

# THE COUNT OF LUXEMBOURG.

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# THE COUNT OF LUXEMBOURG.

No 1.

Act I.

OPENING CHORUS.

Words by  
BASIL HOOD

Music by  
FRANZ LEHAR

*Allegro*

Piano.

*f*

*f*

*f*

*p*

*cresc.*

*f*

*ff*

*gliss.*

Tempo di Marcia  
SOPRANO & CONTRALTO

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

CHO. TENOR

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

BASS

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

Tempo di Marcia

bot - tle pass

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

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

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

To the

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

CHO.

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

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

life we live

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

CHO.

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

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



*f*

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

CHO. *f*

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

*f*

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

*mf*

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

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

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

*mf*

CHO.

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

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

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

CHO.

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

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

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

And in Bo - he - mi - a (King Fol - ly rules) Rol - lick - ing

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

And in Bo - he - mi - a (King Fol - ly rules) Rol - lick - ing

*p*

Jol - ly King King Car - ni - vall!.....

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

Jol - ly King King Car - ni - vall!.....

*mf*

1 2

3 3 3

MIMI.

Car - ni - val! East and West is Car - ni - val! Tra, la, la, la, la, la,

Fol - low where we go! All a -

CHO.

Fol - low where we go! All a -

Fol - low where we go! All a -

Fol - low where we go! All a -

MIMI.


la, Tra, la, la, la, la, la, la, la,

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


CHO.

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


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

MIMI.  Tra, la, la, la, la, la, la, You are

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

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

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



MIMI.  la, Tra, la, la, la, la, la, la!  
not de trop,

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

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

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



Allegro.

First system of musical notation. The treble clef staff features a melodic line with triplets of eighth notes and slurs. The bass clef staff provides a rhythmic accompaniment with chords and eighth notes. A dynamic marking of *mf* is present in the first measure.

Second system of musical notation. The treble clef staff continues the melodic line with various intervals and slurs. The bass clef staff maintains the accompaniment. A dynamic marking of *mf* is present in the first measure.

Third system of musical notation. The treble clef staff shows a melodic line with slurs and accents. The bass clef staff continues the accompaniment. A dynamic marking of *mf* is present in the first measure.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff continues the accompaniment. A dynamic marking of *mf* is present in the first measure.

Fifth system of musical notation. The treble clef staff has a melodic line with trills and slurs. The bass clef staff features a chordal accompaniment. Dynamic markings of *p* and *pp* are present.

Sixth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff features a chordal accompaniment. A dynamic marking of *p* and a tempo marking of *rit.* are present.

# "BOHEMIA."

SONG—(Brissard) and CHORUS.

## No 2.

Words by  
BASIL HOOD

Music by  
FRANZ LEHAR

Allegretto quasi Marcia

Voice.

PIANO.

The first system of the score shows the beginning of the piece. It consists of a voice line (treble clef, 2/4 time) and a piano accompaniment (grand staff, 2/4 time). The key signature is one sharp (F#). The tempo is marked 'Allegretto quasi Marcia'. The piano part begins with a mezzo-forte (*mf*) dynamic.

BRIS.

An - y - one who knows me Could not suppose me Gloom-y, or glum, or sad!

*pp*

The second system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with lyrics: "An - y - one who knows me Could not suppose me Gloom-y, or glum, or sad!". The piano accompaniment is in grand staff and marked piano-piano (*pp*).

BRIS.

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

*p*

The third system contains the second vocal line and piano accompaniment. The vocal line is in treble clef with lyrics: "Gen - er - al - ly "times are bad" I am always gay and glad!". The piano accompaniment is in grand staff and marked piano (*p*).

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

*pp*

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

*pp*

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

*p* *mf* *rit.*

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

*poco animato* CHORUS.  
*pp poco animato* *mf*



BRISSARD. CHORUS.

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

CHORUS. BRISSARD.

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

CHORUS.


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

BRISSARD. CHORUS.

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

BRIS.  *p* *pp*

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

BRIS.  *mf* *f*

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

CHO.  *mf*

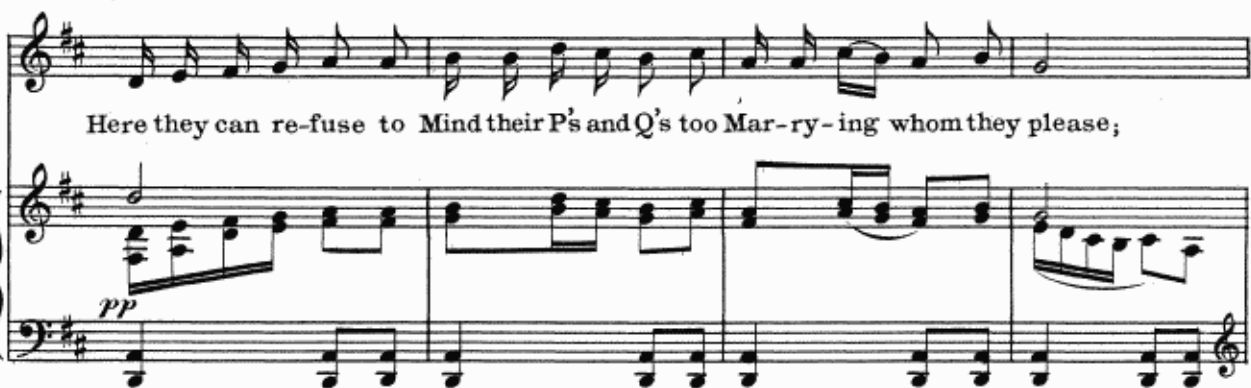
Tempo I.  
Three Pair Back!

BRIS.  *pp*

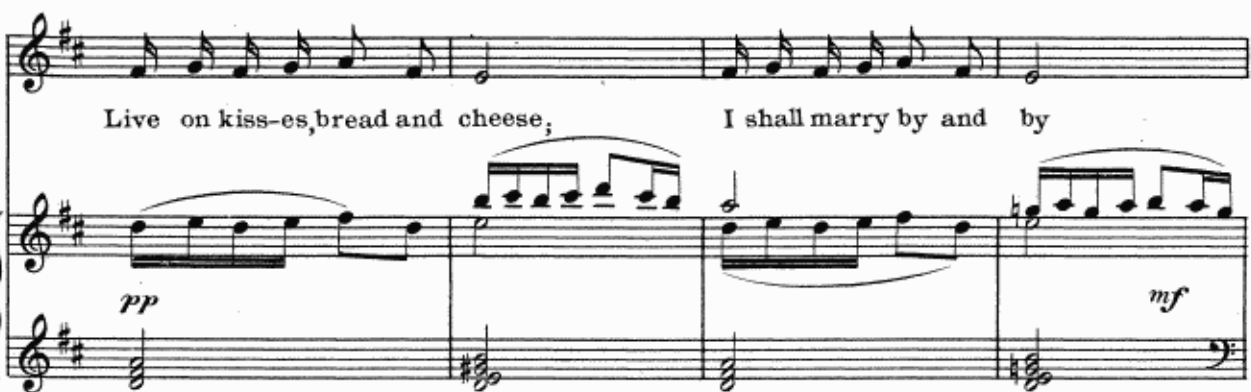
2. Oh, the World of Fashion Has my compassion—Mon-ey is all they've got!

BRIS.  *p*

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

BRIS.  *pp*

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

BRIS.  *pp* *mf*

Live on kiss-es, bread and cheese; I shall marry by and by

BRIS. *rit.*  *mf* *rit.*

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

BRISSARD.

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

*pp poco animato* *mf*

BRISSARD.

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

*pp*

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

*p*

BRIS. If we have love In our Three Pair Back?

*pp* *mf* *f* DANCE.

Allegro.

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

Second system of the musical score, continuing the melodic and harmonic development from the first system.

Third system of the musical score, marked with a forte (*ff*) dynamic. The treble clef features a more complex, rhythmic texture with many beamed notes.

Fourth system of the musical score, also marked with a forte (*ff*) dynamic. The treble clef has a melodic line with some sustained notes, while the bass clef continues with a steady accompaniment.

Presto

Fifth system of the musical score, marked with a presto tempo. The treble clef contains a very active, rapid melodic line with many beamed notes, while the bass clef provides a rhythmic accompaniment.

Sixth system of the musical score, continuing the rapid melodic and rhythmic patterns from the previous system.

# "PIERRETTE AND PIERROT."

No 3.

SONG — Juliette — and CHORUS.

Words by  
BASIL HOODMusic by  
FRANZ LEHAR

*Vivace*

Piano *f*

*Allegretto moderato*

JUL.

Pi - er - rot and Pi - er - ette (Just like you and me)  
Pi - er - rot put on his hat - Said he'd go a - way;

JUL.

Had their lit - tle sup - per set, (Just as ours might be!)  
Pi - er - rette, a - mused at that, Begged him not to stay!

JUL.

He had asked her for a kiss, (Kind - ly make a note of this!)  
"Pi - er - rette," cried Pi - er - rot, "Will you real - ly let me go

Just as (in pa - ren - the - sis) You ask'd me!  
Out in - to the win - try snow This cold day?"

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

Said she'd kiss him bye and bye..... When she married him! Pi - er - rot was  
Heaved a sym - pa - thet - ic sigh, And nes - tled up to him! Pi - er - rot was

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

Valse mod<sup>to</sup>

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

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

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

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



JUL. *rit.*  
 kiss you can - not get, dear, You'll val - ue most of  
 love your Pi - er - rette, dear, As I love you, you

JUL. *all!.....*  
 know!..... *Sop.*

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

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

*a tempo* *mf*

JUL.

CHO.  
 for a kiss,..... It's such a lit - tle loss, dear, And  
 begg'd a kiss,..... And it was wrong to toss, dear, My

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

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

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

please re - mem - ber this.....  
head at you like this.....

*p*

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

*p*

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

*rit.*

JUL. all!"..... I love you, you know!".....

*Vivace* *rit.* *Grave*

*f* *rit.* *f*

# "THE COUNT OF LUXEMBOURG."

No 4.

ENTRANCE CHORUS and SONG — René.

Words by  
ADRIAN ROSS

Music by  
FRANZ LEHAR

**Piano.** *Allegro.* *f*

**CHO.**

SOPRANO  
ALTO  
TENOR  
BASS

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

*cres - cen - do*

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

vall

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

val!

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

Ah!

Tempo di Marcia

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

CHO. val! To the life we live As Bo -

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

Tempo di Marcia

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

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

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

*tr*

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

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

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

*tr*

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

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

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

*Animato*

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

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

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

*Animato*

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

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

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

*ff*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are: "Though the chap has not a rap, Yet he's al-ways jol - ly! Hip!". The piano accompaniment is in bass clef with the same key signature. It features a simple harmonic accompaniment with some chords in the right hand and a more active bass line in the left hand. A dynamic marking of *ff* (fortissimo) is placed above the piano part.

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

CHO. hip! hip!..... Hur - rah! hur - rah! hur - rah!.....

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

*ff rit.*

Detailed description: This system continues the musical score with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are: "hip! hip!..... Hur - rah! hur - rah! hur - rah!.....". The piano accompaniment is in bass clef with the same key signature. It features a rhythmic accompaniment with chords in the right hand and a more active bass line in the left hand. A dynamic marking of *ff rit.* (fortissimo, ritardando) is placed above the piano part.

CHORUS. (*Spoken ff*) Luxembourg!

Grave.

RENÉ.

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

RENÉ

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

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

Allegro molto

*cresc.*

*ff*

*cresc.*

RENÉ

1. The

*pp*

*rit.*



## Allegretto non troppo

RENÉ

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

RENÉ

he had ways and tastes like mine, And could-n't keep a pen - ny! With  
I have al - ways ta - ken pride In fam - i - ly tra - di - tion! I

RENÉ

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

RENÉ

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

RENÉ

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

*p rit.* *mf* *p*

RENÉ

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

*mf* *rit.* *f*

Allegro molto REFRAIN

RENÉ

so! 1. We lend it, spend it, end it And out of win-dow  
so! 2. Id

*p*

RENÉ

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

*f*

RENÉ

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

*p*

RENÉ

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

*f*

RENÉ

done!

SOPRANO

ALTO

TENOR

CHO.

BASS

They He'd lend it, spend it, end it And out of window send it, With

*f*

RENÉ.

For money's made to scat-ter, And  
 wine and women, sport and play, That is the Luxembourger way!

CHO.

wine and women, sport and play, That is the Luxembourger way!

wine and women, sport and play, That is the Luxembourger way!

RENÉ.

when it's gone, no mat - ter! You still can have your bit of fun—That's how it's done! <sup>1</sup>*f* My

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

CHO.

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

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

RENÉ *rit.* *Prestissimo*  
 That's how it's done! La, la, la, la,

*rit.*  
 That's how it's done! La, la, la, la,

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

*rit.* *Prestissimo*  
 That's how it's done! La, la, la, la,

*rit.* *ff*

RENÉ  
 la, la, la, la, la, la, la, la, la, la, la, la!

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

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

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

*fz* *fz*

Words by ADRIAN ROSS

Music by FRANZ LEHAR

**Allegro**

Soprano. Tenor. Bass.

So lend it, spend it, end it, And out of window send it, With

PIANO.

**Allegro**

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

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

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

(Spoken)  
"Excuse us."

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

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

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

## 2nd Exit.

Words by ADRIAN ROSS

Music by FRANZ LEHAR

**Allegro**

Soprano. So lend it, spend it, end it, And out of window send it, With

Tenor. So lend it, spend it, end it, And out of window send it, With

Bass. So lend it, spend it, end it, And out of window send it, With

**PLANO.** *sf* *p*

SOP. wine and women, sport and play, That is the Luxembourger way! A fig for care and sor-row, The

TEN. wine and women, sport and play, That is the Luxembourger way! A fig for care and sor-row, The

BASS. wine and women, sport and play, That is the Luxembourger way! A fig for care and sor-row, The

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

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

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

*p*



SOP.  
lend it, spend it, end it, And out of win - dow send it, With wine and wo - men,

TEN.  
lend it, spend it, end it, And out of win - dow send it, With wine and wo - men,

BASS.  
lend it, spend it, end it, And out of win - dow send it, With wine and wo - men,

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

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

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

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

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

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

(Spoken) With pleasure,  
Messieurs!



# "A CARNIVAL FOR LIFE."

No 5.

DUET — Juliette and Brissard.

Words by  
ADRIAN ROSS

Music by  
FRANZ LEHAR

Tempo di Marcia BRISSARD.

Voice. 

PIANO. 

BRIS.  BOTH.

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



BRIS.  JULIETTE.

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



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JUL. BOTH.

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

BOTH. BRISSARD.

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

BRIS. JULIETTE.

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

JUL. BRISSARD.

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

BRIS. you and I are game for an - y - thing -  
we shall take the cen - tre of the scene

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

BRISSARD. BOTH.  
JUL. be - You and me! We are wak - ing up the town  
two - I and you! And the road shall run champagne

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

BOTH. way, for here we come, So blow the

*p*

BOTH. fife and beat the drum! Clink the

BOTH. glass - es, bang the trays When we

BOTH. pass the gay ca - fé! Bow be -

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

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

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

BOTH. Car - ni - val for life!.....  
*p*

## DANCE

A musical score for a piece titled "DANCE". The score is written for piano and consists of seven systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *f* (forte) and *ff* (fortissimo). The score includes first and second endings, indicated by "1" and "2" above the notes. The piece concludes with a double bar line.

# "I AM IN LOVE."

No 6.

SONG—Grand Duke and Attendants.

Words by  
BASIL HOOD

Music by  
FRANZ LEHAR

Mazurka moderato

Grand Duke. *f* *pp*

I am in love, I cannot con-tra-dict it!

PIANO.

G.D. *mf*

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

G.D. *pp*

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

G.D. *mf* *pp*

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

G.D.

I'm wretched, but I'm hap - py, I am in love— I am in love!

*pp*

G.D.

*(Falsetto)*

I am, I am, I am in love, in love. I am! Love, love, love, love, love,

*pp* *pp*

G.D.

love, In love, In love!

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

ATT'S.

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

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

*pp*



*(Falsetto)*

G.D.

Love, love, love, love, love, love!

ATT'S.

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

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

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

*pp* *pp*

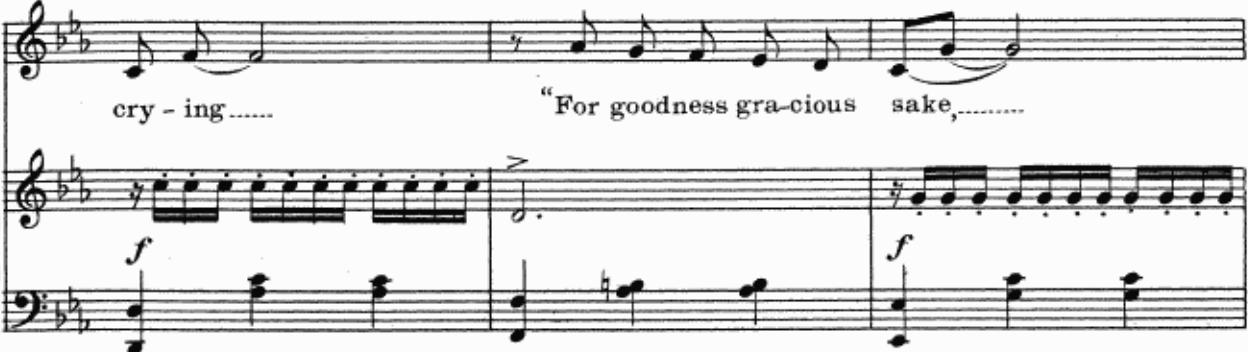
*Moderato.*GRAND DUKE. *Con molto sentimento*

Deep..... In my heart, a - sleep,..... Love has long been

*mf*

G.D.

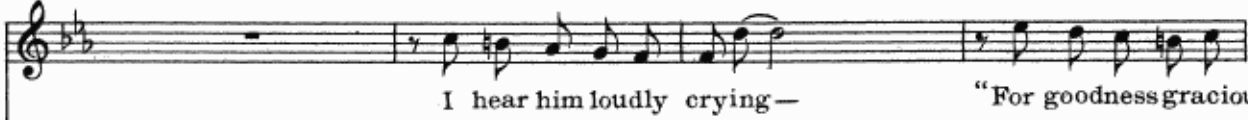
ly - ing. But now he is a - wake! I hear him loudly

G.D.  Musical score for G.D. part 1. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "cry - ing....." followed by "For goodness gra-cious sake,.....". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *f* (forte).

cry - ing..... "For goodness gra-cious sake,....."

G.D.  Musical score for G.D. part 2. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "You re - cog-nize me, don't you? I am Love!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *f* (forte) and *p* (piano).

You re - cog-nize me, don't you? I am Love!"

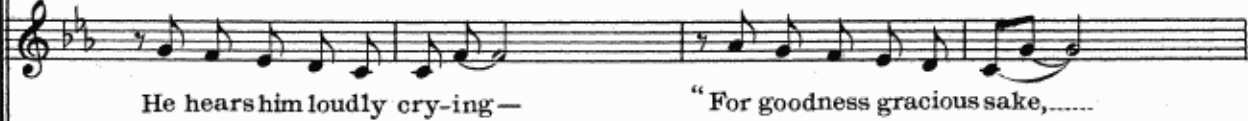
G.D.  Musical score for G.D. part 3. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "I hear him loudly crying -" followed by "For goodness gracious". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *f* (forte).

I hear him loudly crying - "For goodness gracious

He hears him loudly cry-ing - "For goodness gracious sake,....."

ATT'S.  Musical score for ATT'S. part 1. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "He hears him loudly cry-ing -" followed by "For goodness gracious sake,.....". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *mf* (mezzo-forte).

He hears him loudly cry-ing - "For goodness gracious sake,....."

ATT'S.  Musical score for ATT'S. part 2. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "He hears him loudly cry-ing -" followed by "For goodness gracious sake,.....". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *mf* (mezzo-forte).

He hears him loudly cry-ing - "For goodness gracious sake,....."

He hears him loudly cry-ing - "For goodness gracious sake,....."

*f* *mf* *mf*

G.D. *pp*  
sake,..... I am in love!.....

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

*pp*  
You re-cog-nize me, don't you? I am Love!".....

*pp*  
You re-cog-nize me, don't you? I am Love!".....

8.....

*f* *mf* *p*

Tempo I.

G.D. I am in love — Perhaps you have not known it? I am in love —

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

*mf*

G.D.  *pp*

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

G.D.  *mf* *pp*

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

G.D.  *pp*

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

G.D.  *pp* *pp*

*(Falsetto)*  
I am, I am in love, in love, love, love, love, love, love, love, love, love,

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

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

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

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

*pp*

G.D. *(Falsetto) rit.* Love, love, love, love, love, love.

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

ATT'S. love, in love, love, love, love, love.

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

*pp rit.*

# "LOVE, GOOD-BYE!"

No 7.

SCENE and AIR — Angèle.

Words by  
ADRIAN ROSS

Music by  
FRANZ LEHAR

**Allegro**

*p* *fs*

*p ritard.* *mf*

**Allegretto**  
ANGELE

(laughs)

Someone's here to mar - ry me, And I don't know who! But as his face I

*p* *tr.*

ANG. shall not see, Why, an - y one will do!

*tr.* **Poco meno.** *pp*

Detailed description: This is a page of sheet music for the song "Love, Good-bye!". It features a piano introduction and a vocal line for Angèle. The piano introduction is in 3/4 time, marked "Allegro", and consists of two systems. The first system starts with a piano (*p*) dynamic and ends with a fortissimo (*fs*) dynamic. The second system is marked "ritard." and ends with a mezzo-forte (*mf*) dynamic. The vocal line begins with "Allegretto" and is for the character Angèle. It includes lyrics and a trill. The piano accompaniment for the vocal line starts with a piano (*p*) dynamic and includes a trill. The final system is marked "Poco meno." and ends with a pianissimo (*pp*) dynamic. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

ANG.  So I wait — all a - lone, For a man

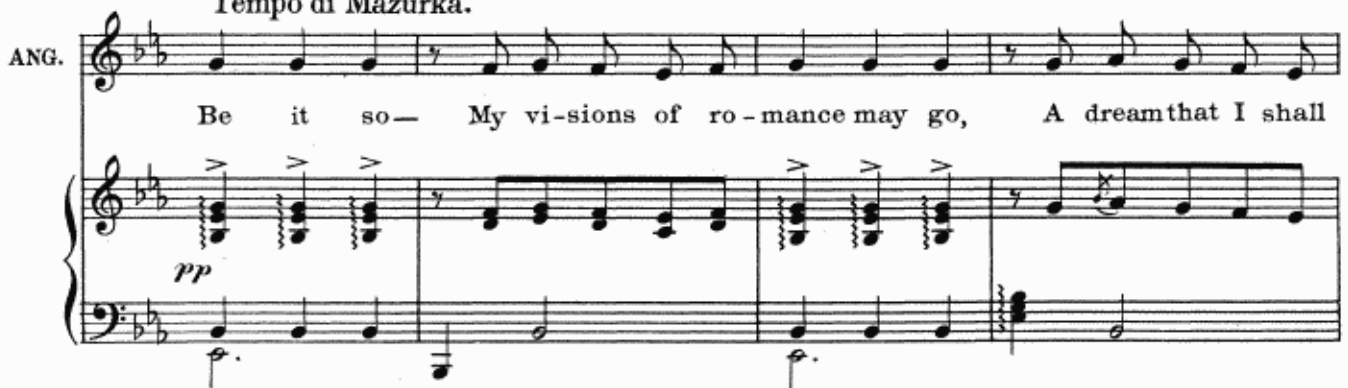
ANG.  quite un-known. I hope he..... will not

*rit.*

ANG.  tar - ry, Now I am re - solvd to mar - ry!

*rit.*

Tempo di Mazurka.

ANG.  Be it so — My vi-sions of ro - mance may go, A dream that I shall

*pp*

ANG. *rit.* *a tempo*

nev - er know!..... Ah, well - I on - ly must for - get

ANG.

The dream I nev - er saw as yet, The lov - er that I have not

ANG.

met!..... Love, Love? To me a word, a - lone!

*mf rit.* *p a tempo*

ANG.

Love, Love? It's what I have not known! That love

*mf* *p*



ANG. *rit.*  
I nev - er now may know — Be it so!

*p* *mf rit.*

ANG. *rit.* *a tempo*  
It's wis - er to be al - ways free, Let oth - ers fall in

*p rit.* *mf a tempo*

ANG. *rit.*  
love with me, And wor - ship me for - ev - er, A god - dess a -

*f rit.*

ANG. *a tempo*  
bove. Though ma - ny men may woo me, Their love is noth - ing

*p a tempo*

ANG. *rit.*

to me— The god-ess will be nev - er A slave to her

ANG. *a tempo* **Tempo di Mazurka**

love! Be it so— I will for-get the

*p a tempo* *pp*

ANG. *rit.*

tales I know Of hap - py lov - ers long a - go!.....

*mf rit.*

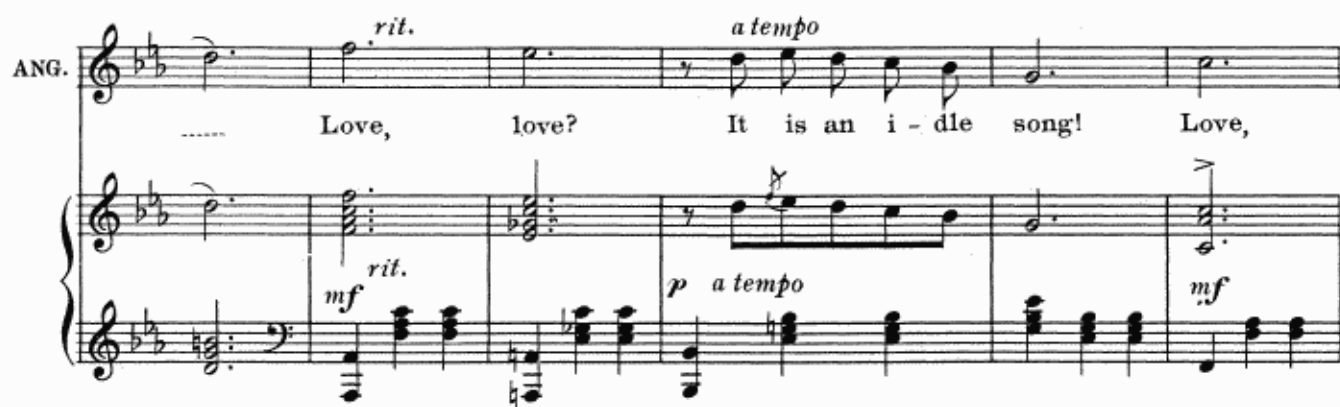
ANG. *a tempo*

..... Ah, well— it is not much I lose, A lit - tle love, I

*pp a tempo*

ANG. 

know not whose— And bet-ter is the fate I choose!.....

ANG. 

..... Love, love? It is an i-dle song! Love,

ANG. 

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

ANG. 

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

# "COUSINS OF THE CZAR."

No 8.

DUET — Angèle and Grand Duke.

Words by  
BASIL HOOD

Music by  
FRANZ LEHAR

Tempo di Gavotte.

Piano.

GRAND DUKE

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

ANGÈLE

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

GRAND DUKE

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

ANGÈLE

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

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

G.D.

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

ANG.

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

*mf*

G.D.

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

ANG.

nate - ly! I will try to play the part  
 proach - ing! I can do what you are shown

*mf*

G.D.

Play it á la Grande Du - chesse! Yes!  
 Il - lus - trate a Grande Du - chesse! Yes!

ANG.

Play it á la Grande Du - chesse! Yes!  
 Il - lus - trate a Grande Du - chesse! Yes!

*rit.*

*a tempo*

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

*a tempo*

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

*mf a tempo*

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

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

*mf*

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

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

*p*

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

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

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

ANG. No one shall my choice of me re-buke! Op - er - a - tic  
Four - five - six, an - oth - er - there you are! Op - er - a - tic

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

ANG. star! That will be no bar! We're Cousins of the Czar!  
star! That will be no bar! We're Cousins of the Czar!

## DANCE after 2nd verse.

*p a tempo*

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

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

*f*

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

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

*mf* *f rit.*



# "TWENTY THOUSAND POUNDS."

No 9.

QUINTET — René, Grand Duke and Attendants.

Words by  
ADRIAN ROSS

Music by  
FRANZ LEHAR

*Allegretto* *patetica*

René. 

Grand Duke.  *patetica* My  
Your cheque upon Coutts's and Co.—

Attendants.  Your cheque upon Coutts's and Co.—

 Your cheque upon Coutts's and Co.—

 Your cheque upon Coutts's and Co.—

*Allegretto* *mf*

PIANO.  *p*

RENÉ.  cheque up-on Coutts's and Co.!

G.D.  Twen-ty thousand pounds or so!

ATT'S.  Twen-ty thousand pounds or so!

 Twen-ty thousand pounds or so!

 Twen-ty thousand pounds or so!

 Twen-ty thousand pounds or so!

 *mf* *p*

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

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

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

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

*mf* *fs*

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

*p*

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

*fs* *fs* *fs*

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

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

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

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

*mf* *mf* *mf*

RENE. young? Is she nice?

G.D. Ve-ry young - ev - en younger! Ve - ry nice -

ATT'S. Ve-ry young - ev - en younger! Ve - ry nice -

Ve-ry young - ev - en younger! Ve - ry nice -

*p* *mf*

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

G.D. ev-en nic-er!

ATT'S. ev-en nic-er!

ev-en nic-er!

ev-en nic-er!

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

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

RENÉ. port-ed? Feet e-nor-mous? pray imform us! Is her temper wild and tear-ing?

*molto animato*  
*pp*

RENÉ.

Does she go in strong for swear-ing? If I want to see her sire —

RENÉ.

I had bet-ter not in-quire!

RENÉ.

Has the ve-ry charming la-dy Got a past, a tri - fle sha - dy?

RENÉ.

If there's something queer a - bout her, I pre-fer to do with-out her!

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

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

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

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

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

RENÉ. *Tempo I.*  
Ve - ry glad! Then for twen-ty thousand pounds or

*rit.* *p*

RENÉ. so, I will be rea-dy when the word is Go! If Mes-srs.

*mf*

RENÉ. Coutts and Co. will cash your cheques, You can hand me o-ver Ma-dame

RENÉ. *X!*

G.D. Then for twen-ty thousand pounds or so, He will be rea-dy when the word is

ATT'S. Then for twen-ty thousand pounds or so, He will be rea-dy when the word is

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

*p*

RENÉ. *rit.*  
I will take a la-dy an - y day, When there's twenty thousand pounds to pay!

G.D. *rit.*  
Go! When there's twenty thousand pounds to pay!

ATT'S. *rit.*  
Go! When there's twenty thousand pounds to pay!

Go! When there's twenty thousand pounds to pay!

Go! When there's twenty thousand pounds to pay!

*mf* *f rit.*

## FINALE - ACT I.

No 10.

Words by ADRIAN ROSS

Music by FRANZ LEHAR

Allegretto moderato

René. Fair Count - ess, may I wish that now

PIANO. *mf* *p*

ANGÈLE.

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

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

ANG. For when you're never with your wife

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

*p* *mf* *p*



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

RENÉ. We can - not quarrel now, you know— For

Viol. Solo

The first system of the musical score consists of three staves. The top staff is for ANG. with lyrics "She won't be in your way! Un - til our mar-riage ends—". The middle staff is for RENÉ with lyrics "We can - not quarrel now, you know— For". The bottom staff is a piano accompaniment with dynamics *mf*, *p*, *mf*, and *p*. A violin solo is indicated above the piano staff.

ANG. We can be always friends,

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

L'istesso tempo

The second system of the musical score consists of three staves. The top staff is for ANG. with lyrics "We can be always friends,". The middle staff is for RENÉ with lyrics "we shall nev - er meet, and so — We both shall take the road Of a". The bottom staff is a piano accompaniment with dynamics *mf* and *p*. The tempo marking "L'istesso tempo" is placed above the piano staff.

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

Valse moderato

The third system of the musical score consists of two staves. The top staff is for RENÉ with lyrics "mar - riage à la mode!..... She goes left, he goes right, Out of mind, . out of". The bottom staff is a piano accompaniment with dynamics *p* and *mf*. The tempo marking "Valse moderato" is placed above the piano staff.

RENÉ. *rit.*

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

*mf rit.*

ANGELE. *a tempo*

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

RENÉ.

wed - ding!

*a tempo*  
*p*

ANG. *rit.*

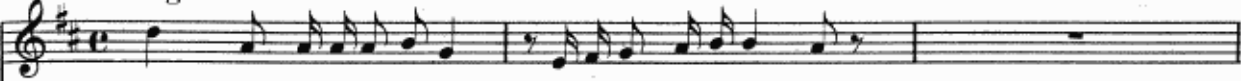
Both are free from an - y care— Hail the hap - py pair! Mon -

RENÉ. *rit.*

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

*rit.*

## Allegretto moderato


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

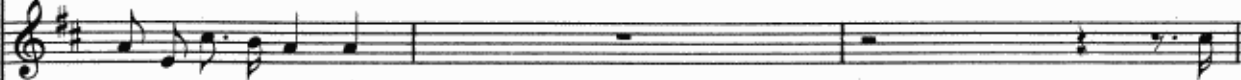
RENÉ.    
 Mer - ci! I fan-cy too That

## Allegretto moderato



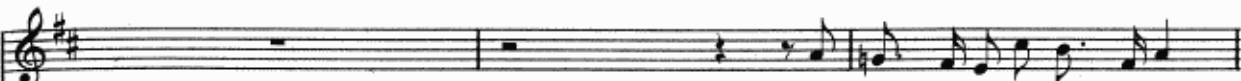
*p* *mf*

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

RENÉ.    
 you're a perfect Ve - nus! And



*pp* *p* *mf*

ANG.    
 And if in fact it is - nt so

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



*p* *mf* *p*

ANG. For we are both in-cog-ni-to— We

RENÉ. That will not causeus pain! And so we shall remain!

ANG. *L'istesso tempo* both observethe code Of a marriage à la *Valse moderato* mode!..... She goes

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

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

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

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

RENÉ.  range-ment's ve-ry deft. Both are free from any care. Hail the hap-py

 *f rit.*

ANG.  **Allegro** pair! Ah! he is charming, I can guess! Al-

RENÉ.  pair! Ah! she is charming, I can guess! Al-

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

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

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

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

 **Allegro** *p*

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

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

G.D. *There*

PAV. *There*

MEN. *There*

PEL. *There*

ANG. *That voice can be so ten - der!*

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

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

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

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

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

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

RENÉ. So soft and slen - der!

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

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

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

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

## Tempo di Valse moderato

ANG. I'm sor-ry to part—

RENÉ. It's breaking my heart To part!

Tempo di Valse moderato

*They look at their rings and become serious.*

ANG.

*f rit.*

Valse moderato

ANG.

Ah, Love can it be love

*pp* *pp dolce*

ANG.

Hov - er - ing, fly - ing past? It is the gold - en

*p* *Vall.*

ANG.

dream of a life Come to us both at last?.....

*Vall.*



ANG. Love that calls to my heart Now be

*mf* *pp*

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

*p*

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

*mf*

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

*ppp*

*They come back in reality as if from a dream.*

**Allegretto.**

G.D.

Supper is get-ting cold— let's fly now! Count, par-don me—I'm sorry

G.D.

RENE.

*(Bows to the screen)*

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

RENE.

*poco animato*

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

RENE.

ANGÈLE.

*rit.*

Ah!

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

## Valse moderato.

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

*mf* *tr* *p*

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

*f*

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

*rit.* *p*

DUKE.  She goes

PAV.  She goes

MEN.  She goes

PEL.  She goes

*rit.* *p*

Valse moderato

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

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

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

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

Valse moderato

rit. ANGELE. a tempo

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

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

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

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

mf rit. p a tempo

ANG. *rit.*  
- rangement's ve - ry de ft — Both are free from an - y care, Hail the hap - py pair!

PAV.

MEN.

PEL.

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

*f*

*portamento*

*p*

*rit.*

*a tempo*

*rit.*

RENÉ: Her little hand — it's the sweetest little hand  
*a tempo*  
Harp glissando

*pp*

*Harp glissando* ever kissed. Hang it all, if

*mf*

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

I can - not

*pp* *pp*

RENÉ. un - der-stand, 'Twas but a lit - tle hand,

RENÉ. Sweet and small -

RENÉ. That was all! Soft as a snow-white dove

*pp*

RENE.

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

RENE.

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

call of love!

SOP. & ALTO.

Car - ni - val! Give a toast to Car-ni - val! Tra, la, ..... la, la, la,

TENOR.

Here's to Car-ni - val! .....

BASS.

Car - ni - val! Give a toast to Car-ni - val! Tra, la, ..... la, la, la,

CHO.

Car - ni - val! Give a toast to Car-ni - val! Tra, la, ..... la, la, la,

Here's to Car-ni - val! .....

Car - ni - val! Give a toast to Car-ni - val! Tra, la, ..... la, la, la,

la! Tra, la,..... la, la, la, la! Fol - ly, the monarch jol - ly,

CHO. la! Tra, la,..... la! Fol - ly, the monarch jol - ly,

la! Tra, la,..... la, la, la, la! Fol - ly, the monarch jol - ly,

LAVIGNE.  
*tempo rubato*

Re - né! Re - né! What is the

To - day he rules and ev - er shall!

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

To - day he rules and ev - er shall!



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

CHO. What is the mat - ter?

What is the mat - ter?

What is the mat - ter?

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

*Allegro moderato*

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

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

*f* *mf* *ff*

MIMI.

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

LAVIGNE.

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

RENÉ.

*sempre rall.*

They haven't broken, that I

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

CHO.

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

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

*mf*

*f*

*sempre rall.*

MIMI.

From whom?

LAV.

From whom?

*(half aside)*

RENÉ.

know!

*pp*

Oh, no! His

CHO.

From whom?

*pp*

From whom?

*pp*

From whom?

*p*

*rit.*

*pp*

Moderato

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

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

Valse moderato

RENÉ. dreams! Ah me! was it my luck

*pp* *p* *dolce*

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

*mf*

RENÉ.

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

RENÉ.

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

RENÉ.

bold!..... For - tune of - fers you

RENÉ.

now A chance to catch and to hold,.....

JULIETTE.

Allegretto

*Bouche fermée.*  
BRISSARD.*Bouche fermée.*

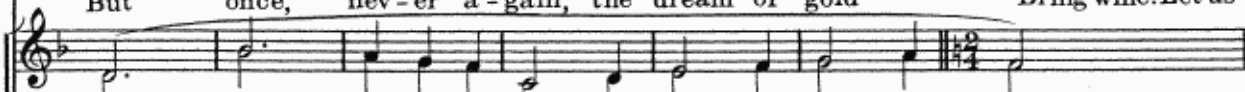
RENÉ.



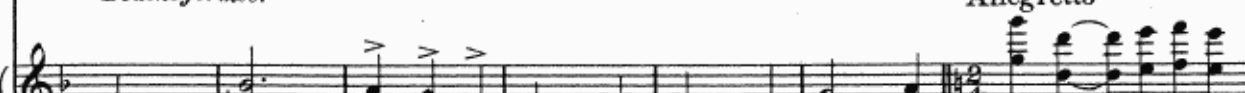
But once, nev - er a - gain, the dream of gold

*Spoken*

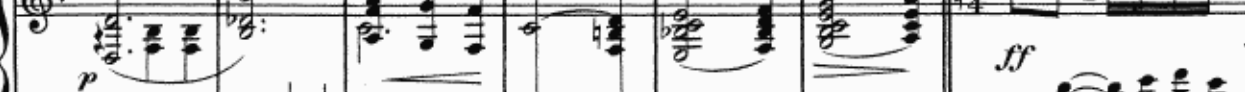
Bring wine! Let us

*Bouche fermée.*

CHO.

*Bouche fermée.**Bouche fermée.*

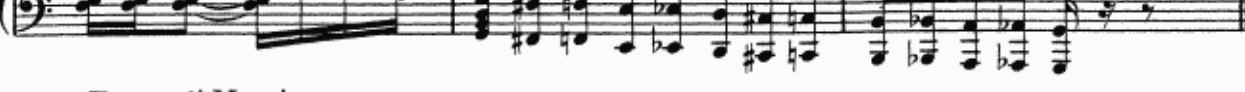
Allegretto



RENÉ.

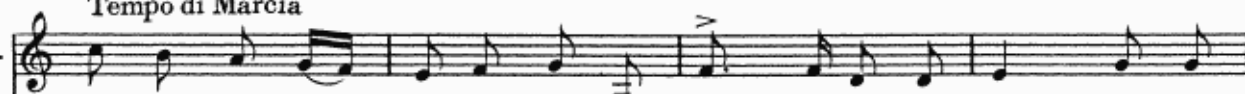


wish my mon - ey A short life and a sun - ny! I've

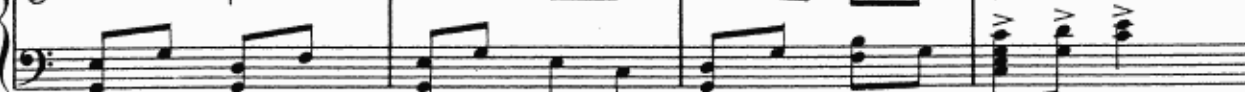


Tempo di Marcia

RENÉ.



wealth to - day, though how and why Is strict - ly con - fi - den - tial; But



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

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

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

*poco meno*

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

*mf rit.*

MIMI.

LARGUE. So

So

RENÉ.

*rit.*

gai - ly make the mo - ney go A Luxembourg is always so!

So

CHO.

So

Allegro molto

So

*rit.*

MIMI.

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

LAR.

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

RENÉ.

With wine and wo-men,

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

CHO.

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

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

*mf*

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

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

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

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



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

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

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

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



*mf* *rit.* *ff molto rit.*



## Marcia.

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature has one flat (B-flat), and the time signature is 2/4. The piece is marked 'Marcia.' and begins with a forte (*ff*) dynamic. The first system shows a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The second system continues this pattern with some triplet markings. The third system features a more complex right-hand melody with sixteenth notes. The fourth system is marked with an asterisk (\*) and includes dynamic markings of *ff*, *p*, and *f*. The fifth and sixth systems continue the piece with various rhythmic patterns and articulations, including slurs and accents.

The first system of music consists of two staves. The upper staff (treble clef) contains a series of eighth and sixteenth notes, some with accents. The lower staff (bass clef) features a more rhythmic accompaniment with chords and single notes.

The second system continues the musical piece. The upper staff shows a melodic line with some triplet markings. The lower staff provides a steady accompaniment.

The third system shows the continuation of the melody in the upper staff, with some notes marked with accents. The bass staff continues with its accompaniment.

The fourth system includes a *crescendo* marking in the upper staff. The music features a series of chords and moving lines in both staves.

The fifth system begins with the name **BRISSARD.** in the upper staff. Below it, the text "Clear the" is written. The music features dynamic markings: *f* (forte), *rit.* (ritardando), and *pp* (pianissimo). The notation includes triplets and various rhythmic patterns.

BRI. way, for here we come So blow the fife and

BRI. bang the drum, Clink the glass - es, bang the

BRI. trays, As we pass the gay ca - fés.

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

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

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

BRI.  .....

CHO.  Clear the way..... for here we come, So blow the

CHO.

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

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

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

*cres.*

CHO.

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

trays,..... As we pass the gay ca - fés.....

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

*ff*

BRISSARD.

CHO.

Tra, la, la, la, la, Tra, la, la, la, la, Tra, la, la,

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

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

Detailed description: This system contains the first vocal and piano entries. The vocal parts (Soprano and Bass) enter with the lyrics 'Tra, la, la, la, la'. The piano accompaniment provides a rhythmic and harmonic foundation. The lyrics continue with '-fore..... us as we go, She is Pier-rette and'.

BRI.

CHO.

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

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

I'll be hus - band, she'll be wife,

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

Detailed description: This system continues the musical score. The vocal parts enter with 'Tra, la, la, Tra, la, la, la, la! I'll be hus - band, she'll be wife,'. The piano accompaniment continues with a steady rhythm. The lyrics conclude with 'I'm Pier - rot..... I'll be hus - band, she'll be wife,'.

So

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

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

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

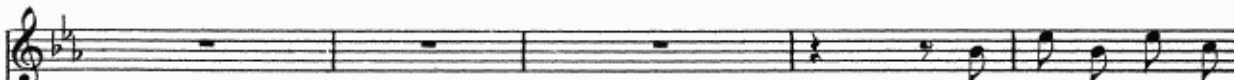
JUL. lend it, spend it, end it, And out of win - dow send it!

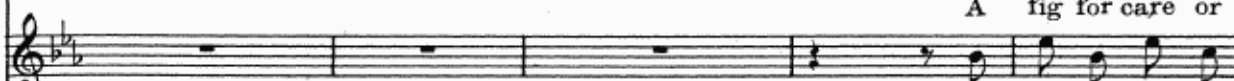
BRI. lend it, spend it, end it, And out of win - dow send it! RENÉ.


With

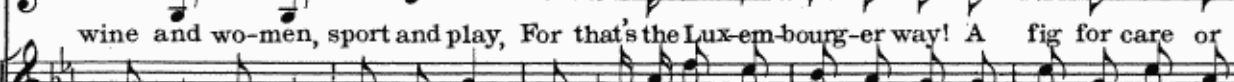
CHO. lend it, spend it, end it, And out of win - dow send it! With

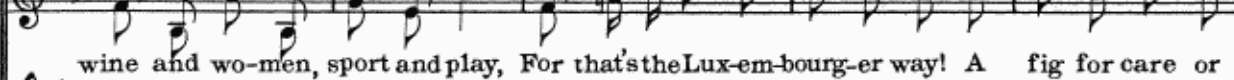
lend it, spend it, end it, And out of win - dow send it! With

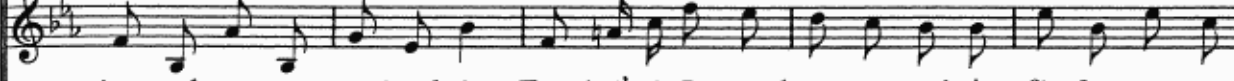
JUL.  A fig for care or

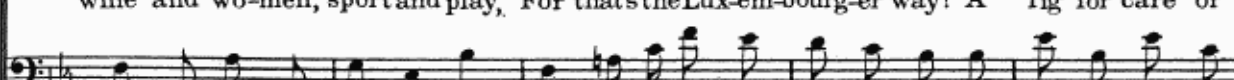
BRI.  A fig for care or

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

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

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

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

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

 *mf* *f*

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

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

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

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

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

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

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

 *mf*



## Prestissimo.

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

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

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

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

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

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

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

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

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

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



# VALE - INTERMEZZO

OPENING SCENE and DANCE

Act II.

No 11.

By FRANZ LEHAR

Tempo di Valse

The musical score is written for piano and consists of five systems. Each system has a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Tempo di Valse'. The first system begins with a forte (f) dynamic. The second system features an 8-measure repeat sign. The third system also has an 8-measure repeat sign. The fourth system is marked fortissimo (fff). The fifth system concludes with a fortissimo (fff) dynamic and an 8-measure repeat sign. The score includes various musical notations such as slurs, ties, and dynamic markings.

In strict waltz time

First system of musical notation, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The piece begins with a dynamic marking of *ff*. The music consists of chords and melodic lines in a waltz rhythm.

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

Third system of musical notation, including a dynamic marking of *f* in the bass clef.

Fourth system of musical notation, starting with the instruction *(Curtain)* and *(Society goes to and fro)*. A line from the *f* marking in the previous system points to the beginning of this system.

Fifth system of musical notation, continuing the waltz.

Sixth system of musical notation, ending with a dynamic marking of *pp*. The system concludes with a double bar line and a fermata over the final notes.

C2

\*

*(Dialogue) Melodrama*

The first system of musical notation for '(Dialogue) Melodrama' consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment features a steady eighth-note pattern with chords.

The second system continues the melodic and harmonic development. The treble clef melody includes a half note D5 and a quarter note E5. The bass clef accompaniment maintains its rhythmic pattern with some chordal changes.

The third system is marked 'Dance' and begins with a dynamic marking of *ff* (fortissimo). The treble clef melody features a series of eighth notes: D5, E5, F#5, G5, A5, B5, and C6. The bass clef accompaniment has a more active eighth-note pattern.

The fourth system continues the 'Dance' section. The treble clef melody has a more complex rhythmic pattern with eighth and sixteenth notes. The bass clef accompaniment provides a solid harmonic foundation.

The fifth system concludes the piece. It features a dynamic marking of *pp* (pianissimo) at the end. The treble clef melody has a final flourish of notes, while the bass clef accompaniment tapers off.

System 1: Treble and bass staves. Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with eighth notes and chords, while the left hand plays a steady eighth-note accompaniment. A fermata is placed over the first measure of the right hand.

System 2: Treble and bass staves. The right hand continues with chords and melodic fragments. The left hand maintains the eighth-note accompaniment. Dynamics markings include *pp* (pianissimo) in the right hand.

System 3: Treble and bass staves. Similar to the first system, with a melodic line in the right hand and accompaniment in the left. A fermata is present over the first measure of the right hand.

System 4: Treble and bass staves. The right hand features chords and melodic lines. The left hand continues with the eighth-note accompaniment. Dynamics markings include *pp* (pianissimo) in the right hand.

System 5: Treble and bass staves. The right hand has a series of chords. The left hand has a melodic line with eighth notes. Dynamics markings include *p* (piano) in the left hand. Asterisks (\*) are placed below the left hand staff.

System 6: Treble and bass staves. The right hand has chords. The left hand has a melodic line with eighth notes. Dynamics markings include *p* (piano) in the left hand. Asterisks (\*) are placed below the left hand staff.

This page of musical notation is for piano and consists of six systems of grand staff notation. The key signature has two sharps (F# and C#), and the time signature is 4/4. The notation includes various dynamics, articulation, and performance instructions.

- System 1:** Starts with a *mf* dynamic. The right hand features a complex, multi-measure chordal texture with many notes beamed together. The left hand has a melodic line with a slur and an accent. A *rit.* marking is present in the bass line, followed by a *♩ simile* instruction.
- System 2:** Continues the complex texture in the right hand. The left hand has a melodic line with a slur and an accent.
- System 3:** The right hand texture continues. The left hand has a melodic line with a slur and an accent. A *mf* dynamic is marked in the right hand. There are two asterisks (\*) in the bass line.
- System 4:** The right hand texture continues. The left hand has a melodic line with a slur and an accent. Dynamics of *p* and *pp* are marked in the right hand.
- System 5:** The right hand texture continues. The left hand has a melodic line with a slur and an accent. A *rit.* marking is present in the bass line, followed by a *a tempo* instruction.
- System 6:** The right hand texture continues. The left hand has a melodic line with a slur and an accent.

pp

pp

First system of a piano score. It consists of two staves, treble and bass clef. The key signature has three sharps (F#, C#, G#). The music features a melody in the treble staff and a bass line in the bass staff. Dynamics include *pp* (pianissimo) in both staves. There are several measures with slurs and ties.

Second system of the piano score, continuing the melody and bass line from the first system. It maintains the same key signature and includes slurs and ties across measures.

Third system of the piano score. The treble staff has a dynamic marking of *f* (forte) in the final measure. The system concludes with a double bar line and a key signature change to two sharps (F#, C#).

Tempo di Valse

a tempo

Fourth system of the piano score, marked "Tempo di Valse" and "a tempo". It features a waltz-like rhythm with a melody in the treble staff and a bass line in the bass staff. The key signature remains two sharps (F#, C#).

Fifth system of the piano score, continuing the waltz. It includes various articulations such as accents and slurs.

ff

Sixth system of the piano score, starting with a dynamic marking of *ff* (fortissimo) in the bass staff. The system concludes with a double bar line and a key signature change to one sharp (F#).



This page of musical notation is for piano and consists of six systems of staves. The music is in G major and 4/4 time. It features complex textures with many chords and arpeggios. Dynamics include *ff*, *f*, *p*, and *pp*. Performance markings include accents, slurs, and a "pizz." instruction. A first ending bracket is present in the final system.

## ENTRANCE CHORUS

and SOLO - Angèle.

No 12.

Words by ADRIAN ROSS

Music by FRANZ LEHAR

*Allegro molto*

Piano. *ff*

CHO. SOP. Hail, An-gele, our night - in -

CHO. ALTO. Hail, An-gele, our night - in -

CHO. TEN. Hail, An-gele, our night - in -

CHO. BASS. Hail, An-gele, our night - in -

gale, Hail to the love - ly Di - va!

gale, Hail to the love - ly Di - va!

gale, Hail to the love - ly Di - va!

*mf*

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

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

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

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

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

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

Poco meno

CHO.

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

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

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

Poco meno

ANGELE.

CHO.

I thank you,

one ac-cord im-plore She'll talk of leaving us no more!.....

one ac-cord im-plore She'll talk of leaving us no more!.....

one ac-cord im-plore She'll talk of leaving us no more!.....

rit. *ff* *p*

## Moderato

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

ANG. *fall so; Your kindness makes it hard - er now.*

CHO. *No*

*No*

ANG. *Yet it must be!*

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

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

*No, That we won't al-low!*

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The lyrics are "Ah, say not so! Come back to us, our Di - va! Have". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

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

The second system continues the musical score. The vocal line has the lyrics "pi - ty on the loy - al throng, Our queen of". The piano accompaniment features a prominent sixteenth-note figure in the right hand, marked with a *pp* (pianissimo) dynamic. The left hand provides harmonic support with chords and a steady bass line.

love, our star of song!

The third system concludes the previous phrase. The vocal line has the lyrics "love, our star of song!". The piano accompaniment continues with the sixteenth-note figure in the right hand, maintaining the *pp* dynamic. The system ends with a final chord in the piano accompaniment.

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

The fourth system introduces a new character, ANGÈLE. The vocal line has the lyrics "I may not yield, al tho' I sigh, To dreams of art and love good-bye!". The piano accompaniment is marked with a *mf* (mezzo-forte) dynamic and features a more static accompaniment with chords and a simple bass line. The system ends with a double bar line and a key signature change to one flat (B-flat).

## Valse moderato

ANG.

*espressivo*

*mf*

ANG.

*mf*

ANG.

Day - dreams, you must go, For it is timethatwe should part,.....

*pp*

*mf rit.*

*rit.*

ANG.

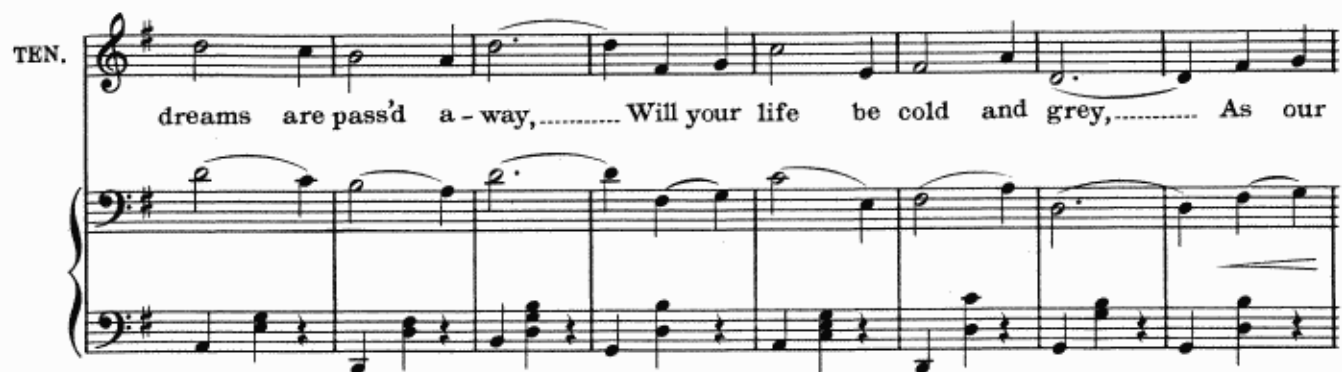
..... Tho' a voice echoes in my heart, And sighs, Ah, no!..... When the

*pp*

*p*

*SOLO TENOR.*

Cello Solo  
*mf*

TEN. 

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

TEN. 

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

ANG. 

well to dreams of art,..... Tho' my heart is sad and sore,..... For I

ANG. 

know when they de-part, I shall find them nev-er-more!.....

*rit.*



## Fanfare.

No 12<sup>a</sup>

Allegro

Piano. *ff*

## Stage Music.

No 12<sup>b</sup>

Valse

Piano. *pp* (On the Stage)

*p*

*mf*

*f*

*f*

*f*

*sempre più animato*

*Repeat ad lib.*

# "PRETTY BUTTERFLY."

No 13.

SONG — ( Grand Duke.)

Words by  
BASIL HOOD

Music by  
FRANZ LEHAR

*Allegro*

The piano introduction is in 2/4 time with a key signature of three sharps (F#, C#, G#). It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes. The bass line consists of a steady eighth-note accompaniment. Dynamics include a forte (*f*) marking at the beginning and a crescendo leading to a second *f* marking.

This section continues the piano introduction. The melody in the right hand becomes more complex with sixteenth-note runs. The bass line remains consistent. Dynamics include a *f* marking, a *tr* (trill) marking, and a *rit.* (ritardando) marking towards the end.

GRAND DUKE. *Allegretto*

The Grand Duke's part is a vocal line in 2/4 time. The lyrics are: "Once a But - ter-fly came flut'tring To a ten - der lit - tle While the But - ter-fly was ut'tring What I've told you to the". The piano accompaniment is in the left hand, featuring a steady eighth-note bass line and chords in the right hand. Dynamics include a piano (*p*) marking.

G.D.

The G.D. part is a vocal line in 2/4 time. The lyrics are: "Rose!..... Soft-ly mur - mur - ing and mutt'ring, 'Rosebud, let your heart un - Rose,..... She,with all her pet - als flutt'ring, Let her ten - der heart un -". The piano accompaniment is in the left hand, featuring a steady eighth-note bass line and chords in the right hand. Dynamics include a mezzo-forte (*mf*) and a pianissimo (*pp*) marking.

*This number may be omitted.*

G.D.

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

*mf*

G.D.

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

*p*

G.D.

*rit.* *a tempo*

bud, as you may guess, An - swer'd ve - ry soft - ly, "yes,".....  
 fly re - plies to this With an - oth - er warm - er kiss,.....

*pp rit.* *mf* *p a tempo*  
 Cello gliss. with sadness

G.D.

*(murmuring like an insect)*

Sur - re, sur - re, sur - re, summ, summ, summ! Sur - re, sur - re, sur - re, summ, summ, summ!  
 Sur - re, sur - re, sur - re, summ, summ, summ! Sur - re, sur - re, sur - re, summ, summ, summ!

*p*

G.D. *rit.*

Thine! Ah! Pret-ty But - ter - fly!  
 Mine! Ah! Ro - sie don't be shy!

G.D. *a tempo*

Oh!..... Oh!.....  
 Oh!..... Oh!.....

G.D. *mf*

Thine! Ah! Thine, and thine a - lone, am I!  
 Mine! Ah!

G.D. *rit.*

Kiss your pret-ty But - ter - fly!.....

## "HER GLOVE."

No 14.

SONG — René.

Words by  
ADRIAN ROSSMusic by  
FRANZ LEHAR

*Allegro*

Piano. *p*

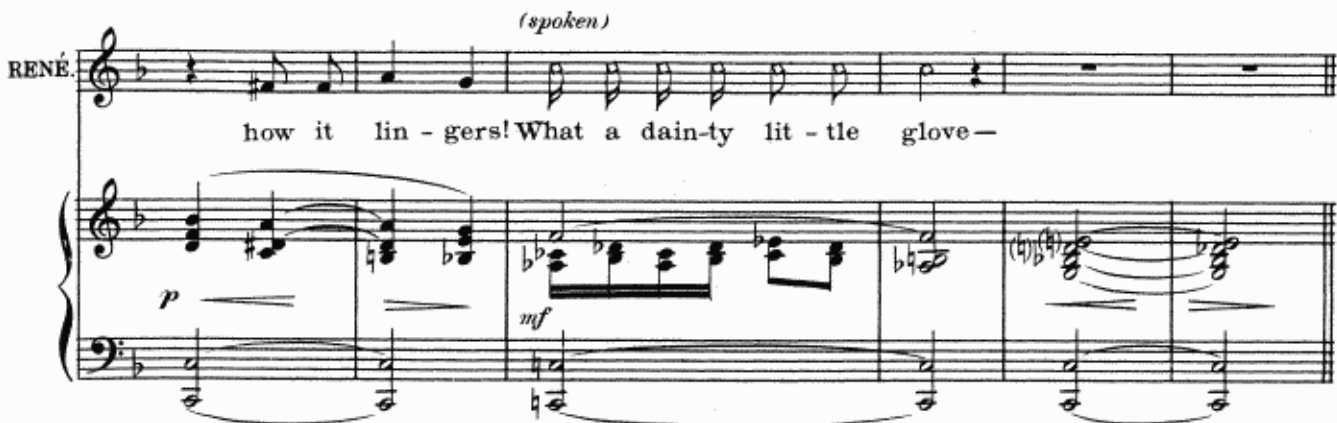
*mf*

*mf*

RENÉ. *Moderato*

Ah, the perfume—

*(spoken)*

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

*p* *mf*

**Allegro**

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

*p*

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

*p*

RENÉ.  ..... Saw I such a hand as this.....

*mf*

Moderato *(thoughtfully)*

RENÉ

Nev - er!

*pp*

RENÉ

Nev - er? Sure - ly!

RENÉ

Did I?

*pp*

RENÉ

It's absurd! I must be wrong!

*mf*

*(spoken softly)* *(thoughtfully)*

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

*Più mosso (non troppo)*

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

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

*rit.*

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



## Moderato

RENÉ. Hand that was like a dream, And like a

*pp* *mf*

RENÉ. dream was gone! Like a dream was

*p* *f*

12

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

*pp* *tempo rubato*

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

*tr* *6*

RENÉ.

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

*mf*

RENÉ.

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

*poco animato*

*pp*  
*poco animato*

Moderato

RENÉ.

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

*p*

RENÉ.

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

Allegro

RENÉ.

more!

*ff*

*ff rit.*

*p*

*slow*

RENÉ.

*thoughtfully* Più mosso

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

*pp*

*pp*

*p*

RENÉ.

minds me—The smell of a mea-dow after rain..... Re-minds me—re-

*p*

RENÉ.

*rit.*

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

*p rit.*

*mf*

## Moderato

RENÉ. Hand that was like a dream, And like a

RENÉ. dream was gone — Like a dream was

## Allegro non troppo

RENÉ. gone!

RENÉ.

## IN SOCIETY.

DUET — ( Juliette and Brissard.)

No 15.

Words by  
ADRIAN ROSSMusic by  
FRANZ LEHAR

Marcia  $\text{♩}$

Piano. *f*

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

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

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

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

*fz* *pp*

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

*cresc.*

(BRI.) Don't bob, but mere - ly bend your nose— That's how to  
 (JUL.) Still, we had bet - ter take our chance, Al-though I

*fz* *mf*

bow As if you did - nt care..... (JUL.) I'm so de-light-ed  
 know It will be such a bore..... (BRI.) I say, this is a

*mf*

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

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line contains the lyrics: "that you came-(BRI.) Ve - ry kind, ve - ry kind, ve - ry kind! (JUL.) You ghaft - ly hop! (JUL.) What a ball, what a ball, what a ball! (BRI.) If". The piano accompaniment includes dynamic markings of *pp* and *mf*.

know, I quite for - got your name-(BRI.) Nev - er mind, never mind, never mind!  
you don't mind, I think we'll stop - (JUL.) Not at all, not at all, not at all!

The second system continues the musical score. The vocal line contains the lyrics: "know, I quite for - got your name-(BRI.) Nev - er mind, never mind, never mind! you don't mind, I think we'll stop - (JUL.) Not at all, not at all, not at all!". The piano accompaniment includes a dynamic marking of *pp*.

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

The third system of the musical score features a vocal line and piano accompaniment. The vocal line contains the lyrics: "(JUL.) You'll par - don me, Do have some tea, You'll have to (BRI.) We'll turn it up, Go out and sup, When we have". The piano accompaniment includes dynamic markings of *p* and *mf*.

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

The fourth system concludes the musical score. The vocal line contains the lyrics: "fight for it or you'll get none. (BRI.) Oh, that's all right, had an - oth - er dance, just one. (JUL.) You hold me pressed". The piano accompaniment includes a dynamic marking of *p*.

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

DIALOGUE.

*pp*

Repeat ad lib.  
until cue.

JULIETTE.

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

BRISSARD.

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

Last.

*ff* *f* D.S.



# "LOVE BREAKS EVERY BOND."

No 16.

DUET—Angèle and René.

Words by  
BASIL HOODMusic by  
FRANZ LEHAR

*Allegretto*

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

PIANO.

ANG. your sen - ses! RENE. Yes, mad, if mad it

REN. be to say I love you!

REN. *rit.* **Moderato**

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

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

REN. **Valse mod'to**

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

**ANGÈLE**

But at-tend! Are stars never

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "cloud - ed Ah, my friend, The stars may be shroud - ed!". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady bass line with chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The lyrics are "Have a care, Or a cloud will be - tray you! So beware!The". The piano accompaniment continues with similar harmonic support.

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

The third system includes tempo markings: *rit.* (ritardando) and *a tempo*. The lyrics are "gloom will then, will then dismay you! Pret-ty stars are playthings children". The piano accompaniment includes a *p* (piano) dynamic marking and a *rit.* marking in the bass line.

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

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "sigh for! Bet-ter hopes have men to live and die for!". The piano accompaniment continues with the same harmonic structure.

ANG. *rit.*  
 'Tis a dream From which you will a - wak - en - Ah!...

*mf* *p rit.*

Musical score for the first system, featuring a vocal line for ANG. and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment starts with a rest, then enters with a melody in the right hand and chords in the left hand. Dynamics include *mf* and *p rit.*

Animato  
RENÉ.

ANG. Be not mis-tak-en-'Tis too far! No, An-gèle, say not so!

*mf*

Musical score for the second system, featuring a vocal line for ANG. and a piano accompaniment. The key signature remains two flats. The vocal line has the lyrics. The piano accompaniment consists of chords and some melodic fragments. Dynamics include *mf*.

REN. *rit.*  
 No, For men may reach un - to the stars by pow'r of Love!

*rit.*

Musical score for the third system, featuring a vocal line for RENÉ and a piano accompaniment. The key signature remains two flats. The vocal line has the lyrics. The piano accompaniment features a rhythmic pattern of chords. Dynamics include *rit.*

Moderato

REN. For true love is an an - gel - An an-gel pure that car - ries

*p*

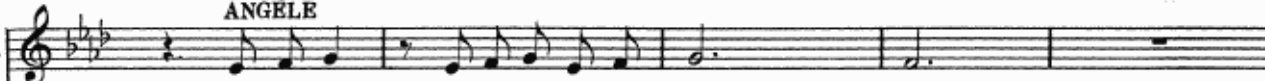
Musical score for the fourth system, featuring a vocal line for RENÉ and a piano accompaniment. The key signature remains two flats. The vocal line has the lyrics. The piano accompaniment consists of chords. Dynamics include *p*.

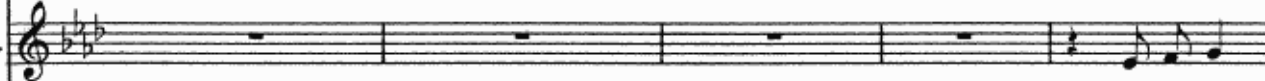
REN. A mor-tal's heart to Heav'n a - bove!.....


*p*

Musical score for the fifth system, featuring a vocal line for RENÉ and a piano accompaniment. The key signature remains two flats. The vocal line has the lyrics. The piano accompaniment consists of chords. Dynamics include *p*.

Valse mod<sup>o</sup>  
ANGELE

ANG.  But your star— Can mortal ev-er grasp it?

REN.  Gold-en star—



ANG.  'Tis too far— Can mor-tal hope to

REN.  Can mor-tal ev-er grasp you?



ANG.  clasp it? Oh, my golden star be-ware! The sky is clouded.

REN.  Oh, my golden star be-ware! The sky is clouded.



ANG. But your star— Can mor-tal ev-er grasp it? 'Tis too far

REN. But your star— Can mor-tal ev-er grasp you? 'Tis too far

*p a tempo*

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

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

*mf*

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

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

*p rit. p*

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

REN. Ah!..... Ah!.....

*mf* *pp*

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

*(Behind the scene)*

*f*

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

*f*

RENÉ.

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

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

ANGELE.

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



ANG. Moderato

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

*p*

Moderato

*p*

RENÉ. Valse moderato

Say not love is a dream! Say not that

*pp*

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

*mf*

Vell. Vell. Vell.

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

REN.  yond Joy so near;..... True hearts

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

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

Cello Solo

*con molto espress.*

ANGÈLE.

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

*p*

ANG

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

*mf*

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

ANG.  *yond Joy so near;..... True hearts*

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

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

(Dialogue)

pp

mf

mf p

DANCE. Strict Valse time

f

Più animato

Presto

f

f f

# "KUKUSKA!"

## Russian Dance

No 17.

By FRANZ LEHAR

*Allegro*

Piano. *ff*

*f*

*mf*

*ff rit.*

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## Allegretto

The musical score is written for piano in a 2/4 time signature. It consists of six systems, each with a treble and bass staff. The key signature is one flat (B-flat). The dynamics range from piano (*p*) to fortissimo (*f*) and pianissimo (*pp*). The piece features a variety of textures, including arpeggiated chords, melodic lines, and dense chordal passages. The final system concludes with a grand staff (treble, bass, and piano) and a *pp* dynamic marking.

*a tempo*

*f*

*f*

*p*

*f rit.*

**Molto Allegro**

*mf*

*f*

*mf*

*ff*



This page of piano sheet music consists of six systems of staves. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music is characterized by dynamic contrasts and varied articulation.

- System 1:** Starts with a forte (*ff*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Dynamics include *mf* and *cresc.*
- System 2:** Features a forte (*f*) dynamic. The right hand has a more active melodic line with slurs and accents. Dynamics include *ff* and *ff*.
- System 3:** Marked *Animato*. The right hand has a very active, rapid melodic line. Dynamics include *ff* and *ff*.
- System 4:** Features a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with slurs and accents. Dynamics include *mf* and *mf*.
- System 5:** Marked *Lento* and *f marcato*. The tempo is slower, and the right hand has a melodic line with slurs and accents. Dynamics include *f marcato* and *f marcato*.
- System 6:** Features a forte (*ff*) dynamic. The right hand has a melodic line with slurs and accents. Dynamics include *ff*, *fs*, and *mf*.

First system of musical notation. The treble clef staff contains a melodic line with several slurs and accents, marked with *ff* and *mf*. The bass clef staff contains a bass line with chords and single notes, marked with *ff* and *mf*. There are several *v* (accents) above the notes in the treble staff.

## Allegro

Second system of musical notation, marked *Allegro*. The treble clef staff features a continuous eighth-note pattern, marked with *f*. The bass clef staff is mostly silent, with a few notes at the end of the system marked with *f* and *v*.

## Presto

Third system of musical notation, marked *Presto*. The treble clef staff has a melodic line with slurs and accents, marked with *f*. The bass clef staff has a steady eighth-note accompaniment, marked with *v* (accents) under the notes.

Fourth system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff continues the eighth-note accompaniment, marked with *v* (accents) under the notes.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and accents, marked with *ff*. The bass clef staff has a steady eighth-note accompaniment, marked with *v* (accents) under the notes.

Sixth system of musical notation. The treble clef staff has a melodic line with slurs and accents, marked with *ff*. The bass clef staff has a steady eighth-note accompaniment, marked with *v* (accents) under the notes. An *8* (octave sign) is placed above the treble staff in the final measure.

sempre più *ff* e più presto

This system shows the beginning of a musical piece in G major. The right hand features a continuous eighth-note pattern, while the left hand plays a steady quarter-note accompaniment. The instruction "sempre più *ff* e più presto" is written above the first few measures.

This system continues the eighth-note pattern in the right hand and the quarter-note accompaniment in the left hand. The dynamics and tempo continue to increase as indicated by the previous instruction.

**Prestissimo**

*ff*

This system marks the beginning of the "Prestissimo" section. The right hand continues with eighth notes, and the left hand has a few measures of quarter notes before transitioning to chords. The dynamic *ff* is indicated.

This system features a more complex texture. The right hand has eighth-note triplets and groups of eighth notes, some marked with an "8" and a dotted line. The left hand plays chords, some marked with "V" and "3".

This system continues with dense eighth-note patterns in the right hand and chords in the left hand. The dynamic *ff* is present. The right hand has some groups of notes marked with "8" and a dotted line.

This system shows the final part of the piece. The right hand has chords and eighth-note patterns, while the left hand plays chords. The dynamic *ff* is repeated. The system ends with a double bar line and a fermata over the final notes. There are some markings like "9a" and "\*" at the bottom right.

No 18.

## "ROOTSIE-POOTSIE."

SONG — Grand Duke and Girls.

Words by  
BASIL HOOD and ADRIAN ROSSMusic by  
FRANZ LEHAR

Marcia moderato

Grand Duke.

1. Since first I  
2. The maid - ens

PIANO. *ff* *p*

The first system shows the Grand Duke's vocal line and the piano accompaniment. The piano part begins with a forte (*ff*) dynamic and transitions to piano (*p*) later in the system.

G.D.

burst up - on the scene In beau - ty bright and glo - ri - ous, In love and dance  
who a - dored me then I used to think en - ga - ging; I leave them now

*f* *p*

The second system continues the vocal and piano parts. The piano accompaniment features a dynamic shift from forte (*f*) to piano (*p*).

G.D.

I've ev - er been Un - doubt - ed - ly no - to - rious! The high - born  
to oth - er men, I find that they are a - ging! I let young


*mf* *mf*

The third system continues the vocal and piano parts. The piano accompaniment maintains a mezzo-forte (*mf*) dynamic.

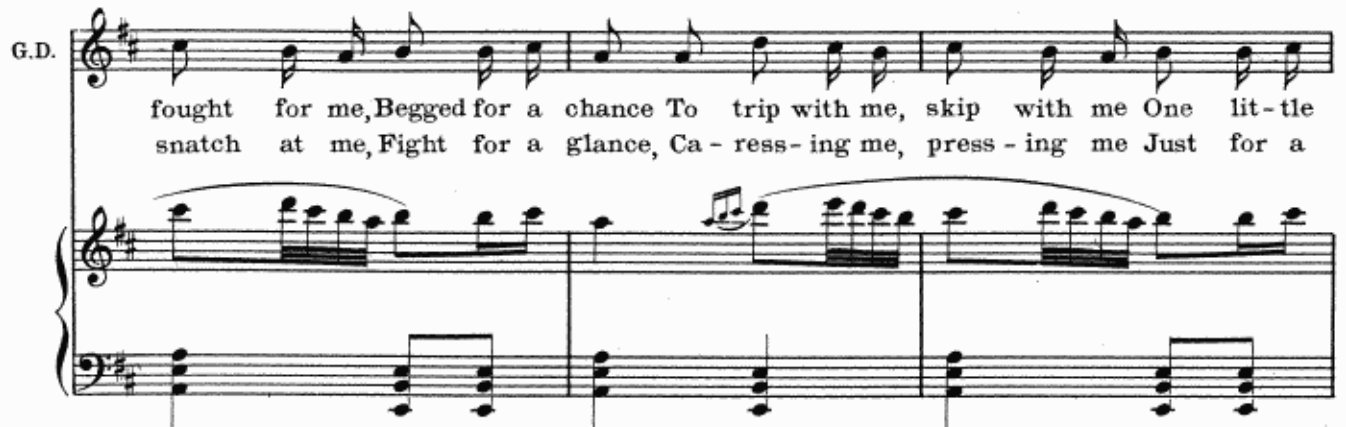
G.D.

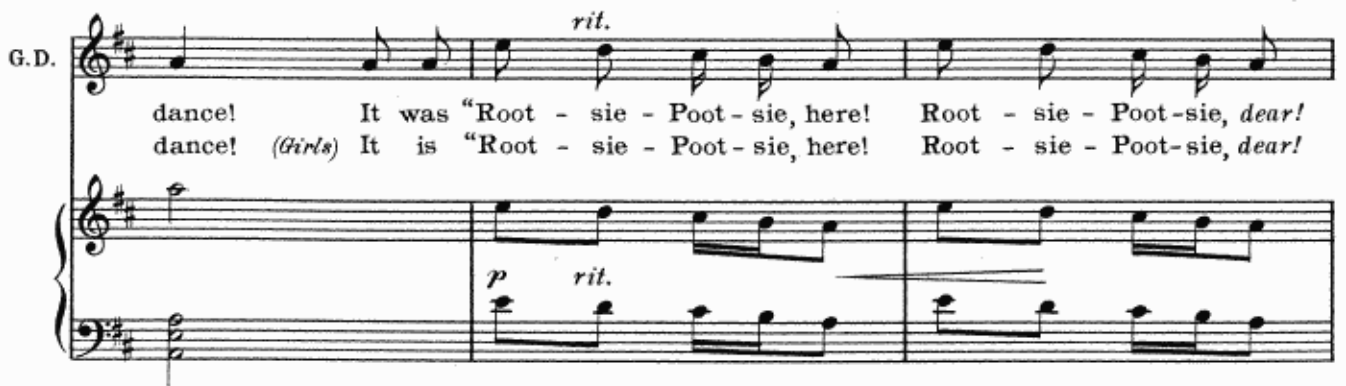
beau-ties of the Up - per Ten confessd their love in-tense; They ask'd me out  
sil - ly whip-per-snap-pers Win and wear them if they will; For I have all

The final system shows the concluding vocal and piano parts.

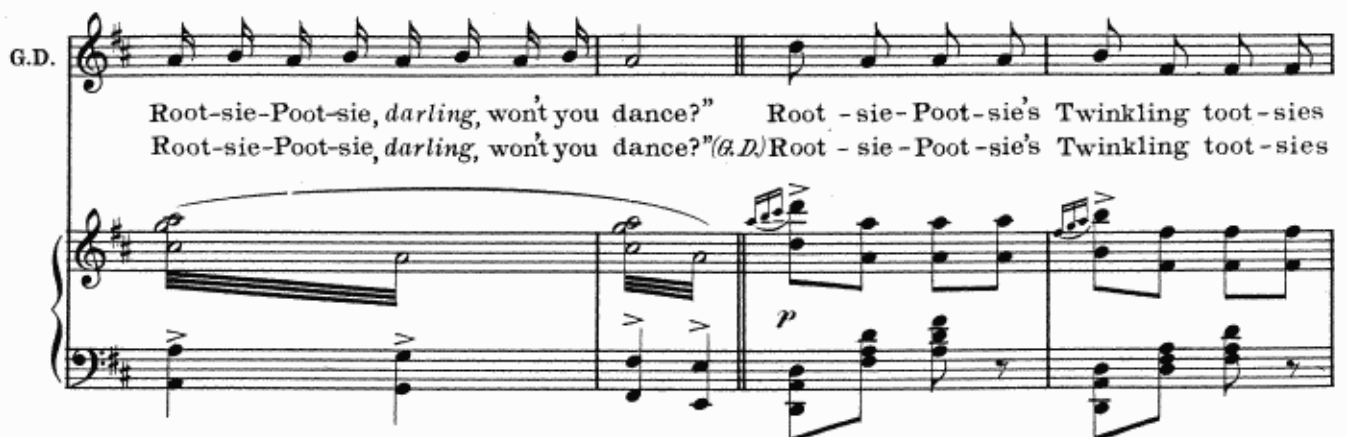
G.D.  to tea and sup - per At my own ex - pense! They sought for me, the pret - ty flap - pers Crowd - ing round me still. They catch at me,

*mf* *pp*

G.D.  fought for me, Begged for a chance To trip with me, skip with me One lit - tle snatch at me, Fight for a glance, Ca - ressing me, press - ing me Just for a

G.D.  dance! It was "Root - sie - Poot - sie, here! Root - sie - Poot - sie, dear! dance! (Girls) It is "Root - sie - Poot - sie, here! Root - sie - Poot - sie, dear!"

*rit.* *p rit.*

G.D.  Root-sie-Poot-sie, darling, won't you dance?" Root - sie - Poot - sie's Twinkling toot - sie's Root-sie-Poot-sie, darling, won't you dance?" (G.D.) Root - sie - Poot - sie's Twinkling toot - sie's

*p*

G.D.

Pol - ka'd round the floor; My part - ners would im - plore For  
 Pol - ka round the floor; I can - not leave till four, The

G.D.

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

G.D.

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

GIRLS.

on!" Root - sie - Poot - sie's Twinkling toot - sies Pol - ka'd round the floor; His  
 on!" Root - sie - Poot - sie's Twinkling toot - sies Pol - ka round the floor; His

8

Girls.

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

Girls.

lit - tle girl Till head and heart were gone; She would murmur in his ear -  
 lit - tle girl Till head and heart are gone; And she murmurs in his ear -

Girls.

"Oh! go on!"  
 "Oh! go on!"

Tempo I.

GRAND DUKE.

G. D.

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

G.D.  *p* *mf* *ff*


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

G.D.  *p*

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

G.D.  *p* *mf* *p*

"Oh, come in - to the gar-den, Mordkin, Dance the Bac-chan-al!" They cry to me,

G.D.  *GIRLS.*

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



Girls. *rit.*

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

*p rit.* *f*

## Polka Moderato

GRAND DUKE.

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

*p* *mf*

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

G.D. Round I whirl each lit-tle girl Un-til her strength is gone;

*p*

G.D. GIRLS.

But she whispers as she faints—"Oh! go on!" Root-sie - Poot-sie's

Girls.

Twinkling tootsies Pol-ka round the floor; His part - ners all im-plore For

Girls.

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

Girls.

gone; And she murmurs in his ear—"Oh! go on!"

## Dance.

Musical score for "Dance" in 2/4 time, featuring piano and bass staves. The piece is in a key with one sharp (F#) and a common time signature. The score consists of seven systems of music.

Dynamics and performance markings include:

- ff* (fortissimo) at the beginning of the first system.
- f* (forte) in the second system.
- ff* (fortissimo) in the third system.
- p rit.* (piano ritardando) in the fourth system.
- f* (forte) and *mf* (mezzo-forte) in the fifth system.
- p* (piano) in the sixth system.
- mf* (mezzo-forte) and *f* (forte) in the seventh system.

The score includes various musical notations such as slurs, accents, and dynamic hairpins. The final system concludes with a double bar line and a first ending bracket labeled "1" and a second ending bracket labeled "2".

# "ARE YOU GOING TO DANCE?"

No 19.

DUET— Angèle and René.

Words by  
BASIL HOOD

Music by  
FRANZ LEHAR

Tempo di Valse

Angèle.  Non, mer-

René.  Are you go - ing to dance?

PIANO.  *f* *mf*

ANG.  ci, mon a - mi!

RENÉ.  Not with me, as you

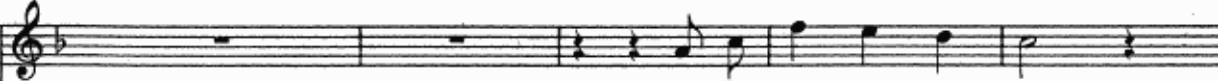
ANG.  May not I have a chance?


RENÉ.  see!


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

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

PIANO.  *p* *mf*

ANG.  It is cer-tain-ly true-


RENÉ.  Will not you ex-plain?..... My dis-

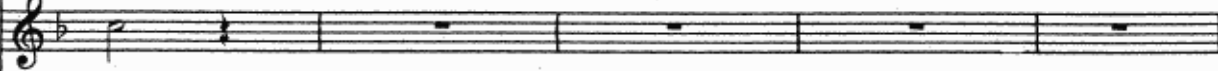
 *p* *mf*


ANG.  When I'm waltz-ing with you-

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

 *p* *mf*

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

RENÉ.  less-

 *p*

BOTH.

RENÉ.

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

*mf*

BOTH.

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

BOTH.

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

ANGÈLE. (With closed lips.)

RENÉ.

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

*p*

ANG. 

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



ANG.  If you quite un - der - stand -


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

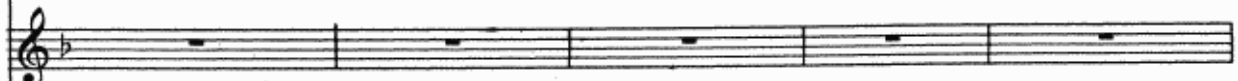



ANG.  I have prom - ised my hand - I'll be

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



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

RENÉ. 

 *mf*

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

RENÉ.  Tho' a cir - cle se - lect -

 *p* *mf*

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

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

 *p* *mf* *p*



RENÉ.

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

BOTH.

RENÉ.

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

BOTH.

ANGÈLE.

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

RENÉ.

ANG.

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

ANGÈLE. (With closed lips.)

ANGÈLE. (With closed lips.)

RENÉ.

Un - a - ware Of the time, Gold - en stair We will climb—

*mp*

ANG.

RENÉ.

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

*Repeat according to business.*

*pp*

*sempre*

*piu*

*cresc.*

## "BOYS."

CONCERTED NUMBER — Juliette, Mimi, Grand Duke, Brissard and Girls.

## No 20.

Words by  
ADRIAN ROSSMusic by  
FRANZ LEHAR

Allegretto moderato

Piano.

Piano introduction in 2/4 time, marked *Allegretto moderato*. The score is in G major and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Dynamics include *f*, *ff*, and *f*.

GRAND DUKE.

A

Piano accompaniment for the Grand Duke's entrance. The right hand has a melodic line with accents, and the left hand provides harmonic support. Dynamics include *mf*, *f*, and *p*.

Moderato

G.D. man is a boy While he can enjoy His whole life long; I'm

Vocal line for the Grand Duke, marked *Moderato*. The melody is in G major and includes the lyrics: "man is a boy While he can enjoy His whole life long; I'm".

G.D. go - ing to burn My cen - sus return, I know it's wrong!

Piano accompaniment for the Grand Duke's second line of music. The right hand has a melodic line with accents, and the left hand provides harmonic support. Dynamics include *f* and *p*.

MIMI.

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

BRISSARD.

MIMI.

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

BRI.

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

JULIETTE.

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

Animato

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

G.D. I shall look younger than my wife!

Animato

*pp*

JULIETTE. ALL. *rit.*  
All men and maids Have join'd the Boys' Bri - gade!.....

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

GRAND DUKE & BRISSARD.

*f rit. p*

Tempo di Marcia vivace

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

*a tempo*

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

GIRLS.

So give up the

G.D. & BRI.

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

GIRLS.

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

G.D. & BRI.

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

GIRLS.

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

G.D. & BRI.

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

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

G.D. & BRI. *f*  
Girls will be hap - py, and boys will be boys!

*Allegretto moderato*

GRAND DUKE. *Moderato*  
I mean to for-get All

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

G D

MIMI.

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

MIMI.

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

BRISSARD.

And  
8.....

*p*

BRI.

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

8.....

BRI.

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

8.....



JULIETTE.

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

JUL.

skirts shall be up to there!.....

*mf*

*fz*

*f*

GRAND DUKE. *Animato*

My fig-ure looks quite boy-ish still—

JUL.

If you have stays, of course it will!

*pp*

BRISSARD.

I won't be old,—

MIMI.

I won't be old, For youth's the age of gold!.....

G.D.&BRI.

So

*rit.*

*f rit.*

*p*

## Tempo di Marcia vivace

G.D. &  
BRI.

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

*a tempo*

G.D. &  
BRI.

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

G.D. &  
BRI.

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

## GIRLS.

G.D. &  
BRI.

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

boys!..... We're play - ing the fool!

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

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

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

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

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

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

## DANCE.

*a tempo*

*f*

*fz*

## FINALE—ACT II.

## No 21.

Words by  
BASIL HOOD & ADRIAN ROSS

Music by  
FRANZ LEHAR

Valse moderato

Angèle.

Say not

PIANO.

*p*


ANG.

love is a dream, Say not that hope is vain, Say not that

ANG.

eru - el fate will re - deem Per - fect joy with

*mf*

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

ANG.    
 Joy so near;..... True hearts

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

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

ANG. RENÉ.

here! You love me,

ANGELE. RENÉ. ANGELE.

I love you, That shall be All life

ANG. BOTH.

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

BOTH.

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

*2nd time only*

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

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

BOTH. world a fai - ry - land! Hail the land!.....  
 1 & 2 3 Presto  
 CURTAIN.  
*ff*  
 Repeat ad lib.

*lunga*  
*lunga*  
 FINE.



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"	" I claim you mine "	"	" Alone "
"	" Out of reach "	"	" The Hunt's up "
"	" The Sleepy Song "	"	" A Chain of Roses "
<b>TERESA DEL RIEGO</b>	... " Brown Eyes "	"	" Remember me "
"	" O Loving Father "	"	" In the heather, my lads "
"	" The Songs of the Summer " and	"	" Lanagau's Log "
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"	" The Bell "	"	" Little Maid's Slumber Song "
"	" Look up, O heart "	<b>GEORGE H. CLUTSAM</b>	... " Postman Love "
"	" Thou little tender flower "	"	" The red rose tree "
"	" Happy Song "	"	" Sweet, be not proud "
<b>GUY D'HARDELOT</b>	... " For you alone "	"	" Woodland Croon Song "
"	" I think "	"	" Vanity Fair "
"	" For Propriety's Sake "	"	" A Folk Song "
"	" My heart will know "	<b>ERNEST NEWTON</b>	... " Through the forest "
"	" Out of the Darkness "	"	" The Magic Month of May "
"	" When you speak to me "	"	" Love's Echo "
"	" I hid my love "	<b>ELLEN COWDELL</b>	... " Maytime "
"	" Because "	"	" Life's Garden "
<b>LIZA LEHMANN</b>	... " Tell me ! "	<b>HAROLD LONSDALE</b>	... " This is love "
"	" Rose Song "	"	" April Rain "
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		"	17. " In June "

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