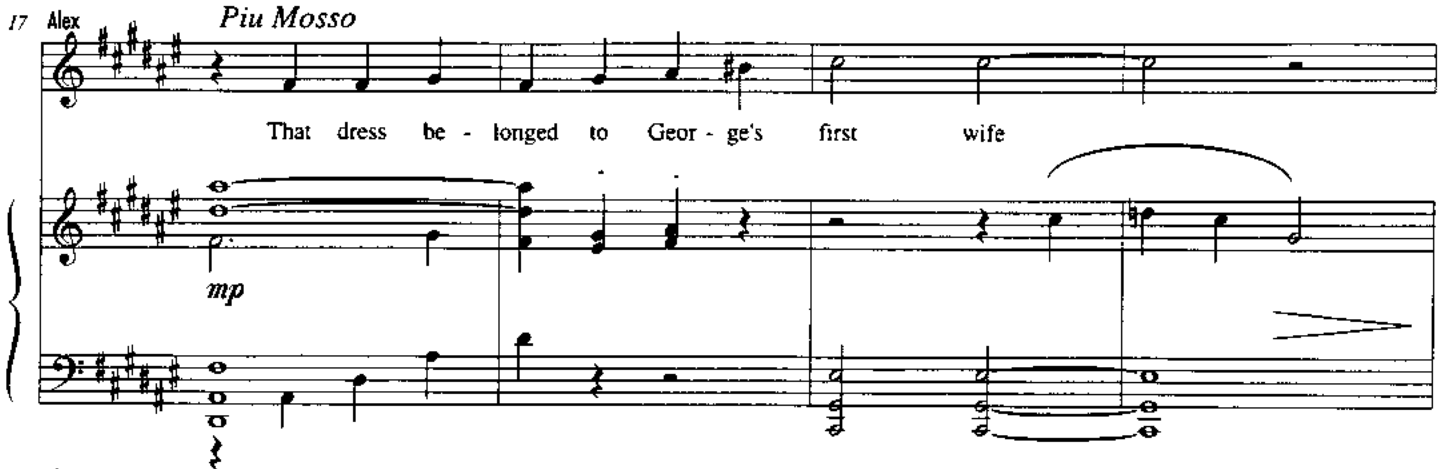
Grown ups are strange they're not grown up at all

This block contains measures 13 through 16. It continues the vocal line for Jenny with the lyrics 'Grown ups are strange they're not grown up at all'. The piano accompaniment continues to support the vocal melody.

Aspects of Love

17 Alex *Piu Mosso*

That dress be - longed to Geor - ge's first wife



21 Alex

some - one should have said be - fore to - night



25 Alex *Poco meno mosso*

years a - go your mo - ther wore it



29 Jenny *Comodo* *Piu lento*

Will you be

Alex

your fa - ther fain - ted at the sight



Aspects of Love

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

Aspects of Love

49 *Molto legato*

p

53 *Rose* *Piu Mosso*

You shame - less

p

57 *Rose* *Colla voce*

pair so this is what your up to!

Alex

Our game is

mp *mp*

61 *Alex*

up we might as well come clean!

Red. He shrugs to JENNY, kisses both of them good night and then leaves. JENNY looks after him intently, then turns to ROSE.

Aspects of Love

64 Jenny

He is the first to make me feel a wo - man

mp

led

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

pp

mp

JENNY exits then ALEX re-enters. ROSE frowns as she ponders JENNY's words.

Aspects of Love

78

Musical score for measures 78-81. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The melody in the treble clef features a series of eighth notes with slurs, while the bass clef provides a harmonic accompaniment with chords and moving lines.

82 Rose

Musical score for measures 82-85. The system includes a vocal line and a piano accompaniment. The vocal line is in a treble clef and contains the lyrics: "Al-ex this has gone on long e - nough. What I mean is you and Jen - ny." The piano accompaniment is in a grand staff. The music continues with a similar melodic and harmonic style to the previous system.

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

86 Rose

Musical score for measures 86-89. The system includes a vocal line and a piano accompaniment. The vocal line is in a treble clef and contains the lyrics: "Since you came she tru-ly blos-somed But, my friend a flower is frag-ile hea-ven help you if you hurt her". The piano accompaniment is in a grand staff. The music concludes with a double bar line and repeat signs in both staves.

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

Red.

Aspects of Love

Subito agitato

(in 2)

89 Alex

Why this great con - cern? God you're hard - - - ly ev - er

Rose

mf *f*

92 Alex

here! Your whole life is your ca - reer and no - thing else

f

*Poco meno mosso
ma sempre agitato*

95 Alex

mat - ters.

Rose

My ca - reer?

mf

Aspects of Love

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

Aspects of Love

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*

Red

113 Alex *Rit* *Allegro Moderato*

Rose let me ex - plain to you

Rit *Allegro Moderato*

(in 4)

117 Alex

yes I can't de - ny the feel - ings that I have But what's

Aspects of Love

121 Alex

wrong with that? Rose I'd ne-ver harm the girl

125 Alex *Poco rall* *Colla voce* *Subito piu mosso*

You can -

Rose

You were once pre-pared to do a lot of harm to me

129 Alex

not com-pare this with our in-sane af-fair what I wan-tered from you was both bo-dy and soul

Rose

aren't you

Poco rall (in 2)

Aspects of Love

133 Alex

He exits

Musical staff for Alex, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes.

This is one thing that I will con - trol

Musical staff for Rose, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody includes triplet markings over groups of three notes.

try ing to play an i - den - ti - cal role?

Piano accompaniment for the scene, showing both treble and bass staves. It includes dynamic markings such as *mp* and *p*, and features a triplet in the right hand.

Scene 10

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

1 George *Andante*

mf This is the place that I choose A-mong my beaut-i-ful vines to have my ash-es strewn at

4 George

sun-set There must be mu-sic and dance There must be ri-vers of wine

7 Rose

ROSE enters, knows immediately what he is doing and interrupts. Oh do stop plan-ning your wake! You're bound to

George

But first a speech by Giul-iet-ta Tra - pa-ni

Aspects of Love

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

p *pp* *mp*

Meno in 3 *in 2*

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

Poco piu

Aspects of Love

27 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

George

cir - cus George you know that I'm right. 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

8

Aspects of Love

37 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.

30 Jenny *Dolce in 6*

Pas de ten-dresse — et pas de joie loin d'i - ci loin de toi

George

late

Red.

34 Jenny

rien de plus triste — que mes sou-pirs. lors que vient le jour ou

p

38 Jenny

il me faut par - tir

Alex

How do you know that?

Aspects of Love

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

50 Jenny

feel and what you do... What... what would you say to me, if I

54 Jenny

told you I loved you? Then I'd have to say to you: you are

mp *Poco Ten* *mf*

Aspects of Love

58 Alex

bright and sweet and fool - ish... Yes, love, love chan - ges ev' - ry - thing, but not

Musical score for Alex, measures 58-61. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). Dynamics include piano (p) and mezzo-forte (mf).

62 Alex

al - ways for the best Love can some - times be a most un - wel - come

Musical score for Alex, measures 62-65. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). Dynamics include mezzo-forte (mf).

66 Jenny *in 2*

You don't be - lieve that You know you're

Alex

guest

Musical score for Jenny and Alex, measures 66-69. The time signature changes to 2/4. Jenny's vocal line is in a single staff with lyrics. Alex's vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). Dynamics include piano (p).

70 Jenny *Moving closer*

fool - ing your - self. Why not be hon - est? A - lex be

Musical score for Jenny, measures 70-73. The time signature is 2/4. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). Dynamics include piano (p) and pianissimo (pp).

Aspects of Love

74 Jenny

hon - est

mp

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.

Moderato Assai

1

5 Circus Performers

Take the jour - ney of a life - time It's

8 Circus Performers

on - ly just a drumroll a - way On the jour - ney of a life - time

gliss

Aspects of Love

12 Circus Performers

musical score for measures 12-15, featuring vocal lines and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "eve-ry day's a high wi - re day If you reach for the moon, If you aim for the sky, then the".

16 Circus Performers

musical score for measures 16-18, featuring vocal lines and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "moon, If you aim for the sky, then the".

19 Circus Performers

musical score for measures 19-21, featuring vocal lines and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "moon and the sky can be yours, Come on and".

Aspects of Love

22 Circus Performers

try! There's a prize to be won, take a

Musical notation for measures 22-24, including vocal line and piano accompaniment.

25 Circus Performers

risk, take a ride, right this way, have a

Musical notation for measures 25-27, including vocal line and piano accompaniment.

28 Circus Performers

go try your luck and step in side Take the

Musical notation for measures 28-30, including vocal line and piano accompaniment.

Aspects of Love

37 Circus Performers

jour - ney of a life - time It's on - ly just a drumroll a - way On the

Musical notation for measures 37-38, including vocal line and piano accompaniment.

Piano accompaniment for measures 37-38, featuring a rhythmic pattern of eighth notes and a glissando effect in the right hand.

35 Circus Performers

jour - ney of a life - time eve - ry day's a high wi - re day If you've

Musical notation for measures 35-36, including vocal line and piano accompaniment.

Piano accompaniment for measures 35-36, featuring a rhythmic pattern of eighth notes.

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!

Musical notation for measures 39-40, including vocal line and piano accompaniment.

Poco Meno

Piano accompaniment for measures 39-40, marked *Poco Meno*, featuring a steady eighth-note accompaniment.

Aspects of Love

43 Circus Performers

45

If you reach for the moon, If you

On Cue
DRUM ROLLS
If you reach for the moon,

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

Aspects of Love

54

George

Rose

Jenny

Circus Performers

I came to watch a cir-cus not an o - ver grown child

It's on - ly just a drum roll a-way

jour - ney of a life - time

It's on - ly just a drum roll a-way

It's on - ly just a drum roll a-way

Silent cluster

Silent cluster

57

George

Rose

Jenny

Circus Performers

The action stops, even the circus.
All attention focuses on GEORGE.

Stop act - ing like a lu - na - tic and leave her a lone!

mp

Aspects of Love

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

Aspects of Love

73 Rose
George calm down now Don't get up set.
Jenny
Forheavens sake I am fif -

77 Jenny
teen
Circus Performers
If you reach for the moon If you aim for the sky Thenthe

78a 79

Circus Performers
moon and the sky can be yours come on and try

80

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)

Jenny

1

Love has turned my

Alex

mf

Love and your world can be - come a mad-house Love and your world can be - come a cir - cus.

Held over from Sc. 12

mf

Detailed description: This system contains the first musical lines for Jenny and Alex, and the beginning of the piano accompaniment. Jenny's line starts with a treble clef and a key signature of one flat. Alex's line also starts with a treble clef and a key signature of one flat. The piano accompaniment is written for grand piano with treble and bass clefs. The lyrics for Jenny are "Love has turned my" and for Alex are "Love and your world can be - come a mad-house Love and your world can be - come a cir - cus." The piano part begins with a mezzo-forte (*mf*) dynamic.

5 Jenny

world a - round, and my world now turns round A - lex.

Alex

Love turns a-round... Jen - ny your love is a drug that I dare not take, a

Detailed description: This system contains the second musical lines for Jenny and Alex, and the continuation of the piano accompaniment. Jenny's line starts with a treble clef and a key signature of one flat. Alex's line also starts with a treble clef and a key signature of one flat. The piano accompaniment continues with treble and bass clefs. The lyrics for Jenny are "world a - round, and my world now turns round A - lex." and for Alex are "Love turns a-round... Jen - ny your love is a drug that I dare not take, a".

Aspects of Love

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

Aspects of Love

Poco meno mosso

16 Rose
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

Aspects of Love

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

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)

Comodo

1 Alex

Comon Jen - ny. That'se - nough now. Jen - ny, ev - en mermaids have to sleep.

p *mp*

6 Jenny

I am a mer-maid with gol - den hair...

Alex

Come on, Jen - ny. Be a good girl.

Aspects of Love

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 arms and 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 fifteen yearsold.

p

Aspects of Love

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

Aspects of Love

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

40 Alex

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

Aspects of Love

45 Alex (in 2)

be the last one I should think of...

George

(We become aware of the figure of I know he's
GEORGE in another part of the house)

p
pp *f con malizia*

48 Alex

She ought to be the last one I should

George

up there with her now...

-p

Aspects of Love

51 Alex

love She ought to be the

George

If he is my God I'll kill him

f

3 3 3 3

54 Alex

last one I should care for. The ve - ry last...

George

I should have stopped this long a - go

ff

3 3 3 3

(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)

Aspects of Love

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 waight, he's in there...

(He reaches the bedroom door, breathless and beside himself)

G.P.

pp

65 George

(visibly weakening)

Colla Voce

There he is, he's in there... Jen - ny, my Jen - ny, I can't let him take you. I...

mp

Aspects of Love

(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

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)

1 Giulietta *Colla Voce*

George was an o - ri - gi - nal man.

mf

7 Giulietta

He did not want to change hu - man life. He re - joiced in the way we are made. He did

12 Giulietta

not look for - ward to hea - ven He was hap - py with the earth. He loved and un - der - stood the flesh, food,

Aspects of Love

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

Aspects of Love

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!

Aspects of Love

38 Giulietta

So gather all you can reap, before you're under the plough

42 Giulietta

The hand of death is un-forgiving!

46 Giulietta

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

Aspects of Love

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?

Aspects of Love

62 Giulietta

Hand me the wine and the dice, the time is racing 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 wasted to-day

f *f* *f*

Aspects of Love

74 *Giuoco*

I will have lived when I am dy - ing!

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

78

mf

Rose: Dear friends and neighbours...

If what I am doing seems strange to you, I must remind you

82

that I am carrying out the wishes of my husband.

He made me promise to strew his ashes

86

mf

Aspects of Love

90 among the vines he loved. He asked that everyone should drink his wine...

94 that there should be music and dancing! (ROSE raising the urn above her head)

98 Rose: George! Chorus: George!

102

Aspects of Love

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

106

110 Alex

Why don't you

115 Jenny

(turning away)

How can you think of dan - cing?

Alex

dance with me?

mp

Aspects of Love

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

120

Musical score for measures 120-123. The score is written for piano in G major and 4/4 time. It features a complex texture with multiple voices in both the treble and bass staves. A large slur covers the right-hand part of measures 121 and 122. Dynamic markings include *mf* and *f*.

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

124

Musical score for measures 124-126. The score continues the piano accompaniment. It features a complex texture with multiple voices in both the treble and bass staves. Dynamic markings include *mf* and *f*.

127

Musical score for measures 127-130. The score continues the piano accompaniment. It features a complex texture with multiple voices in both the treble and bass staves. Dynamic markings include *mf* and *f*.

130 Giulietta and Chorus

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

Musical score for measures 130-133. The score includes a vocal line for Giulietta and Chorus and a piano accompaniment. The vocal line has lyrics: "Hand me the wine and the dice. while there are grapes on the vine..". The piano accompaniment features a complex texture with multiple voices in both the treble and bass staves. Dynamic markings include *f* and *mf*.

134 Giulietta and Chorus

Life is a round of end - less plea - sures!

The musical score for measures 134-137 consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are: "Life is a round of end - less plea - sures!". The piano accompaniment features a steady eighth-note bass line in the left hand and a rhythmic pattern of chords in the right hand.

138 Giulietta and Chorus

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

The musical score for measures 138-141 continues the vocal line and piano accompaniment. The lyrics are: "The end is al - ways in sight, but it tastes bet - ter with wine." The piano accompaniment maintains the same rhythmic structure as the previous measures, with a consistent bass line and chordal accompaniment.

Aspects of Love

142 Giulietta and Chorus

Why pour your life in ti - ny mea - sures?

This musical system covers measures 142 to 145. It features a vocal line for Giulietta and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two sharps (F# and C#). The lyrics are: "Why pour your life in ti - ny mea - sures?". The piano accompaniment consists of a right hand with a steady eighth-note accompaniment and a left hand with a more active bass line. There are dynamic markings such as *v* and *mf* throughout the piece.

146 Giulietta and Chorus

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

This musical system covers measures 146 to 149. It features a vocal line for Giulietta and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two sharps (F# and C#). The lyrics are: "Hand me the wine and the dice, I want my car - ni - val now,". The piano accompaniment consists of a right hand with a steady eighth-note accompaniment and a left hand with a more active bass line. There are dynamic markings such as *v* and *mf* throughout the piece.

150 Giulietta and Chorus

While I have thirst and lust for liv - ing!

This musical system covers measures 150 to 152. It features a vocal line for Giulietta and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "While I have thirst and lust for liv - ing!". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. There are dynamic markings like 'v' (forte) and 'f' (forte) throughout the piece.

153 Giulietta and Chorus

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

This musical system covers measures 153 to 156. It continues the vocal line for Giulietta and the piano accompaniment. The lyrics are: "So ga - ther all you can reap, be - fore you're un - der the plough". The piano accompaniment features a more active right-hand part with chords and a left-hand part with a simple bass line. There are dynamic markings like 'v' (forte) and 'f' (forte) throughout the piece.

Aspects of Love

157 Giulietta and Chorus

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

This musical system contains four staves. The top staff is for the vocal line, with lyrics: "The hand of death is un - for - giv - ing!". The second staff is the bass line. The third and fourth staves are for the piano accompaniment, with various chords and melodic lines. There are some handwritten annotations above the piano part, including a series of 'v' marks.

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

This musical system contains four staves. The top staff is for Giulietta's vocal line with lyrics: "You must be the fam - ous A - lex!". The second staff is for Alex's vocal line. The third and fourth staves are for the piano accompaniment. A stage direction is written between the vocal staves: "(The crowd once again moves into the background. This time our attention is drawn to ALEX and GIULIETTA)".

Aspects of Love

163 Julietta

Tell me, are you still shoot - ing

Alex

Giu - li - et - ta!

This block contains the musical score for measures 163-165. It features three staves: a vocal line for Julietta, a vocal line for Alex, and a piano accompaniment. Julietta's line begins with the lyrics "Tell me, are you still shoot - ing". Alex's line follows with "Giu - li - et - ta!". The piano accompaniment consists of chords and melodic lines in both hands.

166 Julietta

wo - men?

Alex

Rose ne - ver could keep a se - cret.

Chorus

Hand me the wine and the dice!

This block contains the musical score for measures 166-170. It features four staves: a vocal line for Julietta, a vocal line for Alex, a vocal line for the Chorus, and a piano accompaniment. Julietta's line begins with the lyrics "wo - men?". Alex's line follows with "Rose ne - ver could keep a se - cret.". The Chorus line begins with the lyrics "Hand me the wine and the dice!". The piano accompaniment consists of chords and melodic lines in both hands.

Aspects of Love

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

Aspects of Love

184 Chorus

Hand me the wine and the dice. the time is rac-ing a-way

This block contains the vocal line for measures 184 through 187. The lyrics are: "Hand me the wine and the dice. the time is rac-ing a-way". The music is in 4/4 time with a key signature of one flat. The vocal line is written on a single staff with a treble clef. There are slurs over the first two and last two measures.

f

This block contains the piano accompaniment for measures 184 through 187. It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The dynamic marking *f* is present at the beginning. There are slurs and accents over the piano part.

188 Chorus

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

This block contains the vocal line for measures 188 through 191. The lyrics are: "There's not a taste that's not worth try - ing!". The music is in 4/4 time with a key signature of one flat. The vocal line is written on a single staff with a treble clef. There are slurs over the first two and last two measures.

This block contains the piano accompaniment for measures 188 through 191. It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. There are slurs and accents over the piano part.

Aspects of Love

192 Chorus

And if to - mor - row it ends, I won't have wasted to-day -

The musical score for measures 192-195 consists of a vocal line and a piano accompaniment. The vocal line is in a single system with a treble clef and a key signature of one flat. The lyrics are: "And if to - mor - row it ends, I won't have wasted to-day -". The piano accompaniment is in a grand staff with treble and bass clefs, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

196 Chorus

I will have lived when I am dy - ing!

The musical score for measures 196-199 consists of a vocal line and a piano accompaniment. The vocal line is in a single system with a treble clef and a key signature of one flat. The lyrics are: "I will have lived when I am dy - ing!". The piano accompaniment is in a grand staff with treble and bass clefs, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Aspects of Love

200

Musical score for measures 200-203. The score is written for piano in a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The music features a complex texture with many chords and some melodic lines. There are some handwritten annotations, including a star and a bracket, in the lower right of the system.

204

Musical score for measures 204-207. The score is written for piano in a grand staff. The key signature has one flat. The music continues with dense chordal textures and some melodic movement. There are several 'v' markings (accents) above notes in the right hand.

208

Musical score for measures 208-211. The score is written for piano in a grand staff. The key signature has one flat. The music features a dense texture with many chords. There are several 'v' markings (accents) below notes in the left hand.

212

Musical score for measures 212-215. The score is written for piano in a grand staff. The key signature has one flat. The music continues with dense chordal textures and some melodic movement. There are several 'v' markings (accents) below notes in the left hand.

Aspects of Love

216 Chorus

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

Simile

Detailed description: This block contains the musical score for measures 216 through 219. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line includes the lyrics: "Hand me the wine and the dice, I want my car-ni-val now,". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A *Simile* marking is present in the piano part. There are some performance markings above the vocal staff, including slurs and accents.

220 Chorus

While I have thirst and lust for liv - ing!

mp

Detailed description: This block contains the musical score for measures 220 through 223. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line includes the lyrics: "While I have thirst and lust for liv - ing!". The piano accompaniment continues with the same rhythmic pattern as the previous section. A *mp* (mezzo-piano) dynamic marking is present in the piano part. There are some performance markings above the vocal staff, including slurs and accents.

224 Chorus

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

The musical score for measures 224-227 consists of a vocal line and a piano accompaniment. The vocal line is in a key with one flat (B-flat) and a 4/4 time signature. The lyrics are: "So ga-ther all you can reap. be-fore you're un-der the plough". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

228 Chorus

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

The musical score for measures 228-231 consists of a vocal line and a piano accompaniment. The vocal line is in a key with one flat (B-flat) and a 4/4 time signature. The lyrics are: "Life is a round of flesh, food, wine, love". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Aspects of Love

232 Chorus

flesh, food, wine, love

Lento (in 6)

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

236

240 Rose

He will haunt you Rose, un - til the day you

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 -

Aspects of Love

16 Rose

Marcel *Meno Mosso*

night was a won - der! You're a won - der

*She breaks down.
MARCEL puts his arm around her.*

20 Rose

thought he'd live for - ev - er

Marcel *Doloroso*

Rose you must-n't

24 Rose

Rit

Oh God I miss him

Marcel

cry like this George would not have wan - ted that

Aspects of Love

28 Rose

so
Piu Mosso *accel*

32 Marcel

pochiss. rall
Come on show me a smile
in 2 *mf*

p

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.)

Hauntingly

1

mf
p

5 Alex

Jen - ny this is just as hard for me What we feel is wrong un -

p

8 Alex

na - tural Our bo - dies must not rule our minds, you're much too

p

11 Alex

young to un - der-stand your feel-ings can't you see this has to fin- ish

Jenny

Al- right I heard you

Strict tempo con moto
Comodo la voce

sub pp
mf

Aspects of Love

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

19 Jenny
you first met my mo - ther you were on - ly se - ven - teen. The thing that is un - natu - ral is to

Aspects of Love

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 keen for this to end I saw what you were do-ing with your

Aspects of Love

32 Jenny

new I - tal - ian "friend" You're the one who seems to let your bo - dy rule your mind. If

35 Alex

If my bo - dy real - ly ruled me then we
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

Aspects of Love

47 Alex
cell We shall see

Jenny
Will you go a - way with her? Giu li et ta

45 Jenny
Are you going to live with her? Do you love her more than me?

49 Jenny
Why. why can't you wait for me? three years is not a life time

She cannot continue. ROSE appears in the doorway of the house and moves slowly downstage.

53

Aspects of Love

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

57 Rose

Poco rall

Dar-ling I just need a mo-ment I must have a word with A - lex

mf *p*

60 Rose

Poco meno mosso

I hear you're leav-ing us our lives are chang-ing yet a - gain

p

64 Rose

Poco rall *A Tempo*

I came to say good-bye good luck come back and see us now and then

mf

68 Rose

A - ny thing but lone - ly a - ny - thing but

mp

Aspects of Love

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

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

Aspects of Love

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.

97 Rose

Lone - ly's what I'll ne - ver be While there's still some life in me and

Aspects of Love

101 Rose

I'm still young, don't for - get It is - n't ov - er yet so ma - ny hearts for me to

104 Rose

thrill. If you're not here to say, how good I look each day.

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

Aspects of Love

115 Rose

What's the sense when no - one else is there?

119 Rose

What's the sense when no - one else is there?

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

124

128 Alex

Al-right what is it?

Rose

Just pro-mise one thing Don't ask me questions you must pro-mise first

Aspects of Love

132 Alex
can't, I must know what it is *rall*

Rose
Don't leave me

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

136 *ff*

141 *Rit*

146 *p* *Poco rall*

Aspects of Love

Molto tranquillo

150

p

Musical score for measures 150-153. The score is in 3/4 time and consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present in the first measure.

154

mf

Poco rall

Musical score for measures 154-158. The score continues with two staves. The tempo marking *Poco rall* (Poco rallentando) is placed above the second staff. A dynamic marking of *mf* (mezzo-forte) is present in the first measure of this system.

159 Giulietta

For a moment the stage is empty.
Then GIULIETTA appears and ALEX re-enters.
They look at one another.

It won't be long be-fore Jen-ny's a wo-man What then!

p *sf* *mp*

Musical score for measures 159-162. The top staff is for the vocal line, starting with a rest for Giulietta. The lyrics are: "It won't be long be-fore Jen-ny's a wo-man What then!". The bottom two staves are for the piano accompaniment. Dynamic markings include *p* (piano), *sf* (sforzando), and *mp* (mezzo-piano).

163 Giulietta

Hand me the wine and the dice

Staccato *mf*

Musical score for measures 163-166. The top staff is for the vocal line, starting with a rest for Giulietta. The lyrics are: "Hand me the wine and the dice". The bottom two staves are for the piano accompaniment. The marking *Staccato* is written above the piano part, and *mf* (mezzo-forte) is written below it.

Aspects of Love

167 Alex

Musical score for measures 167-170. It features three staves: Alex's vocal line, Giulietta's vocal line, and the piano accompaniment. The lyrics are: "Love will ne - ver ne - ver let you be the". The piano part includes dynamic markings *p* and *mf*.

171 Alex

Musical score for measures 171-174. It features three staves: Alex's vocal line, Giulietta's vocal line, and the piano accompaniment. The lyrics are: "same Love will ne - ver ne - ver let you be the". The piano part includes dynamic markings *p* and *mf*.

175 Alex

Musical score for measures 175-178. It features three staves: Alex's vocal line, Giulietta's vocal line, and the piano accompaniment. The lyrics are: "same". The piano part includes dynamic markings *sfp* and the instruction "They embrace. BLACKOUT."

Bows

1 ^{2x}

Musical notation for measures 1-4. Measure 1 has a "2x" marking above it. The piece is in G major (one sharp) and 4/4 time. The right hand plays chords and moving lines, while the left hand plays a steady bass line.

5

Musical notation for measures 5-8. The right hand features a prominent sustained chord in measure 5.

10

Musical notation for measures 9-12. The right hand continues with complex chordal textures.

15

Musical notation for measures 13-16. The right hand has a melodic line with some grace notes.

20 *Rit*

Musical notation for measures 17-20. Measure 17 has a "Rit" marking. The right hand has long, sustained chords.

Playout

9 *f* *sim.*

15 *Più mosso* *mf* *sim.*

21 *rit.* *Tempo I* *f*

27

33 *Allegro* *sim.* *sim.*

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Aspects of Love

39

Musical score for measures 39-42. The piece is in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A fermata is placed over the final note of measure 42.

43

Musical score for measures 43-47. The right hand has a melodic line with some slurs and accents. The left hand plays a dense, rhythmic accompaniment. Performance markings include *sim.* (sostenuto) above the right hand in measure 44 and *staccato* above the left hand in measure 45. A key signature change to one flat is indicated at the end of measure 47.

48

Musical score for measures 48-52. The right hand continues with a melodic line. The left hand has a consistent eighth-note accompaniment. Performance markings include *ff* (fortissimo) above the left hand in measure 50 and *sim.* (sostenuto) above the right hand in measure 52.

53

Musical score for measures 53-57. The right hand features a melodic line with some slurs. The left hand plays a rhythmic accompaniment. A key signature change to two flats is indicated at the beginning of measure 54.

58

Musical score for measures 58-62. The right hand has a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment. Performance markings include *sim.* (sostenuto) above the right hand in measure 60. A key signature change to one flat is indicated at the end of measure 62.

63

Musical score for measures 63-67. The right hand features a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment. Performance markings include *ff* (fortissimo) above the left hand in measure 65.

Aspects of Love

1

sim.

sim.

2

3

4

Andante

f

Red

5

6

ff

Aspects of Love

96

Allegro

This system contains measures 96 through 99. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music includes various rhythmic patterns and dynamic markings. The tempo is marked 'Allegro'.

100

f

This system contains measures 100 through 103. It continues the musical piece with a treble and bass clef. A dynamic marking of *f* (forte) is present. The paper shows signs of wear and tear.

104

staccato

This system contains measures 104 through 107. The tempo remains 'Allegro'. A 'staccato' marking is present above the first measure. The music features complex rhythmic textures.

108

ff

This system contains measures 108 through 111. It features a dynamic marking of *ff* (fortissimo). The music concludes with a double bar line.