

THE GIRL IN THE TAXI

JEAN GILBERT.

THE GIRL IN THE TAXI.

A Musical Play in Three Acts

Composed by
JEAN GILBERT.

—♦—
OVERTURE.

Vivace

PIANO. *ff*

cre - scen - do *ff*

musical score system 1, featuring treble and bass staves with notes and rests. The piece is in G major. The bass line includes a *marcato* marking.

musical score system 2, featuring treble and bass staves with notes and rests. The piece is in G major. The bass line includes a *ff* marking.

musical score system 3, featuring treble and bass staves with notes and rests. The piece is in G major. The bass line includes a *fff* marking and a triplet of eighth notes.

musical score system 4, featuring treble and bass staves with notes and rests. The piece is in G major. The bass line includes a *p* marking and a *comodamente* marking.

musical score system 5, featuring treble and bass staves with notes and rests. The piece is in G major. The bass line includes a *mf* marking.

musical score system 6, featuring treble and bass staves with notes and rests. The piece is in G major. The bass line includes a *sonore* marking.

First system of a piano score in G major, 2/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. A *cresc.* marking is present in the right hand.

Second system of the piano score, marked **Allegro marcato.** The right hand continues with a melodic line, and the left hand has a more active eighth-note accompaniment. A *f* dynamic marking is in the left hand.

Third system of the piano score. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. *cresc.* and *ff* markings are present.

Fourth system of the piano score. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. *stringendo* and *sfz* markings are present.

Fifth system of the piano score, marked **Adagio.** The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. *ppp* and *p* markings are present. A *muted Trumpet* part is also shown.

Sixth system of the piano score, featuring a *pp* *Tymp.* (Tympani) part.

mp p rall.

pp rall.

Andante rubato.

p pp

morendo

Strings tremolo ppp pp mf rit.

Horns.

Tempo di Valse.

con eleganza

The Girl in the Taxi
Page 7 of this
musical score is missing.

The Girl in the Taxi
Page 8 of this
musical score is missing.

Vivace molto.

Brass

fs *f* *p*

Tutti

fs *f* *p* e un poco

Vivace molto

rall. *fs* *p*

fs *f*

p *mf* e molto cresc. e rit.

Grandioso con abbandono.

ff mf Red.

f mf Red.

f cresc. e accel.

ff molto rit.

Molto Allegro.

Brass ff stringendo molto Red.

p sfz mf trem.

* con Red.

THE GIRL IN THE TAXI.

A Musical Play in Three Acts

by

GEORGE OKONKOWSKI.

Adapted for the English Stage by

FREDERICK FENN and ARTHUR WIMPERIS.

Lyrics by
ARTHUR WIMPERIS.

ACT I.

Music by
JEAN GILBERT.

№1. OPENING ENSEMBLE:- "DEAREST BARONNE."

(BARONESS, JACQUELINE and CHORUS.)

Allegro vivace.

PIANO.

W. Wind

mf Strings

Brass

S. Dr.

Brass

f Trom. *fz* Tymp.

crescendo fz Tutti. *f* *fz*

CHORUS.

S. A. *f*
Dear - est Ba - ronne, what a hus - band you've got! Aim so in - dus - tri - ous,

T. T. *f*
Dear - est Ba - ronne, what a hus - band you've got! Aim so in - dus - tri - ous

B. B. *f*
Dear - est Ba - ronne, what a hus - band you've got! Aim so in - dus - tri - ous,

Ob. Clar. Fag.
mf Corni *fz* *mf*
Trom.

S. A.
Name so il - lus - tri - ous! Mod - est of mind and mor - al of life, A

T. T.
Name so il - lus - tri - ous! Mod - est of mind and mor - al of life, A

B. B.
Name so il - lus - tri - ous! Mod - est of mind and mor - al of life, A

fz *mf* *f*

S. A. *rit.*
glo - ry to France and a cre - dit to his wife!

T. T. *rit.*
glo - ry to France and a cre - dit to his wife!

B. B. *rit.*
glo - ry to France and a cre - dit to his wife!

Trumps. *cresc.* *meno* *rit.* *fz*

Baroness.

a tempo

He is in - deed! What a

Clar.

Fl. Clar. *quickly* *p* Viol. *pp* Oboe Fag. *p rit.*

Slowly. *rit.*

splen - did man! I'm ve - ry proud of such a hus - band!

Oboe

Fag. *p* Viol.

Moderato. not slowly

He's quite the finest man on earth! Sim - ply made up of so - lid worth!

p Corni Trumpts. Corni

CHORUS.

S. A. He's quite the fin - est man on earth, Sim - ply made

T. T. He's quite the fin - est man on earth, the fin - est man, Sim - ply made

B. B. He's quite the fin - est man on earth, the fin - est man, Sim - ply made

mf Tutti

S. A. *rall.*
up of so - lid worth!

T.T. *rall.*
up of so - lid, so - lid worth!

R.B. *rall.*
up of so - lid, so - lid worth!

rall. *f* *quicker*
Fl. Viol. Oboe Str. Clar. Corni.

Recitative.
Jacqueline. *Moderato.* *slowly*
Ma - ma dear, in - tro - duce me! Pleased to

Baroness.
Dear friends, my daugh - ter!

Oboe Fl. Viol. *p* *colla voce*
Corni Trom.

quicker
greet you, charmed to meet you, Don't let me in - ter - rupt your chat!

quicker Clar. Viol. *p* *f*
Corno Tromb.

NO 2 SONG:- "THE INGENUE."

JACQUELINE and CHORUS.

Allegretto grazioso. $\frac{4}{8}$ tempo

VOICE. *f* *p*

I've been brought up extremely nice-ly, Attached to mother's a - pron

PIANO. *f* *p* Fl. tr. 2 Fl.

J. *rit.* *rit.*

string, In short, to put the fact con - cise - ly, I'm not supposed to know a

Fl. Clar. Fl. Ob. Clar solo *rit.* Viol. *p*

J. *a tempo*

thing. You need' - nt stop your con - ver - sa - tion, For

a tempo Corni Viol. *p* Oboe Fl. tr.

J. fear I may have ov - er - heard, I've had so good an ed - u - ca - tion I

Fl. Fl. Clar. Oboe *rit.* Viol.

rit. should'nt un-derstand a word! I'm just a sim-ple in - gen - ue who

Fl. *Clar.* *Fl.* *Clar.*

Oboe rit. *Fag.* *Viol.* *rit.* *Tutti* *Harp* *Fag.* *p*

Corni

rall. can - not add up two and two; But tho' I am in - no - cent and

Fl. *Clar.*

rall. *rit.* *Viol.* *a tempo* *p* *Fag.*

pure as the snow I know e - nough to know what not to

W. Wind. *Viol.* *Corni*

Bass.

know!

CHORUS.

S. But though she is in - no - cent and pure as the snow She knows e -

T.T. But though she is in - no - cent and pure as the snow She knows e -

B.B. But though she is in - no - cent and pure as the snow She knows e -

Tutti *p*

J. One eve-ning at the Ex - hi - bi - tion to

S. A. nough to know what *not* to know.

T.T. nough to know what *not* to know.

B.B. nough to know what *not* to know.

J. try the Switchback we be - gan, The seat be - hind was my po - si - tion And

Fl. *tr.* 2 Fl.

Fl. Clar. Fl. Ob. Clar. solo

rit.

J. by me sat a strange young man; To guard me, I suppose from dangers, He

rit. *a tempo* *a tempo* *tr.*

Viol. Corni. Viol. Oboe Fl.

J. placed his arm a-round me— so— They've taught me not to speak to strangers, So

Fl. Fl. Clar. Oboe Viol.

tr. *rit.*

J. I of course could not say "No." I'm just a simple in - ge - nue Who

Fl. Clar. Oboe Viol. Fag. Harp

rit. *rit.* *Tutti* *p*

Corni

J. does what mo - ther tells her to Be - sides if I'd asked him to he

Fl. Clar. Viol. Fag.

rall. *a tempo* *rall.* *rit.* *a tempo* *p*

J. might have let me go! I know e - nough to know what not to

W. Wind Viol. Corni Bass.

know.

S. A. Be - sides, if she'd asked him to, he might have let go! She knows e -

CHORUS. T. T. Be - sides, if she'd asked him to, he might have let go! She knows e -

B. B. Be - sides, if she'd asked him to, he might have let go! She knows e -

Tutti
p

S. A. - nough to know what *not* to know!

T. T. - nough to know what *not* to know!

B. B. - nough to know what *not* to know!

DANCE.
Tutti.

tr.
cre - scen - do

f *fz*

NO. 3. ENTRANCE CHORUS.

(BARON, BARONESS, JACQUELINE & CHORUS.)

Maestoso.

PIANO. *f*

Chorus.

S. A. He comes, he comes, Be-hold him and raise a pae-an of praise! With

T. He comes, he comes, Be-hold him and raise a pae-an of praise! With

B. He comes, he comes, Be-hold him and raise a pae-an of praise! With

Tutti.

S. A. hon - our they en - fold him, And crown his fore - head with bays! **Chorus of Academicians:**

T. hon - our they en - fold him, And crown his fore - head with bays! Be

B. hon - our they en - fold him, And crown his fore - head with bays! Be

S. A. Be - hold the con - quer - ing he - ro! With

T. - hold the con - quer - ing he - ro! In tri - umph we bring him home. With

B. - hold the con - quer - ing he - ro! In tri - umph we bring him home. With

Brass & Str^s W. Wind.

S. A. all the pomp of Ne - ro re - turn - ing to An - cient Rome! Students.

T. all the pomp of Ne - ro re - turn - ing to An - cient Rome! Phil -

B. all the pomp of Ne - ro re - turn - ing to An - cient Rome! Phil -

- scen - do

S. A. - os - o - phy's great - est mas - ter, He'll earn the high - est re - nown, You'll

T. - os - o - phy's great - est mas - ter, He'll earn the high - est re - nown, You'll

B. - os - o - phy's great - est mas - ter, He'll earn the high - est re - nown, You'll

mf Str^s

S. A. T. T. B. B.

W Wind

Then
Then
Then

see his bust in plast - er, Stuck up all o - ver the town.
see his bust in plast - er, Stuck up all o - ver the town.

Tutti.

S. A. T. T. B. B.

let us all en - dea - vour To ren - der him his due So
let us all en - dea - vour To ren - der him his due So
let us all en - dea - vour To ren - der him his due So

S. A. T. T. B. B.

mo - dest yet so clev - er, Al - most too good to be true.
mo - dest yet so clev - er, Al - most too good to be true.
mo - dest yet so clev - er, Al - most too good to be true.

ff

S
A
T
T.
B
B.

SPOKEN: **Baroness.** My dear husband! **Jacqueline.** Dearest Papa!

Clar. Solo. Fag. Solo. Clar. Oboe. Clar. Viol.

S
A
T
T.
B
B.

Con-grat-u - la - tions, fe - li - ci - ta - tions, With all our hearts dear

Con-grat-u - la - tions, fe - li - ci - ta - tions, With all our hearts dear

Con-grat-u - la - tions, fe - li - ci - ta - tions, With all our hearts dear

S
A
T
T.
B
B.

friend.

friend.

friend.

SPOKEN: **Baron.** Ladies and gentlemen I thank you very much!

Clar. Fag. Strs. Corn. rit.

NO. 4. SONG:- "AS GOOD AS I CAN BE."

(BARON and CHORUS.)

Moderato. (not slowly)

VOICE. Baron.

Here you have a real-ly mod-est man! Look at me, de -

PIANO.

Clar. Fag. Corni. Quart. *fp* Fl. Ob. *pp* Harp. Clar. *mf* Fag. *p*

B. -ny it if you can! I care not for Ac - a - dem-ic lau-rels, But

Obec. Viol. *fz* Harp *p* Clar.

B. oh, my friends, I am a man of mor - als! I'm glad to say that on my be -

Trump. *fp* *fp* *p*

B. *rit.*
 - half They nev - er had to kill the fat - ted calf!

Oboe, Picc.
 Clar. Viol.
rit. *p* Corni
 Fag.

B. *with gravity*
 If you ask how good can a man be;

Corni Solo
p
 Fag. Solo
 Clar.
 Fag.

B. I can on - ly say "Look at me!" For the rest are as good as they

Trumpts.
 Corni
 Fag.

B. *rit.*
 can be, But I am good as I can be!

W. Wind
 Viol.
rit.
 Trom.

mf Jacqueline.
If you ask how good can a man be;

mf Baroness.
If you ask how good can a man be;

S. A.
CHORUS. If you ask how good can a man be;

T. T.
If you ask how good can a man be; No one,

B. B.
If you ask how good can a man be? No one, no
If you ask how good can a man be, can be;

Tutti
ff

J.
No one like the Bar - on we see,

Bss.
No one like the Bar - on we see,

S. A.
No one like the Bar - on we see, For the

T. T.
No one like the Bar - on we see, For the
one like, like the Bar - on we see, For the

B. B.
No one like the Bar - on, Bar - on we see, For the

mf

J. He's as good as he can be!

Bss. He's as good as he can be!

S. A. rest are good as they can be, He's as good as he can be!

T. rest are good as they can be, He's as good as he can be!

B. rest are good as they can be, He's as good as he can be!

rit.

f *rit.* *rit. - en - u - to* *fz*

8

Baron. (*impressively*)

Search for miles, my like will not be seen, On the tiles I've

nev-er, nev-er been! Pure my couch and vir-tu-ous my pil-low, I've

Clar. Fag. Corni. *p* *pp* *mf* *p*

Clar. Fag. *p* *fz* *p*

Oboe. *p* *fz* *p*

Viol. *p* *fz* *p*

Harp. *p*

Clar. *p*

B. nev - er had a sin - gle pec - ca - dil - lo; Temp - ta - tion has as - sailed me in

Trumpt. *fz* *p* *fp* *p*

B. vain A ve - ry mod - est man I still re - main.

rit. *Clar. Viol.* *rit.* *p* Corni. Fag.

with gravity

B. If you ask "How good can a man be,

Corni Solo *P* Fag. Solo Clar. Fag.

B. I can on - ly say "Look at me!" For the rest are good as they

Trumpt. Corni. Fag.

rit.

B. *can be But I am good as I can be!*

W. Wind. Viol.

rit. Trom.

mf Jacqueline.

If _____ you ask how good can a man be,

mf Baroness.

If _____ you ask how good can a man be,

S. *mf*

A. If you ask how good can a man be,

T. *mf*

T. If you ask how good can a man be, No one,

If you ask how good can a man be, No one, no

B. *mf*

B. If you ask how good can a man be, man be,

Tutti

ff

J. No one like the Bar - on we see.

Bss. No one like the Bar - on we see.

S. A. No one like the Bar - on we see. For the

T. No one like the Bar - on we see. For the

B. No one like, like the Bar - on we see. For the

B. No one like the Bar - on, Bar - on we see For the

mf

J. He's as good as he can be. *rit.*

Bss. He's as good as he can be.

S. A. rest are good as they can be, He's as good as he can be.

T. rest are good as they can be, He's as good as he can be.

B. rest are good as they can be, He's as good as he can be.

rit. rit. en - u - to f

NO. 5. DUET: "SAUCE FOR THE GANDER."

(JACQUELINE and RENÉ.)

Moderato. Jacqueline *not slowly*

VOICE. *I know some facts a-bout your past life To*

PIANO. *Fl. accel. 3 Oboe 3 Clar. 3 Viol. Clar. P not slowly*

J. *which my eyes I can-not shut, -*

Re. René *I fear I've led a ra-ther fast life, In*

mf Str. p W. Wind

J. *What's called a "Nut"*

Re. *fact I've been what's called a "Nut" It shocks you, dear, to*

rit. Viol. Str. mf a tempo

quickly

J. Not a bit: I much pre - fer you To a milk and water nam-by - pamby youth!

Re. learn the truth?

mf

mf quickly

Corn

Oboe

Clar.

Viol.

Str.

Animato (as if talking)

J. How I should love to be a

Re. Women do take some cu - ri-ous whims on!

Animato

p

Harp

Fag.

Harp

Bass

Oboe

Fl.

Fl.

Oboe

Str.

Str.

J. man, Painting the town a beautiful crim - son; Promise to show me all you can!

Re. Don't be ab -

mf Tutti

Oboe

Fl.

Fl. Oboe

Clar. Fag.

J. Sauce for the gan-der's sauce for the

Re. - surd! What is the use, dear, You have no wild oats to sow.

Oboe *p* Viol. Pic. Oboe
Clar. *accel.* *cresc.*
Corni

J. *molto rit.*
goose, dear, Where you've been I want to go, _____ I want to know, you know—

Re. *accel.* *Fl.* *Tutti* Oboe
f *pp molto rit.* *rit.* *pp* Corni *pp*

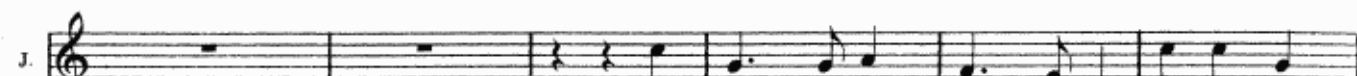
Tymp. Fag. Cello

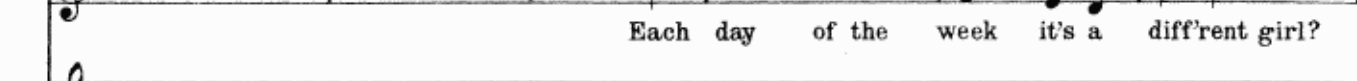
Tempo di Valse.


J. Your life has been one giddy whirl

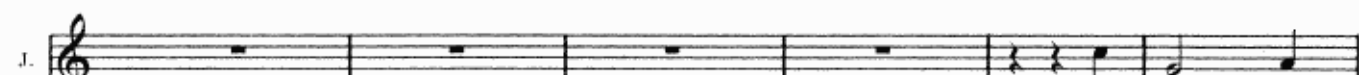
Re. René
Oh, well, if it


Viol. Fl. Clar. *p*
Clar. Triangle

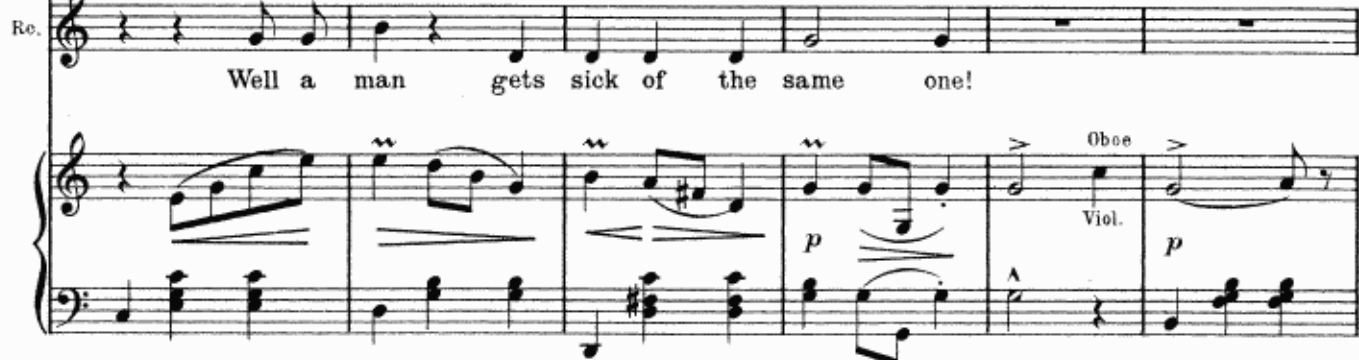
J.  Each day of the week it's a diff'rent girl?

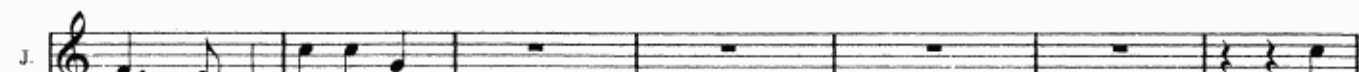
Re.  has, do you blame one?


 *Corni* *Oboe* *fp* *p*


J.  At night you

Re.  Well a man gets sick of the same one!

 *Oboe* *Viol.* *p*

J.  sup with a *cor-y-phée-* The

Re.  Sup - ping is in - no - cent sure - ly?

 *mf*

cresc. e accel.

J. band strikes up and you waltz a - way, On wings of pleas - ure you

Fl. *cre - scen - do*

mf

J. swing and sway -

René *f*

Re. Yes, for the ex - ercise pure - ly -

Corni *f* Tutti *f* Brass *ff* Tutti

S.D. & Tr.

(Dances with Jacqueline)

ff

Jacqueline

J. And af - ter? And af - ter? Where

René

Re. It's good - bye and go, -

Fl. Oboe *pp a tempo* Viol.

Harp

J. to? I want to know! *f*

Re. Oh no! Oh no! No! Oh no! *p* (sadly)

Viol. *Lento*

Tutti *f* Trumpet

Clar. *pp*

Cello, Corni

Re. *Lento con dolore* There is not

f Tutti

Brass

Oboe

p *p* *pp* *p* W. Wind

Harp

Re. much a wo-man mis - ses, When once she starts her mar - ried life, I'll tell you

Oboe

Cornet

Clar. *pp*

Re. then between our kiss - es, — When we at last are man and wife!

rit. Viol. *a tempo* Clar.

p *pp rit.* *p* Str. *mf a tempo* W. Wind

Jacqueline

J.

Re.

Spoken: But can't a girl see a little life before she marries?

Clar.

J.

Re.

Why?

A very little? She would'nt marry! Your lead-ing

Viol.

Clar.

Oboe

Clar.

Corni

rit. *pp* *p* *Animato*

Re.

ques - tions I have par - ried You want to know too

Str.

mf

Re.

much, I fear; You'll have to wait un - til we're mar - ried Be -

Oboe

Jacqueline *Lento*

J. There is not much a wo - man

Re. - fore you learn the rest my dear! There is not much a wo - man

Str. *p* W. Wind *Lento* Oboe
Corni

J. mis - ses When once she starts her mar - ried life; You'll tell me then, between our

Re. mis - ses When once she starts her mar - ried life; I'll tell you then, between our

Clar. Viol. *p*

J. kiss - es, When we are law - ful man and wife. *ben tenuto*

Re. kiss - es, When we are law - ful man and wife. *ben tenuto*

Clar. *pp* *f* Tutti *p* *cresc.* *fs*
Tymp.

NO. 6. DUET:—"THE HAPPY MARRIAGE?"

(SUZANNE & POMAREL.)

Con grazia.

Picc. 

PIANO. 

mf 

Andante con moto.

Suzanne. 

We are the rar-est thing in life, A real-ly hap-py man and wife;

Pomarel. 

We are the rar-est thing in life, A real-ly hap-py man and wife;

p 

S. 

Search an-y-where and ev-ry-where You won't find such a mo-del pair.

P. 

Search an-y-where and ev-ry-where You won't find such a mo-del pair.

p 

S. My lit - tle bills he'll al - ways pay!

P. meth - er nev - er comes to stay, As

Oboe
Viol.
rit.
Corni
Viol.
Trom.

P. soon as ev - er I set eyes on sweet Su - zanne I

p a tempo
Fl. Oboe
Trom. with mute
pp
Tr. & S.D. on rim.

S. When

P. swore that I would try to be the luck - y man!

p
p

S. I be-held my Pom - ar - el, A vic - tim to his charms I fell, When

Clar. Oboe Fl. Corni rit.

S. he pro - posed up - on his knees I simp - ly said: "Yes, please" So we billed and

Clar. *molto rit.* *p* *a tempo*

S. cooed - And I am bound to say - When I named the

P. So I won and wooed - And I am bound to say - *ten.*

Viol. *p* *ten.*

Brass muted till end Clar. Harp.

S. date - It was my luck - y day!

P. When I met my fate - It was my luck - y day!

Oboe

p con grazia

S. We are the rar-est thing in life, A real-ly hap-py man and wife;

P. We are the rar-est thing in life, A real-ly hap-py man and wife;

S. Search an-y-where and ev-'ry-where, You won't find such a mo-del pair.

P. Search an-y-where and ev-'ry-where, You won't find such a mo-del pair.

Pomare! (enthusiastically)

P. What with her blush and her down-cast eyes She's got a-way with a vir-tue-prize,

fp Viol. *p* Fag.

Suzanne.

S. A cred-it he sup-ports with cheques

P. She is a cred-it to her sex _

Clar. Trumpt. Oboe Viol. *p* Fag.

S. He knows as much as a babe un-born!

P. *not fast* She is a rose with - out a thorn _ Her

fp Viol. *p* Corni *fp* Viol. *p* Corni Oboe Clar.

S. You know the mot - to _ "Feed the brute!"

P. cook - ing leaves you simp - ly mute _ She

Oboe Viol. *rit.* Corni Viol. Trom.

P. does not want a vote like these "New wo - man freaks," She's

p a tempo

pp Fl. Oboe Trom. with mute Tr. & S.D. on rim.

S. He

P. got the sense to let her hus - band wear the breeks.

p

S. likes to think he has his way, And so I let him have his say, And

Clar. Oboe Fl. rit. Corni

S. then I do the oth - er thing; I've got him on a string! So we billed and

Clar. *molto rit.* *p* *a tempo*

S. *ten.*
 cooed — And I am bound to say — When I named the

P.
 So I won and wooed — And I am bound to say — *ten.*

Brass muted till end
 Clar. *p* *ten.*
 Harp.

S.
 date — It was my luck - y day!

P.
 When I met my fate — It was my luck - y day!

mf Tutti

plleggiere

fp Fine.

NO 7. TRIO:- "PARIS."

(SUZANNE, RENÉ & HUBERT.)

SUZANNE. *Maestoso.* *All. mf*
 In day-time the Ci - ty is fill'd with Cook's

RENÉ. *mf*
 In day-time the Ci - ty is fill'd with Cook's

HUBERT. *mf*
 In day-time the Ci - ty is fill'd with Cook's

PIANO. *Maestoso.* *Tutti.* *ff* *3* *rit.* *fp* *Oboe. Picc. Corni.* *Strs.* *Clar. Fag.*

Vivo. *with haste*

S. *3* tour-ists in tweeds of Har - ris, They search her with guides and books,

Re. *3* tour-ists in tweeds of Har - ris, They search her with guides and books,

H. *3* tour-ists in tweeds of Har - ris, They search her with guides and books,

PIANO. *accel.* *f* *fz* *Clar. Fag.* *Strs.* *f* *P* *Fl.* *Oboe.* *Viol.* *Tymp.* *Trom.*

Slowly *Allegretto.*

S. Yet they nev-er see the real Pa-ris.

Re. Yet they nev-er see the real Pa-ris. But

H. Yet they nev-er see the real Pa-ris.

pp Corni. *rit.* *p* Clar. *Fl.* *Oboe.* *Viol.* *Trom.* *Strs.*

Re. when the Ci-ty wakes up at night There's going to be a hot time, You

p *Fag. Corni.* *Fl. Clar.* *Oboe.* *Fag.*

Re. keep things humming at fe-ver height un-til I don't real-ly know what time!

H. You

Tutti. *mf rit.* *f* *a tempo* *Fl. Oboe.* *p Fag.* *Tymp.*

H. take your fun as it comes a-long and nev-er mind what comes af-ter!

Viol. Clar.

All. *ff e vivace*

S. & Sop. Here's to wine and wo-man and song, Lib-er-ty Love and Laugh - -

Re. & Alt. Here's to wine and wo-man and song, Lib-er-ty Love and Laugh - -

H. & Men. Here's to wine and wo-man and song, Lib-er-ty Love and Laugh - -

f Corni. Tutti. *cresc. rit.* *sf*

Trom. Tymp.

Presto.

S. & Sop. - ter!

Re. & Alt. - ter!

H. & Men. - ter!

Presto.

Tutti. *ff* *sf* *mf*

Clar. Viol. Cello. Fag.

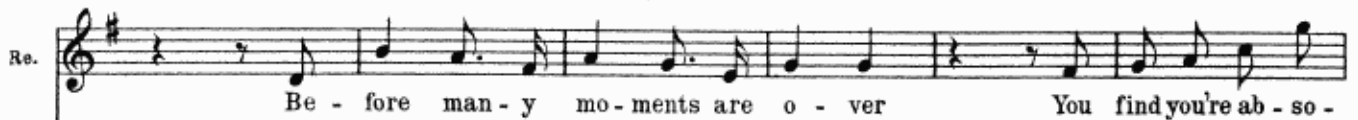
Allegro.

S.  And lots of pret-ty La - dies to love you!

H.  Lights all a - round and a - bove you —


Allegro.

 Oboe.
Tambourine.
Triangle.

Re.  Be - fore man - y mo - ments are o - ver You find you're ab - so -

 B. D.

All.

S.  So dance till the rise of the sun

Re.  - lute - ly in clo - - ver! So dance till the rise of the sun

H.  So dance till the rise of the sun

 Fl. Oboe.
Picc.
Tambourine. B. D.

S. *cresc.*
 And do all there is to be done _____ Take your fun while you

Re. *cresc.*
 And do all there is to be done _____ Take your fun while you

H. *cresc.*
 And do all there is to be done _____ Take your fun while you

cresc. *Tutti.* *cresc.*

Tambourine.

S. *ten.*
 may, Turn - ing night in - to day, That's the way! _____ With

Re. *ten.*
 may, Turn - ing night in - to day, That's the way! _____

H. *ten.*
 may, Turn - ing night in - to day, That's the way! _____

marcato molto *Adagio.*

Clar. Clar.

Viol. Viol.

pp *p*

Cello.

Tymp.

scen - do *rit.* *rit.*

Tempo di Valse Lente.

S. *p*
 dream - y danc - es, Melt - ing glan - ces, Life is a Pag - eant of Pleas -

p Fl.

S. - ure!

Re. Make the best of it, Feel the

Oboe.

Corni.

Fl.

S. *All. molto rit.* When it is spent you can re - pent at leis - ure!

Re. zest of it, When it is spent you can re - pent at leis - ure!

H. When it is spent you can re - pent at leis - ure!

molto rit.

rit. *f* *Tutti.* *ff* *f*

Tymp.

Corni.

S. Ah!

DANCE.

Allegro vivace.

p Strs.

Viol.

accel.

Tutti. *ff*

Presto. *All. rit.* Cancan Tempo.

S. *rit.* That is the Par - is of mu - sic and mirth,

Re. *rit.* That is the Par - is of mu - sic and mirth,

H. *rit.* That is the Par - is of mu - sic and mirth,

Presto. *Viol. Oboe.* Cancan

fz *f* *f rit.* *fp*

S. D. Tr.

S. — That is the Par - is that's Queen of the earth! — That is the one per - fect

Re. — That is the Par - is that's Queen of the earth! — That is the one per - fect

H. — That is the Par - is that's Queen of the earth! — That is the one per - fect

crescendo Corni.

S. *cresc.* place Up - on the world's wea - ry face Where one can still make the pace

Re. place Up - on the world's wea - ry face Ra - ther hot

H. place Up - on the world's wea - ry face Eh, what

pp

All.

S. Where one can still make the pace Ex-treme-ly hot, why not?

Re. Ex-treme-ly hot, why not?

H. what! Ex-treme-ly hot, why not?

f

Tutti.

Tutti.

Trom.

DANCE. (Cancan.)

marcato

cresc.

pp subito

f — *ff*

fs

NO 8. FINALE:- "WHERE IS THE LADY?"

Tempo di Polonaise.

ff **Tutti**

marcato

Soprano.
S. A. Alt. Where is the La - - dy, She of whom they tell? That

Tenor.
T. T. Where is the La - - dy, She of whom they tell? That

Bass.
B. B. Where is the La - - dy, She of whom they tell? That

f *mf* Str^s *mf* *f* *mf* *f*

S. A. mi - ra - cle of vir - tue whose name is Pom - ar - el? Pray

T. T. mi - ra - cle of vir - tue whose name is Pom - ar - el? Pray

B. B. mi - ra - cle of vir - tue whose name is Pom - ar - el? Pray

Tutti

S. A. in - - tro-duce with-out de-lay the greatest won - der of the day.

T. T. in - - tro-duce with-out de-lay the greatest won - der of the day.

B. B. in - - tro-duce with-out de-lay the greatest won - der of the day.

f *fz p* Fl. *Oboe*

Baron.

My-self and friends Madame,

rapide Clar. *Allegro vivace.* Clar. Oboe

p Fag. *p* Fag. *f* Viol. Corni *p* *f*

B. Are hon - oured by your pres - ence, In your

p Fl. Viol. Corni

B. tri - umph we tri - umph too! That is ex - tre - me - ly kind of

Suzanne. *Slowly*

Viol. *rit.* *pp* Strs

S. you.

Baron. *Con moto.*

B. My friends, ob - serve this la - dy well To whom the prize of vir - tue fell, A - bove sus -

Moderato.

p Clar. Viol. Fag. Cello

B. pic - ion such as these are like the fa - mous wife of Cæ - sar. To her the

Viol. *rit.* Oboe Corni

Slowly *rit.*

B. prize we must ac - cord, So vir - tue gets its own re - ward.

rit. *Str^{cs} pp* *rit.*

Jacqueline.

We wel - come Mad - am Pom - ar - el To whom the prize of vir - tue fell, A - bove sus -
René.

We wel - come Mad - am Pom - ar - el To whom the prize of vir - tue fell, A - bove sus -
Hubert.

We wel - come Mad - am Pom - ar - el To whom the prize of vir - tue fell, A - bove sus -

S.
A. We wel - come Mad - am Pom - ar - el To whom the prize of vir - tue fell, A - bove sus -

T. To Mad - am Pom - ar - el the prize of vir - tue fell,

B.
B. To whom the prize of vir - tue fell,

ff Tutti *f*

Suzanne. *p*

S. I am

J. - pic - ion such as these are, Like the fa - mous wife of Cæ - sar.

Re. - pic - ion such as these are, Like the fa - mous wife of Cæ - sar.

H. - pic - ion such as these are, Like the fa - mous wife of Cæ - sar.

S. A. - pic - ion such as these are, Like the fa - mous wife of Cæ - sar.

T. A - bove sus - pic - ion, Like the fa - mous wife of Cæ - sar.

B. And Like the fa - mous wife of Cæ - sar.

And Like the fa - mous wife of Cæ - sar.

Andante.
Oboe solo
p

Slowly

S. mod - est, it is true, But no more so than all of you. I am

J. That's a

Re. That's a

H. That's a

B. That's a

Clar. Viol.

p Str^s *con espress.*

f *Quicker*

S. mod - est it is true, But no more so than all of you.

J. point we wont dis - cuss, Com - par - i - sons are o - di - ous.

Re. point we wont dis - cuss, Com - par - i - sons are o - di - ous.

H. B. S. point we wont dis - cuss, Com - par - i - sons are o - di - ous.

S. A. Com - par - i - sons are o - di - ous.

T. Com - par - i - sons are o - di - ous.

B. Com - par - i - sons are o - di - ous.

Quicker *a tempo*

p *f* *Tutti* *Tutti*

Baron. Recitative.

Parlando (quickly)

B. A jew - el a - mong wo - men

All of us as - sert you; How did you win this pearl of vir - tue?

Fag. *p* *Clar.* *Fag.* *p* *Str^s*

Fl. *pp* *p* *Str^s*

Allegretto. **Suzanne. Commodo**

S. I will tell you

Oboe solo *p* *Str^s* Clar. solo *pp* *rit.* Oboe *p* *Str^s*

Str^s

S. in a min - ute How my vir - tue - prize was won, There is real - ly

Clar. Fl. *Fag.*

S. no-thing in it, It was sim-ply done. From a child, of age un - cer-tain,

rit. Clar. Viol. *a tempo* Oboe *p*

S. I have al - ways been re - fined, Al - ways drawn the bed - room cur - tain

rit. Clar. *poco rit.* Oboe Viol. *pp rit.* *p poco rit.*

un poco più mosso

s. Ere I be-gan to change my mind. There was not a chair I would get on

Fl. Oboe

Viol. *un poco più mosso*

rit. **Allegretto vivace.**

s. Till I'd draped its legs with cretonne! The danc - ing and flirt - ing That

Clar. *rit.* *p* Oboe

Fl. Clar. *p* Viol.

Tamb. Trgle.

s. most girls are fit for I ne - ver cared — a

Clar.

Corni *p*

Andante. *rit.* *Slowly*

s. bit for. My moth-er used to tell me: "My daughter,

Oboe

Clar.

Viol. *p*

f Str^s *rit.*

Corni

Pastorale. Molto Moderato.

s.

Al-ways do as you should, Let not your foot-steps stray, And if you find you

p Corni
Corni

s.

can-not be good, Be care-ful an-y-way." With mod-est mien and down-cast

Con espress.
Fl. Cello
p con espress.
Str^s
Bass
Harp.

s.

eye My way thro' life I be-gan, So

Viol.

s.

now you know the rea-son why They call me Mod-est Su-

semplice
Oboe
Corni
Bells

Suzanne. *f* *allargando*

-zanne. And now you know the rea-son why they call me Modest Su-zanne —

Jacqueline.

And now we know the rea-son why they call her Modest Su-zanne —

René.

And now we know the rea-son why they call her Modest Su-zanne —

Hubert.

And now we know the rea-son why they call her Modest Su-zanne —

Baroness.

And now we know the reason why they call her Modest Su-zanne —

Baron.

And now we know the reason why they call her Modest Su-zanne —

S. A. *ff*

And now we know the reason why they call her Modest Su-zanne —

T. T. *ff*

And now we know the rea-son why they call her Modest Su-zanne —

B. B. *ff*

And now we know the reason why they call her Modest Su-zanne —

Tutti. *ff* *allargando* *rit.* *fz*

Allegro. (molto)

S. Hats off to her— She is a
 A. Hats off to her— She
 T. Hats off to her— She
 B. Hats off to her— She is a

Fl. Clar.
 Viol.
 Fag. Corni. Bass.

lil - y, pure and cold, The whitest lamb within the fold,
 is a lil - y pure and cold, within the fold,
 lil - y, pure and cold, The whitest lamb within the fold,

Oboe.
 Corni. Trumpts. Clar. Tutti

As rare as ru - bies, good as gold!
 As rare as ru - bies, good as gold!
 As rare as ru - bies, good as gold!

Allegretto.

Jacqueline.

Baron.

I will, I'll start without de-lay, I'll

Take her ex - am - ple Jac-que - line:

a tempo
Clar. Strs. Fl. Oboe. Clar.

pp

J. Baron.

fol - low her ex - ample and I — mean to be like her in ev' - ry way. I

cresc. *f* *rit.* *p*

Fl. A. Oboe. Viol. Oboe. Clar. Corni. Fag.

Tutti

B. Valse.

wish you'd talk to this — young man And teach him ev' - ry -

Oboe. Clar. Corni. Cello. Fag.

p

B. Suzanne. *con grazia.*

If he'll ac - cept in - struc - tion from

- thing you can.

Viol. Fl. Viol. Viol. Oboe.

p con grazia.

wo - men, P'raps there are things that I might help him in.

Fl. Tatti

Oboe. Viol.

f *mf*

CHORUS.

Her ex - am - ple's worth im - i - ta - ting, High - ly mo - ral, most el - e -

Her ex - am - ple's worth im - i - ta - ting, High - ly mo - ral, most el - e -

Her ex - am - ple's worth im - i - ta - ting, High - ly mo - ral, most el - e -

Tutti

- va - ting. She can teach us all our du - ty, Won - der - ful

- va - ting. She can teach us all our du - ty, Won - der - ful

- va - ting. She can teach us all our du - ty, Won - der - ful

f *cresc.*

S. Ah _____ Ah _____

J. Her vir - - tue she blends with beau - ty, She

Re. It is true, as they say, Her ex - ample's worth im-i - ta - ting, It is highly

H. It is true, as they say, Her ex - ample's worth im-i - ta - ting, It is highly

B. She is a blend of vir - tue and beau - ty, She can

Bss. She is a blend of vir - tue and beau - ty, She can

wo-man, She is a blend of vir - tue and beau - ty, She can

wo-man, She is a blend of vir - tue and beau - ty, She can

wo-man, She is a blend of vir - tue and beau - ty, She can

fp *f* *mf*

S. err With one or two more in the world like me!

J. err With one or two more in the world like her!

Re. err With one or two more in the world like her!

H. err With one or two more in the world like her!

B. err With one or two more in the world like her!

Bss. err With one or two more in the world like her!

S. A. err With one or two more in the world like her!

T. err With one or two more in the world like her!

B. err With one or two more in the world like her!

Suzanne. *Quasi parlando.* *rit.*

Now I must fly- It's time to say good-bye, So I will leave you

Clar. *fz*

Corni. *p*

Fag.

Viol. *rit.*

Oboe.

S. If I may!

mf Pray let us see you on your way!

mf Pray let us see you on your way!

mf Pray let us see you on your way!

W. Wind. *mf* Fl. Viol. Corni. *mf* *marcato* Strs. *fz*

Jacqueline.

Allegro con moto.

Dear la - dy, must you real - ly go? We all re -

René. Dear la - dy, must you real - ly go? We all re -

Hubert. Dear la - dy, must you real - ly go? We all re -

Dear la - dy, must you real - ly go? We all re -

We all re - gret that you must

Dear la - dy

ff Tutti

J. -gret that should be so, Your com-pan - ion-ship we trea - sure, We will
 Re. -gret that should be so, Your com-pan - ion-ship we trea - sure, We will
 H. -gret that should be so, Your com-pan - ion-ship we trea - sure, We will

-gret that should be so, Your com-pan - ion-ship we trea - sure, We will
 go? that you must go, Yes, your com-pan - ion-ship we
 must you real - ly go? Yes, your com-

Suzanne.

Ma - ny thanks, but nev - er mind, Al-though you're
 see you home with plea - sure.
 see you home with plea - sure.
 see you home with plea - sure.
 see you home with plea - sure.
 trea - sure, yes we trea - sure.
 - pan - ion-ship we trea - sure.

Oboe. *p*
 Clar.

S. all ex - treme - ly kind; I am sure to be all - right, So, till we
Jacqueline & René.
 She is sure to be all - right, So, till we
Hubert, Baroness & Baron.
 We'd es - cort you if we might, But, till we

So, till we
 So, till we
 So, till we

Viol. Oboe. W. Wind. Solo. Tutti.
sp

S. meet a - gain; good - night!
 J. Re. meet a - gain; good - night!
 H. Bss. meet a - gain; good - night!
 B. meet a - gain; good - night!
 meet a - gain; good - night!
 meet a - gain; good - night!
 meet a - gain; good - night!

Più mosso. Clar. Viol. *(deliberately)*
ff *p* Fag.

Viol. Solo. *p* *Lento espressivo.* Strs. *p* Clar. Solo. ad lib.

Moderato. **Baroness.**
There is a pearl without a price!

Viol. Viola. W. Wind. *p* Oboe. *p* Viol. Viola.

Jacqueline.
Is-n't she nice?

Baron. *parlando*
Well now I think it's time to go to bed!

René and Hubert look at their watches.)

a tempo

Oboe. *rit.* Viol. Viola.

Hubert.
I think so too; I've got a split-ting head!

Baroness.
I am so

Oboe.

sleep - y my eye-lids feel like lumps of lead!

rit.

Oboe.

(slowly)

(Quicker)

Clar.

W. Wind.

Strs.

a tempo

Jacqueline.

Then good-night Pa-pa!

Fl.

Oboe.

Clar.

Strs.

Fag.

p

p

Adagio.

Viol.

Clar. Solo.

Strs.

pp

pp

Andante mosso.

Baroness.

Heav'n watch o-ver you!

Oboe.

Fl.

Strs.

Oboe.

Clar.

Fag. Harp.

p

p

Spoken at her husband's door. at Hubert's door.

Good-night! Good-night!

Fl. (Turns out lights and goes off.)

Moderato.

Viol. trem.

Fl. Oboe. *morendo* Clar. Fag. Viol. II. Viola. Fl. *pp misterioso* Corni.

(Baron appears)

(René appears whistling.)

Strs. Waltz. *pp*

Fl. Solo. Oboe. Fag. *p*

ELECTRIC TORCH DANCE.

Cancan.

Viol. *pp* Strs.

Fl. Oboe. Clar.

Viol. *rit.*

Valse Lento.

First system of the musical score for 'Valse Lento'. It features a grand staff with treble and bass clefs. The top staff contains parts for Oboe, Clarinet, and Violin. The bottom staff contains parts for Bassoon and Piano. Dynamics include *p*, *pp*, and *ppp*. The time signature is 3/4.

Second system of the musical score for 'Valse Lento'. It continues the grand staff with parts for Bassoon and Piano. Dynamics include *pp*.

(Hubert speaks to picture.)

AH, Ha, my Corot!

Third system of the musical score for 'Valse Lento'. It features a grand staff with parts for Flute, Bassoon, Oboe, and Clarinet. The piano part is marked *rit.* and *a tempo*. Dynamics include *rit.* and *a tempo*.

I'll knock up the pawnbroker and borrow a fiver on this.

Fl. Solo.

Fourth system of the musical score for 'Valse Lento'. It features a grand staff with parts for Violin, Bassoon, Flute Solo, Oboe, and Clarinet. The piano part is marked *rit.* and *ritard.*. Dynamics include *rit.* and *ritard.*. The time signature changes to 2/4.

Tempo di Marcia.

(Hubert dances off whistling.)

Fifth system of the musical score for 'Tempo di Marcia'. It features a grand staff with parts for Violin, Oboe Solo, Strings, Clarinet, and Bass Drum. The piano part is marked *pp rit.* and *a tempo*. Dynamics include *pp rit.* and *a tempo*. The time signature is 2/4.

Fl. Picc. Viol.

Musical score for Fl. Piccolo and Violin. The Fl. Picc. part is in the upper staff, and the Violin part is in the lower staff. The key signature is one sharp (F#).

Viol. rit. Cello.

Musical score for Violin and Cello. The Violin part is in the upper staff, and the Cello part is in the lower staff. The key signature is one sharp (F#).

Baron comes out of his room with electric torch, goes to Hubert's door and says "Sleeping like a top" Smashes a Vase— Hides behind Piano, Baroness appears at door C.

Lento. Moderato.

Strs. Clar. Fl. Oboe. p e andante misterioso Corni.

Musical score for strings and woodwinds. The strings (Strs.) are in the lower staff, and the woodwinds (Clar., Fl. Oboe., Corni.) are in the upper staff. The tempo changes from Lento to Moderato. The key signature is one sharp (F#).

Allegro. (crash) (Baron hides.)

Baroness. (What was that? My beautiful vase, who can have done this? Is it Mariette, or is there someone here?)

sf Tutti. f p Tymp. Solo. Clar. Fl. Oboe. Clar. Fl. Oboe. Corni. Oboe. Clar. Basso.

Musical score for strings and woodwinds. The strings (Strs.) are in the lower staff, and the woodwinds (Clar., Fl. Oboe., Corni., Oboe., Clar. Basso.) are in the upper staff. The tempo is Allegro. The key signature changes to one flat (F).

Adagio. Spoken: I hope the noise has not awakened the chicks.

pp adagio molto Fag. Solo.

Musical score for Violin, Viola, and Bassoon. The Violin and Viola parts are in the upper staff, and the Bassoon (Fag. Solo.) part is in the lower staff. The tempo is Adagio. The key signature is one flat (F).

Baroness. at Baron's door.

Good-night Conrad!

at Hubert's door.

Good-night my boy!

Adagio.

pp W. Wind. W. Wind. pp Oboe.

Baron. "Good-night my Angel" and now—

for a night of it. Vivacamente.

Viol. Viola. p *Tymp. Solo.* *fz* Tutti *ff*

(Baron dances off.)

The Curtain falls quickly.

ff *fz* *Red.* *

End of the first Act.

ACT II.

No 9 INTRODUCTION AND ENSEMBLE CHORUS.

Tempo di Valse.

Oboe. Clar. Trumps.

mf Strs.

Con fuoco.

f Tutti. *ff* *f*

ff *f*

Fl. Clar.
 Viol.
 p

ff

Oboe Solo.

Musical score for Oboe Solo and Piano accompaniment. The Oboe part features a melodic line with slurs and accents. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Clar. Fl. Viol. Corni.

mf *mf* *cresc.*

Fag. Trom.

Musical score for Clarinet, Flute, Violin, and Piano accompaniment. The woodwinds and strings play a melodic line with slurs and accents. The piano accompaniment features chords and a bass line. Dynamics include *mf* and *cresc.*

f Tutti. *rit.* *ff*

Musical score for Piano accompaniment. The piano part features chords and a bass line. Dynamics include *f*, *rit.*, and *ff*. The word "Tutti." is also present.

ritard. *ff a tempo* *mf*

Musical score for Piano accompaniment. The piano part features chords and a bass line. Dynamics include *ritard.*, *ff a tempo*, and *mf*. There are also some markings like *3* and *3* above notes.

f

Musical score for Piano accompaniment. The piano part features chords and a bass line. Dynamics include *f*. There are also some markings like *3* and *3* above notes.

S. A. *f*
Come children of France and let us be gay, Join in the dance while you

T. T. *f*
Come children of France and let us be gay, Join in the dance while you

B. B. *f*
Come children of France and let us be gay, Join in the dance while you

S. A.
may: We wel-come the chance of fro-lic and fun, Let's make the best of it ere it be done.

T. T.
may: We wel-come the chance of fro-lic and fun, Let's make the best of it ere it be done.

B. B.
may: We wel-come the chance of fro-lic and fun, Let's make the best of it ere it be done.

ALL.
Bra-vo, old Sport! my word you can dance!

Trumps. Oboe. 2. Fl.
p

Clar.

Baron. ALL.

One lit - tle Kiss now? Bra-vo, old Sport! you've missed your chance!

p Brass. Fl. Clar. Viol. Fag. *mf*

S. A. Bra-vo, old Sport! Come children of France and let us be gay, Join in the dance while you

T. T. Bra-vo, old Sport! Come children of France and let us be gay, Join in the dance while you

B. B. Bra-vo, old Sport! Come children of France and let us be gay, Join in the dance while you

S. A. may: We wel-come the chance of fro-lie and fun, Let's make the best of it ere it be done.

T. T. may: We wel-come the chance of fro-lie and fun, Let's make the best of it ere it be done.

B. B. may: We wel-come the chance of fro-lie and fun, Let's make the best of it ere it be done.

The musical score is arranged in four systems. The first system shows the vocal introduction for the 'Baron' character, with lyrics 'One lit - tle Kiss now? Bra-vo, old Sport! you've missed your chance!'. Below this is the piano accompaniment, with dynamics *p* and *mf*, and instrument markings for Brass, Fl., Clar., Viol., and Fag. The second system contains the vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), all with the lyrics 'Bra-vo, old Sport! Come children of France and let us be gay, Join in the dance while you'. The piano accompaniment continues with dynamics *f* and *mf*. The third system repeats the vocal parts with the lyrics 'may: We wel-come the chance of fro-lie and fun, Let's make the best of it ere it be done.' The piano accompaniment also continues. The score includes various musical notations such as slurs, accents, and triplets.

N^o 10. DUET: "NOT TOO FAST AND NOT TOO SLOW."
(SUZANNE and HUBERT.)

Allegro molto. (*grazioso*)

Suzanne.

Why, what a fun - ny boy you are: (He seems to

S. be a dread - ful nood - le.)

H. Hubert.
I know you think I've gone too

Clar. 2. Fl. Oboe.
Clar. *cresc.*

H. far, (I've spoilt the whole ca - bood - le.)

Viol. Clar. Fag. *p* *fz* Corni.
Tymp.

Suzanne.

S. Well? shall I stay or shall I go?

a tempo
Clar.
p
Oboe
Fl.

Hubert.

H. You
A lit - tle sup - per would - n't hurt you.

Clar.
Fl.
cre - - scen - - do
Oboe.
Clar.

S. must be ver - y good you know! Hubert.

H. A mod - el of vir - tue.

2 Clar.
Clar.
Fag.
rit.

Allegro.

Suzanne.

S. Oh dear! my shoe has come un - tied!

Fl. Solo.
Viol.
Oboe.
a tempo
p

Hubert.

H.

By Jove! what rip-ping ankles!

Suzanne.

S.

Be care-ful, clum-sy one!

Hubert.

con dolore

H.

I say! what-ev-er have I done?

H.

A hint from you is all I need, You help me through and I'll suc-

S. Then take from
H. -ceed. Tho' up to now I have-n't shone, You don't know how I may come on.

Viol. *rit.*
strings. Clar. *a tempo*

S. me a hint or two, And let us see what you can

Oboe.
Fag.

S. do. My shoe un - done gives you the lead. With Les-son One we now pro - ceed.

Fl. *rit.*
Corni.

Andante.
semplice

S. If you real-ly wish to know how to treat a la - dy, By de-grees you want to go,

Oboe.
Fl. Clar. *rit - ar - dan - do*
P Str.

a tempo DANCE.

S. Not too fast, and not too slow.

pp a tempo 2. Clar.

pp Fag. Cornl.

Suzanne.

S. Not too fast, and not too slow!

Hubert.

H. Not too fast, and not too slow!

Tutti.

pp Oboe.

Tutti.

Allegro molto.

Suzanne.

S. We come to Les-son Num-ber Two, Where we be-gin the art of Woo-ing:

Clar.

Fl.

Clar.

p

Hubert.

H. I say, it's aw-f'ly good of you To

2 Fl.

Oboe.

Clar. *cre* - - - - - *scen* - - - - - *do*

f

Suzanne.

S. Well! do you know the way to

H. teach me as you're do-ing!

atempo
Clar. Oboe Fl.

Viol. Fag. Corni. *p* *f* Tymp.

Suzanne.

S. kiss? That

H. Of course I've kissed a la - dy's hand:

Hubert.

Clar. Fl.

Oboe *cresc.* Clar. *scen.*

S. is-n't quite the same as this!

H. Oh, quite so. I un-der-stand!

Hubert.

2 Clar. Clar. *rit.*

- do

Allegro.

Suzanne.

S. Oh dear! you're sure you've nev - er tried?

H. Fl. solo Oboe

p *atempo* *p*

H. Hubert.
Not once! you ask my fath-er!

Clar. solo
Viol.
Oboe
Fl.

atempo

S. Suzanne.
Then sit down by my side.

Viol.
Oboe

atempo
accel.

Fag. solo

H. Hubert.
Well, if you real-ly mean it, rath-er! Just show me

con espress.
not slowly

Oboe
pp 2 Fl.
colla voce
rit.
not slowly

p Trumpts.
Corni

H. Moderato.
what I've got to do, And I will not go back on you; I'm awf'-ly

Viol.

Suzanne.
a tempo

S. We now be-

H. keen to make a start, From all I've seen it's quite an art.

Viol. *rit.* Clar. str^s *a tempo*

S. -gin on Num-ber Two, A les-son in the way to woo. You wish to

Oboe Fag.

S. learn the way to kiss? To mine you turn your face like this.

Fl. *rit.* Corni

Andante con semplicita.

S. If you real-ly wish to know how to kiss a la-dy,

Oboe str.

ri - tar - - dan - do *a tempo*

S. By de - gres you want to go, Not too fast and not too slow!

Fl. Clar. *p* *pp a tempo*

ri - tar - - dan do

Fag.

Allegretto.
Tutti.

p

Tambourines

rit. *a tempo*

Oboe

str. *Tutti.* *rit.*

Clar. *rit.*

Corni

Suzanne.

S. Not too fast and not too slow!

H. **Hubert.** Not too fast and not too slow!

Oboe *Tutti.*

NO. 11. SONG: "WALTZING."

(RENÉ and ENSEMBLE.)

Moderato. René.

Waltz - ing is worth all the

Str^s Fl. Clar.

p *p*

Re. dan - ces on earth To have fun with, One - step and two - step and

Viol.

p

Re. each oth - er new step I've done with,

Re. *Hor - ri - ble dan - ces one gal - lops or pran - ces In false time! —*

Oboe

Re. *rit.* *a tempo*
Where is the mea - sure of pas - sion - ate plea - sure Like Valse - time?

Oboe

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

Valse Lente. *con molto espressione.*

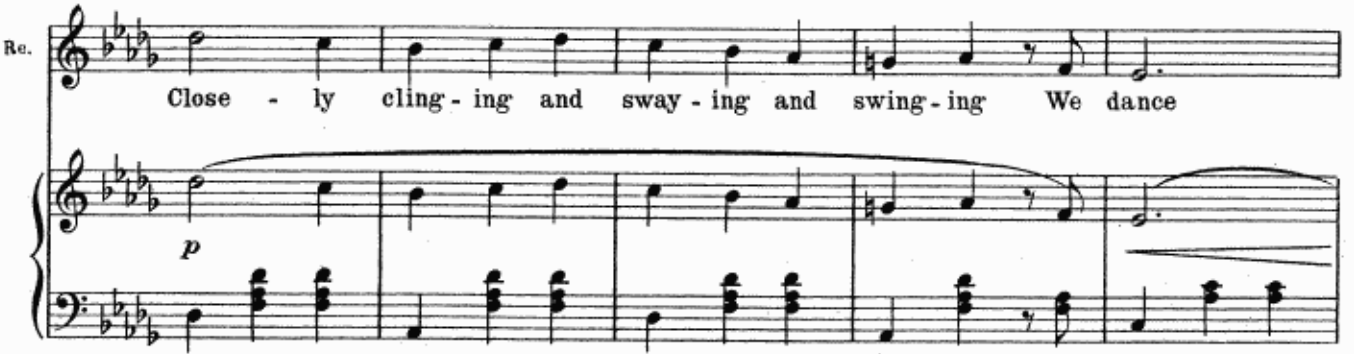
Re. *p*
Lilt that's la - zy and dream - y and ha - zy, I

Viol.

p *p* Clar.

Re. *p*
love you so! _____ Tune and time in a

Re.  *Re.* *Re.*
 rhyth-mi-cal rhyme Seem to ebb and flow; _____

Re.  *Re.* *Re.*
 Close - ly cling - ing and sway - ing and swing - ing We dance

Re.  *Re.* *Re.*
 you through, _____ Valse of France, you are

Re.  *Re.* *Re.*
 Queen of the dance, And so here's to you! _____

Lentamente.

Viol.
Oboe.

sp

cresc.

f

Harp.
glissando

Tutti.

Presto e Vivo.

Harp.

First system of piano accompaniment. Treble clef, bass clef. Dynamics: *sfz*, *f*, *p*, *sfz*. Harp part indicated by a bracketed chord in the treble.

Second system of piano accompaniment. Treble clef, bass clef. Dynamics: *p*, *sfz*. Marking "Tutti." above the treble staff. A fermata is present over the first measure of the treble staff.

Third system of piano accompaniment. Treble clef, bass clef. Dynamics: *sfz*, *p*, *sfz*.

Fourth system of piano accompaniment. Treble clef, bass clef. Dynamics: *sfz*, *f*, *p e un poco rit.*, *mf*. Accents are present over the final measures.

f e con calore

Re
Lilt that's la-zy and dream-y and ha-zy, I love you so!

Soprano.
Alt.
Lilt that's la-zy and dream-y and ha-zy, I love you so!

CHO.
Ten.
Lilt that's la-zy and dream-y and ha-zy, I love you so!

Bass.
Lilt that's la-zy and dream-y and ha-zy, I love you so!

Fifth system of piano accompaniment. Treble clef, bass clef. Dynamics: *f e con calore*. A fermata is present over the final measure of the treble staff.

Re — Tune and time in a rhyth-mi-cal rhyme Seem to ebb

CHO. — Tune and time in a rhyth-mi-cal rhyme Seem to ebb

— Tune and time in a rhyth-mi-cal rhyme Seem to ebb

Re and flow; ————— Close - ly cling-ing and sway-ing and

CHO. and flow; ————— Close - ly cling-ing and sway-ing and

and flow; ————— Close - ly cling-ing and sway-ing and

Re. *accel.* *ff*
 swing-ing We dance, we dance you through, _____ Valse! _____

CHO. *ff*
 swing-ing We dance, we dance you through, _____ Valse _____
 swing-ing We dance, we dance you through, _____ Valse: _____
 swing-ing We dance, we dance you through, _____ Valse! _____

accel. *ff*

Re. *rit.*
 You are Queen of the Dance, And so here's to you! _____

CHO. *rit.*
 You are Queen of the Dance, And so here's to you! _____
 You are Queen of the Dance, And so here's to you! _____
 You are Queen of the Dance, And so here's to you! _____

rit. *Presto.* *ff*

p *ff*

Nº 12. ENSEMBLE.

(SUZANNE, JACQUELINE, ROSE, RENÉ, HUBERT & BARON.)

Allegro vivace. **Baron.**

VOICE. Why, Jacqueline! how came you here? Misguid-ed girl, how

PIANO. *ff* *fz* *Tutti* *meno*

Clar. & Str. Str.

Hubert.

dare you! For shame! What I and

Fl. Clar. Strings *accel.* *f* Corni *f* Viol. *meno*

Brass

Jacqueline.

fath-er do is quite un-suit-a-ble for you! Oh

Oboe Clar. Str. *f* Fl. Clar. *p*

Clar. Fag. *mf accel.* Corni *f* *Tutti fz*

Allegretto.

J. come now, you must sure-ly see, What's right for you is right for

Oboe

J. me! You don't sup-pose I'm go-ing to stop Now I have caught you

Oboe

Fl.Viol.

J. on the hop! (Ha, ha, ha, ha!)

Baron. (Portentously) *slow* 4/8

How dare you laugh, un-hap-py

Str. Viol.

Oboe

Tutti

Brass

H. Hubert. *con vigore*

Show me the scound-rel!

B. child! Who brought you here?

Viola

Fag. Clar.

Corni

René (SPOKEN): "It was I!" Baron (SPOKEN) "Explain yourself!" René. *p*

Please

Fl. Clar.

Viol.

Un poco andante.

Re. don't for- get our lit - tle bet, I think you know the bet I mean,

p Viol.

Fag.

Re. Now's the time to pay your debt, The stake's the hand of Jac- que- line; Come

Corni

Fl.

Oboe

Re. now, den-y it if you can, sir, Is not that the fact? Stick

Clar.

Oboe

Re. by your bar-gain like a man, sir, Let us have your an-swer.

Oboe

Clar.

Corni rit.

p e marcato

Lento con desiderio.

Re. Come a-long, sir, You're in the wrong, sir, Won't you give us your con-

Tutti *fp*

Harp

Suzanne.

Re. Come a-long, sir, you're in the wrong, sir, Won't you give them

Jacqueline, René.

-sent? Come a-long, sir, you're in the wrong, sir, Won't you give them

Rose.

Hubert,

Come a-long, sir, you're in the wrong, sir, Won't you give them

S. your con - sent?

J. Re. your con - sent?

Ro. your con - sent?

H. your con - sent?

Baron. What can I say? Say yes, say yes! Well, I con-

Str. pizz.

Vivace.

S.J. Hur-rah, hur-rah, hur - rah!

Re. Hur-rah, hur-rah, hur - rah! We've

Ro. Hur-rah, hur-rah, hur - rah!

H. Hur-rah, hur-rah, hur - rah!

B. - sent, then!

Vivace. Tutti Fl. Clar. Harp. rit. Cello.

Moderato. (*ad lib.*)

Re. won in spite of ev-'ry op-po - si - tion, Your word is giv-en now be-yond re -

pp
W. Wind
colla voce
Clar. Cello Solo
Fag.

Re. call, For we with Cu-pid formed a co-a - li - tion, And Cu-pid

Clar.

Re. tri - umphs o - ver all!

Rose. *mf*
Hubert, Baron. *mf*
They've won in spite of ev-'ry op-po -
They've won in spite of ev-'ry op-po -

Viol. *mf*

S. Your word be - yond re - call is giv - en. His word he

J. Your word be - yond re - call is giv - en. His word he

Ke. Your word be - yond re - call is giv - en. His word he

Ro. si - tion, His word is giv - en now be - yond re -

H. si - tion, His word is giv - en now be - yond re -

B. si - tion, My word is giv - en now be - yond re -

S. gave be - yond re - call; For they with Cu - pid formed a co - a -

J. gave be - yond re - call; For they with Cu - pid formed a co - a -

Re. gave be - yond re - call; For they with Cu - pid formed a co - a -

Ro. call, He gave his word, His word is giv - en

H. call, He gave his word, His word is giv - en

B. call, In spite of op - po -

S. - li - tion And Cu - pid tri - umphs o - ver all _____

J. - li - tion And Cu - pid tri - umphs o - ver all _____

Re. - li - tion And Cu - pid tri - umphs o - ver all _____

Ro. now be - yond re - call, And Cu - pid tri - umphs o - ver all _____

H. now be - yond re - call, And Cu - pid tri - umphs o - ver all _____

B. - si - tion, And Cu - pid tri - umphs o - ver all _____

W. Wind

Fl.

Viol.

Harp.

rit. *ff* *pp*

Presto. Suzanne.

We now be - hold be - fore us

Fl. Clar.

Oboe

fp *p* Trumpt.

S. A fam - i - ly of three. In

Fl.

Oboe

S. one u - ni - ted cho - rus As hap - py -

Oboe
Fl.
Viol.
Oboe
fp
Viol.

S. as can be!

Hubert.
We're out to - geth - er on the

Tutti
Oboe
Fl.
Viol.
Clar.

H. spree, A most u - ni - ted fam - i - ly, And

Oboe
Fl.

H. so we stand or - fall as one, The fath - er,

Fl. Clar.
Trumpet.
Tutti

H.
daught - er and the son!
Baron.
And now I'm sure you'll

Oboe
Clar.
Viol.
Fl.

B.
all a - gree, How much my son re - sem - bles

B.
me, You see at once what cred - it he Re -

Suzanne, Jacqueline, Rose, René, Hubert & Baron.

B.
-flects u-pon he - red-i - ty. Hur - rah! Hur - rah! Hur - rah! G.P.

Corni
Tutti
f cre - scen - do G.P.

№12a DUET "THE OLD DOG AND THE YOUNG DOG."

(HUBERT and BARON)

Two-Step Time. HUBERT

BARON

When the

When the

PIANO.

Two-Step Time.

Trumpets

Trom.

Fl. Clar.

Viol.

f

mf

H. *f*

B. *f*

old dog and the young dog go up - on the spree, Then the

old dog and the young dog go up - on the spree, Then the

fz *p*

Oboe

H.

B.

fun will be Pret - ty fast and free; For the

fun will be Pret - ty fast and free; For the

Fl.

H. old dog's had the ha' pence, and the young dog's had the kicks, And the

B. old dog's had the ha' pence, and the young dog's had the kicks, And the

Corni

Fag.

Tromb.

H. young dog won't be hap - py till he learns the old dog's tricks! So the

B. young dog won't be hap - py till he learns the old dog's tricks! So the

Tutti

mf Tutti

ALL

H. old dog and the young dog go the same old way; Ev - 'ry

B. old dog and the young dog go the same old way; Ev - 'ry

f *p*

H. dog they say, Has to have his day: Says the

B. dog they say Has to have his day: Says the

H. old dog to the young dog, "Will you let me show you how?" Says the

B. old dog to the young dog, "Will you let me show you how?" Says the

H. young dog to the old dog, "Go a - head, bow - wow!"

B. young dog to the old dog, "Go a - head, bow - wow!"

SUZANNE.

In all of these affairs In fu-ture they will hunt in pairs, The young Dog

JACQUELINE.

In all of these affairs In fu-ture they will hunt in pairs, The young Dog

ROSE.

In all of these affairs In fu-ture they will hunt in pairs, The young Dog

HUBERT.

Af - ter this in these af - fairs We will

BARON.

Af - ter this in these af - fairs We will

RENÉ.

Af - ter this in these af - fairs We will

Soprano.

In all of these affairs In fu-ture they will hunt in pairs, The young Dog

Alto.

In all of these affairs In fu-ture they will hunt in pairs, The young Dog

Tenor.

In all of these affairs In fu-ture they will hunt in pairs, The young Dog

Bass.

Af - ter this in these af - fairs We will

CHORUS.

Corni

Fag *p*

S. and the old For one is gay and t'o-ther bold You'll see the

J. and the old For one is gay and t'o-ther bold You'll see the

So. and the old For one is gay and t'o-ther bold You'll see the

H. al - ways hunt in pairs Both the young Dog

B. al - ways hunt in pairs Both the young Dog

Ré. al - ways hunt in pairs Both the young Dog

S. and the old For one is gay and t'o-ther bold You'll see the

A. and the old For one is gay and t'o-ther bold You'll see the

T. and the old For one is gay and t'o-ther bold You'll see the

B. al - ways hunt in pairs Both the young Dog

Piano accompaniment:

S. young and old Dog One a ve - ry gay Dog One a

J. young and old Dog One a ve - ry gay Dog One a

Ro. young and old Dog One a ve - ry gay Dog One a

H. and the old Dog One a gay Dog T'o - ther a

B. and the old Dog One a gay Dog T'o - ther a

Ré. and the old Dog One a gay Dog T'o - ther a

S. young and old Dog One a ve - ry gay Dog One a

A. young and old Dog One a ve - ry gay Dog One a

T. young and old Dog One a ve - ry gay Dog One a

B. and the old Dog One a gay Dog T'o - ther a

f

S. bold Dog And so now when - ev - er there is fun You'll find the fa-ther and the

J. bold Dog And so now when - ev - er there is fun You'll find the fa-ther and the

Ro. bold Dog And so now when - ev - er there is fun You'll find the fa-ther and the

H. bold Dog Now when - ev - er there is fun You'll

B. bold Dog Now when - ev - er there is fun You'll

Re. bold Dog Now when - ev - er there is fun You'll

S. bold Dog And so now when - ev - er there is fun You'll find the fa-ther and the

A. bold Dog And so now when - ev - er there is fun You'll find the fa-ther and the

T. bold Dog And so now when - ev - er there is fun You'll find the fa-ther and the

B. bold Dog Now when - ev - er there is fun You'll

mf

S.
son In fu-ture don't you know To-ge-ther they are sure to go In all their

J.
son In fu-ture don't you know To-ge-ther they are sure to go In all their

Ro.
son In fu-ture don't you know To-ge-ther they are sure to go In all their

H.
find the fa - ther and the son All our

B.
find the fa - ther and the son All our

Ré.
find the fa - ther and the son All our

S.
son In fu-ture don't you know To-ge-ther they are sure to go In all their

A.
son In fu-ture don't you know To-ge-ther they are sure to go In all their

T.
son In fu-ture don't you know To-ge-ther they are sure to go In all their

B.
find the fa - ther and the son

A. H. & C. Ltd. 5851

S. sprees they mean to share A most u - ni - ted pair A

J. sprees they mean to share A most u - ni - ted pair A

R.o. sprees they mean to share A most u - ni - ted pair A

H. sprees wey mean to share A most u - ni - ted

B. sprees we mean to share A most u - ni - ted

R.é. sprees we mean to share A most u - ni - ted

S. sprees they mean to share A most u - ni - ted pair A

A. sprees they mean to share A most u - ni - ted pair A

T. sprees they mean to share A most u - ni - ted pair A

B. All their sprees they mean to share _____ In all their

A. H. & C. Ltd. 5851

rit. *molto rit.*
 S. most u - ni - ted pair, U - ni - ted pair, A most u - ni - ted pair!
 J. most u - ni - ted pair, U - ni - ted pair, A most u - ni - ted pair!
 Ro. most u - ni - ted pair, U - ni - ted pair, A most u - ni - ted pair!
 H. pair, A most u - ni - ted pair A most u - ni - ted pair!
 B. pair, A most u - ni - ted pair A most u - ni - ted pair!
 Re. pair, A most u - ni - ted pair A most u - ni - ted pair!
 S. most u - ni - ted pair, U - ni - ted pair, A most u - ni - ted pair!
 A. most u - ni - ted pair, U - ni - ted pair, A most u - ni - ted pair!
 T. most u - ni - ted pair, U - ni - ted pair, A most u - ni - ted pair!
 B. sprees _____ they mean to share A most u - ni - ted pair!

f *rit.* *molto rit.* *fz*

S. When the old dog and the young dog go up - on the spree, Then the

J. When the old dog and the young dog go up - on the spree, Then the

Ro. When the old dog and the young dog go up - on the spree, Then the

H. When the old dog and the young dog go up - on the spree, Then the

B. When the old dog and the young dog go up - on the spree, Then the

Re. When the old dog and the young dog go up - on the spree, Then the

S. When the old dog and the young dog go up - on the spree, Then the

A. When the old dog and the young dog go up - on the spree, Then the

T. When the old dog and the young dog go up - on the spree, Then the

B. When the old dog and the young dog go up - on the spree, Then the

f

fz

S. fun will be pret - ty fast and free For the old dog had the
 J. fun will be pret - ty fast and free For the old dog had the
 Ro. fun will be pret - ty fast and free For the old dog had the
 H. fun will be pret - ty fast and free For the old dog had the
 B. fun will be pret - ty fast and free For the old dog had the
 Re. fun will be pret - ty fast and free For the old dog had the
 S. fun will be pret - ty fast and free For the old dog had the
 A. fun will be pret - ty fast and free For the old dog had the
 T. fun will be pret - ty fast and free For the old dog had the
 B. fun will be pret - ty fast and free For the old dog had the

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with eighth notes and chords.

S.
ha'pence and the young dog had the kicks and the young dog won't be hap - py till he

J.
ha'pence and the young dog had the kicks and the young dog won't be hap - py till he

Ro.
ha'pence and the young dog had the kicks and the young dog won't be hap - py till he

H.
ha'pence and the young dog had the kicks and the young dog won't be hap - py till he

B.
ha'pence and the young dog had the kicks and the young dog won't be hap - py till he

Re.
ha'pence and the young dog had the kicks and the young dog won't be hap - py till he

S.
ha'pence and the young dog had the kicks and the young dog won't be hap - py till he

A.
ha'pence and the young dog had the kicks and the young dog won't be hap - py till he

T.
ha'pence and the young dog had the kicks and the young dog won't be hap - py till he

B.
ha'pence and the young dog had the kicks and the young dog won't be hap - py till he

Piano accompaniment

S. learns the old dog's tricks, So the old dog and the young dog go the same old

J. learns the old dog's tricks, So the old dog and the young dog go the same old

Ro. learns the old dog's tricks, So the old dog and the young dog go the same old

H. learns the old dog's tricks, So the old dog and the young dog go the same old

B. learns the old dog's tricks, So the old dog and the young dog go the same old

Re. learns the old dog's tricks, So the old dog and the young dog go the same old

S. learns the old dog's tricks, So the old dog and the young dog go the same old

A. learns the old dog's tricks, So the old dog and the young dog go the same old

T. learns the old dog's tricks, So the old dog and the young dog go the same old

B. learns the old dog's tricks, So the old dog and the young dog go the same old

Fl. *mf* *f* *mf*

S.
way, Ev-'ry dog, they say, has to have his day: Says the

J.
way, Ev-'ry dog, they say, has to have his day: Says the

Ro.
way, Ev-'ry dog, they say, has to have his day: Says the

H.
way, Ev-'ry dog, they say, has to have his day: Says the

B.
way, Ev-'ry dog, they say, has to have his day: Says the

Re.
way, Ev-'ry dog, they say, has to have his day: Says the

S.
way, Ev-'ry dog, they say, has to have his day: Says the

A.
way, Ev-'ry dog, they say, has to have his day: Says the

T.
way, Ev-'ry dog, they say, has to have his day: Says the

B.
way, Ev-'ry dog, they say, has to have his day: Says the

8

8

8

S. old dog to the young dog will you let me show you how, Says the
 J. old dog to the young dog will you let me show you how, Says the
 Ro. old dog to the young dog will you let me show you how, Says the
 H. old dog to the young dog will you let me show you how, Says the
 B. old dog to the young dog will you let me show you how, Says the
 Re. old dog to the young dog will you let me show you how, Says the
 S. old dog to the young dog will you let me show you how, Says the
 A. old dog to the young dog will you let me show you how, Says the
 T. old dog to the young dog will you let me show you how, Says the
 B. old dog to the young dog will you let me show you how, Says the

The piano accompaniment consists of a right-hand melody with chords and a left-hand bass line with chords. The key signature has one flat (F major or D minor), and the time signature is 4/4.

S.
young dog to the old dog, 'go a - head, Bow - wow!'

J.
young dog to the old dog, 'go a - head, Bow - wow!'

Ro.
young dog to the old dog, 'go a - head, Bow - wow!'

H.
young dog to the old dog, 'go a - head, Bow - wow!'

B.
young dog to the old dog, 'go a - head, Bow - wow!'

Re.
young dog to the old dog, 'go a - head, Bow - wow!'

S.
young dog to the old dog, 'go a - head, Bow - wow!'

A.
young dog to the old dog, 'go a - head, Bow - wow!'

T.
young dog to the old dog, 'go a - head, Bow - wow!'

B.
young dog to the old dog, 'go a - head, Bow - wow!'

fz

No 13. FINALE:- "OH, LUCKY PAIR."

Polonaise.

W. Wind.

Tutti.

PIANO. *ff* Brass.

The piano introduction is in 3/4 time, marked Polonaise. It features a melody in the right hand and a bass line in the left hand. The melody is characterized by dotted rhythms and eighth-note patterns. The piece is marked *ff* (fortissimo) and includes a section for Brass instruments. The tempo is marked W. Wind. (Moderato) and the performance style is Tutti.

S. A. CHORUS.

T. O luc-ky pair! we won't em - bar-rass you, But

B. O luc-ky pair! we won't em - bar-rass you, But

O luc-ky pair! we won't em - bar-rass you, But

Brass.

W. Wind.

The first chorus features vocal lines for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "O luc-ky pair! we won't em - bar-rass you, But". The piano accompaniment includes a section for Brass instruments and a section for Woodwind (W. Wind.) instruments. The tempo is marked W. Wind. (Moderato).

S. A. hap-py be your hon-ey - moon, No thought of care or trou-ble har-ass you, And may your

T. hap-py be your hon-ey - moon, No thought of care or trou-ble har-ass you, And may your

B. hap-py be your hon-ey - moon, No thought of care or trou-ble har-ass you, And may your

Tutti.

The second chorus continues the vocal lines for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "hap-py be your hon-ey - moon, No thought of care or trou-ble har-ass you, And may your". The piano accompaniment includes a section for Tutti. The tempo is marked W. Wind. (Moderato).

Hubert.

Some more champagne for this af-fair! The bot-tle pass and fill your

S.
A. wed - ding be soon!

T. wed - ding be soon!

B. wed - ding be soon!

ff *mf* Strs. Clar. Fag.

H. glass, Now let it go! The hap-py pair!

S.
A. Here's luck! The hap - py pair!

T. Here's luck! The hap - py pair!

B. Here's luck! The hap - py pair!

ff *Tutti.*

NO 13a WINE SONG:—"NOW LET THE TOAST."

(SUZANNE.)

Maestoso.

SUZANNE. *mf* *f*
Now let the toast go gai - ly round And

PIANO. *fff* *fz* *fp* *f*
Corno solo. *f*
Tutti.
A. Corni & Trom.

s. *mf*
drink it glad - ly ev - 'ry one! May

Tutti. *fz* *fz* *fz*
Strs. Tutti. *fz* *fz* *fz*
Corni.

s. *fz*
all your days with joy be crowned, And may no clouds blot out the sun!

Tutti. *fz* *fz* *fz*
Strs. *mf* *fz* *fz* *fz*
Tutti.

s. *p ma marcato*
Fill your glass - es, no - thing loth, Drink to each and drink to both;

W. Wind. *p ma marcato*

s. Press a kiss a-against the brim, One for her and one for him! So

Tutti.

rit. Strs. rit.

Allegro.

s. here's to you, and may you lead a hap - py life, And may you two be -

Viol. Clar.

mf p Fag.

s. - come a mod - el man and wife; May you be true thro' all the world of

rit 3 - ar -

Tutti. mf rit - ar -

Brass.

s. - dan - do stir and strife! So fill your glass-es up And let us drink a lov - ing - cup!

ad lib.

p Strs. colla voce Harp Solo.

REFRAIN.

più mosso

S. Here's to love that rules you, Here's to love that fools you, Love there's no de - ny - ing,

Fl. Clar.

Fag. *p* Str. *più mosso*

S. Love that leaves you sigh - ing, Here's to love that's good and true and here's our love to you!

Viol. Tutti. *rit. p* *fz* *Tutti. allargando* *fz*

Suzanne.

accel.

Here's to love that rules you, Here's to love that fools you, Love there's no de - ny - ing

René.

Here's to love that rules you, Here's to love that fools you, Love there's no de - ny - ing

Jaqueline & Rose. *accel.*

Here's to love that rules you, Here's to love that fools you, Love there's no de - ny - ing

Hubert & Baron.

Here's to love that rules you, Here's to love that fools you, Love there's no de - ny - ing

CHORUS. (with closed lips.)

accel.

S. A. Hm Here's to love that rules you,

T. Hm Here's to love that rules you,

B. Hm Here's to love that rules you,

Clar. *p* Corni. Strs. *Tutti.*

allargando

S. Love that leaves you sigh - ing, Here's to love that's good and true, And here's our love to you!

Re. Here's to love that's good and true, And here's our love to you!

J. & Ro. Here's to love that's good and true, And here's our love to you!

H. & B. Here's to love that's good and true, And here's our love to you!

S. A. Here's to love that's good and true, And here's our love to you!

T. Here's to love that's good and true, And here's our love to you!

B. Here's to love that's good and true, And here's our love to you!

Fl. *allargando*
Tutti.

p Viol. *rit.* *fz* Tutti. *f* *rit.* *fff* *fz*

Tempo di Mazurka.

con agilita

Hubert.

Now form a ring,

Oboe. W. Wind.

mf Strs.

Corni.

H. That's just the thing: Let them dance in the cen - tre.

Tymp. Tutti. *fz* *fz* *fz*

Valse Lente. *con tenerezza.*
(René and Jacqueline dance.)

Suzanne.

Lilt that's la - zy and
 Strings *p*
 Viol. *pp*

s. dream-y and ha - zy, I love you so!

s. Tune and time in a rhyth-mi - cal rhyme seem to ebb and

s. flow. *cres* Close - ly cling-ing and sway-ing and swing-ing We *cen*

S.

do *f e con calore*

dance you through _____ Valse of France you are

S.

Queen of the Dance And so here's to you! _____

Viol.

Oboe

p

cres - cen

do

mf

molto

Suzanne.

Valse of France you are Queen of the

cresc.

f

Dance And so here's to you!

Vivace molto.

Harp.

Tutti *glissando*

Oh, I say, go a - way! This is

fz

his, yes it is.

fz

Hubert.

Off he goes, Back to Rose, Now Su - zanne!

Baron.

I sup - pose, it must be the

B.

fizz!

René to Jacqueline.

I'll snatch a kiss while I can.

All
Con anima.

CHORUS.

Lilt that's la - zy and dream-y and ha - zy, we love you

Soprano.

Alto.

Tenor.

Bass.

Lilt that's la - zy and dream-y and ha - zy, we love you

Lilt that's la - zy and dream-y and ha - zy, we love you

Lilt that's la - zy and dream-y and ha - zy, we love you

so. _____ Tune and time in a rhyth-mi-cal rhyme seem to ebb

S.

A.

T.

B.

so. _____ Tune and time in a rhyth-mi-cal rhyme seem to ebb

so. _____ Tune and time in a rhyth-mi-cal rhyme seem to ebb

so. _____ Tune and time in a rhyth-mi-cal rhyme seem to ebb

and flow _____ Close - ly clinging and swaying and swinging we

Alexis. *ff*

Po-lice, po-

and flow _____ Close - ly clinging and swaying and swinging we

and flow _____ Close - ly clinging and swaying and swinging we

and flow _____ Close - ly clinging and swaying and swinging we

Cym.

Allegro molto.

(Pomarel enters with Inspector and two Policemen.)

Po-lice, po - lice!

Suzanne. *f*

-lice, po-lice, po-lice!

Po-lice, po - lice!

Po-lice, po - lice!

Po-lice, po - lice!

Po-lice, po - lice!

Po-lice, po - lice!

Allegro molto.

f w. wind.

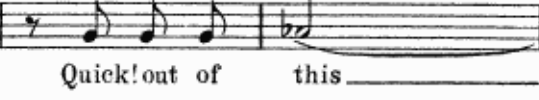
Tutti

Cym.

Presto.

S.  lost, I'm lost! what - ev - er shall I do!

Hubert.

 Quick! out of this

Presto.

 Strs. *f* Clar. Fl. *sp* Corni Tymp.

S.  I can't move hand or foot!

meno

H.  I'll car-ry you!

 Viol. *f rit.* Strs. *accel.* Fl. *p* Viol. Trumpets

Pomarel.

 Ah, there she is! Be quick! be - fore she can es -

Allegro agitato.

 Oboe

P.  - cape us.

Police.
That's our af-fair! .on't wor-ry!

Fl.

(Baron, restraining Pomarel.)

Baron.
Oh Ser-geant! oh Ser-geant!

Oboe **Clar.** **Str.** **A**

Corni. **A**

Rose.
Some-one

Charcot.
Now my friend, you're in the soup.

B.  Oh go to blaz-es!

Viol. **p**

Ro. bring my cloak and hat!

Jacqueline.

René. What ev-er's up?

What ev-er's up?

Cornet

Trom.

Viol.

Hubert.

Pomarel.

I can't go on!

There

p

Tutti

Baron.

Oh Ser-geant, oh Ser-geant!

P. she goes

Police.

Pass a - long!

Trumpets

Charcot.

Won't this job look a - musing in the Press?

Baron.
Go to

Hubert.

I'm down and out. Baron (takes Suzanne in his arm.)
blaz-es! Give her

(Pomarel tears off Rose's veil exclaiming.)

Halt! What's all this?

Charcot.

All.

here! "My wife!" "His wife!"

Baron & Hubert.

Con fermezza.

Largamente. One lit-tle pro-verb he for-got, that he who sets a

B. trap, one day may catch him - self and not the o - ther

Harp.

Bass

Suzanne and Jacqueline.

One day may catch him-self and not the o - ther chap. —

René and Hubert.

One day may catch him-self and not the o - ther chap. —

B. chap.

Soprano.

Alto.

One day may catch him-self and not the o - ther chap. —

Tenor.

One day may catch him-self and not the o - ther chap. —

Bass.

One day may catch him-self and not the o - ther chap. —

CHORUS.

Tutti

ff *ff*

Charcot to Inspector.

"Arrest that Don Juan!"

Hubert: "It wasn't I!"

Charcot: "Arrest his father too!"

Allegro.

Fl.

Brass.

Inspector.

"I arrest you both!"

Hubert and Baron.

Clar.

p

Tymp. Solo

w. wind

It's fun - ny, well ra - ther, the son and the fa - ther!

H. B.

Quick step.

When the old dog and the

Tutti

fz *fz* *fz* *p*

fz p

H. B.

young dog go up - on the spree, Then the fun will be Pret-ty

H.
B.

fast and free, For the old dog's had the ha'pence and the young dog's had the

H.
B.

kicks, And the young dog won't be hap - py till he learns the old dog's

Suzanne, Jacqueline and Renè.

So the old dog and the young dog go the same old way, Ev'ry dog they

H.
B.

tricks.

CHORUS.

Soprano.
Alto.
Tenor.
Bass.

So the old dog and the young dog go the same old way, Ev'ry dog they

So the old dog and the young dog go the same old way, Ev'ry dog they

So the old dog and the young dog go the same old way, Ev'ry dog they

S.
J.
Re.

say Has to have his day, Says the old dog to the young dog, Will you

say Has to have his day, Says the old dog to the young dog, Will you

say Has to have his day, Says the old dog to the young dog, Will you

say Has to have his day, Says the old dog to the young dog, Will you

S.
J.
Re.

let me show you how?" Says the young dog to the old dog, "Go a - head, Bow - wow!"

let me show you how?" Says the young dog to the old dog, "Go a - head, Bow - wow!"

let me show you how?" Says the young dog to the old dog, "Go a - head, Bow - wow!"

let me show you how?" Says the young dog to the old dog, "Go a - head, Bow - wow!"

Presto.

p *ff*

End of the second Act.

ACT III.

№ 14. INTERMEZZO.

Allegro marcato.

First system of the musical score for 'Allegro marcato'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a prominent triplet in the right hand and a corresponding triplet in the left hand. Dynamics include *ff* (fortissimo) and accents (*>*). The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

Andante semplice.

Second system of the musical score for 'Andante semplice'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#) and the time signature is 2/4. The music is characterized by a steady, simple accompaniment in the left hand and a more melodic line in the right hand. Dynamics include *p* (piano) and *ritard.* (ritardando). The system ends with the tempo marking *a tempo*.

Third system of the musical score for 'Andante semplice'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#) and the time signature is 2/4. The music continues with a steady accompaniment and melodic lines. Dynamics include *p* (piano) and accents (*>*).

Fourth system of the musical score for 'Andante semplice'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#) and the time signature is 2/4. The music features a melodic line in the right hand and a supporting line in the left hand. Dynamics include *mf* (mezzo-forte), *p* (piano), *a tempo*, and *fp* (forzando).

Fifth system of the musical score for 'Andante semplice'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#) and the time signature is 2/4. The music continues with a melodic line in the right hand and a supporting line in the left hand. Dynamics include *mf* (mezzo-forte) and *pp con misteria* (pianissimo con misteria).

Sixth system of the musical score for 'Andante semplice'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#) and the time signature is 2/4. The music features a melodic line in the right hand and a supporting line in the left hand. Dynamics include *p* (piano) and *ritard.* (ritardando). The system concludes with a double bar line and a key signature change to three sharps (F#, C#, and G#).

Valse lente.

First system of musical notation for 'Valse lente'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The right hand plays a series of chords, while the left hand plays a simple bass line. A long slur covers the first four measures of the right hand.

Second system of musical notation for 'Valse lente'. It continues the grand staff from the first system. The right hand has a long slur over the first four measures. The left hand continues with a steady bass line.

Third system of musical notation for 'Valse lente'. The right hand features a long slur over the first four measures. A *cresc.* (crescendo) marking is placed above the fifth measure of the right hand. The left hand continues with a steady bass line.

Fourth system of musical notation for 'Valse lente'. The right hand has a long slur over the first four measures. A *f* (forte) dynamic marking is placed above the fifth measure of the right hand. The left hand continues with a steady bass line.

Con brio e vivace.

Fifth system of musical notation for 'Con brio e vivace'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a forte (*f*) dynamic. The right hand has a long slur over the first four measures. A *fs* (fortissimo) dynamic marking is placed above the fifth measure of the right hand. The left hand continues with a steady bass line.

Sixth system of musical notation for 'Con brio e vivace'. It continues the grand staff from the fifth system. The right hand has a long slur over the first four measures. A *p* (piano) dynamic marking is placed above the fifth measure of the right hand. The left hand continues with a steady bass line.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a trill and a fermata. The bass clef contains a rhythmic accompaniment. Dynamics include *f*, *sf*, and *f*.

Second system of musical notation, continuing the piece. The treble clef has a melodic line with a trill and a fermata. The bass clef has a rhythmic accompaniment. Dynamics include *f*, *sf*, and *f*.

Con abbandono.

Third system of musical notation, marked *Con abbandono*. The treble clef features a melodic line with a trill and a fermata. The bass clef has a rhythmic accompaniment. Dynamics include *f* and *fp*.

Fourth system of musical notation, continuing the *Con abbandono* section. The treble clef has a melodic line with a trill and a fermata. The bass clef has a rhythmic accompaniment. Dynamics include *fp*.

Allegro.

Fifth system of musical notation, marked *Allegro*. The treble clef has a melodic line with a trill and a fermata. The bass clef has a rhythmic accompaniment. Dynamics include *fp*. The system ends with a double bar line and a 2/4 time signature change.

Sixth system of musical notation, continuing the *Allegro* section. The treble clef has a melodic line with a trill and a fermata. The bass clef has a rhythmic accompaniment. Dynamics include *sf*.

Marcia. (Two-Step Time.)

The musical score is written in 2/4 time and consists of six systems of piano and string parts. The piano part is in the upper staff of each system, and the string part is in the lower staff. The key signature has one flat (B-flat).

- System 1:** Piano part starts with a *mf* dynamic and a slur over the first two notes. The string part begins with a *p* dynamic. The piano part has accents over the first two notes of the first measure.
- System 2:** Continuation of the piano and string parts. The piano part has accents over the first two notes of the first measure.
- System 3:** The piano part has a *mf* dynamic. The string part has a slur over the first two notes of the first measure. The piano part has accents over the first two notes of the first measure.
- System 4:** The piano part has a *cresc.* dynamic. The string part has a slur over the first two notes of the first measure. The piano part has accents over the first two notes of the first measure.
- System 5:** The piano part has a *f e accel.* dynamic. The string part has a slur over the first two notes of the first measure. The piano part has accents over the first two notes of the first measure.
- System 6:** The piano part has a *stringendo* dynamic. The string part has a slur over the first two notes of the first measure. The piano part has accents over the first two notes of the first measure.

Nº 15. MELODRAMA.

Maestoso.

PIANO.

ff Tutti.

Viol. *p*

Clar. *rit.*

Viol. *morendo*

Oboe solo

Allegretto.

fp

Tempo di Valse.

Viol. *pp rit.*

Fl.

First system of a piano score. The right hand (treble clef) features a melodic line with a slur over the first six measures, followed by a sharp sign (F#) in the seventh measure. The left hand (bass clef) plays a steady eighth-note accompaniment.

Second system of a piano score. The right hand continues the melodic line with a slur over the first six measures. The left hand continues the eighth-note accompaniment.

Third system of a piano score. The right hand has a slur over the first six measures. The left hand continues the eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the seventh measure.

Fourth system of a piano score. The right hand has a slur over the first six measures. The left hand continues the eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the seventh measure. The system concludes with a time signature change to 2/4 and the tempo marking **Presto.**

Fifth system of a piano score. The right hand has a slur over the first six measures. The left hand continues the eighth-note accompaniment. A dynamic marking of *pp* (pianissimo) is present in the seventh measure. The system concludes with a time signature change to 2/4 and the tempo marking **Presto.**

N^o 16. SONG AND FINALE. SUZANNE, SUZANNE, WE LOVE YOU TO A MAN!

(SUZANNE, with RENÉ, HUBERT and BARON.)

Vivace e con brio.

PIANO. *mf*

RENÉ.
Su - zanne, Su - zanne, We

HUBERT.
Su - zanne, Su - zanne, We

BARON.
Su - zanne, Su - zanne, We

Re. love you to a man, We yearn for you, we burn for you, our

H. love you to a man, We yearn for you, we burn for you, our

B. love you to a man, We yearn for you, we burn for you, our

fz p fz p

Re. sweet Su - zanne, By night and day all we can
 H. sweet Su - zanne, By night and day all we can
 B. sweet Su - zanne, By night and day all we can

Re. say Is "How can man live with-out Su - zanne?"
 H. say Is "How can man live with-out Su - zanne?"
 B. say Is "How can man live with-out Su - zanne?"

S. SUZANNE.
 It's

ma gaiement (two-step time.)

s. ve - ry queer, When I ap - pear The

s. men I meet All down the street Pur - sue me! Go

s. where I may, By night or day, They

s. all be - gin To try and win And woo me! I

s. real - ly don't know why They can - not pass me by, They're

The first system of music consists of a vocal line (Soprano) and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "real - ly don't know why They can - not pass me by, They're". The piano accompaniment is written in a grand staff with treble and bass clefs, featuring chords and moving lines in both hands.

s. o - ver - come, I think by some De - lu - - sion. In

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "o - ver - come, I think by some De - lu - - sion. In". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) towards the end of the system.

s. vain I say "I wish you'd go a - way," They

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "vain I say 'I wish you'd go a - way,' They". The piano accompaniment features block chords in the right hand and a more active bass line.

s. sim - ply sing The fol - low - ing Ef - fu - - sion.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are: "sim - ply sing The fol - low - ing Ef - fu - - sion.". The piano accompaniment features a melodic line in the right hand and a steady bass line.

REFRAIN.

Hubert.

René. Su-zanne, Su-zanne, We love you to a man, We yearn for you, We

Baron. Su-zanne, Su-zanne, We love you to a man, We yearn for you, We

fz p *fz p* *fz p*

H. burn for you Our sweet Su-zanne, By night and day All

Ré. burn for you Our sweet Su-zanne, By night and day All

B. burn for you Our sweet Su-zanne, By night and day All

H. we can say Is "How can man live with-out Su-zanne?"

Ré. we can say Is "How can man live with-out Su-zanne?"

B. we can say Is "How can man live with-out Su-zanne?"

mf *fz*

Piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment. Dynamics include *mf* and *f*.

Suzanne.

Vocal line (Soprano) and piano accompaniment for the first line of lyrics. The vocal melody is simple and clear, with lyrics: "One day in Lent To Church I went, To". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *fs*.

Vocal line (Soprano) and piano accompaniment for the second line of lyrics. The vocal melody continues with lyrics: "seek re - lease And rest and peace At lei - - sure, For". The piano accompaniment maintains the rhythmic accompaniment. Dynamics include *f*.

Vocal line (Soprano) and piano accompaniment for the third line of lyrics. The vocal melody concludes with lyrics: "when they sing Some so - lemn thing It lifts me up And". The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *f*.

s. fills my cup With plea - - sure. I must say I ad - mire An

The first system of music consists of a vocal line (Soprano) and a piano accompaniment. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are: "fills my cup With plea - - sure. I must say I ad - mire An". The piano accompaniment is written for both the right and left hands, with the right hand playing a melodic line and the left hand providing harmonic support with chords and a steady bass line.

s. an - them by the choir, On hear - ing such im - ve - ry much af -

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "an - them by the choir, On hear - ing such im - ve - ry much af -". The piano accompaniment continues with similar melodic and harmonic patterns, maintaining the musical context established in the first system.

s. - fec - - ted, But when the an - them came I did - n't feel the

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "- fec - - ted, But when the an - them came I did - n't feel the". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and features more complex chordal textures and melodic lines.

s. same, For it was one so ve - ry un - ex - pec - ted!

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are: "same, For it was one so ve - ry un - ex - pec - ted!". The piano accompaniment features a prominent melodic line in the right hand and a supporting bass line in the left hand, ending with a final chord.

Hubert.

Su-zanne, Su-zanne, We love you to a man, We yearn for you, We

Su-zanne, Su-zanne, We love you to a man, We yearn for you, We

Su-zanne, Su-zanne, We love you to a man, We yearn for you, We

fz *fz* *p* *fz* *p*

H. burn for you Our sweet Su-zanne, By night and day All

Ré. burn for you Our sweet Su-zanne, By night and day All

B. burn for you Our sweet Su-zanne, By night and day All

H. we can say Is "How can man live with-out Su-zanne?"

Ré. we can say Is "How can man live with-out Su-zanne?"

B. we can say Is "How can man live with-out Su-zanne?"

mf *fz*

Suzanne.

Some time a - go I used to know Some

s. pu - pils at The Mi - li - ta - ry Col - lege, And fre - quent -

s. - ly They came to me To get, per - haps, Some lit - tle scraps Of

s. know - - ledge! Ex - am - i - na - tions came And they were asked to

The first system of music consists of a vocal line (Soprano) and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including a half note G4 and a half note A4.

s. name The great - est name In Fran - ce's fa - mous sto - - -

The second system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with similar rhythmic patterns, including a half note G4 and a half note A4.

s. - ry, And then with one ac - cord They all stood up and

The third system features a vocal line starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment includes a dynamic marking of *mf* and features a more active bass line with eighth notes.

s. roared, "There's on - ly one Who takes the bun for glo - ry!"

The fourth system features a vocal line starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a steady eighth-note bass line and a more complex right-hand melody.

Hubert.
Su - zanne, Su - zanne, We love you to a man, We yearn for you, We

René.
Su - zanne, Su - zanne, We love you to a man, We yearn for you, We

Baron.
Su - zanne, Su - zanne, We love you to a man, We yearn for you, We

H.
burn for you Our sweet Su - zanne, By night and day All

Ré.
burn for you Our sweet Su - zanne, By night and day All

B.
burn for you Our sweet Su - zanne, By night and day All

H.
we can say Is "How can man live with-out Su - zanne?" Su-

Ré.
we can say Is "How can man live with-out Su - zanne?" Su-

B.
we can say Is "How can man live with-out Su - zanne?" Su-

H. -zanne, Su - zanne, We love you to a man, We yearn for you, We

Ré. -zanne, Su - zanne, We love you to a man, We yearn for you, We

B. -zanne, Su - zanne, We love you to a man, We yearn for you, We

H. burn for you Our sweet Su - zanne, By night and day All

Ré. burn for you Our sweet Su - zanne, By night and day All

B. burn for you Our sweet Su - zanne, By night and day All

H. we can say Is "How can man live with-out Su - zanne?"

Ré. we can say Is "How can man live with-out Su - zanne?"

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