

“THE LADY OF THE ROSE”
A New Musical Play



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Lyrics by HARRY GRAHAM
Book adapted by FREDERICK LONSDALE
Music by
JEAN GILBERT

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THE LADY *of the* ROSE

A MUSICAL PLAY IN THREE ACTS



Adapted by

FREDERICK LONSDALE

FROM THE BOOK BY RUDOLPH SCHANZER AND ERNEST WELISCH

Music by

JEAN GILBERT

Lyrics by

HARRY GRAHAM

Ascherberg, Hopwood & Crew, Limited,

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Fredrick Lonsdale
(book) and Graham (lyrics)
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in 1923*

George Edwardes

Daly's Theatre, London

The George Edwardes Production

THE LADY *of the* ROSE

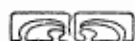


Dramatis Personæ

COLONEL BELOVAR	...	HARRY WELCHMAN	...
COUNT ADRIAN BELTRAMI	...	ROY ROYSTON	...
BARON SPROTTI-SPROTTI	...	LEONARD MACKAY	...
COUNT ISOLANI	...	ADRIAN BURGON	...
CAPTAIN STOGAN	...	RONALD ADAIR	...
DOSTAL	...	TEDDY ARUNDEL	...
MIRKO (Orderly)	...	LEONARD TREER	...
SUITANGI (Silhouette Cutter)	...	HUNTLEY WRIGHT	...
SOPHIE LAVALLE (Ballet Dancer)	...	IVY TRESMAND	...
ROSINA (Maid to Mariana)	...	WINNIE COLLINS	...
MARIANA (Wife of Count Adrian Beltrami)	...	PHYLLIS DARE	...

Synopsis of Scenery

ACT I.	...	The Palm Court of the Castle Beltrami	...	<i>Joseph Harker</i>
ACT II.	...	Picture Gallery of the Castle Beltrami	...	<i>Alfred Terraine</i>
ACT III.	...	Same as Act II.



Musical Director: MERLIN MORGAN

Produced by FRED. J. BLACKMAN

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THE LADY OF THE ROSE.

1

A MUSICAL PLAY in 3 ACTS.

ACT 1.

Words by
HARRY GRAHAM.

No 1. Duet. "HIDE AND SEEK!"

Music by
JEAN GILBERT.

MARIANA - ADRIAN.

Allegro moderato.

p

p

Moderato.

p

Tempo I^o

sf

Curtain rises. ADRIAN. (Calling off stage.) Mariana! Mariana!

p

MARIANA. (Rising from her chair.)

He's here! My Ad - ri -

MAR: (She looks around for something to hide behind,
- an! Oh, dear!

MAR: and finally chooses the curtain.)

MAR: ① He'll nev - er find me here, I'm cer tain!

p Sub:

MAR: *Be-hind this cur - tain!*

Soft. ADRIAN.
Ma -

ADR: *-ria - na! Where are you? Hiding again?*

② (Adrian sees the bulge in the

ADR: *curtain, creeps up and embraces it.*

A - ha!

Slow.

ADR: I knew I should spot you!

poco animato.

③ (He drags Mariana out, and kisses her rapturously.)

ADR: And now I've got you!

mf

Allegro molto.

MARIANA.

MAR: Oh, that 'll do! Oh, that 'll do!

ADR: Ah, no! I haven't nearly

Allegro molto.

p

Softer.

MAR: Please let me go! That's just like chil-dren be-

ADR: done with you!

Softer.

Moderato.

MAR: - have, you know! We're grown-up now, and we ought-n't to play so!

ADR: We're

Moderato.

mf

ADR: chil-dren, I vow, and long may we stay so!

poco rit.


p

4

Grazioso, non allegro.

MARIANA.

ADRIAN.

MAR: 

Lit-tle boys are good as gold! Al-ways do as they are told! Lit-tle girls, when asked to stay,

MAR: *poco ritard:* BOTH. 

Nev-er try to run a-way! If a lit-tle (boy) I knew Did a thing (he) should not do, (girl) (she)

poco ritard:

MAR: *poco ritard. a tempo.* 

I should pun-ish (him) like this, With a great big kiss! (her)

poco ritard.

ADR: *p a tempo.*




poco rit. *pp*

No 2. Trio. "THE LADY OF THE ROSE!"

ADRIAN MARIANA AND ROSINA.

Very quietly.

MARIANA.

No sto-ry could be stranger, And

MAR. yet for ma-ny a year, At times of stress or dan - ger, We've seen that ghost ap -

MAR. -pear! When trou - bles brew She comes to view, And

MAR. through the house she goes, In er-mine white, At dead of night, The

Tempo. I^o

MAR: La - dy of the Rose!

② Lively
ADRIAN.

Don't let such ground-less fears pre-vail! That's just a fool - ish

ADR: old - wives' tale! We won't let that a - larm us,

Tempo I^o (He takes Mariana in his arms.)

ADR: For noth - ing here can harm us!

Quieter.

f *marc:* *p*

3

3

3

Detailed description: This block contains the piano introduction. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music starts with a forte (*f*) dynamic and a *marcato* (*marc:*) tempo. A circled '3' indicates a triplet. The piece concludes with a *Quieter.* instruction and a piano (*p*) dynamic, featuring a triplet of eighth notes.

MARIANA. (Freeing herself.)

poco rit. *colla parte.* *pp* *mf* *p*

You must-nt scorn my ner-vous fears;

Detailed description: This block shows the vocal entry for Mariana. The vocal line is in a treble clef with a key signature of two sharps. The piano accompaniment is in a bass clef. The tempo is *poco rit.* and the dynamics range from *pp* to *p*. The lyrics are: "You must-nt scorn my ner-vous fears;".

MAR:

When dan-ger's near she shows! — And 'tis to warn us

p

Detailed description: This block continues the vocal line for Mariana. The lyrics are: "When dan-ger's near she shows! — And 'tis to warn us". The piano accompaniment is in a bass clef with a dynamic of *p*.

MAR: *Tempo I^o* *poco mosso.*

she - ap-pears, The La - dy of the Rosel —

ADRIAN.

Ah, you're ve - ry

p *ff*

3

3

Detailed description: This block contains the vocal entries for Mariana and Adrian. Mariana's line starts with *Tempo I^o* and *poco mosso.* dynamics. The lyrics are: "she - ap-pears, The La - dy of the Rosel —". Adrian's entry follows with the lyrics: "Ah, you're ve - ry". The piano accompaniment includes dynamics *p* and *ff*, and features triplet markings.

④

MAR: You must - nt scorn my ner-vous fears; When dan-ger's near, she shows! —

ROS: No won-der your'e filled with the grav-est fear! What it means, goodness knows!

ADR: fool - - ish, dear! — For it's ev - i - dent. I sup - pose, —

MAR: And 'tis to warn us she ap - pears, The La - dy of the

ROS: But I caught sight of her last night! I saw her plain and clear!

ADR: That she's still safe - - ly hang - ing here!

⑤ Moderato con appassionato.

MAR: Rosel! —

N^o 3. Song. "SILHOUETTES."

SUITANGI.

Allegro moderato. SUITANGI.

My stud-i-o's on my back! With- in this ped-lar's

SUIT: pack! My sciss-ors and a sheet of pa-per black!

ad lib.

SUIT: § ① This art on which I spend my la-bours Is quaint, there's not a
Not ev-'ry one is quite "cut out" for The art in which I

a tempo

SUIT: doubt!
deal! Though nev-er jealous of my
(Showing a silhouette.) This la-dy here was much too

f

SUIT: 

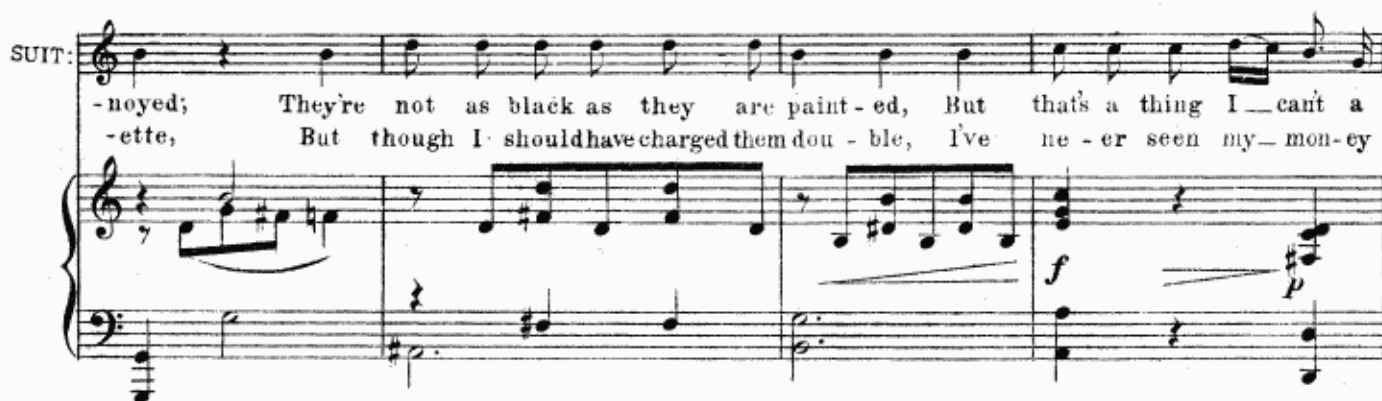
neigh - bours, I long to "cut them out"
stout for A por - trait in pro - file!

②

SUIT: 

When with my sys - tem first ac - quaint - ed, Some peo - ple feel an -
Her hus - band start - ed mak - ing trou - ble, When shown my sil - hou -

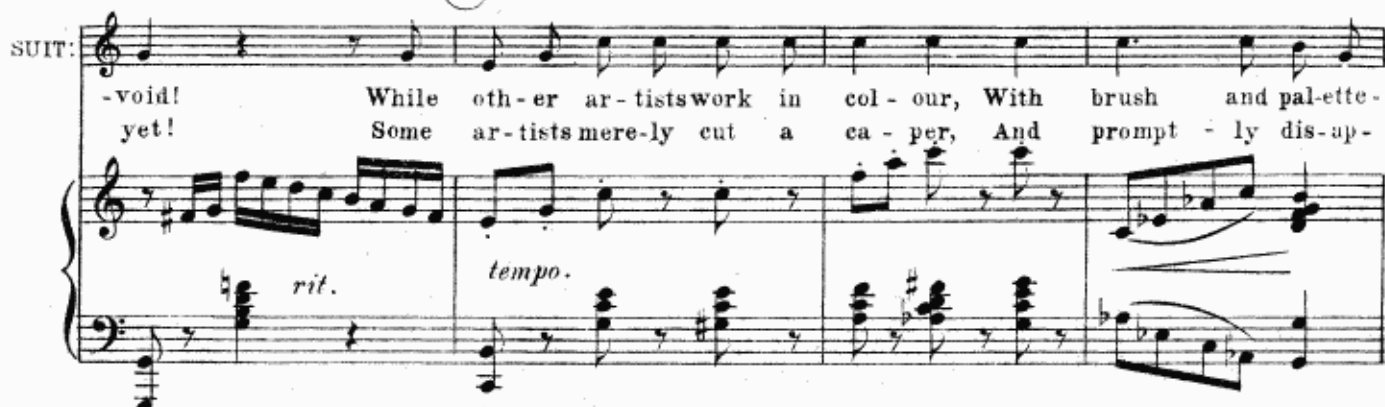
f *p*

SUIT: 

-noyed; They're not as black as they are paint - ed, But that's a thing I can't a -
-ette, But though I should have charged them dou - ble, I've ne - er seen my - mon - ey

f

③

SUIT: 

-void! While oth - er ar - tists work in col - our, With brush and pal - ette -
yet! Some ar - tists mere - ly cut a ca - per, And prompt - ly dis - up -

rit. *tempo.*

SUIT: *-knife, My por-traits, though they may be
-pear; But I, with sciss-ors and some*

rit. tempo.

SUIT: *dul - ler, Are far more true to life! To flat-ter folks I don't en -
pa - per, Carve out a great ca-reer! And tho' the pass ing years re -*

f **4** *meno.*

f mf

SUIT: *-deav - our; Just fix the sha-dows that they cast! But these shall sure-ly live for
-mind me That naught was made to last, My fame I'll sure-ly leave be -*

rit.

SUIT: *ev - er When I am but a shad-ow of the past! Quiet.
-hind me, A - mong the fleet-ing shad-ows of the past!*

p colla voce. pp mf P rit.

REFRAIN. Moderato.

SUIT: Ah, my sil-hou - ette, ah! — sim - ple sil-hou - ette, ah! —

p a tempo.

SUIT: Per - fect as a work of art should be!

SUIT: Just a sil-hou - ette, ah! Noth - ing much, and yet, ah! —

SUIT: Worth the whole wide world and more to me!

⑥ Waltz tempo.

SUIT: Por - traits bright — on tra - - gic —

mf

SUIT: Spring to sight like ma - - - gie!

SUIT: Like - ness-es I fix! I know the tricks by heart! Su - i -

SUIT: *Allegro.* -tan - - - gil *Slow.* Su - i - - tan - - - gil Is a mas - ter of this

SUIT: *1st time.* old Black Art!

SUIT: *2^d time.* Not Art!

D.S.

Nº 4. Trio. "THINKING AND DREAMING OF YOU!"

MARIANA ADRIAN AND SUITANGI.

Allegretto alla musette.

MARIANA.

When you and I are part - ed, A hun-dred miles or

al tempo.

MAR: so, Though I am bro-ken-heart-ed, I'll love you still, you know!

SUITANGI. (Aside.)

It's real-ly time that we got

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poco rit.
ADRIAN. *meno:*

SUIT: start-ed, But I just can't go! Our hearts, what-e'er be-tide us, With

a tempo.

ADR: ten-der thoughts shall thrill! Though deep-est seas di-vide us, Our love is deep-er

SUITANGI. (Aside.) MARIANA.

ADR: still! Oh, please don't talk a-bout the sea; It al-ways makes me ill! The

meno:

MAR: dark-est clouds at last roll by, And Love can nev-er die! When

MAR:

you've gone a - way, And we're far, far a - part, By night and by

p *mf* *p*

MAR:

day You shall live in my heart!

ADRIAN

And wher - ev - er we are, And what -

f

MAR:

I shall al - ways be think - ing and dream - ing of

ADR:

- ev - er we do, I shall al - ways be think - ing and dream - ing of

f *p* *Slower.* *PP morendo.*

morendo.

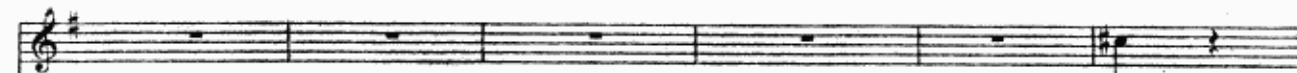
MAR:


you! Just one more kiss, be - fore you go! Just one!

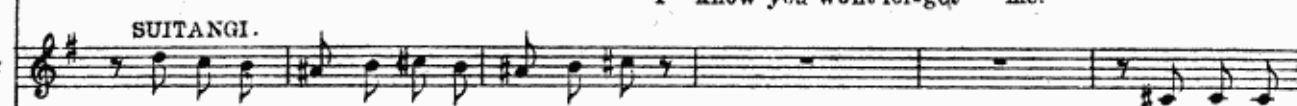
ADR:


you!

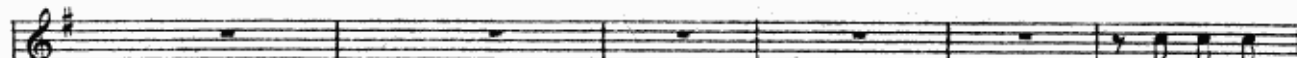
a tempo.

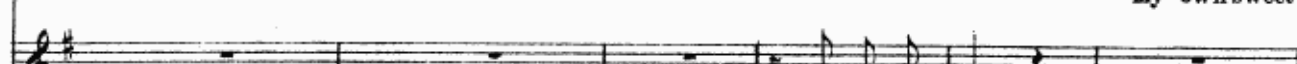
MAR:  No!


ADR:  I know you won't for-get me!


SUIT: **SUITANGI.**
 Just one more snip and lo! the pic - ture's done! When they see

 *stacc.*

MAR:  My own sweet

ADR:  Dear, we must part!

SUIT:  this they'll say: "Hull - o! A work of art!"

 *P sub.* *cresc.*

MAR:  - heart!

SUIT:  This por-trait is cer - tain to make a hit! Not it! They don't

 *fz* *P* *rit.*

SUIT: 

seem to care a - bit! I'd bet-ter quit!

SUIT: 

Just a sil - hou - ette, ah! Noth - ing much, and yet, ah! —

SUIT: 

Worth far more than all the world to me!

SUIT: 

Slow.

Come, my sil - hou - ette, ah! — Home we'd bet-ter get, ah! —

SUIT: *rit:* *Slow:*
 Two, they say, is com-pan - y, not three!

Moderato. MARIANA.
 I shall al - ways be

ADRIAN.
 I shall al - ways be

Moderato.

MAR:
 think-ing and dream-ing of you!

ADR:
 think-ing and dream-ing of you!

morendo: pp *p a tempo.*

pp *pp*

Nº 5. ENSEMBLE.

(SOPHIE, SUTANGI, SPROTTI AND GIRLS.)

Vivace.

The musical score is written for piano and consists of four systems. The first system is marked with a forte (*f*) dynamic. The tempo is indicated as *Vivace*. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes, with some triplets and slurs. The key signature has one flat (B-flat).

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SPROTTI:

The

ff

1

SPR: great So-phia La-valle per-mit me now to in-tro - duce! You hon-our

fp *mf*

SUITANGI.

SUIT: me! If my poor house to her is of the slight-est use, I

p

Quick.

SUIT: hard-ly need say how glad I'll be!

fp *ff* *ff*

ff

②

SOPHIE.

Quieter.

Your

③

Tempo di mazurka.

SOPH:

hos - pit - al - i - ty's de - light - ful, And we're in such a plight That

SOPH:

if your cas - tle is - n't quite full, We'd love to stay the night! Don't

SPROTTI:

SOPH: (Aside.)

I'm

SPR:

let the fel - low make ad - vanc - es! He's bound to go too far!

(meaningly.)

SUIT:

SOPH: quite con-tent to take my chanc-es! I know what old men are! And

(4)
SUIT: now that you have found your way here, And you con-sent to stay here.

SUIT: Why on-ly stop a short night? Much bet-ter stay a fort-night! No!

p *pp*

Sophie. (Archly.) *rit:* *Slow.*
He's ev-i-dent-ly heard of me! Wher-

SPR: No! That can-not, can-not be!

rit: *mf* *Slow.*

⑤ Moderato.

SOPH:  - ev-er good dan-cing is known, From plas-tic pose to gay pir-ou -

SOPH:  - ette, I stand in a class of my own;

SOPH:  I hav-nt a ri-val as yet! Wher -

SOPH:  - ev-er I'm billed to per - form, As soon as it's known that I'm going to

SOPH: *poco rit:*

dance, The the-at-re's tak-en by storm, The house is sold out in ad-

SPR: ⑥ *a tempo.* SPROTTI *Allegretto con moto.*

- vance! As light and grace-ful as a fea-ther, She

SPR: al - ways makes a hit! Ad-mir - ers wait for hours to - geth - er To

SUITANGL.

SPR: stand be-hind the Pit! Her tri-umphs I've not yet at - tend - ed But

SUIT: *hick-i - ly* *I'm thin!* *Next time the Free list is sus - pend - ed,* *I*

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The lyrics are: "hick-i - ly I'm thin! Next time the Free list is sus - pend - ed, I". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

meno: 7

SUIT: *hope you'll let me in!*

SOPH: *SOPHIE.*
Of course he'll be de - light - ed!

SUIT: *SUITANGI.*
You

The second system of music features three vocal lines and piano accompaniment. The first vocal line (SUIT) has the lyrics "hope you'll let me in!". The second vocal line (SOPH) is labeled "SOPHIE." and has the lyrics "Of course he'll be de - light - ed!". The third vocal line (SUIT) is labeled "SUITANGI." and has the lyrics "You". The piano accompaniment continues with a similar rhythmic pattern to the first system.

SUIT: *make me so ex - cit - ed,* *And, if it does - n't bore you, I'll prom - ise to en -*

The third system of music consists of a vocal line and piano accompaniment. The vocal line has the lyrics: "make me so ex - cit - ed, And, if it does - n't bore you, I'll prom - ise to en -". The piano accompaniment includes a dynamic marking of *p* (piano) and continues with the established musical style.

SOPHIE.

That I most cer-tain - ly shan't mind; You are so kind! So ver - y kind! Wher -

SUIT: - core you!

pp

⑧ Moderato con moto.

SOPH: - ev - er good danc - ing is known, From plas - tic

SUIT: *poco legato.* Wher - ev - er good danc - ing is

SPR: Wher - ev - er good danc - ing is known,

She stands a - lone in a class of her

She stands a - lone in a class of her

Moderato con moto.

SOPH: pose to gay pi - rou - ette, I

SUIT: known! A pose or a gay pi - rou -

SPR: A pose or a gay pi - rou - ette,

own, Hi hi hi! hi hi hi!

own, Hi hi hi! hi hi hi!

SOPH: stand in a class of my own, I

SUIT: - ette, She stands in a class of her

SPR: She stands in a class of her own,

No ri - val yet. E'er was

No ri - val yet. E'er was

SOPH: hav - nt a ri - val as yet! Wher -

SUIT: own, There's no one to ri - val her

SPR: There's no one to ri - val her yet!

met! Hi hi hi! hi hi hi!

met! Hi hi hi! hi hi hi!

SOPH: ev - er I'm billed to per - form, As soon as it's

SUIT: yet! Wher - ev - er she's billed to per -

SPR: Wher - ev - er she's billed to per - form,

The pub - lic swarm When she's billed to per -

The pub - lic swarm When she's billed to per -

SOPH: known that I'm go - ing to dance, The

SUIT: - form! As soon as it's known that she's go - ing to

SPR: As soon as it's known that she's go - ing to dance,

-form! Ha ha ha! Ha ha ha!

-form! Ha ha ha! Ha ha ha!

SOPH: *poco rit.* the - at - re's ta - ken by storm, The house is sold out in ad -

SUIT: dance, The the - at - re's ta - ken by storm, It's sold out in ad -

SPR: The the - at - re's ta - ken by storm, It's sold out in ad -

The house is sold out for weeks in ad -

The house is sold out for weeks in ad -

poco rit.

a tempo.

9 Allegro con fuoco.

33

SOPH: *vance!*

SUIT: *vance!*

SPR: *vance!*

vance!

vance!

Allegro con fuoco.

a tempo.

fp

10 *Piu mosso.*

f

ff

No. 6. Song. "LAND O' MINE!"

BELOVAR AND CHORUS OF SOLDIERS.

Quiet.

TENORS I & II.

CHORUS.

BASSES.

Land o' mine, I hear you call-ing Ev'ry sol-diers heart en-

Land o' mine!

Quiet.

BEL:

CH:

BELOVAR.

Land o' mine!

- thrall-ing, When the shades of night are fall - ing! Still I hear you call - ing, Land o' mine! Land o' mine!

BEL:

CH:

Quicker.

Still I hear you call-ing, Land o' mine! Ab - sence on - ly makes the heart grow fon - der, far!

Still I hear you call-ing, Land o' mine! Ab - sence on - ly makes the heart grow fon - der! Far a - field we

Ab - sence makes the heart grow fon - der,

Quicker.

rit:

Broadly.

BEL: Though far a-field we wan-der, Where-so e'er we roam, Still we dream of
 CH: wan-der, far! Far a-field we wan-der! Home is there, Ah Home is there, and still we dream of
 fon-der far!

tempo. *Broadly.* *rit.*

BEL: home! Maid o' mine, where is your lov-er?
 CH: home! Maid o' mine, where is your lov-er?
 Maid o' mine!

BEL: For his kiss-es are you yearn-ing? Do you long for his re-turn-ing?
 CH: Do you long for his re-turn-ing?

mf *mf*

BEL: Maid o' mine! Do you miss your lov-er, Maid o' mine!

CH: Do you miss your lov-er, Maid o' mine! Maid o' mine! Do you miss your lov-er, Maid o' mine!

BEL: Journeys end, they say, in lov-er's meeting, Ah! Soon I shall give you greet-ing!

CH: Journeys end, they say, in lov-er's meeting! Life is but a fleet ing hour! Soon I'll give you greeting!

Jour - ney's end In lov-ers meet - ing! Jour-ney's end!

rit. *tempo.*

BEL: Home re - turn - ing! Home! To that Maid o' mine!

CH: Home re - turn - ing! Home re - turn - ing! To that Maid o' mine!

Nº 7. DUET.

SOPHIE AND BELOVAR.

Tempo di Mazurka.

SOPHIE.

To-day who is the world's greatest dan- cer?

SOPH

'Tis I! And so ev-'ry one would ans-wer! My art on Eur-o-pe-an stages Among the

(She dances.)

SOPH

sev-en won-ders of the age is!

BELOVAR.

I'm sure it's ev - 'ry-thing that's en - tranc - ing; But I'm not


BEL: versed in that kind of danc - ing! We sold - ier men, when we've done with fi ht - ing,

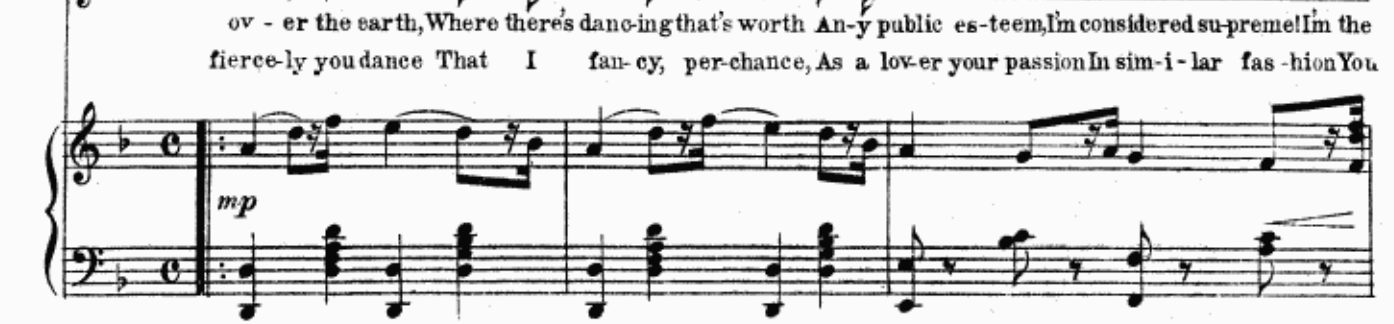
BEL: Seek en - ter-tain - ment that's more ex - cit - ing!

SOPHIE .

All

Tempo di Gavotte.

SOPH:  ov - er the earth, Where there's dancing that's worth An-y public es-teem, I'm considered su-preme! In the fierce-ly you dance That I fan-cy, per-chance, As a lov-er your passion In sim-i-lar fas-hion You

 *mp*


SOPH:  star of the show, As I flit, to and fro, On the tip of my toe, Just so! seek to ex-press, And with e - qual suc-cess! You are luck-y? Con-fess! Ah, yes!

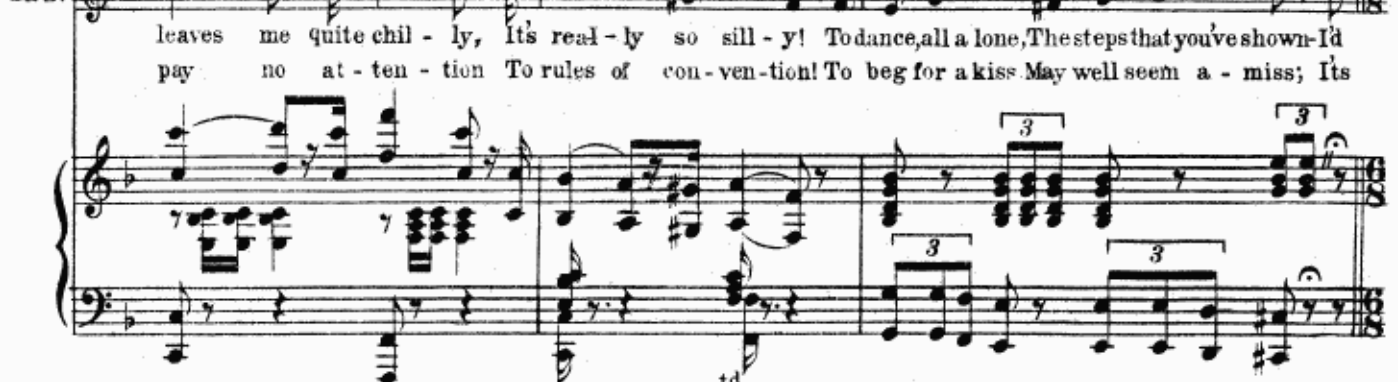
 *dolce.* *p*

BELOVAR.

 That tip-toe - ing game Seems to me rath-er tame! And it I've learnt that a man Has to take what he can, And to



BEL:  leaves me quite chil - ly, It's real - ly so sill - y! To dance, all a lone, The steps that you've shown - I'd pay no at - ten - tion To rules of con - ven - tion! To beg for a kiss May well seem a - miss; Its



Recitativo.

SOPHIE.

BEL: No dan-cer you? A sol-dier
I'm not that sort! Though you may

Recitativo.

feel a bit fool-ish, I own!
bet-ter to take one, like this!

SOPH: tool
be!

BEL: Just watch me! This is what I do!
I'll teach you, If you'll dance with me!

Moderato march.

BEL: When the bug-les sound "Th'Ad-vance!" When we hear them blow!

BEL: That's the time to see me dance - Dance to meet the foe! You shall fear no false a-larms

BEL: If your heart be free! When you hear the "Call to Arms" You shall dance with me!

mf rit: ff

Dance Vivace.

mf cresc: poco a poco.

ff

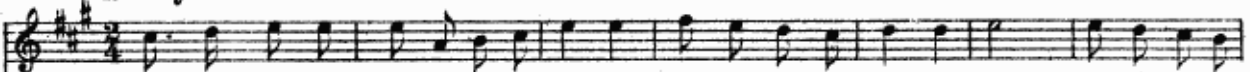
1. 2.


So


fz p fz


Nº 8. FINALE.

Lively. (SOLDIERS.)


TENOR I. 
 Jour-neys end, they say, in lov-er's meet-ing! Soon I'll give her greet-ing! Soon! Absence is but

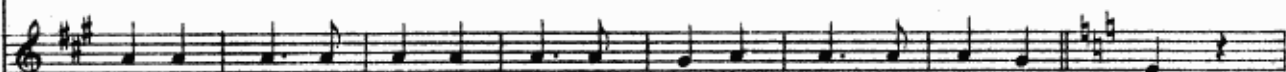
TENOR II. 
 Jour-neys end, they say, in lov-er's meet-ing! Soon I'll give her greet-ing! Soon! Absence is but

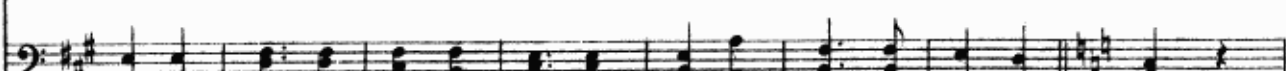
BASS I-II. 
 Jour - neys end in lov-er's meet - ing! Jour-neys end!




① Allegro.


 fleet-ing! Home re - turn-ing, I am yearning For that maid o' mine!


 fleet-ing! Home re - turn-ing, I am yearning For that maid o' mine!


 fleet-ing! Home re - turn-ing, I am yearning For that maid o' mine!



SOPRAN:

GIRLS

ALT:

What's that?

f *p*

(At the window.)

GIRLS

Sol - diers! Look! Ov - er there!

All round the

mf

GIRLS

All round the house, I do de -

house! Sol - diers ev - ry - where!

mf

2 Quick march.

GIRLS: - clare! They're sol - diers; — for we've seen them! They should pro-

They're sol - diers; — for we've seen them! They should pro-

Quick march.

(Enter SPROTTI.)

SPR.: Now then! Now then! What's all this noise?

GIRLS: - vide some fun, be-tween them!

- vide some fun, be-tween them!

3 (dancing round him.)

GIRLS: Don't you dare in-ter-fere with our joys! For you know how we

dote on the boys!

Piano introduction for Spratti 4, featuring a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The key signature has one flat and the time signature is 2/4.

SPROTTI. ④ Allegro.

Who would be a poor, em-bar-ased Im-pre-sa-ri-o?

First system of the vocal and piano accompaniment for Spratti 4. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. Dynamics include *mf* and *p*.

SPR:

By a troupe of

Second system of the vocal and piano accompaniment for Spratti 4. The vocal line continues in treble clef. The piano accompaniment features a more active bass line. Dynamics include *mf* and *f*.

SPR:

dan-cers har-ased, Al-ways on the go!

Third system of the vocal and piano accompaniment for Spratti 4. The vocal line continues in treble clef. The piano accompaniment has a driving rhythm. Dynamics include *mf* and *f*.

⑤ Meno.

SPR:

Tho' I would a-void a scan-dal, And for peace I pine, They're a

First system of the vocal and piano accompaniment for Spratti 5. The tempo is marked *Meno*. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. Dynamics include *p* and *ff*.

⑥

tick - lish lot to hand - le, Are these girls of mine!

⑦

AN OFFICER. Hello! Hello! Good evening, Ladies!

pp sub.

SPROTTI. Excuse me These are not Ladies; they're members of my Corps de Ballet!

OFFICER. All the better; (to Girls) Prepare to receive Cavaliers! (to Officers) Charge!

(The Officers storm the Girls and capture them.)

8 *Allegro.*

ff

ALL.

OFFICERS.

Al - ways do it

If you wish to ban-ish care, Al - ways do it

poco meno: *Allegro.*

thus! If you'll dance with us!

thus! Love and laugh-ter you shall share, If you'll dance with us!

9 *Dance. Vivace.*

mf *cresc:* *ff*

10

ffz

BELOVAR. (11)

Ah, that's right, boys! Keep things bright, boys! Time is

p

BEL:

short, we must con-fess! For we march a-way to-night, boys!

BEL:

In an hour, or ev-en less!

GIRLS:

Not rea-lly!

ppp

BEL: We leave to-day!

How ex - as-per-a-ting! Our

OFFICER. What! Can't we stay?

GIRLS. Oh!

pp

-parlando.

ISO: Colon - el's plans there's no frust-ra-ting; When he com - mands us, we o - bey!

SPROTTI (aside.) Thank Heaven!

BELOVAR. And what does our host say?

SUITANGI. That din-ner, sir, is wai - ting!

Slow.

mf

Lively.

BEL:  Where is our host - ess?

SUIT:  She - yes - the

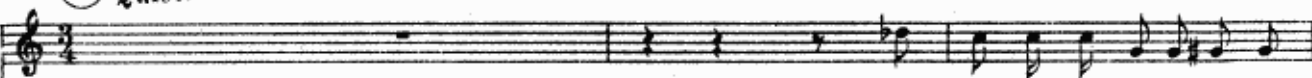
Lively.  *sempre stacc.*


BEL:  Still in - dis - posed?


SUIT:  Count-ess — She's



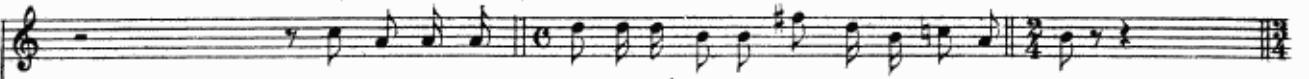
⑬ Quiet.

BEL:  Oh, well, if she's really com-ing—

SUIT:  just coming down, as I meant to have told you!

Quiet. 

Maestoso.

BEL: 
 And tell her the old la-dy's com-ing down to re-ceive her guests!

SPROTTI.

I'll fetch So-phie now!



Maestoso.
ff

14
ff
p sub.
 3



SUITANGI.

(Enter MARIANA.)

The Coun-tes Bel-tra-mi! May I pre-sent my wife!



ff

meno f
p sub.
 3 3



15 Quietly but in same tempo.

SOP: *p* What charm and grace! What a rare, won-der-ful crea-ture!

ALT: Fair in form and

TEN: In form and face

BASS: What love-lin-ess and grace!

15 *mf*

SOP: Her hus - band old

ALT: fea - ture, The proud-est of her race! It was

TEN: What a per-fect crea-ture! What grace! Her hus - band

BASS: Her hus - band is old

SOP: He must have been bold To pur - sue her

ALT: bold Of a hus - band so old Thus to woo her!

TEN: old He was so ver - y bold,

BASS: He must have been bold, Or else he had wealth un - told

ff

SOP: And woo her! We wonder what was she at! What

ALT: He must have had gold, Or what was she at?

TEN: Or else he had gold! Or what was she at?

BASS: Mil - lions in gold! Or what was she

SOP: could she be at, we wonder, This young and love-ly ar-ist-o-cratic,

ALT: What-ev-er was she at, we wonder, This young and love-ly

TEN: What-ev-er was she at, we wonder, This young and love-ly

BASS: at? We wonder what she was at, This young and love-ly

SOP: To wed an old fos-sil like that!

ALT: ar-is-to-cratic, To wed an old fos-sil like that!

TEN: ar-is-to-cratic, To wed an old fos-sil like that!

BASS: ar-is-to-cratic, To wed an old fos-sil like that!

MARIANA.

To come here I have been com-man-ded!

BELOVAR.

Com-man-ded"? Ah, no!

Meno.

16 Quiet.

MAR: The 'ord-ers from a guest, Are some-what un-ex-pect-ed, So courteous a re-

-quest Could hard-ly be neg-lect-ed! My humb-lest of a-

po-lo-gies are due! I hope I have-nt in-con-venienced you!

(17) BELOVAR.

BEL: Ah, sure-ly not! You see, I'm the of-fen-der, clear-ly!

BEL: I beg you most sin-cere-ly To pard-on me!

(18)

BEL: These are such stir-ring times in which we

BEL: live! That I be-haved so rude-ly pray for-give!

Allegro. (TO OFFICERS.)

BEL: 

This is your host-ess, re-coll-ect, sirs! Her ev-'ry wish must be re-spect-ed! To

MARIANA.

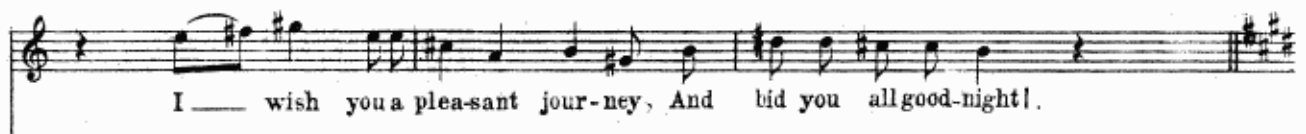


On-ly one thing:


TO MARIANA.

BEL: 

this your strict compli-ance I re-quire! Is there an-y-thing you de-sire?—

MAR: 

I — wish you a plea-sant jour-ney, And bid you all good-night!

SUITANGI. 

We bidyou all good-

poco rit. *a tempo.*

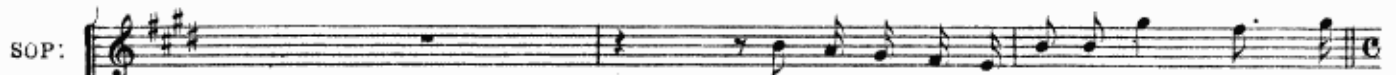
19 Broadly

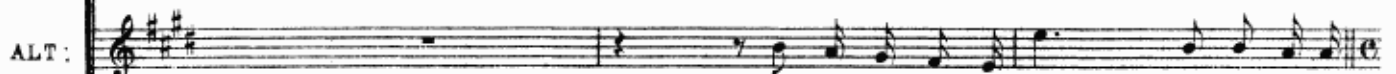
SUIT:  - night!

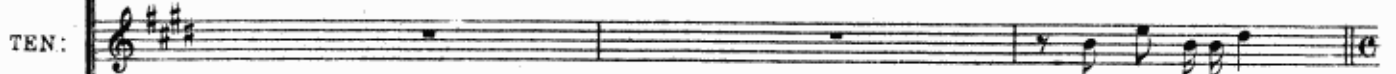
The first system of music features a vocal line for the Soprano (SUIT) and a piano accompaniment. The vocal line begins with a rest followed by the lyrics "- night!". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

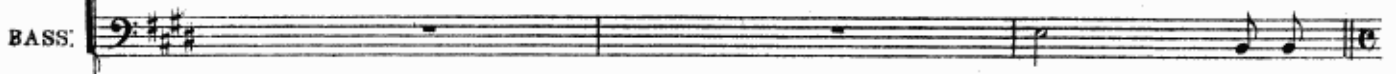


The second system continues the piano accompaniment from the first system, showing the treble and bass clefs with their respective musical notations.

SOP:  What love-li-ness and grace are hers! How we

ALT:  What love-li-ness and grace! What could she be

TEN:  What beau-ty and grace!

BASS:  Beau - - ty and

The vocal parts for Soprano (SOP), Alto (ALT), Tenor (TEN), and Bass (BASS) are shown in this system. Each part has its own staff with lyrics underneath. The Soprano part starts with "What love-li-ness and grace are hers! How we". The Alto part starts with "What love-li-ness and grace! What could she be". The Tenor part starts with "What beau-ty and grace!". The Bass part starts with "Beau - - ty and".

 *ff*

The third system continues the piano accompaniment, featuring a forte (*ff*) dynamic marking. It shows the treble and bass clefs with their respective musical notations.

SOP: won - der what she was at! What could she be at, we

ALT: at! What - ev er was she at, What - ev - er was she at, we

TEN: How love-ly a face! What ev - er was she at, we

BASS: grace! How love-ly a face! We

SOP: won - der, This young and love-ly a - ris-to-crat, to mar - ry *that!*

ALT: won - der! To mar - ry a man like that!

TEN: won - der! How could she mar-ry such a man as that!

BASS: won - der what she was at!

Enter Dostal.

DOSTAL.

Oh, Colon-el! My men have cap - tured a spy! A

ped - lar, shab - by, old and pale, sir, Who says he cuts sil-hou

p rit.

(MARIANA suppresses a cry.) BELOVAR. (Speaks) Bring him in!

- ettes for sale, sir!

mf

f

Rather Quicker

BELOVAR.

BEL: This

p

(Dostal brings in Adrian) (disguised as Suitangi.) MARIANA: Adrian! SUITANGI: for heaven's sake!

(aside to her) Sh!

BEL: is a bit of luck!

(To Adrian.)

BEL: Who are you? Where dyou come from?

p

BEL: What's your busi - ness?

Tempo di Valse.

ADRIAN.

I'm ver - y harm - less, you'll a - gree!

BELOVAR. *f*

What are you
A wand - ring art - ist, as you see!

② Quicker.

do - ing here at this, hour of the night?

② Quicker.

f farioso. *ff*

(Speaks) (To join the rebels!)

Very quick.

BEL: You dog! You're a spy!

ADR: jour - ney to Mil - an!

p *ff*

rit.

MARIANA.

He is no spy! He is no

p

23 Lento.

MAR: spy! He's come to this cas-tle for man - y a year,

mysterioso.

MAR: To cut sil-hou-ettes, in days gone by! A poor old ped-lar, And

MAR: of - ten star - ving! *rit molto.* He is no spy! *accel.* Good heav - ens, no! These

MAR: sil - hou - ettes he's al - ways car - ving! Look! Sim - ple rub - bish!

MAR: Ut - ter - ly worth - less! This poor

SUIT: *SUITANGI.* Oh! Ut - ter - ly worth - less? Quite so!

MAR: *Quicker.* tramp that you've caught, He's rea - ly not worth a thought! So

Broadly.

MAR: give me, pray, your arm, And take me down to

(25) Tempo di gavotte.

MAR: din - ner! When one en - ter - tains so charm - ing a guest, Then one may

BELOVAR.

MAR: well for - get the rest! I'm not sur - prised the Count should wish to

SUITANGI.

(Aside.)

BEL: hide So ver - y beau - ti - ful a bride! I'm tru - ly flat - tered! My nerves sim - ply

BELOVAR.

SUIT: *shat-tered!* *DOSTAL.* *Kick him out of doors!*

tempo. And what'll we do with this fel-low here?

MARIANA. (26) to Adrian.

Go! Do you hear? — Go! do you hear?

rubato.

MAR:

Quiet. (Adrian reluctantly goes out, helped by a kick from

Dostal.) *morendo.*

MARIANA (aside) Saved!

27

BELOVAR.

Vivace.

Bring wine! Let's drink a toast to our

f *G.P.* *ff*

(To Mariana.)

BEL: host - ess! I hope that you will join us

ff *mf*

MARIANA. (Hysterically.)

BEL: Yes, of course! And why
tool

7 7

(Laughing.)

MAR: not, Give me wine!

p Sub. *cresc.*

Piano introduction for 'Fiery waltz'. The piece is in 3/4 time and begins with a *ff* dynamic. The right hand features a melody with eighth-note triplets, while the left hand provides a rhythmic accompaniment with eighth-note triplets. The key signature has one sharp (F#).

MARIANA. (28) Fiery waltz.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in 3/4 time, starting with a rest followed by the lyrics. The piano accompaniment begins with a *fp* dynamic. The lyrics are: "Ahl wine is the giv - er of glad - -".

Vocal and piano accompaniment for the second line of lyrics. The vocal line continues with the lyrics: "- ness, A draught of nec - tar di - vine! As". The piano accompaniment features a *fp* dynamic and includes a fermata over the final chord of the phrase.

Vocal and piano accompaniment for the third line of lyrics. The vocal line continues with the lyrics: "mak - er of mirth and of mad - - ness, There's naught on the earth like". The piano accompaniment features a *fp* dynamic and includes a *poco rit.* marking. The piece concludes with a double bar line and a repeat sign.

MAR: 

wine! _____ For hearts, _____ we know, More

a tempo.

ff *p Sub.*

MAR: 

ten - der grow, And eyes _____ more bright - - ly

MAR: 

shine! Love is in - spired, Pass - ion is

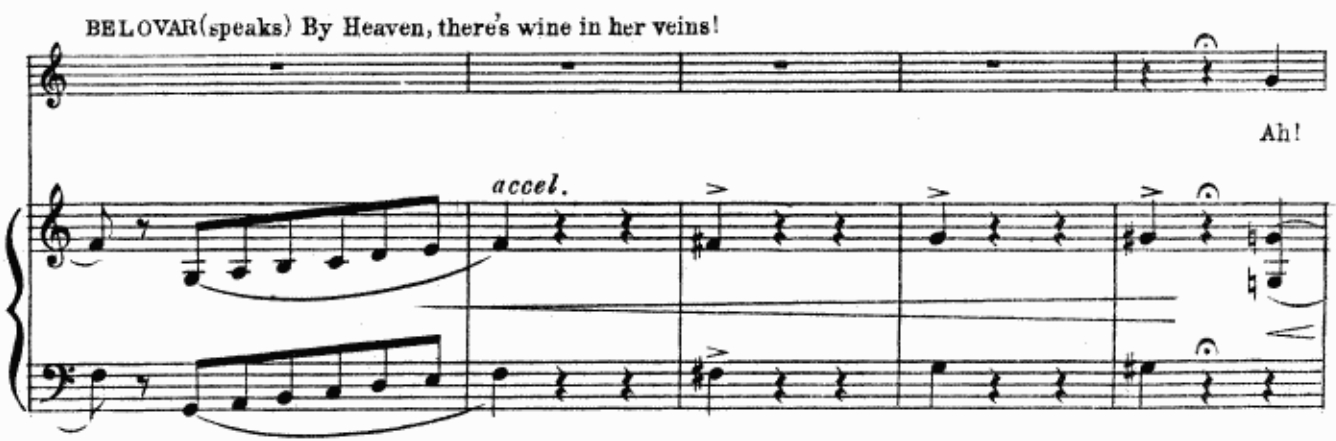
ff *p Sub.*

(29)

MAR: 
 fired, By wine! By wine!
 Chorus: 
 By

MAR: 
 By wine!
 wine!

BELOVAR(speaks) By Heaven, there's wine in her veins!
 Ah!

accel. 

30

BEL: wine brings de - light to each lov - - er, A bliss that

fp *ff*

BEL: none can de - fine! The se - cret of joy we dis - cov - er, A -

fp *ff*

BEL: - flame with the ar - dour of wine! More hope — there seems — In
a tempo.

ff *P Sub:*

BEL: all the schemes That we — in dreams — de - sign!

ff

31

BEL: *p sub.*

Pas - sion is crowned, Sor - rows are drowned, In wine!

BEL: *In wine!*

CHOR: *In wine!*

Enter DOSTAL.

32

DOSTAL: (To Belovar.)

It's time, sir, to de - part; The

HOST:

reg - i - ment's read - y to start!

Chorus. (GIRLS.)

Oh! no! no! no! We real - ly can't

The first system of music includes a vocal line for the Host and a chorus of girls. The Host's line is a simple melody in a key with one flat. The girls' chorus enters with a more complex melody. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand providing a bass line. A dynamic marking of *p* (piano) is present.

let you go!

OFFICERS.

Things are so gay here, we hoped to

The second system features the vocal line for the officers and the piano accompaniment. The officers' line begins with the lyrics "let you go!". The piano accompaniment continues with a more active melody. Dynamic markings of *f* (forte) and *mf* (mezzo-forte) are used.

spend the day here!

The third system shows the continuation of the piano accompaniment and the vocal line for the officers. The piano accompaniment features a melodic line with some grace notes. A dynamic marking of *p* (piano) is present at the end of the system.

Or-ders we must o - bey here!

f marc.

BELOVAR.

Chorus. We stay here!

Hur - rah! Hoo - ray!

MARIANA. (aside) Good heavens! they're staying! BELOVAR.

GIRLS. Ah!

OFFICERS. Ah!

Ah!

accel.

34 Fiery waltz.

BEL: wine is the giv - er of glad - - ness, A draught of
 wine! The giv - er of glad - ness is wine!
 wine! The giv - er of glad - ness is wine!

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range. The piano accompaniment is in the right and left hands, with dynamic markings of *fz*, *p*, and *f*. The music is in a 3/4 time signature and a key signature of one sharp (F#).

BEL: nec - tar di - vine! As ma - ker of mirth and of mad - -
 What nec - tar di - vine, is wine! For mirth and
 What nec - tar di - vine, is wine! For mirth and

The second system continues the vocal and piano parts. The vocal lines have lyrics: "nec - tar di - vine! As ma - ker of mirth and of mad - -", "What nec - tar di - vine, is wine! For mirth and", and "What nec - tar di - vine, is wine! For mirth and". The piano accompaniment includes dynamic markings of *f* and *p*.

BEL: -ness, There's naught on the earth like wine! For
 mad - ness, Naught on the earth's like wine!
 mad - ness, Naught on the earths like wine!

The third system concludes the piece. The vocal lines have lyrics: "-ness, There's naught on the earth like wine! For", "mad - ness, Naught on the earth's like wine!", and "mad - ness, Naught on the earths like wine!". The piano accompaniment includes dynamic markings of *f* and *a tempo*.

BEL: hearts, we know, More ten - - der grow, And

P Sub.

BEL: eyes more bright - - ly shine!

GIRLS.

With wine! with wine! with

OFFICERS.

With wine! with wine! with

ff

35

BEL: Love is in - spired, Pas - sion is fired,

wine! Love is in - spired, Pas - sion is

wine! Love is in - spired, Pas - sion is

35

By wine! By wine! By wine! By wine! By wine! By wine!

fired By wine! By wine! By wine! By wine!

fired By wine! By wine! By wine! By wine!

The piano accompaniment consists of two staves (treble and bass clef). It features a series of chords and melodic lines, including a prominent seven-note scale in the right hand and a corresponding bass line in the left hand.

wine!

wine!

wine!

The piano accompaniment continues with similar harmonic and melodic patterns, including triplets in the right hand and a steady bass line in the left hand.

(Enter SPROTTI & SOPHIE.)

f *p*

The piano accompaniment begins with a forte (*f*) dynamic and transitions to a piano (*p*) dynamic. It features a series of chords and melodic lines, including a prominent seven-note scale in the right hand and a corresponding bass line in the left hand.

36

SPROTTI. (To Sophie.)

There you are! I've done it!

*espress.**mf*

SPR: It want - ed some nerve, But I did - nt swervé!

SPR: Thus I've suc - ceed - ed, And got what you need -

SPR: - ed! Here is the Count - ess, you'll ob -

37

A little slower. BELOVAR. (Offering his arm to Mariana.)

May I have the hon - - our,

SOPHIE(aside) Good.

- serve.

37

dolce.

SOPHIE . (Going up to him.)

(He takes no notice of her.)

But Colon - el!

Count - ess?

Oh! Colo - - nell

rit.

(BELOVAR leads MARIANA out on his arm.)

Will you allow me?
Count Solani, at your service!

38

Maestoso.

ISOLANI (To Sophie.)

SOPHIE. (To Sprotti who tries to interfere.) Run away and play!

(She goes out with (Solani)

who sadly picks up
(All follow but Suitangi

the silhouettes.)

SUITANGI.

Worth-less old rub-bish, Ah! me!

My poor sil-hou - ette, ah!

Rubato.

Broadly.

Curtain falls quickly.

ACT 2.

No 9. OPENING CHORUS AND DANCE.

SUITANGI, SPROTTI, OFFICERS & CHORUS.

Allegro con fuoco.

Meno.

(CURTAIN RISES)

Allegro moderato.

SUITANGI, SPROTTI, OFFICERS & CHORUS.

meno

To the winds dull care we're flinging! Set the welkin loudly ring-ing! We'll raise the

① *Quicker.*

roof off with our sing - ing! Fas - ter and fas - ter the mus - ic

grows! Time hur-ries past when the red wine flows!

Broader. *ten.* *ten.* *Slower.*

Come, ladies, don't be shy! Come, boys, your throats are dry! While there's a bottle left, we won't say die!

DANCE.

② Allegro moderato.

③ Quicker.

No. 9a. Song. "WITH ME!"

ROSINA.

Tempo di marcia.

ROSINA. To be flirt - ed with by
ROSINA. When a Count is hav - ing

ROS:

nobs in smart so - ci - e - ty Does - n't fill me with the ver - y least anx -
din - ner at a Duch - ess - 's, He may thrill be - cause her lit - tle fin - ger

ROS:

- i - e - ty: For, in love, you know, there's noth - ing like var - i - e - ty!
touch - es his! But an hon - est foot - man's heart can feel as much as his!

ROS:

I'm con - tent to let a gent get sent - im - en - tal, now and then! Though I
And you cant up - braid a par - lour - maid be - cause she feels it too! If she's

don't al-low un-due fam-il-i-ar-i-ty Or a sin-gle word that
sweet up-on the but-ler, don't be hard on her! If she lets the coach-man

bor-ders on vul-gar-i-ty, I con-fess I'm ver-y fond of pop-u-
kiss her, you must par-don her! That a man may be a Grand Duke or a

-lar-i-ty! I'm a ter-ror, make no er-ror, with all sorts and kinds of
gar-den-er Does-nt wor-ry me, or flur-ry me, so long as he is

ment!
true!
Dance.

ROS:

Pro-fit - eers and Bank Cash - iers And
Ac - ro - bats or Plut - o - crats with

ROS:

Bom - ar - diers drop in to tea! Proud or hum - ble, In they tum - ble, Quite a jum - ble,
Hom - burg hats up - on their knee! Mas - ter tai - lers, Pris - on jai - lers, Jol - ly sail - ors,

ROS:

you'll a - gree! Short or tall ones, Large or small ones, They are all In love with me! With
home from sea! Dark or fair men, I don't care, So long as they're In love with me! With

ROS:

me! With me! That's where they long to be! They stand and
me! With me! That's what they've got to be! An eas - y

ROS: wait task, At our back gate! You too, it's true, May
Yet all I ask! And so, al-though You've

ROS: like to join the queue! And as, you see, My Sun - days are
noth-ing much to show: No fam - 'ly tree Or proud ped - i -

ROS: free, You've still a chance of walk - ing out with me!
-gree - You've still a chance of walk - ing out with me!

DANCE.

No 10. DUET:- A WOMAN'S 'NO'

MARIANA and BELOVAR.

Moderato.

BELOVAR.

That la - dy there was too well

BEL. treated; The man too chival-rous, I vow! If his-to-ry could be re-

BEL. -peat-ed, I won-der what would hap-pen now!

MARIANA. If you were

pp *pp* *grazioso* *p*

MAR he, you would be heed-ing Her gen - tle plead-ing, And be a man of hon-our

MAR too!

BELOVAR.

I'm won-der-ing what I should do

ff *ritard.* *f marcato*

BEL. If she were half as fair as you!

If a man Fair as the

molto accelerando *ritard.* *fp* *pp* *f*

BEL. sees such charmand such beau-ty, Hon-our and du - ty Go to the wall,
rose she holds in her hand; In vain has she planned Her beau-ty to hide;

But if a wo-man has strength to de - fy him, If she de -
Is it her fate to be plucked like a flow'r, Just kept for an

COL. And he is bound to fall!
Love will not be de - nied!

MAR. - ny him once and for all?
hour and then cast a - side?

BEL. Where there's a wo - man Man is but
Bash - ful and ten - der, She will sur -

poco rit.

Tempo I.

BEL. hu - man,
- ren - der

And if pas - sion should call,
And let love be her guide,

'Neath her
For her

poco rit.

mf

man-tle of snows Where the blood warmly flows, Who knows what her heart would dis - close — The
 love-li-ness grows With each kiss she be-stows. ^{MAR.} By "she" you must mean I sup - pose — The

ritard.

p *ritard.* *pp*

La - dy of the Rose! ^{MAR.} The heart of a la - dy in er - mine might beat,
 La - dy of the Rose! ^{BEL.} 'Tis said that he - re - di - ty for - ges a chain,

pp

Her lov-er to-day would encounter de-feat! He'd
 And what has once happened may happen a - gain! MAR: Ah,

find his ad - van - ces with - stood!
 that I would nev - er en - dure!

BELOVAR.

Moderato, slow Waltz time)

I'm not quite so sure that he would!
May-be, but one can't be too sure!

Some - times you may say

"No!" Some - times you may say "Yes!"

Or whis - per - ing low, With your cheeks all a - glow, You

ritard. leave a poor man to guess! *a tempo.* So pa - tient

ritard. *a tempo.*

BEL. *rit.*
 he must grow, And when the years e -

BEL. *tempo.*
 - lapse, The fu - ture will show That al - though she says

BEL. 1.
 "No!" A wo-man may mean — "Per-haps!" BEL: Fair as the

BEL. 2. (Spoken.) MARIANA:- What is it that you want of me? BELOVAR:- Mariana!
 - haps!"

MARIANA: - Ah no, I can't allow it. **BELOVAR.** Just one kiss! **MARIANA.** No! No! **BELOVAR.** May'n't I even kiss your hand? 93

The first system of music consists of three vocal lines and piano accompaniment. The vocal lines are:

- BELOVAR:** Just one kiss!
- MARIANA:** No! No!
- BELOVAR:** May'n't I even kiss your hand?

 The piano accompaniment features a treble and bass clef. The treble clef part includes a triplet of eighth notes and a long melodic line with a slur. The bass clef part provides harmonic support with chords and moving lines.

MARIANA. I promise to be good! I wonder! **BELOVAR.** Give me a token, a little sign of sympathy: that rose of yours!

The second system of music consists of two vocal lines and piano accompaniment. The vocal lines are:

- MARIANA:** I promise to be good! I wonder!
- BELOVAR:** Give me a token, a little sign of sympathy: that rose of yours!

 The piano accompaniment is marked *pp* (pianissimo). It features a treble and bass clef. The treble clef part has a melodic line with a slur and a triplet. The bass clef part has a steady rhythmic accompaniment.

MARIANA. One only gives flowers to a man when he comes to say "Good-Bye!"

The third system of music consists of a vocal line and piano accompaniment. The vocal line is:

- MARIANA:** One only gives flowers to a man when he comes to say "Good-Bye!"

 The piano accompaniment features a treble and bass clef. The treble clef part has a melodic line with a slur and a triplet. The bass clef part has a steady rhythmic accompaniment.

BELOVAR: Will you give it me *then*? **MARIANA.**

The fourth system of music consists of two vocal lines and piano accompaniment. The vocal lines are:

- BELOVAR:** Will you give it me *then*?
- MARIANA:** Perhaps!

 The piano accompaniment features a treble and bass clef. The treble clef part has a melodic line with a slur and a triplet. The bass clef part has a steady rhythmic accompaniment. Dynamics include *p*, *mp*, *pp*, and *sf*.

No 11. TRIO:- WHEN MEN GROW OLDER.

SOPHIE - SUITANGI - SPROTTI.

Allegretto, jolly.

musical notation for the piano introduction, featuring treble and bass staves with dynamic markings *mf* and *sf*.

SUIT. Youth's the time for love, they tell us, But of youth I'm nev - er jea - lous; Mid - dle age, so
 SUIT. Wine, they say, im - proves with keep - ing; Un - ripe corn's not fit for reap - ing; Peo - ple bar a

musical notation for the first vocal entry and piano accompaniment, featuring treble and bass staves with dynamic marking *p*.

I'll en - gage, is fin - er far!
 green ci - gar, it's much too new!

SOPHIE. Love - sick boys aren't worth the wor - ry,
 SOPHIE. Pic - tures by some ear - ly mas - ter

musical notation for the second vocal entry and piano accompaniment, featuring treble and bass staves with dynamic markings *mf* and *p*.

As from flow'r to flow'r they hur - ry; Off they'll flut - ter, like the but - ter -
 Al - ways seem to sell much fast - er Than the smart - est mod - ern ar - tist's

musical notation for the third vocal entry and piano accompaniment, featuring treble and bass staves.

flics they are!
ev - er do!

SPROTTI. Young men's hearts are too hot - blood - ed; Love's an art the
SPROTTI. Dear - est cheese is the ma - tur - est! An - cient wheezes

old have stud - ied; Six - ty four must know much more than sev - en - teen!
are the sur - est! Pas - sion mel - lows when a fel - low's in his prime!

poco meno

SUIT. Ro - me - o's a per - fect foz - ler When he's matched a - gainst Me - thus 'lah! He gets stymied,
SUIT. Yes, the age for pay - ing court is What they call the "Roaring For - ties;" There's no bett - er run

ev - 'ry - time, up - on the green!
then the vet - 'ran, ev - 'ry time!

poco rit.

ALL. $\frac{1}{2}$ As men grow

old - er, They get no cold - er, Their hearts are bold - er, Much bold - er than they

used to be!

1. Of all love's stag - es In history's pag - es The mid - die
2. The perfect lov - er, As you'll dis - cov - er, Must be a -

a - ges are the best, you'll see! ^{SUIT.} We mendon't care less Because we're
-bove the age of fif - ty - three! ^{SPROT.} You may be hid - eous, He's not fas -

hair - less, For that in - deed there's no need to con - ceal!
-tid - ious; It is your smile, not your style, that ap - peals!

^{SOPHIE.} A wo - man, when her friends be - hold her, Wears her age up - on her shoul - der, ^{SUIT.} But we
^{ALL.} For love - ly wo - man, when she's eight - y, Grows a tri - fle dull and weight - y, But a

poco a poco ritard.

men aren't an - y old - er than we feel.
man is just as "mate - y" as he feels!

poco a poco ritard.

a tempo.

poco a poco cresc.

a tempo

ff

No. 12. DUET "I LOVE YOU SO!"

MARIANA - ADRIAN.

Grazioso.

Piano introduction for the duet. The score is in G major and 2/4 time. It begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The dynamics increase to mezzo-forte (*mf*) and then forte (*f*) as the piece progresses.

MARIANA. Oh, do take care, For danger's near! Stand o-ver there, And I'll stop
 ADRIAN. I promise you That clock is slow! What can we do To make it

Musical notation for the first vocal entry. The vocal line is in G major and 2/4 time. The piano accompaniment starts with a forte (*ff*) dynamic and then moves to piano (*p*). The lyrics are: MARIANA. Oh, do take care, For danger's near! Stand o-ver there, And I'll stop; ADRIAN. I promise you That clock is slow! What can we do To make it.

here! ^{ADR.} But I can't bear To stay like this! ^{MAR.} We must be wise, There's not a
 go? I nev-er knew Time seem so long! ^{MAR.} The clock in-deed Is not to

Musical notation for the second vocal entry. The vocal line continues with the lyrics: here! ^{ADR.} But I can't bear To stay like this! ^{MAR.} We must be wise, There's not a go? I nev-er knew Time seem so long! ^{MAR.} The clock in-deed Is not to.

doubt, For pry-ing eyes Are all a - bout! ^{ADR.} In this dis - guise It's safe to
 blame; It keeps its speed Up just the same! Still, you'll con - cede There's some - thing

Musical notation for the third vocal entry. The vocal line continues with the lyrics: doubt, For pry-ing eyes Are all a - bout! ^{ADR.} In this dis - guise It's safe to blame; It keeps its speed Up just the same! Still, you'll con - cede There's some - thing.

kiss! MAR. It's un-der-stood That you'll be good A lit-tle long-er,
 wrong! MAR. Yes, I'll be bound, It's ful-ly wound, And tick-ing loud and

please! ADR. We must-nit miss A chance like this; It's one we ought to seize! There's no-one
 clear! ADR. Those nois-y knocks Are not the clock's; But it's my heart you hear! So let me

near! MAR. It can-not be! ADR. The coast is clear! MAR. I don't a-gree! ADR. Your room is
 stay! MAR. Ah, do be just! ADR. But why de-lay? MAR. Be-cause we must! ADR. The hour is

poco a poco cresc

here! MAR. But then, you see, I've got the key!
 late! MAR. Yet, sure as fate, You'll have to wait!

f *decresc*

ADR. Why, dear, Let our chances slip by, dear? Though you

Musical score for Adeline (ADR.) in G major, 2/4 time. The vocal line is on a single staff. The piano accompaniment consists of two staves (treble and bass clef). The piano part features a melody in the right hand with a *pp* dynamic marking and a steady bass line in the left hand.

ADR. beg me to fly, dear, I'll not go!

Musical score for Adeline (ADR.) in G major, 2/4 time. The vocal line is on a single staff. The piano accompaniment consists of two staves (treble and bass clef). The piano part features a melody in the right hand and a steady bass line in the left hand.

MARIANA.

Please, dear, Do as

Musical score for Mariana in G major, 2/4 time. The vocal line is on a single staff. The piano accompaniment consists of two staves (treble and bass clef). The piano part features a melody in the right hand with a *ff* dynamic marking and a steady bass line in the left hand.

MAR. pru-dence de - crees, dear! Must I go on my knees

Musical score for Mariana (MAR.) in G major, 2/4 time. The vocal line is on a single staff. The piano accompaniment consists of two staves (treble and bass clef). The piano part features a melody in the right hand with *p* and *pp* dynamic markings and a steady bass line in the left hand.

MAR.

and ask you, so?

ADRIAN.

Now, dear, You are cru - el, I vow,

ADR.

dear! What I crave you'll al - low, dear!

MARIANA.

But sup - pose I say "No!" "No!" "No!" "No!"

ADRIAN.

Though, dear, You are cold as the snow,

p *pp*

ADR. dear, All my be - ings a - glow, For oh! you

ADR. know, I love you so!

mf

1. 2.

ff *p*

DANCE

The musical score consists of six systems of music. Each system contains a right-hand staff (treble clef) and a left-hand staff (bass clef). The key signature is G major (one sharp). The time signature is 3/4. The first system starts with a piano (p) dynamic marking. The melody in the right hand is characterized by slurs and ties, while the left hand provides a steady bass line with chords and single notes. The piece includes various musical notations such as slurs, ties, and accents. The sixth system concludes with a double bar line and a repeat sign.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a long slur over the first two measures. The bass staff contains a rhythmic accompaniment of eighth notes. Dynamics include *f* and *p*. There are accents (^) over the first and fifth measures.

Second system of musical notation. The treble staff continues the melodic line with a slur. The bass staff continues the rhythmic accompaniment. Dynamics include *f* and *p*. There is an accent (^) over the third measure.

Third system of musical notation. The treble staff features a melodic line with a slur and a fermata over the final measure. The bass staff continues the rhythmic accompaniment. Dynamics include *mf*, *f*, *ff*, and *pp*. There is an accent (^) over the first measure.

Fourth system of musical notation. The treble staff features a melodic line with a slur and a fermata over the final measure. The bass staff continues the rhythmic accompaniment. There is an accent (^) over the first measure.

Fifth system of musical notation. The treble staff features a melodic line with a slur and a fermata over the final measure. The bass staff continues the rhythmic accompaniment. Dynamics include *f*. There is an accent (^) over the final measure.

№ 13 ENSEMBLE.

Allegro molto.

MARIANA.

Musical staff for Mariana's first line of music.

BELOVAR.

My husband's gone!

Musical staff for Belovar's first line of music.

Her husband's gone!

No

Musical staff for Belovar's second line of music.

ADRIAN.

Ah, yes, he's gone!

Musical staff for Adrian's line of music.

Allegro molto.

Piano accompaniment for the first system, including treble and bass clefs with dynamic markings like *f* and *p*.

(aside)

MAR.

What does he

BEL.

dull for-mal-i-ties need now re-strain us!

Musical staves for the second system, including vocal lines for Mariana and Belovar, and piano accompaniment.

MAR.

mean?

BEL.

Our charming hostess now can en-ter-tain us!

ADRIAN. (aside)

What does he mean?

Musical staves for the third system, including vocal lines for Mariana, Belovar, and Adrian, and piano accompaniment.

MAR.  To bed we

BEL. 

ADR.  It's close on mid-night, I de-clare!



f *p*

MAR.  must re - pair!

BEL.  But if the op-por-tu-ni-ty is there?

(He approaches MARIANA)



p *f*

BEL. 

ADR.  You would not dare!

and tries to take hold of her.)



f *ff* *fp*

(surprised)

BEL. I should not dare?

ff

Moderato.

ADR. I told the Count I'd guard his la - dy! I gave my word! I think you

Slower. (To MARIANA)

ADR. heard! If you'll al - low me, and I

poco rit. *p*

ADR. don't pre - sume, I'll do your hus - band's bid - ding, And es -

ADR. *-cort you to your room!* *rit.*

Musical score for ADRIAN (ADR.) in 2/4 time, key of B-flat major. The vocal line consists of a single note on a whole rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes in the left hand. A *rit.* (ritardando) marking is present.

MAR. *Slow.* MARIANA.
Yes, he's right! I'll say Good - night!

Musical score for MARIANA (MAR.) in 2/4 time, key of B-flat major. The tempo is marked *Slow.* The vocal line has a melodic line with a *pp* (pianissimo) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes in the left hand.

BEL. *Quick.* BELOVAR.
I can't

Musical score for BELOVAR (BEL.) in 2/4 time, key of B-flat major. The tempo is marked *Quick.* The vocal line has a melodic line with a *f* (forte) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes in the left hand.

BEL. (To ADRIAN)
let you dis - ap - pear! As for you,

Musical score for BELOVAR (BEL.) in 2/4 time, key of B-flat major. The tempo is *Quick.* The vocal line has a melodic line with a *f* (forte) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes in the left hand.

BEL.
don't in - ter - fere!

Musical score for BELOVAR (BEL.) in 2/4 time, key of B-flat major. The tempo is *Quick.* The vocal line has a melodic line with a *f* (forte) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes in the left hand.

To MARIANA.

BEL.  Mid - night's witch - ing hour is near! Time for a

BEL.  dance, 'tis clear! ————— Dance a - way till

BEL.  day is here!

BEL.  Here's your chance, now,

BEL. To join in a dance, now!

BEL. Come on, boys! Night is soon gone, boys! So

BEL. choose a part-ner each! Come

(To MARIANA) May I have the honour?
on, boys

④ CHORUS.
SOPRANO.
ALTO

CH: TENOR. BASS. Round the biv-ouac fire!

④ This is how we love to dance Round the biv-ouac fire! Pas-sion in each

CH: Feet that nev-er tire! All night throughwe ban-ish care,
burn-ing glance, Feet that nev-er tire!

MARIANA. Stop, if you

CH: And we do it thus! Life has joys for all to share, If you dancewith

MAR. 5

please, I'm feeling faint, And I can't bear all this heat and glare! Ah! please, let me

us!

MAR. be! BELOVAR

Not yet, I swear! I won't set you free! Your beau - ty's a snare for a

Drawing out.

BEL.

man like me! Your eyes and your hair, Your lips di-

BEL. He tries to kiss her

-vine, Shall min - gle their kiss - es with mine, dear!

[6] ADRIAN (*rushing between them*)

BEL. Stop that, you

BEL. What?

ADR. cad!

BEL. You! Clearly this fel - low's mad! Do - stall! (*Enter DOSTAL*)

DOSTAL. Yes, Col' - nell!

BELOVAR (*Spoken*)

MARIANA (cries out "Adrian!")

Give this man twenty lash - es!

p sub. *ff*

Broad.

BEL. What d'you say? A - dri - an? Count A - dri - an Bel - tra - mi is my

ADRIAN (*Taking off his disguise*)

pp *mp*

ADR. name! This La - dy is my

5 7 3

ADR. wife! Oho! The Count, disguised as a

colla parte *f* *p*

A. H. & C., L. 10,652.

Moderato.

BEL. *beggar!* *Very interesting!*

BEL. *Beg-gars are pun - ished with a flog - ging!* *We*

BEL. *can't treat a Count like that!* *But spies are shot against a*

[8] Allegro.

BEL. *wall!* *At dawn to mor - row that will be your fate,*

Slower.

ADRIAN
(stage.)

Moderato.

(MARIANA is about to go on her knees

BEL.

Count A - dri - an Bel - tra - mi!

Musical score for the first system, featuring vocal line for BEL and piano accompaniment. The piano part includes dynamics *pp* and *ppp*, and a triplet in the right hand.

to BELOVAR, but he moves away. SOPHIE whispers to ISOLANI who exit.)

(ADRIAN pulls MAR. to

Musical score for the second system, featuring piano accompaniment with triplets in the right hand.

her feet as DOSTAL
enters with two soldiers.)

ADRIAN.

Don't plead for my life, dear!

Musical score for the third system, featuring vocal line for ADRIAN and piano accompaniment. Dynamics include *f*, *p*, and *mf*.

(to MARIANA.)

ADR.

Rath-er death than see my own be-lov-ed wife Sac-ri-fice her pride for me! What

Musical score for the fourth system, featuring vocal line for ADR and piano accompaniment. Dynamics include *f* and *rit.*

Moderato

ADR. ev - er be - fall, You'll re - mem - ber, I know! Where hon - our may

He kisses MARIANA and exit with DOSTAL and soldiers.

ADR. call me I'm rea - dy to go! **Broad.**

ISOLANI.

(who has entered, aside to MARIANA.)

(aloud to BEL.)

I know how to save him! May I have

ISOL. leave, sir, Just for to - night? To vis-it my cous - in, sir, The Arch -

SOPHIE.

The Archduke's

BELOVAR.

I can-not grant you leave!

ISOL.
Duke?

MARIANA.

Have you no pi - ty, then? No heart?

SOPH.
ve - ry rich and smart!

BEL.
No! No!

MAR.
(Spoken) Some

BEL.
No! No!

10) Waltz.

MAR. *-times the heart says "No" _____ Some - times the*

p *mf* *p sub.*

MAR. *heart says "Yes" _____ But sure - ly it bleeds For a wo - man who*

p *mf*

MAR. *pleads— A wo - man in sore dis - tress?*

a tempo *mf*

BELOVAR (*Spoken*)MARIANA (*Spoken*)
Free?*Very well! Your hus - bands free!*

p

Allegro.

BEL. There's a con - dit - ion at - tached, you know! Do you re - call what happened long a -

BEL. go? A husband's life can be saved a - gain! Unharmed your husband

BEL. goes? If you will do as she did then, The La - dy of the Rose!

11 MARIANA.
No! No! No!

BEL. Some -

Waltz.

BEL. times you may say "No!" Some-times you

gliss.

BEL. may say "Yes!" The an-swer you'll give, That your

poco tempo

p

BEL. lo-ver may live, Is not ve-ry hard to guess!

LADIES. What-

What-

OFFICERS.

What

ev - er can the Col'nel mean? It's ve - ry dif - fi - cult to glean! He
 ev - er can the Col'nel mean? It's ve - ry dif - fi - cult to
 What can the Col'nel
 can the Col' - nel mean? We

BELOVAR.

The
 will com - pel her to o - bey, For he al - ways gets his way!
 glean! He will com - pel her to o - bey, For he al - ways gets his way!
 mean? We dare not in - ter - vene! For he al - ways gets his way!
 dare not in - - ter - vene! For he al - ways gets his way!

BEL. fu - ture will show that al - though she says "No!" A wo - man may

12 Moderato.
 BEL. mean "Per - haps!"

BELOVAR: You will come to me? (MARIANA is silent) (*threateningly*)

You will come! (*gently*) I shall wait for you — as the man in the story waited — for "The

Lady of the Rose?"

№ 14 FINALE-DUET.

(MARIANA & BELOVAR.)

Slow.

BELOVAR.

Ma - ria - na! Ma - ria - na! I'm

BEL.

yearn - ing, and burn - ing, To make you my own!

BEL.

You shall be mine, mine a - lone! So close - ly I'll

BEL. hold you, My arms shall en - fold you, And

BEL. so, with our hearts beating fast, Ma - ria - na, we shall find love at

BEL. 1 last! Ma - ria - - na! Ma - ria - -

BEL. (He falls asleep.)
- na!

The first system of the musical score consists of two systems of staves. The top system has a treble and bass staff with a grand staff brace. The treble staff contains a melodic line with a long slur. The bass staff contains a rhythmic accompaniment with a forte (*fz*) dynamic. The second system continues the melodic and accompanimental lines, featuring a forte (*f*) dynamic and triplet markings in both staves.

Allegro moderato.

The second system of the musical score is marked *Allegro moderato.* It features a treble and bass staff with a grand staff brace. The treble staff contains a melodic line with a forte (*fz*) dynamic and a sixteenth-note triplet. The bass staff contains a rhythmic accompaniment with a piano (*pp*) dynamic.

The third system of the musical score continues the melodic and accompanimental lines. It features a treble and bass staff with a grand staff brace. The treble staff contains a melodic line with a forte (*fz*) dynamic and a sixteenth-note triplet. The bass staff contains a rhythmic accompaniment with a piano (*pp*) dynamic.

Broadly.

The fourth system of the musical score is marked *Broadly.* It features a treble and bass staff with a grand staff brace. The treble staff contains a melodic line with a forte (*ff*) dynamic and a sixteenth-note triplet. The bass staff contains a rhythmic accompaniment with a piano (*p*) dynamic.

BELOVAR. (*in his dreams.*)

BEL.

Ma-ria-na!

4 MARIANA.

BEL.

I am here! I've come, just as you wished!

MAR.

Of my own free will! Without fear or mis-giv-ing,
Ma-ria-na!

MAR. Free - ly I come to you!

BEL. Ma - ria - na!

Moderately quick.

MAR. For a spark you have lighted Deep down in this heart of mine!

BEL. Ma -

BEL. -ria - na, you love me?

5 MARIANA.
Very quick.

With a perfect sur - ren - der That recks not of shame or

MAR. *blame!* With a pas sion whose splen

MAR. *Tempestoso.*
 dour Has kin-dled my heart to flame! _____ BEL.
 For

poco rit. *Tempestoso.*

BEL. me was your love cre - a - - ted Through all the a - ges

BEL. past! For me you were fa - ted! Too long have I wait-ed, But

BEL. 6

now you are mine, at last!

sf *pp* *fp* *pp* *fp*

pp *fp* *pp* *fp*

BELOVAR.

rit. Ma -

Slow Waltz.

BEL.

ria - - na, Ma - ria - - na, I'm yearn - - ing, and

burn - - ing, To make you my own! You shall be

mine, mine a - lone!

7 (Dialogue)

ten.

ten.

p

Allegro molto.

133

The first system of the piece is marked *ff* and *Allegro molto*. It consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a series of eighth notes with slurs and accents, followed by a series of triplets of eighth notes. The left-hand staff begins with a bass clef and a key signature of one sharp (F#). It features a series of eighth notes with slurs and accents, followed by a series of triplets of eighth notes.

The second system of the piece is marked *ff*. It consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a series of eighth notes with slurs and accents, followed by a series of triplets of eighth notes. The left-hand staff begins with a bass clef and a key signature of one sharp (F#). It features a series of eighth notes with slurs and accents, followed by a series of triplets of eighth notes.

The third system of the piece is marked *ff*. It consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a series of eighth notes with slurs and accents, followed by a series of triplets of eighth notes. The left-hand staff begins with a bass clef and a key signature of one sharp (F#). It features a series of eighth notes with slurs and accents, followed by a series of triplets of eighth notes.

Moderato.

The fourth system of the piece is marked *fff* and *Moderato*. It consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a series of eighth notes with slurs and accents, followed by a series of triplets of eighth notes. The left-hand staff begins with a bass clef and a key signature of one sharp (F#). It features a series of eighth notes with slurs and accents, followed by a series of triplets of eighth notes.

Grave.

The fifth system of the piece is marked *f* and *Grave*. It consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a series of eighth notes with slurs and accents, followed by a series of triplets of eighth notes. The left-hand staff begins with a bass clef and a key signature of one sharp (F#). It features a series of eighth notes with slurs and accents, followed by a series of triplets of eighth notes. The system ends with the word *Fine.*

ACT 3.

No 15. INTRODUCTION.

Moderato. (Slow waltz.)

The musical score is written for piano and consists of six systems of music. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato' and the style is '(Slow waltz.)'. The score begins with a piano (*p*) dynamic. The first system shows a simple accompaniment with a piano (*p*) dynamic. The second system introduces accents (*v*) and a piano (*p*) dynamic. The third system features a piano (*p*) dynamic. The fourth system includes a piano (*p*) dynamic. The fifth system includes a piano (*p*) dynamic and a tenuto (*ten.*) marking. The sixth system includes a piano (*p*) dynamic and a pianissimo (*pp*) dynamic. The score includes various musical notations such as slurs, accents, tenuto marks, and dynamic markings.

The first system of music consists of two staves. The treble staff begins with a quarter note, followed by an eighth note, and then a quarter note. The bass staff features a half note chord, followed by a half note chord, and then a half note chord. The time signature changes from 3/4 to 2/4 and back to 3/4.

The second system continues the piece with more complex rhythmic figures. The treble staff has a quarter note, followed by an eighth note, and then a quarter note. The bass staff features a half note chord, followed by a half note chord, and then a half note chord.

Moderato.

The third system is marked *Moderato.* and begins with a piano (*p*) dynamic. The treble staff has a quarter note, followed by a quarter note, and then a quarter note. The bass staff features a half note chord, followed by a half note chord, and then a half note chord.

The fourth system continues the piece with various rhythmic patterns. The treble staff has a quarter note, followed by a quarter note, and then a quarter note. The bass staff features a half note chord, followed by a half note chord, and then a half note chord.

The fifth system continues the piece with various rhythmic patterns. The treble staff has a quarter note, followed by a quarter note, and then a quarter note. The bass staff features a half note chord, followed by a half note chord, and then a half note chord.

The sixth system continues the piece with various rhythmic patterns. The treble staff has a quarter note, followed by a quarter note, and then a quarter note. The bass staff features a half note chord, followed by a half note chord, and then a half note chord.

The seventh system continues the piece with various rhythmic patterns. The treble staff has a quarter note, followed by a quarter note, and then a quarter note. The bass staff features a half note chord, followed by a half note chord, and then a half note chord.

No 16. "CATCH A BUTTERFLY WHILE YOU CAN."

(SOPHIE AND CHORUS.)

Words by
HARRY GRAHAM.

Music by
LESLIE STUART.

mp *Alla marcia.*

SOPHIE.

Some girls pre-fer to stay at home;— Be-yond fam-il-iar
Gay lit-tle gad-a-bouts are we,— As care-less and as

SOP: walls They nev-er care to range!— We're paint-ed but-ter-flies that
free As birds that fly a-bove!— We long for some-thing new to

SOP: roam— Wher-ev-er fan-cy calls, In search of some-thing strange!— For the
see— For some-where new to be, And some-one new to love!— If you

SOP:

world's a gar - den, And we ask no par - don As from flow'r to flow'r we gail - y
 have the same one Life's a dull and tame one, But when new men woo you ev - 'ry

SOP:

go. Each heart's a ro - ver, All the wide world ov - er, And the
 day, They fill your fan - cies Full of fresh ro - man - ces That are

MEN.

SOP:

flow'rs are ours we know! So we love just to rove a-mid the
 sweet as flow'rs in May! Oh, we're all quite con - tent to take our

MEN:

clo - ver And gai - ly go flit - ing to and fro!
 chanc - es! We hope you'll get bu - sy right a - way!

REFRAIN.

SOPHIE.

SOP:

Good - - - bye! far ov-er the world we love to wander! Good - - - bye! The

SOP:

but-ter-fly life it calls us yon-der! Here! There! We fare

SOP:

Where - - - er we find a sun-ny hour to squan-der! Man may

SOP: 

try to cast his nets a-bout us! Hèll say life so lone-ly gets with-out us!

SOP. Poor man! Vain-ly you plot and plan! You have to catch a but-ter-fly while you

GIRLS.
 can! Good - - bye! Far ov-er the world we love to wan-der!

MEN.
 You say good-bye! Poorbut-ter-fly!

CH. Good - - bye! The butterfly life it calls us yon-der! Here! There!

You say good-bye! Poor but-ter-fly! The but-ter-fly life

CH: We fare Where - - 'er we find a sun-ny hour to squan-der!

Is call-ing us yon - der Where - ev-er we find the time, the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with the lyrics 'We fare Where - - 'er we find a sun-ny hour to squan-der!' followed by 'Is call-ing us yon - der Where - ev-er we find the time, the'. The piano accompaniment includes several triplet markings in the bass line.

CH: Man may try to cast his nets a -bout us Hèll say

time! He cer-tain-ly may! Man may! Hèll proba-bly say!

The second system continues the musical piece. The vocal line has the lyrics 'Man may try to cast his nets a -bout us Hèll say' and 'time! He cer-tain-ly may! Man may! Hèll proba-bly say!'. The piano accompaniment continues with similar triplet markings and harmonic support.

CH: life's so lone -ly gets with out us Poor man! Vain-ly you plot and plan! You

Hèll say Poor man! You plan

The third system concludes the musical piece. The vocal line has the lyrics 'life's so lone -ly gets with out us Poor man! Vain-ly you plot and plan! You' and 'Hèll say Poor man! You plan'. The piano accompaniment provides a final harmonic resolution.

CH.

1st Verse. 2nd Verse.

have to catch a but-ter-fly while you can! can!

to catch a but-ter-fly while you can! can!

DANCE.

The image displays a page of musical notation for piano, consisting of seven systems of two staves each. The music is in G major and 3/4 time. It features various rhythmic patterns, including eighth and sixteenth notes, and several triplet markings. The piece concludes with a double bar line and a fermata.

No 17. Duet. "OUR FLAT!"

(SUITANGI AND ROSINA.)

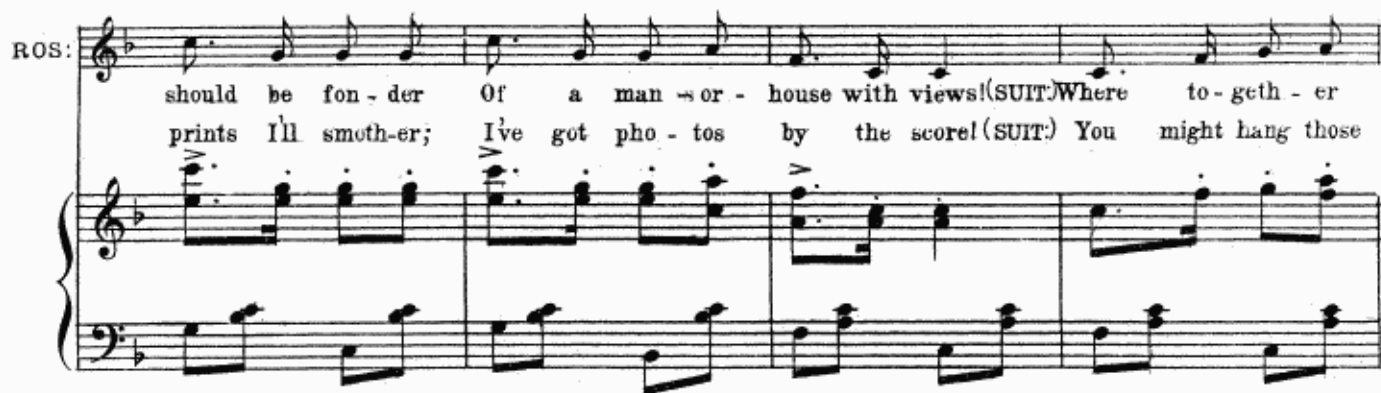
March tempo.

ROSINA. When we set up house to-gether,
ROSINA. In our mod-est lit-tle nest, dear,

ROS: I should like a Cas-tle grand, Built a-mong the pur-ple hea-ther, Where we've chan-ces
You must have a room a-part, Where when I re-ceive a guest, dear, You'll re-tire to

ROS: to ex-pand! SUIT: Though you're right a-bout ex-pan-sion, Cas-tles cost a lot, you know!
stud-y art! (SUIT:) Im an eas-y-go-ing fel-ler; When you've friends I'll dis-ap-pear!

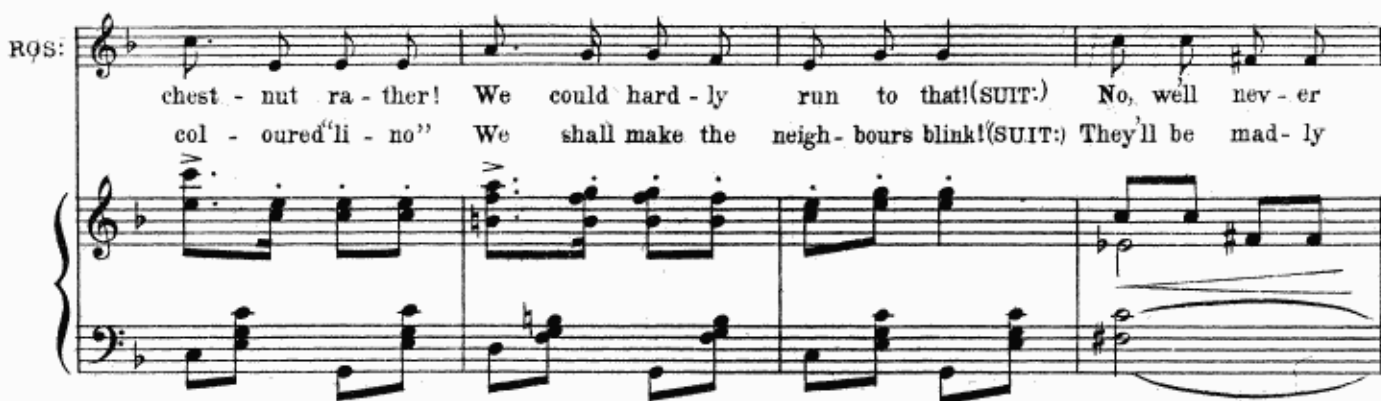
SUIT: What a-bout a coun-try man-sion Or a sea-side bun-gal-ow? (ROS:) I con-fess I
I can stud-y in the cell-ar, All a-mong the gin-ger-beer! (ROS:) Ev-'ry wall with
a tempo.

ROS: 

should be fon - der Of a man - or - house with views! (SUIT) Where to - geth - er
prints I'll smoth - er; I've got pho - tos by the score! (SUIT) You might hang those

SUIT: 

we could wan - der Down our chest - nut av - en - ues! (ROS) Though I love a
ones of Moth - er Just be - hind the bath - room door! (ROS) With our rolls of

ROS: 

chest - nut ra - ther! We could hard - ly run to that! (SUIT) No, well nev - er
col - oured "li - no" We shall make the neigh - bours blink! (SUIT) They'll be mad - ly

SUIT: 

wan - der far - ther Than a tin - y two - roomed flat! (ROS) A flat like that's great
jeal - ous, I know, Of the gold - fish in our sink! (ROS) Our gey - ser, too, they'll

a tempo.

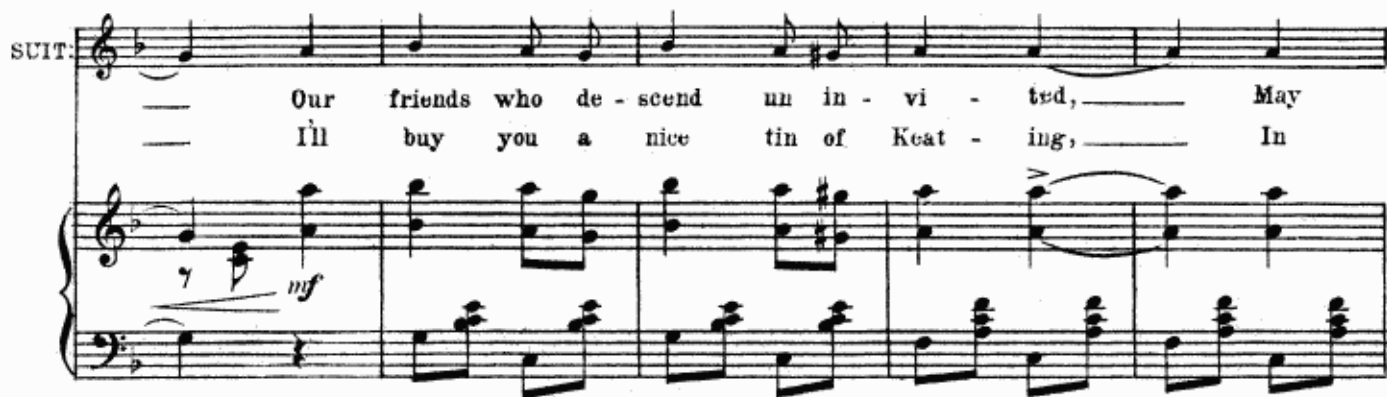
ROS: fun! (SUIT:) Where two "flats" live in one! (ROS:) Our
 soul (SUIT:) By "gee - zer" d'you mean me? (ROS:) With

REFRAIN.

ROS: troth now we've both of us plight - ed, A home of our
 kiss - es like this we'll be greet - ing! Our home will be

ROS: own we must find! (SUIT:) It may not be gay or well -
 cos - y and dry! (SUIT:) In - deed, we won't need Cent - ral

SUIT: light - ed? (ROS:) We won't mind! (SUIT:) Love is blind!
 Heat - ing, (ROS:) When we're by! (ROS:) You and I!

SUIT: 

Our friends who de - scend un in - vi - ted, May
I'll buy you a nice tin of Keat - ing, In

ROS: 

say that you can't swing a cat! (SUIT:) But
case you get stung by a gnat! (SUIT:) Ah,

SUIT: 

what shall we care, If we both are there; (BOTH:) In our
that won't a - rise, For there ain't no flies (BOTH:) On our

ROS: 

tin - y lit - tle two - room flat?
tin - y lit - tle two - room flat!

Nº 18. FINALE.

Moderato.

The musical score is written for piano and consists of five systems of music. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato.' The dynamics are indicated as *p* (piano), *mf* (mezzo-forte), and *rit.* (ritardando). The score includes various musical notations such as slurs, ties, and phrasing marks.

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Allegro vivace.

p cresc.

ff marc:

Tempo I.^o

CHOR: Jour - neys end, they say, in lov - ers'

Jour - neys end, they

fz *p*

CHOR: meet - ing Soon Ill give her greet - ing! Ab - sence is but fleet - ing!
say, in lov - ers meet - ing! Ab - sence is but fleet - ing!

CH: Home re - turn - ing, I am yearn - ing For that Maid o'

Home re - turn - ing, I am yearn - ing For that Maid o'

p *morendo.*

Allegro moderato.

CH: mine!

mine!

ff

Moderato.

fz *Fine.*

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