

THE COUNT OF LUXEMBOURG

A New Musical Play

028

IN TWO ACTS.

BY

A. M. WILLNER AND ROBERT BODANZKY.

ADAPTED FOR THE ENGLISH STAGE BY

BASIL HOOD.

LYRICS BY

BASIL HOOD AND ADRIAN ROSS

MUSIC BY

FRANZ LEHAR.

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THE COUNT OF LUXEMBOURG.

Dramatis Persona.

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BOULANGER		
AND		
BRISSARD (<i>An Artist</i>)		THE GRAND DUKE RUTZINOV
(MR. W. H. BERRY.)		(MR. HUNTLEY WRIGHT.)

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COUNTESS KOROZEFF	MISS GLADYS HOMFREY.
MIMI	MISS MAY MARTON.
LISETTE (<i>Maid to Angèle Didier</i>)	MISS KITTY HANSON.
FLEURETTE	MISS GLADYS GUY.
AMELIE	MISS MAY HOBSON.
ROSALIE	MISS GERTRUDE GLYN.
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THEPÈSE	MISS BEATRICE VON BRUNNER
AND		
ANGÈLE DIDIER	MISS LILY ELSIE.

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Synopsis of Scenery.

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

Musical Director	MR. ERNEST FLECKER.
Stage Director	MR. EDWARD ROYCE.

THE COUNT OF LUXEMBOURG.

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VOCAL SCORE.

Tempo di Marcia.
SOPRANO & CONTRALTO.

Let the

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

TENOR.

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

Let the

BASS.

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

Let the

Tempo di Marcia.

bot - tle pass

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

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

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

*tr**tr**tr*

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

CHO. Car - ni - val! Here's a toast to Car - ni - val! To the

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

life we live

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

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

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

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

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

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

mf

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

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

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

mf

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

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

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

The first system of the musical score consists of four staves. The top three staves are vocal parts: a single voice line and a choral line (labeled 'CHO.'). The bottom staff is the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal lines begin with a fermata on the word 'Fools)'. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand, followed by a fermata over the final measure.

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

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

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

The second system of the musical score also consists of four staves. The top three staves are vocal parts: a single voice line and a choral line (labeled 'CHO.'). The bottom staff is the piano accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The vocal lines begin with a fermata on the word 'Laugh - Love -'. The piano accompaniment features chords in the right hand and single notes in the left hand, with a dynamic marking of 'f' (forte) at the beginning.

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

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

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

p

Detailed description: This system contains the first four measures of the piece. It features three vocal staves (Soprano, Alto/Chorus, and Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are "And in Bo - he - mi - a (King Fol - ly rules) Rol - lic - king". The piano part includes triplets in the right hand and chords in the left hand.

Jol - ly King King Car - ni - vall

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

Jol - ly King King Car - ni - val!

mf

1. 2.

Detailed description: This system contains the next four measures. It features three vocal staves and a piano accompaniment. The lyrics are "Jol - ly King King Car - ni - vall". The piano part includes triplets in the right hand and chords in the left hand. There are first and second endings indicated by the numbers 1. and 2. above the vocal staves.

MIMI.

Car - ni - val! East and West is Car - ni - val! Tra, la, la, la, la, la,
 Fol-low where we go! All a -

CHO.

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

mf *f* *tr*

MIMI.

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

CHO.

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

tr *tr*

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

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

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

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

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

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

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

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

Allegro.

First system of musical notation. The treble clef staff features a melody with triplet markings (3) and slurs. The bass clef staff contains a rhythmic accompaniment of eighth notes. The dynamic marking *mf* is present.

Second system of musical notation. The treble clef staff continues the melody with slurs and accents. The bass clef staff continues the accompaniment with slurs.

Third system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff has a more complex melodic line with slurs and accents. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and accents, including a *tr* (trill) marking. The bass clef staff has a sustained accompaniment with a *pp* (pianissimo) dynamic marking.

Sixth system of musical notation. The treble clef staff features a melodic line with slurs and accents, including a *rit.* (ritardando) marking. The bass clef staff has a sustained accompaniment with a *p* (piano) dynamic marking.

Nº 2.

SONG (Brissard) and CHORUS.

"BOHEMIA"

Words by
BASIL HOOD.

Allegretto quasi Marcia.

Voice.

Piano.

mf

BRIS.

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

pp

BRIS.

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

p

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

pp

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

pp

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

rit.

p *mf* *rit.*

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

poco animato CHORUS.

pp poco animato *mf*

CHO. BRISSARD. CHORUS.

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

BRIS. CHORUS. BRISSARD.

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

BRIS. CHORUS.

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

CHO. BRISSARD. CHORUS.

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

BRIS.

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

p *pp*

BRIS.

CHORUS.

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

mf *f*

CHO.

Tempo I.

Three Pair Back!

mf

BRIS.

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

pp

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

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

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

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

HO. BRISSARD.

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

pp poco animato *mf*

HO. BRISSARD.

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

pp

CRIS.

Hea - ven a - bove What shall we lack

p

CRIS.

If we have love In our Three Pair Back DANCE.

pp *mf* *f*

Allegro.

The first system of the Allegro section consists of two staves. The right hand begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of eighth-note chords and single notes, often with a grace note. The left hand, in bass clef, provides a steady accompaniment of eighth-note chords.

The second system continues the musical texture. The right hand has more complex rhythmic patterns, including sixteenth-note runs and chords. The left hand maintains its accompaniment of eighth-note chords.

The third system introduces a dynamic marking of *ff* (fortissimo) in the right hand. The right hand features dense chords and sixteenth-note passages. The left hand continues with eighth-note accompaniment.

The fourth system concludes the Allegro section. It features a *ff* dynamic marking in the right hand. The right hand has a melodic line with grace notes and chords, while the left hand provides accompaniment. The system ends with a double bar line.

Presto.

The Presto section begins with a new system. The right hand has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a rapid sixteenth-note melody with many accents. The left hand, in bass clef, has a rhythmic accompaniment of eighth-note chords.

The second system of the Presto section continues the rapid sixteenth-note melody in the right hand and the eighth-note accompaniment in the left hand. The system concludes with a double bar line.

No. 3. SONG.—(Juliette) and CHORUS.

“PIERRETTE AND PIERROT!”

Words by
BASIL HOOD.

Vivace.

Juliette. 

Piano. 

Allegretto moderato.

JUL. 

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



JUL. 

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



JUL.

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

JUL.

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

JUL.

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

JUL.

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

Valse moderato.

JUL.

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

JUL.

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

JUL.

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

JUL.

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

JUL.

rit.

kiss you can - not get, dear, You'll va - lue most of
 love your Pi - er - rette, dear, AS I love you, you

JUL.

all!
 know!

CHORUS

SOPRANO.

TENOR.

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

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

a tempo *mf*

JUL.

CHORUS

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

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

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

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

p

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

p

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

rit.

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

f *rit.* *f*

*And. **

ENTRANCE CHORUS

and SONG.—(René.)

No. 4.

Words by
ADRIAN ROSS.

"THE COUNT OF LUXEMBOURG!"

Allegro.

Piano.

f

CHO. SOPRANO.
ALTO.
TENOR.
BASS.

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

f cres - - - cen - - - do

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

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

- val!

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

Ah!

Tempo di Marcia.

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

- val! To the life we live As Bo -

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

Tempo di Marcia.

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

tr
ff

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

tr

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

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

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

Animato.

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

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

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

Animato.

*Change
rit.*

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

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

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

ff

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

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

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

fff rit.

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

Grave.

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

Musical score for the first system. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. The vocal line begins with a fermata and a triplet of eighth notes. The piano accompaniment features a prominent bass line with a forte (ff) dynamic.

RENÉ.

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

Musical score for the second system. It continues the vocal line and piano accompaniment. The piano accompaniment is marked mezzo-forte (mf) and features a complex, multi-layered texture with many beamed notes. The system concludes with a forte (ff) dynamic.

Allegro molto.

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

Musical score for the third system, featuring a piano accompaniment. The tempo is marked Allegro molto. The music is characterized by a driving, rhythmic pattern with many beamed notes. The dynamic starts with a crescendo (cresc.) and reaches fortissimo (fff) by the end of the system.

Musical score for the fourth system, continuing the piano accompaniment. It maintains the driving rhythmic pattern and dynamic intensity, with a fortissimo (fff) marking.

RENÉ.

1. The

Musical score for the fifth system, featuring a piano accompaniment. The music concludes with a fortissimo (fff) dynamic, followed by a ritardando (ritard.) and a piano (pp) dynamic.

Allegretto non troppo.

RENÉ.

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

RENÉ.

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

RENÉ.

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

RENÉ.

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

RENE.

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

p rit. *mf* *p*

RENE.

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

mf *rit.* *f*

Allegro molto. REFRAIN.

RENE.

so!
so!

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


p

RENE.

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

f

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

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

RENÉ.  done!

SOPRANO.
ALTO.
TENOR.
BASS.

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

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

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

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

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

 *p*

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

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

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

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

 *f* *pp*

2. *rit.* Prestissimo.

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

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

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

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

rit. Prestissimo. *ff*

RENE. la, la, la, la, la, la, la, la, la, la, la!

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

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

fz *fz*

Words by
ADRIAN ROSS.

Allegro.

Soprano.

Tenor.

Bass.

Piano.

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

SOP.

TEN.

BASS

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

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

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

p

SOP.

TEN.

BASS

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

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

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

(Spoken)
Excuse us

Words by
ADRIAN ROSS.

Soprano. *Allegro.*

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

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

Piano. *Allegro.*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Spoken) With pleasure, Messieurs!

Nº 5.

DUET.—(Juliette and Brissard.)

"A CARNIVAL FOR LIFE."

Words by
ADRIAN ROSS.

Tempo di Marcia.

Voice. BRISSARD.

Piano.

1. To -
2. And

BRIS. BOTH.

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

BOTH. JULIETTE.

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

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JUL. BOTH.

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

The musical score for the first system includes a vocal line for JUL. and a piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

BOTH. BRISSARD.

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

The musical score for the second system includes vocal lines for BOTH. and a piano accompaniment. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

BRIS. JULIETTE.

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

The musical score for the third system includes vocal lines for BRIS. and a piano accompaniment. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

JUL. BRISSARD.

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

The musical score for the fourth system includes a vocal line for JUL. and a piano accompaniment. The piano part features a rhythmic accompaniment with chords and moving lines in both hands, including a triplet in the right hand.

BRIS.

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

Musical score for BRIS. featuring a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines.

JULIETTE.

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

Musical score for JULIETTE. featuring a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. A piano dynamic marking 'p' is present.

BRISSARD. BOTH.

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

Musical score for BRISSARD. and BOTH. featuring a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. There are triplets marked with '3' in the piano part.

BOTH. REFRAIN.

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

Musical score for BOTH. REFRAIN. featuring a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. Dynamic markings 'rit.' and 'pp' are present.

BOTH.

way, for here we come, So blow the

p

BOTH.

fife and beat the drum! Clink the

BOTH.

glass - es, bang the trays When we

BOTH.

pass the gay ca - fes! Bow be-

BOTH

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

BOTH

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

BOTH

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

BOTH

Car - ni - val for life!

DANCE.

Musical score for a dance piece, consisting of seven systems of piano accompaniment. Each system has a treble and bass staff. The music is in 2/4 time with a key signature of one flat. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. A first ending bracket is present in the fifth system, and a dynamic marking of *ff* appears in the sixth system.

SONG.—(Grand Duke) and Attendants.

"I AM IN LOVE!"

Words by
BASIL HOOD.

Mazurka moderato.

Grand Duke.

Grand Duke. *f* *pp*

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

Piano.

This system shows the Grand Duke's vocal line and the Piano accompaniment. The Grand Duke's part is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The Piano part is in bass clef with the same key signature and time signature. The Grand Duke's lyrics are "I am in love, I can-not con-tra-dict it!". The Piano part features a dynamic of *f* (forte) for the first two measures and *pp* (pianissimo) for the last two measures.

G. D. *mf*

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

This system continues the Grand Duke's vocal line and the Piano accompaniment. The Grand Duke's lyrics are "The flow'r of love I saw, and stoop'd and pick'd it. I am in love,". The Piano part features a dynamic of *mf* (mezzo-forte) for the last two measures.

G. D. *pp*

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

This system continues the Grand Duke's vocal line and the Piano accompaniment. The Grand Duke's lyrics are "I can-not now gain - say it! I am in love, My conduct must be -". The Piano part features a dynamic of *pp* (pianissimo) for the last two measures.

G. D. *mf* *pp*

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

This system concludes the Grand Duke's vocal line and the Piano accompaniment. The Grand Duke's lyrics are "-tray it! I am in love, My brain is going pap-py! I am in love,". The Piano part features dynamics of *mf* (mezzo-forte) and *pp* (pianissimo).

G. D.

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

pp

G. D.

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

(Falsetto.)

pp *pp*

G. D.

love — In love — In love!

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

ATTs

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

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

pp

(Falssetto.)

G D

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

ATT

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

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

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

pp *pp*

Moderato.**GRAND DUKE.** *con molto sentimento*

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

mf

G. D.

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

f

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

G.D.  Musical score for G.D. part 2. The vocal line continues with the lyrics: "You re - cog-nize me, don't you? I am Love!". The piano accompaniment includes a section with a forte (*f*) dynamic and a section with a piano (*p*) dynamic.

G.D.  Musical score for G.D. part 3. The vocal line has the lyrics: "I hear him loud-ly cry-ing — "For goodness gracious". The piano accompaniment features a section with a forte (*f*) dynamic and a section with a mezzo-forte (*mf*) dynamic.

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

ATT'S  Musical score for ATT'S part 1. The vocal line has the lyrics: "He hears him loud-ly cry-ing — "For goodness gracious sake, —".

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

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

f *mf* *mf*

G.D. *pp*
sake, — I am in love! —

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

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

pp
8.....
You re-cognize me, don't you? I am Love!" —

f *mf* *p*

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

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

G.D.

yearn - ing! I am in love- I'm freez-ing and I'm burn - ing!

pp

G.D.

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

mf *pp*

G.D.

And that I glo - ry in it! I am in love- I am in love!

pp

G.D.

(Falsetto)

I am, I am in love, in love, love, love, love, love, love, love, love, love,

pp *pp*

G.D. love — In love — In love —

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

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

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

pp

(Falssetto) rit.

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

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

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

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

pp rit.

f

No. 7.

SCENE and AIR-(Angèle).

"LOVE, GOOD-BYE!"

Words by
ADRIAN ROSS.*Angèle*

Allegro.

Piano.

Allegretto.

ANGÈLE.

(laughs)

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

ANG. shall not see, Why, a - ny - one will do!
 nicht ge-nau Egal was liegt daran!

Poco meno.

ANG.

So I wait— all a-lone, For a man
 Niemand hier! Leer das Nest! Mein Gemahl!

ANG.

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

rit.

ANG.

tar-ry Now I am re-solv'd to mar-ry!
 la-nge, Wird mir gar am End noch bange!

rit.

Tempo di Mazurka.

ANG.

Be it so— My vi-sions of ra-mance may go, A dream that I shall
 Un be Kannt! deshalb nicht minder in-terressant Ist mir der heilige

pp

ANG.

nev - er know! Ah, well - I oh - ly must for - get
 En - ne - Staud, Ich nun, ich nehme nicht gar so schwer,

rit. *a tempo*

mf *pp*

ANG.

The dream I nev - er saw as yet, The lov - er that I have not
 In diesem Fall ist's kein Malheur, Dies Ehejoches drückt nicht

f

ANG.

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

mf rit. *p a tempo*

ANG.

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

mf *p*

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

p *mf rit.*

Unig

ANG. *rit.* *a tempo*
 It's wis-er to be al-ways free, Let oth-ers fall id
 Doch klüger ist's man Wird nie liebt, Stett das man selber

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

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

f rit.

ANG. *a tempo*
 -bove. Though ma-ny men may woo me, Their love is nothing
~~beachtet~~, Man lässt sich stets begehren Und spart mit dem Ge

p *a tempo*

ANG.

to me- The god-dess will be nev-er A slave to her
 wä-h-ren, Und Keiner kam dann Sagen, Er hä-ßt was er-

rit.

ANG.

a tempo love! Be it so- I will for-get the
 reicht! Un-be-kannt, des-halb nicht wieder

p a tempo *pp*

Solo
 Tempo di Mazurka.

ANG.

tales I know Of hap-py lov-ers long a - gol-
 in tres-sant Ist mir der heilige Ehe-stand

mf rit.

ANG.

- Ah, well- it is not much I lose, A lit-tle love, I
 Je, nun-ich neh-me nicht gar so schwer, In die-sem Fall ist's

a tempo *pp a tempo*

ANG. *(Ehe) joch* es

know not whose - And bet-ter is the fate I choose!
 Kein Malheur, Dies Ehejoch ~~es~~ drückt nicht sehr -

rit. *a tempo*

f

ANG. *rit.* *a tempo*

Love, love? It is an il-dle song! Love,
 Liebe - love? Nie kann sie mir mehr sein! Liebe -

mf rit. *p a tempo* *mf*

ANG. *mf* *p* *mf*

love, Can' nev-er live for long! No, love
 ? Nie war dir Rechte da! nicht ich,

ANG. *p* *mf* *f* *sf*

You are not worth a sigh - Love; good - bye!
 dass mich ich ja geteuh, Dem Gehe - hen!

No 8.

DUET.-(Angèle and Grand Duke).

"COUSINS OF THE CZAR"

Words by
BASIL HOOD.

Tempo di Gavotte.

Piano.

GRAND DUKE.

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

ANGÈLE.

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

GRAND DUKE.

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

ANGÈLE.

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

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

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

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

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

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

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

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

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

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

mf a tempo

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

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

mf

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

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

p

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

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

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

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

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

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

DANCE after 2nd verse.

p a tempo

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

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

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

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

mf *rit.*

QUINTET-(René, Grand Duke and Attendants).

"TWENTY THOUSAND POUNDS"

Words by
ADRIAN ROSS.

Allegretto.

René.

Grand Duke.

Attendants.

Piano.

patetica

Your cheque up - on Coutts - 's and

Your cheque up - on Coutts - 's and

Your cheque up - on Coutts - 's and

Your cheque up - on Coutts - 's and

f *mf*

patetica

RENÉ

G.D.

ATTN

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

Co.-

Co.-

Co.-

Co.-

Co.-

Twen-ty thousand pounds or so!

Twen-ty thousand pounds or so!

Twen-ty thousand pounds or so!

Twen-ty thousand pounds or so!

Twen-ty thousand pounds or so!

p *mf* *p*

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

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

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

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

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

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

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

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

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

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

RENÉ
 young? Is she nice?

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

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

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

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

G.D. e - ven nic - er!

ATT'S e - ven nic - er!

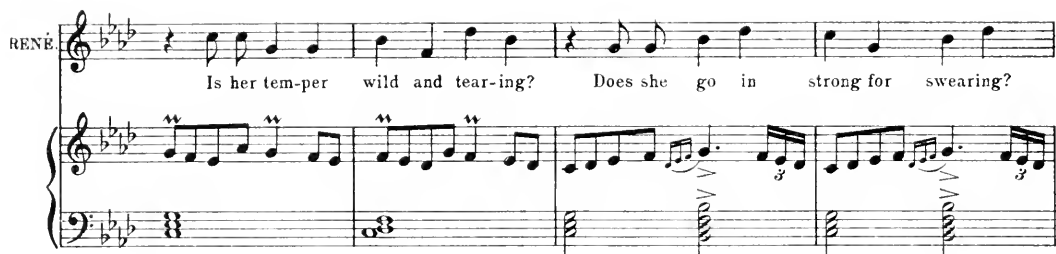
e - ven nic - er!

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

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

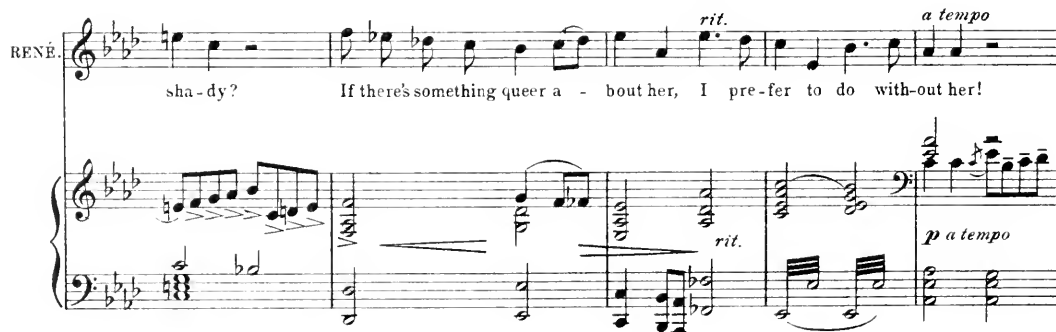
RENÉ. tress - es as im - port - ed? Feet e - nor - mous? pray im - form us!

molto animato
pp

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

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

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

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

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

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

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

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

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

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

RENÉ

X!

G.D.

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

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

ATT'S

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

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

p

RENÉ

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

G.D.

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

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

ATT'S

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

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

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

mf

f rit.

N^o 10.

FINALE- ACT I.

Words by
ADRIAN ROSS.

Allegretto moderato.

René

Fair Count - ess, may I wish that now

Piano. *mf* *p*

ANGÈLE.

RENÉ

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

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

ANG.

For when you're never with your wife

RENÉ

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

p *mf* *p*

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

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

Viol. Solo

mf p mf p

ANG. *L'istesso tempo.*

We can be always friends.

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

L'istesso tempo.

RENÉ. *Valse moderato.*

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

RENÉ *rit.*

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

mf rit.

ANGÉLE. *a tempo*

He goes right, she goes left, The ar - range - ment's ve - ry deft.

RENÉ

wedding!

p a tempo

ANG. *rit.*


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

RENÉ *rit.*


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


rit.

Allegretto moderato.

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

RENÉ 
 Mer - ci! I fan - cy too That


Allegretto moderato. 
p *mf*

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

RENÉ 
 you're a per-fect Ve-nus! And


pp *p* *mf*

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

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


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

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

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

mf *p*

ANG. *Listesso tempo* both observe the code Of a marriage à la *Valse moderato.* She goes


mf *p*


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


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

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

mf rit. *p a tempo*

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

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

 *f rit*

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

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

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

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

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

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

 *p* **Allegro.** *p*

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

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

G. D. There

PAV. There

MEN. There

PEL. There

The first system of the musical score features six vocal staves (ANG., RENÉ, G. D., PAV., MEN., PEL.) and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "though he's but a strang - er, I should like to see his face!" for ANG. and RENÉ. The other vocal parts (G. D., PAV., MEN., PEL.) have the word "There" written below their staves. The piano accompaniment includes a dynamic marking of *p* (piano) and a fermata over the final measure.

ANG. That voice can be so ten - der!

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

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

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

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

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

The second system of the musical score continues with the same six vocal staves and piano accompaniment. The lyrics are: "That voice can be so ten - der!" for ANG. and RENÉ. For G. D., PAV., MEN., and PEL., the lyrics are: "is no fear of dan - ger! Each is to each a strang - er! His". The piano accompaniment includes a dynamic marking of *p* (piano) and a fermata over the final measure.

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

RENÉ So soft and slen - der!

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

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

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

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

Tempo di Valse moderato.

ANG I'm sor - ry to part—

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

Tempo di Valse moderato.

They look at their rings and become serious.

ANG.

f rit.

Valse moderato.

ANG.

Ah, Love can it be love

pp *pp dolce*

ANG.

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

p

ANG.

dream of a life Come to us both at last?

ANG.

Love that calls to my heart Now be

ANG.

bold! For - tune of - fers you now A

ANG.

chance to catch and to hold But once,

ANG.

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

They come back in reality as if from a dream.

Allegretto.

G.D.

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

G.D.

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

(Bows to the screen)

RENÉ.

poco animato.

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

RENÉ.

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

ANGÈLE.

Ah!

Valse moderato.

ANG.

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

ANG.

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

ANG.

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

DUKE.

She goes

PAV.

She goes

MEN.

She goes

PEL.

She goes

Valse moderato.

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

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

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

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

Valse moderato.

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

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

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

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

ANGÈLE.
a tempo

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

mfrit. *pa tempo*

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

PAV.

MEN.

PEL.

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

portamento
rit.
a tempo
rit.

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

a tempo
Harp glissando
pp

I ever kissed. Hang it all, if

Harp glissando

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

RENÉ

I can - not

RENÉ

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

RENÉ

Sweet and small-

RENÉ

That was all! Soft as a snow - white dove

RENÉ

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

RENÉ

call of love!

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

SOP. & ALTO.

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

CHO.

TENOR.

Here's to Car - ni - val! —

BASS.

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

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

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

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

LAVIGNE.

tempo rubato

Re - né! Re - né! What is the

To - day he rules and ev - er shall!

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

To - day he rules and ev - er shall!

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

CHO. What is the mat-ter?

What is the mat-ter?

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

Allegro moderato.

RENÉ. Twen- ty thou- sand pounds or so!

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

ad lib.

mf

ff

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

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

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

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

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

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

mf *f* *sempre rall.*

MIMI.
From whom?

LAV.
From whom?

RENÉ.
know! *pp* Oh, no! His

CHO.
From whom? *pp*
From whom? *pp*
From whom? *pp*

p *rit.* *pp*

Moderato.

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

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

Valse moderato.

RENÉ. dreams! Ah me! was it my luck

pp *dolce* *p*

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

mf

RENÉ.

dream of a life Come to me then at last?

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "dream of a life Come to me then at last?". The piano accompaniment is in two staves, with a treble and bass clef, and a key signature of one flat. It features a complex texture with many chords and moving lines.

RENÉ.

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

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "Dream that call'd to my heart, 'Now be". The piano accompaniment is in two staves, with a treble and bass clef, and a key signature of one flat. It features a complex texture with many chords and moving lines. A dynamic marking of *mf* is present in the piano part.

RENÉ.

bold! For - tune of - fers you

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "bold! For - tune of - fers you". The piano accompaniment is in two staves, with a treble and bass clef, and a key signature of one flat. It features a complex texture with many chords and moving lines.

RENÉ.

now A chance to catch and to hold,

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "now A chance to catch and to hold,". The piano accompaniment is in two staves, with a treble and bass clef, and a key signature of one flat. It features a complex texture with many chords and moving lines.

JULIETTE.

Allegretto.

Bouche fermée.
BRISSIARD.

Bouche fermée.

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

Bouche fermée.

CHO.
Bouche fermée.

Bouche fermée.

(Spoken)

Allegretto.

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

pp

ff

pp

Tempo di Marcia.

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

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

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

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

poco meno

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

mf rit.

MIMI. So

LAVIGNE. So

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

CHO. So

Allegro molto. So

MIMI. *mf* *rit.* *f* *p* *f*
 lend it, spend it, end it, And out of win - dow send it!

LAV. *mf* *rit.* *f* *p* *f*
 lend it, spend it, end it, And out of win - dow send it!

RENE. *mf* *rit.* *f* *p* *f*
 With wine and wo - men,

CHO. *mf* *rit.* *f* *p* *f*
 lend it, spend it, end it, And out of win - dow send it!
 lend it, spend it, end it, And out of win - dow send it!

mf *rit.* *f* *p* *f*

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

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

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

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

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

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

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

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

Marcia.

The musical score is for a piece titled "Marcia" in 2/4 time. It consists of six systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The score includes various dynamics and articulations:

- System 1:** Treble staff has a rhythmic pattern of eighth notes. Bass staff starts with a forte (*ff*) dynamic and features a melodic line with slurs.
- System 2:** Treble staff continues with eighth-note patterns. Bass staff has a more rhythmic accompaniment.
- System 3:** Treble staff has a dense texture of eighth notes. Bass staff continues with a steady accompaniment.
- System 4:** Treble staff begins with a forte (*ff*) dynamic, followed by a piano (*p*) section, and ends with a forte (*f*) section. Bass staff has a rhythmic accompaniment with some rests.
- System 5:** Treble staff features a melodic line with a triplet of eighth notes. Bass staff has a rhythmic accompaniment.
- System 6:** Treble staff continues with a melodic line and a triplet. Bass staff has a rhythmic accompaniment.

First system of a piano piece. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and single notes. The key signature has one flat, and the time signature is 3/4.

Second system of the piano piece. The right hand continues the melodic development with some triplet figures. The left hand maintains a steady accompaniment. The key signature and time signature remain consistent.

Third system of the piano piece. The right hand shows more complex rhythmic patterns. The left hand accompaniment becomes more active. The key signature and time signature are still present.

Fourth system of the piano piece. The right hand features a melodic line with a *crescendo* marking. The left hand has a dense, rhythmic accompaniment. The key signature and time signature are consistent.

Fifth system of the piano piece, concluding with the composer's name. The right hand has a melodic line with a *pp* (pianissimo) marking. The left hand has a dense, rhythmic accompaniment with a *ff* (fortissimo) marking. The key signature and time signature are consistent.

BRISSARD.
Clear the

BRL.

way, for here we come So blow the fife and

BRL.

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

BRL.

trays, As we pass the gay ca - fés.

BRL.

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

BRI.

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

BRI.

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

BRI.

CHO.

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

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

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

p

fife and beat the drum, Clink the glass - es, bang the
 fife and beat the drum, Clink the glass - es, bang the
 fife and beat the drum, Clink the glass - es, bang the

cresc.

trays, As we pass the gay ca - fés Bow be -
 trays, As we pass the gay ca - fés
 trays, As we pass the gay ca - fés Bow be -

fff

BRISSARD.

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

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment, with the fourth staff being the right hand and the fifth staff being the left hand. The music is in a minor key and 3/4 time.

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

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment, with the fourth staff being the right hand and the fifth staff being the left hand. The music is in a minor key and 3/4 time.

BRI.

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

CHO.

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

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

JUL.

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

BRI.

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

RENE

With

CHO.

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

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

JUL.  - - - - -  A fig for care or

BRI.  - - - - -  A fig for care or

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

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

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

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

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

 *mf*  *f*

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

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

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

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

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

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

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

 *mf*

Prestissimo.

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

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

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

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

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

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

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

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

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

In strict waltz time.

First system of musical notation, featuring a treble and bass clef. The music is in 3/4 time and includes a forte (*ff*) dynamic marking. The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures with various articulations like slurs and accents.

Third system of musical notation, showing further development of the musical themes. The right hand has a prominent melodic line with a slur and an accent.

(Curtain) (Society goes to and fro.)

Fourth system of musical notation, beginning with the instruction *(Curtain)* (Society goes to and fro.). The music continues with a similar waltz rhythm and harmonic structure.

Fifth system of musical notation, featuring a melodic line in the right hand with a slur and an accent, and a corresponding accompaniment in the left hand.

Sixth system of musical notation, concluding the piece with a piano (*pp*) dynamic marking. The right hand has a melodic line with a slur and an accent, and the left hand provides a final accompaniment. The system ends with a double bar line and a small asterisk (*).

(Dialogue.) Melodrama.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the right hand with eighth and sixteenth notes, and a harmonic accompaniment in the left hand with chords and single notes.

The second system continues the melodic and harmonic development. The right hand has a more active melodic line with slurs and ties, while the left hand provides a steady accompaniment with chords.

The third system is marked *Dance.* and begins with a dynamic marking of *ff* (fortissimo). The right hand features a rhythmic, dance-like melody with slurs and accents. The left hand has a more complex accompaniment with chords and moving lines.

The fourth system continues the dance music. The right hand has a melodic line with many slurs and accents, and the left hand has a rhythmic accompaniment with chords.

The fifth system concludes the dance section. It features dynamic markings of *ff* and *pp* (pianissimo). The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with chords.

First system of musical notation, featuring a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music consists of chords and melodic lines in both staves, with a fermata over the final measure of the treble staff.

Second system of musical notation. The bass staff includes a *pp* dynamic marking. The system concludes with a double bar line and repeat dots in both staves.

Third system of musical notation, continuing the piece with similar chordal and melodic textures.

Fourth system of musical notation. The bass staff includes a *pp* dynamic marking. The system concludes with a double bar line and repeat dots in both staves.

Fifth system of musical notation. The bass staff begins with a *p* dynamic marking and includes a *ped.* (pedal) instruction. The system concludes with a double bar line and repeat dots in both staves.

Sixth system of musical notation. The bass staff includes a *ped.* instruction and a fermata over the final measure. The system concludes with a double bar line and repeat dots in both staves.

This page of musical notation is for a piano piece, featuring six systems of staves. The notation is written in treble and bass clefs. The key signature is two sharps (F# and C#). The piece begins with a dynamic marking of *mf*. The first system includes the instruction *Red.* and an asterisk. The second system continues with *Red. simile*. The third system features *mf* and *Red.* with asterisks. The fourth system starts with *p* and *Red. simile*, followed by *pp*. The fifth system includes *rit.* and *a tempo*. The sixth system concludes the page with a final cadence.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The piece begins with a piano (*pp*) dynamic. The bass line consists of a steady eighth-note accompaniment, while the treble line features a melodic line with various articulations and slurs.

Second system of musical notation, continuing the piece. The dynamics remain piano (*pp*). The melodic line in the treble clef continues with a series of eighth notes and slurs, while the bass line maintains its accompaniment.

Third system of musical notation. The piece concludes this section with a forte (*f*) dynamic. The treble clef features a more active melodic line with slurs and accents, while the bass line continues with its accompaniment.

Tempo di Valse.

Fourth system of musical notation, marked "Tempo di Valse" and "a tempo". The music is characterized by a waltz-like feel with a steady eighth-note accompaniment in the bass and a melodic line in the treble. The dynamics are piano (*p*).

Fifth system of musical notation, continuing the waltz tempo. The piece features a variety of articulations, including slurs and accents, across both staves.

Sixth system of musical notation, concluding the piece with a fortissimo (*ff*) dynamic. The music features a more active melodic line in the treble and a bass line with a steady accompaniment.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature has two sharps (F# and C#).

Second system of the piano score. The right hand continues the melodic line. The left hand accompaniment includes a section marked *ff* (fortissimo).

Third system of the piano score. The right hand has a section marked *fff* (fortississimo). The left hand accompaniment includes a section marked *f* (forte).

Fourth system of the piano score. The right hand has a section marked *p* (piano). The left hand accompaniment includes a section marked *pp* (pianissimo).

Fifth system of the piano score. The right hand continues the melodic line. The left hand accompaniment includes a section marked *p* (piano).

Sixth system of the piano score. The right hand has a section marked *ff* (fortissimo). The left hand accompaniment includes a section marked *ff* (fortissimo).

Words by
ADRIAN ROSS.

Allegro molto.

Piano.

The first system of piano accompaniment consists of two staves. The treble staff begins with a forte (*ff*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The bass staff provides a steady accompaniment with quarter notes and rests.

The second system includes vocal parts and piano accompaniment. The vocal parts are labeled SOP., ALTO., TEN., and BASS. The lyrics are: "Hail, An - gèle, our night - in -". The piano accompaniment continues with the same rhythmic pattern, including a *mf* dynamic marking and a triplet of eighth notes.

The third system continues the vocal and piano accompaniment. The lyrics are: "- gale, Hail to the love - ly Di - - val". The piano accompaniment features a triplet of eighth notes and continues with the established rhythmic pattern.

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

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

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

The first system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is labeled 'CHO' and contains a choral part. The third staff is the bass line. The fourth staff is the piano accompaniment, split into two parts (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: 'Queen of our hearts and queen of song, We mean to'.

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

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

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

The second system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is labeled 'CHO' and contains a choral part. The third staff is the bass line. The fourth staff is the piano accompaniment, split into two parts (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: 'keep her ours for long! ——— Hail, An - gèle, our'. A dynamic marking 'mf' is present in the piano accompaniment.

Poco meno

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

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

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

Poco meno

ANGÈLE.
I thank you,

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

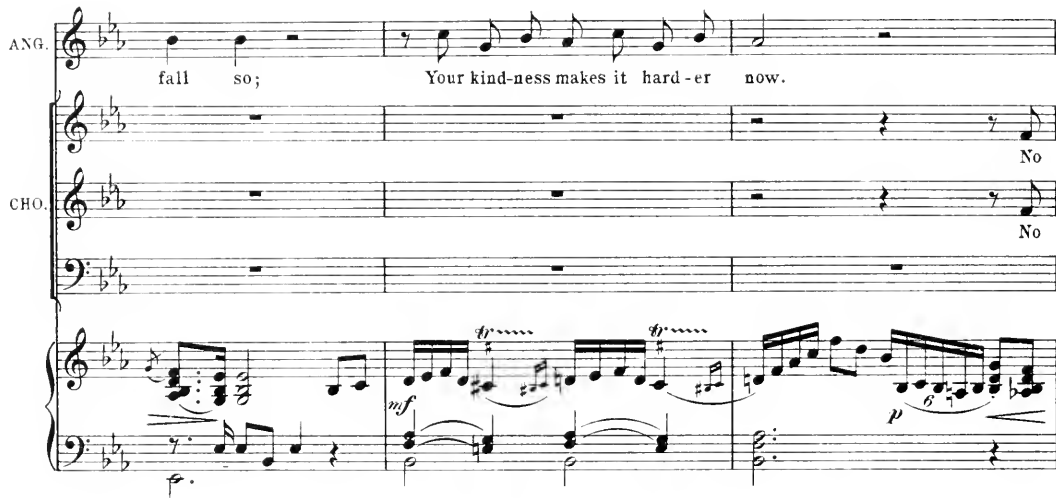
CHO. one ac - cord im - plore She'll talk of leav - ing us no more! —

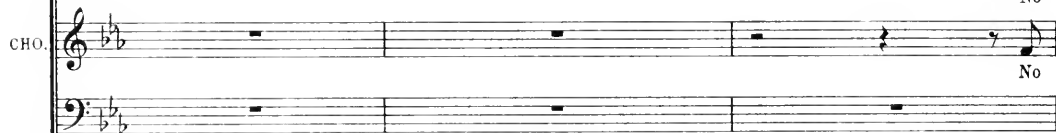
one ac - cord im - plore She'll talk of leav - ing us no more! —

rit. *ff* *p*

Moderato.

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

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

CHO.  No
No

ANG.  Yet it must be!

CHO.  part - ing, That we won't al-low!
part - ing, That we won't al-low!
No, That we won't al-low!

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

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

love, our star of song!

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

Valse moderato.

espressivo
mf

The first system of the score features a vocal line with a whole rest and a piano accompaniment. The piano part begins with a half note chord in the right hand and a quarter note chord in the left hand, followed by a series of chords and melodic lines. The tempo is marked 'Valse moderato' and the mood is 'espressivo'. The dynamic is 'mf'.

mf

The second system continues the piano accompaniment with more complex chordal textures and melodic movement in both hands. The dynamic remains 'mf'.

ANG.

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

pp mf rit.

The third system introduces the vocal line. The lyrics are 'Day - dreams, you must go, For it is time that we should part, ———'. The piano accompaniment features a 'pp' dynamic and includes a 'rit.' (ritardando) marking. The vocal line has a 'rit.' marking above it.

ANG.

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

pp più lento SOLO TENOR.

Cello Solo. mf

The fourth system continues the vocal line with the lyrics '— Though a voice ech-oes in my heart, And sighs, - Ah, no! ——— When the'. The piano accompaniment is marked 'pp più lento'. A 'SOLO TENOR.' instruction is present, and a 'Cello Solo. mf' instruction is at the bottom right.

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

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

ANGELE.

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

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

rit.

No 12a

Fanfare.

Allegro.

Piano.

ff

ff

No 12b

Stage Music.

Valse.

Piano.

pp

(On the Stage.)

mf

p

f

sempre più animato

*ad. **

*ad. **

*ad. **

*ad. **

*ad. **

fz

fz

fz

Repeat ad lib.

N^o 13.

SONG.— (Grand Duke.)

"PRETTY BUTTERFLY"

Words by
BASIL HOOD.

Allegro.

Piano.

GRAND DUKE.

Allegretto.

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

G. D.

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

This number may be omitted.

G. D.

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

pp

G. D.

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

mf

G. D.

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

p

G. D.

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

pp *rit.* *mf* *p a tempo* Cellofiss. with sadness.

(murmuring like an insect)

G. D.

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

G. D.

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

G. D.

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

G. D.

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

Nº 14.

SONG.-(René.)

"HER GLOVE"

Words by
ADRIAN ROSS.

Allegro.

Piano.

p

The first system of the piano introduction consists of two staves. The right hand plays a melody of eighth notes with a slur, while the left hand provides a rhythmic accompaniment of eighth notes. The tempo is marked 'Allegro' and the dynamics are 'piano' (*p*).

mf

The second system continues the piano introduction. The right hand features triplet eighth notes and sixteenth notes. The left hand continues with eighth notes and includes triplet accompaniment. The dynamics are marked 'mezzo-forte' (*mf*).

mf

The third system of the piano introduction shows the right hand playing sixteenth notes with slurs and triplets. The left hand continues with eighth notes and triplets. The dynamics are marked 'mezzo-forte' (*mf*).

Moderato.

RENÉ.

Ah, the per-fume-

p

The bottom section contains the vocal line and piano accompaniment for the song. The vocal line is in a single staff with lyrics: "Ah, the per-fume-". The piano accompaniment consists of two staves. The tempo is marked 'Moderato' and the dynamics are 'piano' (*p*). The piano part features a complex accompaniment with slurs and triplets.

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

RENÉ *Allegro.*
 For it fits the fai - ry fin - gers Of the dain - ty

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

RENÉ
 — Saw I such a hand as this —

Moderato. *(thoughtfully)*

RENE

Ne - ver!

pp

RENE

Ne - ver? Sure - ly!

RENE

Did I?

pp

RENE

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

mf

*(spoken softly)**(thoughtfully)*

RENE

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

Più mosso (non troppo)

RENE

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

RENE

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

RENE

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

Moderato.

RENÉ

Hand that was like a dream, And like a

pp *mf*

RENÉ

dream was gone - Like a dream was

p *fz*

12

RENÉ

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

pp tempo rubato

RENÉ

You are hap - py, lit - tle glove -

tr *6* *6* *6*

RENÉ

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

mf

RENÉ

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

poco animato

pppoco animato

RENÉ

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

Moderato.

p

RENÉ

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

Allegro.

RENÉ

more!

ff

ff rit.

slow

p

RENÉ

thoughtfully. Più mosso.

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

pp

pp

p

RENÉ

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

p

RENÉ

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

rit.

p rit.

mf

Moderato.

RENÈ

Hand that was like a dream, And like a

f *mf*

RENÈ

dream was gone— Like a dream was

p *f*

Allegro non troppo.

RENÈ

gone!

p

RENÈ

morendo *pp*

DUET.— (Juliette and Brissard.)

"IN SOCIETY."

Words by
ADRIAN ROSS.

Piano.

Marcia. $\text{\textcircled{S}}$

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

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

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

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

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

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

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

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

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

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

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

BOTH.

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

DIALOGUE.

pp

1. *Repeat ad lib. until cue*

JULIETTE.

ff

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

after 1st verse. after 2nd verse.

BRISSARD.

ff

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

Last.

ff *f* *D.C.*

NO 16.

DUET.—(Angèle and René.)

"LOVE BREAKS EVERY BOND!"

Words by
BASIL HOOD.

Allegretto.

Angèle.

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

Piano.

ANG.

RENE.

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

REN.

be to say I love you!

rit. Moderato.

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

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

Valse moderato.

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

ANGÈLE.

But at-tend! Are stars ne-ver

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

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

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

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

ANG. *rit.*

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

mf *p rit.*

ANG. **Animato.**
RENE.

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

mf

REN. *rit.* **Moderato.**

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

rit. *p*

REN.

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

ANGELE. Valse moderato.

But your star - Can mortal ev-er grasp

REN. a - bove!

ANG. it?

'Tis too far -

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

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

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

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

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

 *rit.* *p a tempo*

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

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

 *mf*

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

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

 *p* *rit.* *p*

ANG. *Ah! Ah! Now*

REN. *Ah! Ah!*

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

(Behind the scene.)

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

RENE.

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

REN.

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

ANGÈLE.

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

ANG. *Moderato.*

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

p

Moderato.

Valse moderato.

RENÉ.

Say not love is a dream! Say not that

pp

REN.

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

mf

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

REN. - yond Joy so near; True hearts

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

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

Cello Solo.

con molto espriss.

ANGELE.

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

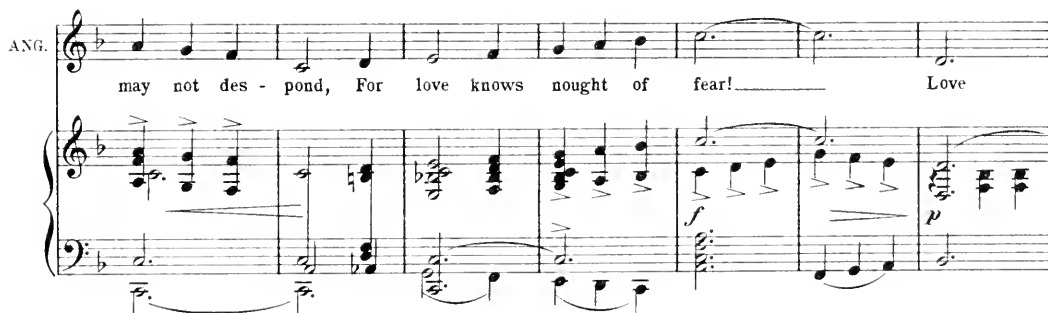
ANG. vain! Say not that cru - - el fate will re - deem

ANG. 

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

ANG. 

- yond Joy so near; True hearts

ANG. 

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

ANG. 

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

(Dialogue.)

pp

mf

mf p

DANCE.

Strict Valse time.

f

Piu animato.

Presto.

ff

fff

“KUKUSKA”

Allegro.

Piano.

The musical score is written for piano in G major (one sharp) and common time (C). It consists of five systems of music, each with a treble and bass staff. The tempo is marked 'Allegro.' and the dynamics include *ff*, *f*, *mf*, and *ffrit.*. The piece features a rhythmic melody in the right hand and a supporting bass line in the left hand. The final system concludes with a key signature change to F major (two flats) and a 3/4 time signature.

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Allegretto.

The musical score is arranged in six systems, each with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 2/4. The piece is marked "Allegretto".

- System 1:** Treble staff begins with a piano (*p*) dynamic. The bass staff has a steady eighth-note accompaniment.
- System 2:** Treble staff continues with piano (*p*) dynamics. The bass staff features a more active line with some slurs.
- System 3:** Treble staff includes a fortissimo (*mf*) dynamic. The bass staff has a melodic line with slurs.
- System 4:** Treble staff features a piano (*p*) dynamic. The bass staff has a melodic line with slurs.
- System 5:** Treble staff features a piano (*p*) dynamic. The bass staff has a melodic line with slurs.
- System 6:** Treble staff features a piano (*p*) dynamic. The bass staff features a melodic line with slurs and a fortissimo (*f*) dynamic section.

a tempo

First system of musical notation, measures 1-4. Treble and bass clefs. Dynamics include *f* and *sf*.

Second system of musical notation, measures 5-8. Treble and bass clefs. Dynamics include *sf*.

Third system of musical notation, measures 9-12. Treble and bass clefs. Dynamics include *p* and *f rit.*

Molto Allegro.

Fourth system of musical notation, measures 13-16. Treble and bass clefs. Time signature 2/4. Dynamics include *mf*.

Fifth system of musical notation, measures 17-20. Treble and bass clefs. Dynamics include *f* and *mf*.

Sixth system of musical notation, measures 21-24. Treble and bass clefs. Dynamics include *ff*.

First system of musical notation. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *ff*, *mf*, and *cresc.*

Second system of musical notation. The right hand continues the melodic line with various articulations. The left hand features a steady accompaniment. Dynamics include *f*.

Third system of musical notation. The right hand has a more active, rhythmic part. The left hand accompaniment is also more rhythmic. Dynamics include *ff*. The tempo marking *Animato.* is present.

Fourth system of musical notation. The right hand features a complex, multi-voiced texture. The left hand has a more active accompaniment. Dynamics include *mf*.

Fifth system of musical notation. The right hand has a melodic line with a slower feel. The left hand accompaniment is steady. Dynamics include *f marcato*. The tempo marking *Lento.* is present.

Sixth system of musical notation. The right hand has a melodic line with some grace notes. The left hand accompaniment is steady. Dynamics include *ff*, *f*, and *mf*.

First system of a piano piece. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a complex texture with many sixteenth notes in the right hand and chords in the left hand. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). There are several accents (*>*) and slurs over the notes.

Allegro.

Second system, marked *Allegro.* The tempo is faster. The right hand has a steady eighth-note pattern, while the left hand has a simple accompaniment. Dynamics include *f* (forte).

Presto.

Third system, marked *Presto.* The tempo is very fast. The right hand has a sixteenth-note pattern, and the left hand has a rhythmic accompaniment. Dynamics include *f* (forte).

Fourth system, continuing the *Presto* tempo. The right hand has a sixteenth-note pattern, and the left hand has a rhythmic accompaniment. Dynamics include *f* (forte).

Fifth system, continuing the *Presto* tempo. The right hand has a sixteenth-note pattern, and the left hand has a rhythmic accompaniment. Dynamics include *ff* (fortissimo).

Sixth system, continuing the *Presto* tempo. The right hand has a sixteenth-note pattern, and the left hand has a rhythmic accompaniment. Dynamics include *ff* (fortissimo). The system ends with a fermata over the final notes.

sempre più, *ff* e più presto.

System 1: Treble and bass clefs. Treble clef contains a series of eighth-note runs. Bass clef contains a series of quarter notes. The instruction "sempre più, *ff* e più presto." is written above the treble staff.

System 2: Treble and bass clefs. Treble clef contains a series of eighth-note runs. Bass clef contains a series of quarter notes.

ff Prestissimo.

System 3: Treble and bass clefs. Treble clef contains a series of eighth-note runs. Bass clef contains a series of quarter notes. The instruction "Prestissimo." is written above the treble staff, and "*ff*" is written below the bass staff. A fermata is placed over the final two notes of the treble staff.

System 4: Treble and bass clefs. Treble clef contains a series of eighth-note runs with triplets. Bass clef contains a series of quarter notes. A fermata is placed over the final two notes of the treble staff. The instruction "*ff*" is written below the bass staff.

System 5: Treble and bass clefs. Treble clef contains a series of eighth-note runs with triplets. Bass clef contains a series of quarter notes. A fermata is placed over the final two notes of the treble staff. The instruction "*ff*" is written below the bass staff.

System 6: Treble and bass clefs. Treble clef contains a series of eighth-note runs with triplets. Bass clef contains a series of quarter notes. The instruction "*ff*" is written below the bass staff. The system ends with a double bar line.

No 18.

SONG.—(Grand Duke) and Girls.

"ROOTSIE-POOTSIE!"

Words by

BASIL HOOD & ADRIAN ROSS.

Marcia moderato.

Grand Duke.

1. Since first I
2. The maid - ens

G.D.

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

G.D.

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

G.D.

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

mf

G.D.

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

mf *pp*

G.D.

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

G.D.

rit.

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

p rit.

G.D.

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

G.D.

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

G.D.

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

GIRLS.

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

Girls

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

Girls

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

Tempo I.

GRAND DUKE.

3. The fair-est

G.D.

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

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

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

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

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

GIRLS

Girls

rit.

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

p rit.

f

Polka moderato.
GRAND DUKE

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

p

mf

G. D.

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

f

G. D.

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

p

G. D. GIRLS.

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

Girls

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

Girls

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

Girls

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

DANCE.

First system of the musical score. The right hand (treble clef) begins with a series of chords marked *ff*, followed by a melodic line with accents. The left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *ff* and *f*.

Second system of the musical score. The right hand continues with chords and a melodic line. The left hand maintains the eighth-note accompaniment. Dynamics include *f*.

Third system of the musical score. The right hand features a melodic line with a *ff* dynamic. The left hand continues with the eighth-note accompaniment. Dynamics include *ff*.

Fourth system of the musical score. The right hand has a melodic line with a *p rit.* dynamic. The left hand continues with the eighth-note accompaniment. Dynamics include *p rit.* and *f*.

Fifth system of the musical score. The right hand has a melodic line with a *f* dynamic. The left hand continues with the eighth-note accompaniment. Dynamics include *f* and *mf*.

Sixth system of the musical score. The right hand has a melodic line with a *p* dynamic. The left hand continues with the eighth-note accompaniment. Dynamics include *p*, *mf*, and *f*. The system concludes with a first ending (1.) and a second ending (2.) marked with a repeat sign and a final *f* dynamic.

N^o. 19.

DUET.- (Angèle and René.)

"ARE YOU GOING TO DANCE?"

Words by
BASIL HOOD.

Tempo di Valse.

Angèle

René

Piano.

Non, mer-

Are you go - ing to dance?

ANG.

RENÉ.

Piano.

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

May not I have a chance?


ANG.


RENÉ.


Piano.

see!

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

ANG.  It is cer - tain - ly true—


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

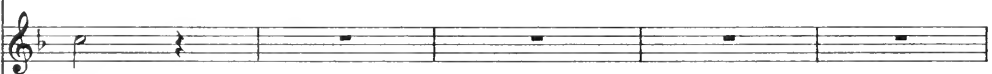
 *p* *mf*


ANG.  When I'm waltz - ing with you—

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

 *p* *mf*

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

RENÉ.  less—

 *p*

RENÉ. BOTH.

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

mf

BOTH.

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

BOTH.

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

ANGÈLE.
(With closed lips.)

RENÉ.

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

ANG. 


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

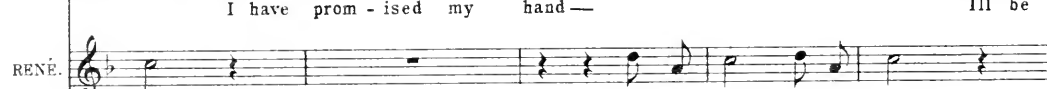



ANG.  If you quite un - der - stand —

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



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

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



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

RENÉ. 



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

RENÉ.  Tho' a cir - cle se - lect -



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

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



RENÉ.

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

BOTH.

RENÉ.

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

BOTH.

ANGÈLE.

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

ANG.

RENÉ.

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

ANGÈLE.
(With closed lips.)

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

The first system of the score includes vocal lines for ANGÈLE and RENÉ, and a piano accompaniment. ANGÈLE's part is marked with a fermata and the instruction "(With closed lips.)". RENÉ's part begins with the lyrics "Un - a - ware Of the time Gold - en stair We will climb -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *mp*.

ANG.

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

The second system continues the vocal and piano parts. ANGÈLE's part is marked "ANG." and RENÉ's part is marked "RENÉ." with the lyrics "Stair-way that leads to Fai - ry - land, Where we may wan - der hand in hand!". The piano accompaniment continues with a dynamic marking of *pp*.

Repeat according to business.

pp *sempre* *più* *cresc.*

The third system shows the piano accompaniment for the second system. It includes dynamic markings *pp*, *sempre*, *più*, and *cresc.* across the system.

The fourth system shows the piano accompaniment for the third system, continuing the melodic and harmonic development.

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

"BOYS."

Words by
ADRIAN ROSS.

Allegretto moderato.

Piano.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line of eighth notes in the left hand. Dynamics include *f*, *ff*, and *f*. There are several accents and slurs throughout the piece.

GRAND DUKE.

The Grand Duke's part is a vocal line in treble clef. It begins with a rest, followed by a single note on a half note. The piano accompaniment continues with the same rhythmic pattern as the introduction. Dynamics include *mf*, *f*, and *p*. There are accents and slurs.

Moderato.

G.D.

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

The first vocal line is in treble clef, marked *Moderato*. The piano accompaniment is in the same key and time signature. The lyrics are: "man is a boy While he can en-joy His whole life long; I'm". Dynamics include *f* and *p*. There are accents and slurs.

G.D.

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

The second vocal line is in treble clef, continuing the *Moderato* tempo. The piano accompaniment continues. The lyrics are: "go - ing to burn My cen - sus re - turn, I know it's wrong!". Dynamics include *f* and *p*. There are accents and slurs.

MIMI.

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

BRISSARD.

MIMI.

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

BRI.

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

JULIETTE.

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

Animato.

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

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

Animato.

ppp

JULIETTE. *ALL rit.*

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

GRAND DUKE & BRISSARD. *rit.*

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

f rit. p

Tempo di marcia vivace.

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

atempo

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

GIRLS.

G.D.& BRL.

So give up the

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

GIRL.

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

G.D.& BRL.

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

GIRL.

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

G.D.& BRL.

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

GIRLS.

G.D. & BRI.

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

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

Allegretto moderato.

GRAND DUKE.

Moderato.

I mean to for-get All

G.D.

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

G.D. MIMI.

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

MIMI. BRISSARD.

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

And

BRI.

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

BRI.

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

JULIETTE.

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

skirts shall be up to there!

 Animato.
 GRAND DUKE.

My figure looks quite boy-ish still—

If you have stays, of course it will!

BRISSARD.

I want to be old—

For youth's the age of gold!

MIMI.

I want to be old—

For youth's the age of gold! So

G.D. & Bal.

Tempo di Marcia Vivace.

G.D.&
BRI.

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

a tempo

G.D.&
BRI.

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

G.D.&
BRI.

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

GIRLS.

G.D.&
BRI.

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

boys! We're play - ing the fool!

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

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

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

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

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

G.D.& B.R.I. hap - py, and boys will be boys! So boys!

DANCE.

a tempo

The musical score is arranged in six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'a tempo'. The music consists of piano accompaniment with various rhythmic patterns and rests. The final system ends with a double bar line and repeat signs.

Nº 21.

FINALE.- ACT II.

Words by
 BASIL HOOD & ADRIAN ROSS.

Valse moderato.

Angèle.  Say not

Piano. 

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




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



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

ANG. 
 Joy so near; ————— True hearts

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

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

Tempo di Valse.

ANG. RENÉ.

here! You love me,

ANGÈLE RENÉ. ANGÈLE.

I love you, That shall be All life

ANG. BOTH.

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

BOTH

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

Voice 2nd time only.

BOTH

three Hap - py pairs! Life is free Now from

DANCE.

BOTH

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

BOTH

world a fai - ry - Hail the - lard!

Presto.

1 & 2. 3.

CURTAIN.

Repeat ad lib

fff

lunga

Fine.