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ASSOCIATION

—————

KATJA, THE DANCER

LOWE & BRYDONE PRINTERS
LIMITED,
VICTORIA ROAD, WILLESDEN JUNCTION,
LONDON, N.W. 10.

The George Edwardes (Daly's Theatre) Production
at The Gaiety Theatre, London.



“Katja, the Dancer”

DRAMATIS PERSONÆ:

| | | | | | | | | |
|--|-----|-----|-----|-----|-----|-----|-----|-----------------|
| Prince Carl of Koruja | ... | ... | ... | ... | ... | ... | ... | GREGORY STROUD |
| Count Orpitch | ... | ... | ... | ... | ... | ... | ... | BOBBIE COMBER |
| Patricia (<i>his Daughter</i>) | ... | ... | ... | ... | ... | ... | ... | IVY TRESMAND |
| Maud (<i>Patricia's Friend</i>) | ... | ... | ... | ... | ... | ... | ... | RENE MALLORY |
| Leander Billoroff (<i>the Count's Private Secretary</i>) | ... | ... | ... | ... | ... | ... | ... | GENE GERRARD |
| Katja Karina (a Dancer) | ... | ... | ... | ... | ... | ... | ... | LILIAN DAVIES |
| Ivo (<i>her Partner</i>) | ... | ... | ... | ... | ... | ... | ... | DENNIS HOEY |
| Boscart (<i>Chief of Police</i>) | ... | ... | ... | ... | ... | ... | ... | VINCENT DAWSON |
| Simon (<i>the Prince's Servant</i>) | ... | ... | ... | ... | ... | ... | ... | LEONARD RUSSELL |
| Detective | ... | ... | ... | ... | ... | ... | ... | JACK LIVESEY |
| Police Inspector | ... | ... | ... | ... | ... | ... | ... | ROGER HEAD |
| Andre (<i>Chief of Ivo's gang</i>) | ... | ... | ... | ... | ... | ... | ... | NORMAN LEYLAND |

Guests, Servants, Police, Etc.

Synopsis of Scenery:

- ACT 1 ... Reception Room in Count Orpitch's Palace (Alfred Terraine)
 ACT 2 ... Room in Prince Carl's Villa (Joseph and Phil Harker)
 ACT 3 ... Another Room in the Prince's Villa (Alfred Terraine).

Produced by FRED. J. BLACKMAN.
 Musical Director IDRIS LEWIS.

CONTENTS

ACT I.

| | PAGE. |
|--|-------|
| 1. INTRODUCTION | 1 |
| 2. SONG "When Love's in the Air" | 5 |
| 3. TRIO "Cruel Chief" | 9 |
| 4. SONG "Dancing Together" | 14 |
| 5. SONG "Politics" | 18 |
| 6 DUET "Just for a Night" | 22 |
| 7 DUET "When we're Married" | 32 |
| 8 FINALE | 37 |

ACT II.

| | |
|---|----|
| 9 OPENING CHORUS | 47 |
| 9a SONG "I've Planned a Rendezvous" | 53 |
| 10 DUET "If you Cared" | 58 |
| 11 DUET "Those Eyes so Tender" | 63 |
| 12 DUET "Love and Duty" | 70 |
| 13 DUET "Leander" | 74 |
| 14 FINALE | 78 |

ACT III.

| | |
|--|----|
| 15 INTRODUCTION | 88 |
| 16 SONG "Tails Up" | 89 |
| 17 DUET "Oh, woe is me-oh" | 93 |
| 18 REPRISE "Leander" | 95 |
| 19 FINALE | 97 |

“KATJA, THE DANCER”

A MUSICAL PLAY
IN THREE ACTS

Adapted by Frederick Lonsdale and Harry Graham
From the Book by Leopold Jacobsohn and Rudolph Oesterreicher

LYRICS BY
HARRY GRAHAM

MUSIC BY
JEAN GILBERT



Handwritten signature or initials, possibly "Graham".

ASCHERBERG, HOPWOOD & CREW, LTD.,
16, MORTIMER STREET, LONDON, W. 1.

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RIGOT
AND CO. LTD.
DUBLIN

KATJA.

Nº 1.

Act I.

Words by
HARRY GRAHAM.

INTRODUCTION.

Music by
JEAN GILBERT.

PIANO.

Maestoso.

Valse lente.

Agitato.

First system of a piano score. The right hand features a series of chords and arpeggiated figures. The left hand has a melodic line with slurs and ties. The key signature has one flat (B-flat).

Second system of a piano score. It begins with a dynamic marking of *sf* and a tempo marking of *Agitato.*. The right hand has a melodic line with a triplet and an eighth-note figure. The left hand has a bass line with slurs. The key signature has one flat.

Third system of a piano score. It features a melodic line in the right hand with slurs and ties, and a bass line in the left hand. Dynamic markings include *ff* and *sf*. The key signature has one flat.

Fourth system of a piano score. It is divided into three sections: *March tempo.*, *Grandioso.*, and *Agitato.*. The right hand has a rhythmic pattern with triplets. The left hand has a bass line with slurs. Dynamic markings include *ff* and *f*. The key signature has one flat.

Fifth system of a piano score. It is divided into two sections: *Valse lente.* and *Agitato.*. The right hand has a melodic line with slurs and ties. The left hand has a bass line with triplets. Dynamic markings include *ff* and *f*. The key signature has one flat.

Moderato. 8 Agitato.

ff *ff*

Piu Broadly. Allegro.

ff *ff*

Tempo di Valse.

fff *f*

ff

With enthusiasm.

ff-pp

First system of musical notation. The treble clef staff begins with a *stacc.* marking and contains several chords with accents (^) and slurs. The bass clef staff features a steady accompaniment of chords.

Second system of musical notation. The treble clef staff continues with chords and melodic lines, including a slur. The bass clef staff maintains the accompaniment with various chord voicings.

Third system of musical notation. The treble clef staff shows a change in dynamics to *pp* (pianissimo) and includes slurs. The bass clef staff continues with the accompaniment.

Fourth system of musical notation. The treble clef staff features complex chordal textures and slurs. The bass clef staff continues with the accompaniment.

Fifth system of musical notation, concluding the page. It includes first and second endings (1. and 2.) and a final chord marked *sfz* (sforzando). The bass clef staff continues with the accompaniment.

WHEN LOVE'S IN THE AIR.

No 2.

(Maud.)

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

Allegretto.

VOICE.

PIANO.

1. An - y - one knows, when
2. An - y - one knows how

folks start court - ing, An - y - thing may go wrong!
hard on lov - ers Prov - i - dence some-times seems,

Pre-ju-dice is so strong, Small won-der If love goes un-der!
Shatter-ing all their dreams, Frus-trat-ing Their hopes of mat-ing!

poco ritard.
An-y-one knows the sort of thwart-ing For-tune loves to plan! But
Yet in a trice each heart re-cov-ers From the blows of Fate; For

a tempo
life with joy is lad-en For each love-lorn maid-en
Love all cares can ban-ish, Sor-rows quick-ly van-ish,

rit.
And her man When once they've heard the pipes of Pan!
Small and great, And true Love tri-umphs, soon or late! When

REFRAIN.

Love's in the air You need never des - pair! For

espressivo

Love finds a way, So I've heard folks say! All, in -

-deed, That you need's Op - por - tu - ni - ty! And some

space To em - brace With im - pu - ni - ty! (CHORUS). When

rit. *a tempo*

rit. *a tempo*

Love's in the air You need nev-er des - pair! For

Love finds a way, Tho' the skies be grey! (MAUD.) What- (MAUD.) When

-e'er may be - fall, Love with sun - shine is crowned; It's
hearts hear love call They re - joice at the sound! It's

slower

Love, af - ter all, Makes the world go round! When round!
Love, af - ter all, Makes the world go round! When round!

sfz

D. 8 for 2nd Verse

CRUEL CHIEF.

No 3.

(Patricia, Leander and Orpitch)

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

Allegretto grazioso.

VOICE.

PIANO.

(LEANDER)

Cru - el Chief, can noth - ing melt your
As a youth you flirt - ed I've no

(ORPITCH)

(PATRICIA)

heart? No words can sway me! We
doubt! I flirt - ed? Nev - er! You

(ORP)

two used can to nev - er live a - part! You must o -
 bump the girls a - bout! Well hard - ly

(LEANDER)

- bey me! Must I quit my div -
 ev - er! You once were bold and

(ORP) (PAT)

- in - i - ty? And don't come back! He
 am - or - ous! When I was young! So

(ORP)

is my soul's af - fin - i - ty! He's got the
 why start in to ham - mer us? You hold your

sack! tongue! For I know what comes of these ro-
 (LEAN) Ev - en now, you're fair - ly hale and

- man - ces, And I'm not
 ac - tive, And wo - men

tak - ing an - y chan - ces! All this sen - ti - men - tal
 find you still at - trac - tive! Why kick up this fright - ful

stuff Must be stopped, and that's e - nough! But, Pa -
 fuss? You should sym - pa - thise with us! Your be -

(PAT.)

-pa, do lis - ten, pray, to rea - son! — Youth's the time when
-ha - viour's real - ly too de - press - ing! — You should give the

love is still in sea - son — (LEAN) When a Miss And a man Ought to kiss All they
hap - py pair your bless - ing — (ORP) No, not I! And al - though You may sigh For your

mp

can! What is this But Na - ture's plan? — Pa -
beau, *(to Pat)* Say Good - bye *(to Lean)* And out you go! — Pa -

rit. *p*

Valse Tempo.

- pa, sure - ly, in days long a - go, You were like all the
- pa, sure - ly, in days long a - go, You were like all the

rit.

rest! — Your heart, I know, Was as soft as dough; Love built a
rest! — Some girl I know, With her cheeks a - glow, Snuggled up,

atempo

nest in your breast! — On evenings in June' Neath the light of the moon,
so, to your chest! (LEAN) Her par - ents would chide But their will you de - fied —

mf atempo

You too would spoon, I vow! — You sighed for love To the
Love was your guide, I vow! — (PAT) They might con - demn But you

p.

(BOTH.) *slowly* *morendo*

stars a - bove Pa - pa, That's what we're do - ing now.
laughed at them Pa - pa, That's what we're do - ing now.

pp *pp* *morendo* *fff* *sfz*

8 D.C.

DANCING TOGETHER.

No 4.

(Katja.)

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

Moderato con moto.

VOICE.

1. Through life we go danc - ing to - geth - er,
2. While For - tune is still un - for - giv - ing,

PIANO.

But though our hands in - ter - twine, True friend-ship is the
While Fate is harsh and un - just, We dance to earn our

teth - er That links your fate with mine! Our
liv - ing; We dance be - cause we must! And

poco animando

eyes with pas-sion glanc-ing, We seem so gay at heart,
when the night is end-ed, And pat-rons, wea-ry grown,

Tempo I.

But all the while we're danc-ing We're play-ing a part! For
Their home-ward way have wen-ded And left us a-lone, We

Allegro.

of-ten in rooms that are shin-ing With lights, a-round and a-
sit by the slow-dy-ing em-bers That late so gar-ish-ly

cresc.

-bove, With-in us our hearts may be pin-ing For lands that we
shone, And sadgrows the heart that re-mem-bers The days that are

cresc.

f Broadly

love! gone! When thoughts of home come throng-ing, We dance more wild-ly
We dream of kins-folk scat-tered, Who shall nev-er meet a -

yet, To stif-le all our long-ing And help us to for-get! Then
-gain, Of hopes so rude-ly shat-tered, And of dreams we dreamed in vain!

REFRAIN.

Allegro moderato.

dance while you may, For time is fleet-ing! Keep

danc-ing a-way With heart a-beat-ing! So keep des-

-pair at bay, And drive dull care a - way, And till our

dreams come true Kat - ja will dance with you!

DANCE.
Allegro con fuoco.

D.C. §

POLITICS.

No 5.

(Carl.)

Words by
HARRY GRAHAM.Music by
JEAN GILBERT.

Moderato.

VOICE.

PIANO.

mf

Con -

fz p

- found all for-eign po-li-tics In which it is my lot to mix; They

poco rit. *a tempo*

rob me of my peace of mind, And make ex - is - tence one long grind! It's

real - ly a ca - la - mi - ty That men can't live in a - mi - ty With -

Allegretto.

- out these dip - lo - mat - ic tricks! Con - found their wretched po - li - tics! The

world is so ra - diant with beau - ty, — With laugh - ter and sun - shine and

flow'rs, — And yet, from a false sense of du - ty, — We

wastelife's most ex - qui - site hours! — But while there's a blue sky a -

- bove me, What need to be sad or de - prest? — Some -

- where there's a wo - man to love me, — So why not for - get all the

Tempo I.

rest! Oh, curse all things po - li - ti - cal, When state af - fairs are criti - cal They

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment includes a triplet of eighth notes in the right hand and chords in the left hand.

rob me of my peace of mind, And make ex - ist - ence one long grind! It's

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a triplet of eighth notes in the right hand and chords in the left hand. A dynamic marking of *p* (piano) is present at the end of the system.

quite in - com - pre - hen - si - ble Why na - tions can't be sen - si - ble. They've

The third system continues the vocal line and piano accompaniment. The piano accompaniment includes a triplet of eighth notes in the right hand and chords in the left hand.

got me in an aw - ful fix! Con - found them and their po - li - tics!

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment includes a triplet of eighth notes in the right hand and chords in the left hand. A dynamic marking of *ff* (fortissimo) is present at the end of the system. The tempo marking *poco rit.* (poco ritardando) is placed above the vocal line.

JUST FOR A NIGHT.

No 6.

(Katja and Carl.)

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

Andante con moto.

VOICE *KATJA.*

"She's on-ly a dancer," I hear you say, "A

PIANO. *mf* *p*

frivolous, little co-quette! — A butterfly gay who lives for to-day, I'll

CARL.

catch her with ease in my net!" Ah no, I assure you that is-n't my plan; But

rit. *a tempo*

ev-en sup-pose you're right, For-give if you can The thoughts of a man who's

KATJA. **Tempo di Valse.**

fallen in love at first sight! In love? And yet you bare-ly know me!

ritard *mf*

What is this love that you pre-tend to show me? Sure-ly you go too fast!

cresc. poco a poco

Such love can never last!

allargando

ff *mf*

Allegretto.

CARL.

Love is a pas-sion-ate flow'r, Spring-ing to birth in an

mf a tempo *p*

hour; Since mine has blossomed for you I know that this is

rit. *p*

a tempo KATJA.

true! Though all you say to me now May be quite true, as you

mf

state, You must be pa-tient, I vow, For

CARL.

ev-'ry-thing comes if you know how to wait! Your pi-ty be-stow! Don't

tor-ture me so! My heart is on fire! 'Tis you I de-sire!

ritard

p *p* *ritard* *pp*

Tempo di Valse.

CARL.

Just for a night to be-hold you Mine at

prit. *a tempo*

last! Just for a night to en-fold you,

KATJA.

Hold you fast! _____ All in vain _____ Would you

bind me! Free a - gain _____ You would find me!

CARL.
I'll not re - sign A dream so di - vine, _____ And to - night

you shall be mine!

CARL

Yes, to - night!

KATJA

Ah, to - night!

mp

KATJA (withdrawing her hand)

I've some re - luc-tance in sharing

rit. *mf a tempo*

Views you ad-vance with such dar-ing; Love's just a game that men

p

play! They kiss and ride a-way!

rit. *p* *a tempo*

CARL

Ah, that is cru-el-ly spo-ken! I should be ten-der and

mf

true! So give me that rose as a to-ken, To

KATJA

wear on the heart that is yearning for you! That boon I deny! Too

ritard.

soon would it die! It's not a good plan to trust any man!

p *p* *ritard.* *pp*

Tempo di Valse. KATJA (*coquettishly*)

Just for a night to behold you Mine at

p rit. *a tempo*

last! Just for a night to en-fold you,

KATJA

Hold you fast! _____ Oh, what bliss _____ To en -

- slave you With each kiss _____ That I gave you!

CARL

I'll not re - sign A dream so di - vine, _____ And to - night

cresc. *rit.*

you shall be mine!

p *mf a tempo*

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature is G major (one sharp).

Second system of musical notation, including piano accompaniment. The piano part includes markings for *rubato* and *decresc. mf*.

Third system of musical notation, including vocal line and piano accompaniment. The vocal line includes the lyrics: "Ill not re - sign A dream so di-". The piano part includes markings for *p* and *cresc.*.

Fourth system of musical notation, including vocal line and piano accompaniment. The vocal line includes the lyrics: "- vine, And to - night you shall be mine!". The piano part includes markings for *ritard.* and *sfz*.

WHEN WE'RE MARRIED.

No. 7.

(Patricia & Leander.)

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

Allegretto moderato.

VOICE. (PAT.) It's
(LEA.) Come,

PIANO. *f* *p*

fun to be en - gaged, they say; I find it try - ing rath - er! When
let's e - lope, dear, you and I! And don't think me of - fen - sive If

fz

ev - 'ry day we have to play At hide - and - seek with Fath - er! (LEA.) If
when we're mar - ried, by and by, I find life less ex - pen - sive! (PAT.) When

fz

we were on - ly man and wife 'Twould save a lot of trou - ble. I'm
with your fi - an - cèe you dine, The fat - ted calf you slaughter; A

wea - ry of this sin - gle life; Give me a dou - ble! (PAT) For
wife, at lunch, in - stead of wine, Gets bar - ley - wa - ter! (LEA) A

when you're mar - ried, wor - ries cease!(LEA) You have a lit - tle peace!
sweet - heart sits in tax - is, thus!(PAT) A wife climbs on a bus!

(LEA) When you're mar - ried, You feel much less har - ried!
(PAT) When you're mar - ried, Ex - pense can be par - ried!

(PAT) Life's all qui - et, No ri - ot And no rush!
 (LEA) Treat your sweet-ie's En - treat - ies As a joke!

(LEA) You're not car - ing Though folks may be star - ing!
 (PAT) Though it's cru - el To grudge her a jew - el,

(PAT) You're quite hap - py in a crush! (LEA) You've for - got - ten how to blush! But
 If she wants a sa - ble cloak (LEA) You're so broke you have a stroke! But

when you're sin - gle, Your cheeks start to tin - gle! Till you've
 when you're sin - gle, Your cash you must jin - gle! (LEA) On your

got In a spot That's made for two! (LEA) Your hands
i - dol With pride you'll Spend your screw! (PAT) Frocks from

min - gle; You seek some sha - dy din - gle, Knee - deep in
Poi - ret, Of crêpe de chine and moi - ré! (LEA) Renville's for

cresc.

dew! (PAT) You get wet through! (LEA) But when you're
you! (PAT) Ah, yes, how true! (LEA) But when you're

mar - ried The High Street will do! do!
mar - ried Then Wool - worth's will

fz D.C. mf

DANCE. (Slower.)

Musical score for "DANCE. (Slower.)" in B-flat major, 3/4 time. The score consists of six systems of piano accompaniment. The first system begins with a *pp* dynamic marking. The second system continues the melodic and harmonic development. The third system features a triplet in the bass line. The fourth system shows a change in the bass line's rhythmic pattern. The fifth system includes dynamic markings: *cresc.*, *poco*, and *a poco*. The sixth system concludes with a *ff* dynamic marking and a fermata over the final chord.

No 8.

Finale. Act I.

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

Andante.

PIANO.

You're re-opening wounds that time a-lone can heal!

ritard. *p*

To my burn-ing thirst for re-venge you cunningly ap-peal!

mf

Mem'ries of the past, It's bitterness and shame, They come flocking fast And set my thoughts a-

decresc. *p* *poco ritard.*

3

Tempo di Valse.

-flame!

Harp

ff

pp

ENTER GUESTS.

Just one more dance! Ah; don't say "No!" Just one

Just one more dance! Ah; don't say "No!" Just one

Just one more dance! Ah; don't say "No!" Just one

KATJA.

The hour is

song be-fore you go!

song be-fore you go!

song be-fore you go!

late; I can-not stay! I can-not wait, I must a-

(IVO) "Katja, you must stay.
It will give me a chance to
get a few of our friends together!"

(KATJA) "You wish me to stay?"
(IVO) "Remember, it's your duty!"
KATJA

K

- way!

I'll see what I can do!

rall. *a tempo* *ff*

I'll dance for you!

ff

1. 2.

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a quarter note, and then a sequence of eighth notes with sharp accidentals. The bass staff provides a steady accompaniment with eighth notes and chords.

The second system continues the piece. The treble staff features a more active melody with sixteenth-note runs and a prominent eighth-note pattern. The bass staff maintains a consistent accompaniment.

The third system concludes with a fermata in the treble staff. The bass staff includes a wavy line (trill) over a note, indicating a decorative flourish.

Allegro moderato.

The fourth system is marked *Allegro moderato* and begins with a forte (*f*) dynamic. It features a rhythmic melody in the treble staff and a steady accompaniment in the bass staff.

The fifth system continues the *Allegro moderato* section, showing a continuation of the rhythmic patterns in both staves.

The sixth system concludes the piece with a fermata in the treble staff and a forte (*f*) dynamic marking in the bass staff.

Allegro con fuoco.

ff

ff

sffz

5

8

The piano accompaniment consists of three systems of grand staff notation. The first system begins with a forte (ff) dynamic. The second system continues the rhythmic pattern. The third system features a five-measure rest in the right hand, followed by a sixteenth-note scale-like passage marked with a '5' and an eighth-note chord marked with an '8'. The dynamic shifts to sforzando (sffz) at the end of the system.

CHORUS.

Won - drous fair, Be - yond com -

Won - drous fair, and be - yond com - pare! Be -

3

3

3

3

3

3

3

3

3

3

3

3

The chorus section is written for voice and piano. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The vocal line has two staves. The piano accompaniment has two staves. The piano part features triplet patterns in both hands. The lyrics are: "Won - drous fair, Be - yond com -" on the first line and "Won - drous fair, and be - yond com - pare! Be -" on the second line. The piano accompaniment includes triplet markings (3) above and below the notes.

- pare! With eyes all a - glow, And what
 - yond com - pare! With eyes all a - glow, And what
 Shi - ning like some beau-ti - ful star, yet love-li - er
 Shi - ning like some beau-ti - ful star, yet love-li - er
 wonder-ful hair! Whirl - ing round,
 far! That's what you are! Light as a fea -
 far! That's what you are! Light as a fea -
 Scarcely touching the ground, She goes On the tips of her
 ther Or a bird none may teth-er, You are won-der-ful
 ther Or a bird none may teth-er, You are won-der-ful

toes! Stay, we pray, Till the dawn of the

al - to - geth - er!

day! Stay, oh! stay!

KATJA. (Katja throws Prince her handkerchief) **Tempo di Valse.** **CARL.**

No, I must go! Time's up, you know! Just for an

rall. *rit.*

hour I must leave you — Say good — —

a tempo

- bye! ————— Just for an hour, though it grieves

you, I must fly! —————

Not in vain ——— You en - treat me; Soon a - gain ——— you shall

meet me! Wo-man, you'll find, Can al-ter her

mind, And to-night fate may be kind.

Allegro vivo.

rall.

ff

Opening Chorus. Act II.

No 9.

(Carl and Chorus.)

Words by HARRY GRAHAM.

Music by JEAN GILBERT.

Allegretto moderato.

PIANO.

The musical score is written for piano and consists of six systems of music. Each system has a treble and bass clef staff. The first system is marked *Allegretto moderato* and *mf*. The second system continues the piece. The third system ends with a *pp* dynamic marking. The fourth system is marked *Vivace molto* and begins with a more rhythmic and energetic feel. The fifth and sixth systems continue the *Vivace molto* section, with the sixth system ending with a *ff* dynamic marking and a final cadence.

Allegretto.

Slower.

Tempo di Valse.

Chorus in unison.

Bouche fermée

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#). The vocal line begins with a half note G4, followed by a quarter rest, then a quarter note A4, and continues with a melodic line. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

The second system continues the vocal and piano parts. The vocal line has the lyrics "La la la! ——— La la la". The piano accompaniment includes a *rubato* marking. The texture remains dense with many beamed notes. Dynamics include *p* (piano) and *pp* (pianissimo).

The third system shows the vocal line with lyrics "la! La la la! ——— La la la la! La la la". The piano accompaniment continues with its intricate texture. Dynamics include *p* and *pp*.

The fourth system concludes the piece. The vocal line has the lyrics "la la la la la la." followed by a double bar line. The piano accompaniment features a final flourish in the right hand and a sustained bass line. Dynamics include *p* and *pp*.

Allegro.

CARL

Coo - ee! What was
Con-gra-tu - la-tions!

that?
Con-gra-tu -

Moderato marziale.

Who are you?
- lations! Your friends! Down to the station we have been, — But

Why are you here? At such an
 you were nowhere to be seen!

hour? Per - haps you kind-ly will ex - plain?
 It's easy

Chorus.

to explain! We went down to the train, But 'twas

all in vain; And so we've come back here a-gain!

The first system consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the vocal bass line. The bottom two staves are the piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

CARL. (*nervously*)
Oh—

The second system consists of three staves. The top staff is the vocal line with the lyrics "Oh—" and a fermata. The middle staff is the vocal bass line. The bottom two staves are the piano accompaniment.

Allegro moderato.

CARL.
well—er—but when all's said and done, I've got an appointment to see someone! To

The third system consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the vocal bass line. The bottom two staves are the piano accompaniment.

CARL.
meet her here is my in - ten - tion; And her name (CHOR) Is what? (CARL) I shan't I've
mention

The fourth system consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the vocal bass line. The bottom two staves are the piano accompaniment.

I'VE PLANNED A RENDEZVOUS.

53

No 9a

Words by HARRY GRAHAM.

Music by JEAN GILBERT.

The musical score is arranged in three systems, each with a vocal line and piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, often with grace notes.

System 1:

planned a love-ly lit-tle ren-dez-vous With some-one dear! Some-one dear! And
not much good at making love, I own, When folks are by! Mm - m - m! The

System 2:

real - ly I don't know what we shall do If you stay here! We stay here! We
la - dy, too, if we were all a - lone Would feel less shy! Mm - m - m! At

System 3:

mean to have a co - sy tête - à - tête, If we're al - lowed! You're al - lowed! But
last I fan - cy that a chance I've found To win her smile! Win her smile! But

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poco rit.

two is com-pan - y, I beg to state, And you're a crowd!
if you all in-tend to hang a - round, 'Twould cramp my style!

So, please, will you kind - ly go please! Though I

hate to be so im-po - lite, Go, now,

or you'll be *de trop*, now! I've a date as you know, For to-

night And my charm - er _____ She will

soon ap - pear; Twould a - larm her _____ If she found you

rit.

ritard.

here! And I do want ev'- ry-thing to go all right For to -

a tempo *rit.*

a tempo *rit.*

-night! Yes, to - night! Just to - night! I'm -night!

rit.

1. 2.

Chorus.

Right, sir, we will say "Good - night" sir!

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "Right, sir, we will say 'Good - night' sir!". The piano accompaniment consists of a right hand with a rhythmic pattern of eighth and sixteenth notes, and a left hand with block chords.

We won't stay In the way of your fun!

The second system continues the vocal line with the lyrics "We won't stay In the way of your fun!". The piano accompaniment maintains the rhythmic pattern, with some chromatic movement in the right hand.

La - ter, with a joy that's great - er,

The third system features the vocal line with the lyrics "La - ter, with a joy that's great - er,". The piano accompaniment continues with block chords in the left hand and a rhythmic pattern in the right hand.

We'll re - turn just to learn how you've done.

The final system of the chorus shows the vocal line with the lyrics "We'll re - turn just to learn how you've done.". The piano accompaniment concludes with a final chord in the left hand and a rhythmic flourish in the right hand.

CARL.

For my charm - er _____ She will soon ap -

- pear; 'Twould a - larm her _____ If she found you

here, And I do want ev - ry - thing to go all

rit. Chorus. CARL.

right, For to - night, Yes, to - night! Just to - night!

IF YOU CARED.

No 10.

(Patricia and Carl)

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

Tempo di Valse.

VOICE.

PIANO.

(CARL) Smil-ing, in fashion so be-
(PAT) Clear-ly, you treat me ca-va-

-guil - ing, You pay a mid-night call here, all a - lone!
-lier - ly! The truth to me, I fear, is plain as day!

It's dan-ger-ous, you'll own!
You wish me far a - way!

(PAT) Tru - ly you flat - ter me un - du - ly! Your heart is well con -
 (CARL) Night time, they tell us, is the right time For such a love af -

- trolled and cold, I know! I could-n't make it glow!
 - fair, but there, you see, We're nei-ther of us free!

(CARL) Oh! I'm or - ly hu-man, af - ter all!
 (PAT) Oh! we might have had a gay old time;

p dolce

Temp-ta-tion, I'm a - fraid, I can't re - sist!
 It is - n't wrong to flirt, I don't sup - pose!

(PAT) So, you think a man may al - ways fall, And if he meets a
 (CARL) No; it real - ly can't be called a crime, And no - bo - dy is

maid, She must be kissed! (CARL) Op - por - tu - ni - ty
 hurt, If no one knows! (PAT) But at night one may

makes the thief (PAT) And a true lov - er's time is brief! (CARL) If you
 lose one's head (CARL) Or we might lose our hearts, in - stead!

poco ritard.

cared! If I dared! There are joys that might be shared!

But if fond I grew Of a girl like you, You'll a - gree with me 'Twould

nev - er do! If you stayed, I'm a - fraid, I might like you

quite a lot! (PAT) Oh, how nice 'twould be, If we were free! (CARL) But

then - you see - we're not! not!

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with a long, expressive slur over the first two measures, followed by eighth-note patterns. The lower staff is in bass clef, providing harmonic support with chords and single notes. Dynamic markings include *p.* (piano) and *sfz* (sforzando).

The second system continues the piece. The upper staff shows a continuation of the melodic line with slurs and eighth-note figures. The lower staff features a more active bass line with eighth-note runs. Dynamics include *p.* and *sfz*.

The third system shows a change in texture. The upper staff has a more rhythmic, eighth-note melody. The lower staff has a steady bass line with chords. Dynamics include *p.* and *mf* (mezzo-forte).

The fourth system features a melodic line in the upper staff with a long slur and a *mf* dynamic marking. The lower staff has a bass line with chords and a *mf* dynamic marking.

The fifth system concludes the page. The upper staff has a melodic line with slurs and a *ff* (fortissimo) dynamic marking. The lower staff has a bass line with chords and a *ff* dynamic marking. The system ends with a double bar line.

Nº 11. THOSE EYES SO TENDER.

(Katja and Carl.)

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

Allegro moderato. (KATJA)

VOICE. I be-lieve you— are frighten'd of

PIANO. *pp* *p*

(CARL)

me!— Yes— and No! Beau-ti-ful wo - men are a dan-ger, you

pp

(KATJA)

see!— What are you frighten'd of? How can they hurt you, pray?

pp *p*

(CARL)

I'm a-fraid—perhaps one of them May steal my heart a - way! —

Moderato.
(KATJA)

Sure-ly one so con-ceit-ed I never yet did meet! By

wom-en you've been too well treated; You think they're all at your feet! Tell me, how many

of them Have come here to sup-per with you! Ten or a doz-en? Or is

(CARL) (KATJA) (CARL) *hesitating*

that too few? Not one! Not one? Not one — was half so charming as

(KATJA) *3* (CARL) *3*

you! Didn't they all adore you? Really, I swear, it's true: Oth-ers there

were be-fore you, But none so fair as you! Those

REFRAIN.
Valse lente.

eyes so ten-der That match the splendour Of Star - lit skies — Were

sure - ly fashioned To gaze im - passioned In some - one's eyes! — You

hide it vain - ly, Love's se - cret, plain - ly, You can't dis - guise, — And

cresc.

man, for - sooth, May read the truth In a wo - man's eyes!

decrescendo

pp

First system of piano introduction. Treble clef has a melodic line with a slur and a fermata. Bass clef has a rhythmic accompaniment. A *trem.* marking is present in the bass line.

Second system of piano introduction. Treble clef continues the melodic line. Bass clef has a more active accompaniment with triplets.

Allegro moderato

(CARL)

Is an-y-thing wrong? How strange you ap - pear! Why are you

Third system featuring vocal entry for Carl. The vocal line has triplets. The piano accompaniment is marked *p*.

(KATJA.)

si - lent? Ah! speak to me, dear! I had such a diff-'rent op-in-ion of

Fourth system featuring vocal entry for Katja. The piano accompaniment has dynamic markings *f*, *sfz*, and *p*.

you, And now, somehow, I've altered my

Fifth system featuring vocal entry for Carl. The piano accompaniment has dynamic markings *mf*, *f*, and *p*. The system ends with a *poco rit.* marking and a 2/4 time signature change.

Red.

Moderato.

(CARL)

view! No matter what you may have thought, Tonight we've

found the love we sought! Time mustn't be wast - ed Un - til we've tast - ed this

love of ours! I

darent! Ahno! So won't you please let me go? No, no! For, oh, I love you so! Those

REFRAIN.
Valse lente.

eyes so ten-der That match the splendour Of stars a - bove, — Were

sure - ly fashioned To gaze impassioned In eyes of love! — Love

hides but vain-ly; It's se - cret, plain-ly, One can't dis - guise, — And

all, for-sooth, May read the truth In a wo - man's eyes! —

LOVE AND DUTY.

No 12.

(Maud and Orpitch.)

Words by
HARRY GRAHAM.Music by
JEAN GILBERT.

VOICE.

(ORP) 1. The world has gone quite
(ORP) 2. I've nev - er solved the

PIANO.

pot - ty; They're all in - sane, it's true! And though I'm not yet dot - ty, I'm
puz - zle, How oth - er men stay good! (MAUD) You ought to wear a muz - zle And

mad, at least, on you! (MAUD) 'Tis said that Love Will turn the strong - est
then per - haps you would! (ORP) When you are by, All - self con - trol I

brain; A look or touch sends men in - sane! (ORP) A
lose; You light a spark, and then I fuse! (MAUD) Sup -

lit - tle shove, And rea - son starts to lurch! A glance would
- pose you try To keep your head, to start! (ORP) Why, I can't

knock me off my perch! (MAUD) And yet your head would rightly Af -
ev - en keep my heart! (MAUD) Life's straight and nar - row highways The

- ford you no ex - cuse! (ORP) My head's screwed on quite tightly, But it's my heart that's loose! (MAUD) But
road for you, I know! (ORP) Down Cu - pid's sha - dy byways I much prefer to go! (MAUD) The

Du - ty's call you'd heed, no doubt! (ORP) I'd chuck it all when Love's a - bout!
 path of Du - ty's clear and plain! (ORP) I'd rather walk down Lov - er's Lane!

poco rit. *sffz*

REFRAIN.

When we fal - ter 'twixt Love and Du - ty, I

mf *fz*

know what choice we'll make! (MAUD) When we halt be - tween

p

Busi - ness and Beau - ty, One road we're bound to

take! (ORP) Du - ty calls us, But Love en -

- thralls us! MAUD: And we fall, One and all, Ve - ry soon!

(BOTH) It's fool - ish, per - chance, But we have to dance

When Cu - pid calls the tune!

LEANDER.

(Patricia and Leander.)

Words by
HARRY GRAHAM.

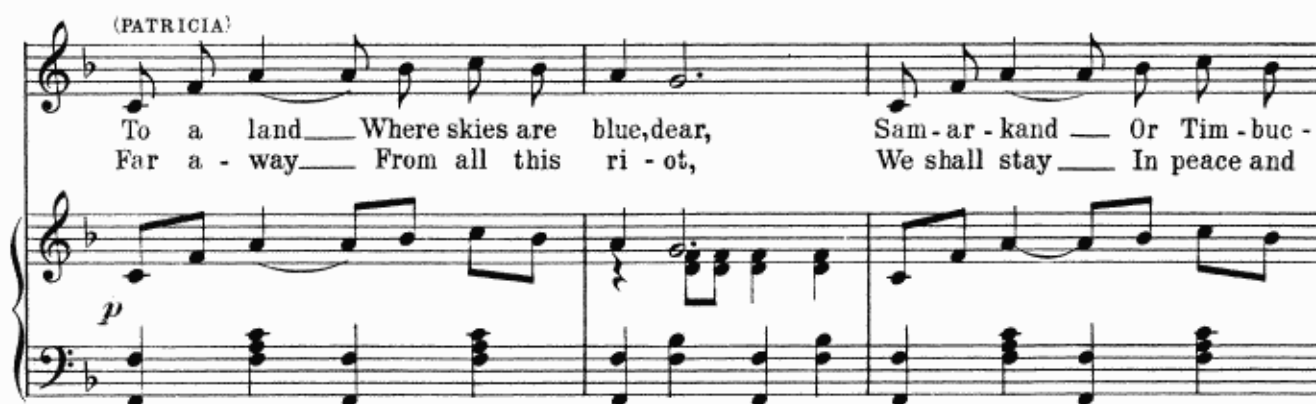
Music by
JEAN GILBERT.

VOICE. 


PIANO. 

(PATRICIA)

To a land — Where skies are blue, dear, Sam - ar - kand — Or Tim - buc -
Far a - way — From all this ri - ot, We shall stay — In peace and



-too, dear, I'll go with you, dear, For
qui - et; Love's sim - ple di - et Our



love's souls sweet shall sake! feed!

(LEANDER)

There we'll dress In silk ban - da - nas, And oh! yes We'll have ban -
 Life, 'tis said, Such per - fect bliss is If you've bread And cheese and

- a - nas! With fair sul - ta - nas What
 kiss - es! When ³you're my "mis - sis" That's

"dates" all I'll make! need!

REFRAIN.

(LEANDER)

With your Le - an - der, Your old goose - y - gan - der, A -

- far you shall wann - der, By land or by sea!

(PATRICIA)

Off we'll me - an - der, For noth - ing could be gran - der Than life As the

wife Of a bloke as broke as he! We'll brave the

dan - der Of old "mon - key gland - er!" Our days, hand - in -

(PATRICIA)
- hand - er, We'll squann - der in song! On our ver -

(BOTH)
- an - der, Out in far U - gan - der! With ^{your}my Le -

- an - der ^{You'll}I'll phil - an - der all night long! long!

D. 8
sf

No 14.

Finale. Act II.

Words by
HARRY GRAHAM.Music by
JEAN GILBERT.

Andante.

PIANO.

f — *p* *p* — *pp*

(IVO closes door)

pp

Allegretto.

CARL.

Who knows when a - gain we shall meet like this, A -

mf *f* — *p*

- lone be - neath the moon, — Or ev - er re - cap - ture those

f *p*

hours of bliss That pass, a-las! so soon! The rap-tures of lov-ers, though

sweet they seem, Must die or fly a-way; Our

love perchance is all a dream That fades at break of day! Ah,

ritard. KATJA

no! Ah, no! Though dreams may die In the cruel morn-ing

light, Such happiness as ours Can-not vanish in a night!

CARL.

The hour of love is brief; Life ad-mits of no de-lay!

ritard. **Moderato appassionato.**
KATJA.

Ah, come, let us en-joy it, while we may! I won't care what the

ritard. *a tempo*

world may say or do! I'll give all that I

ritard.

am and have to you! You shall take me and

make me all_ your own!

Just for an hour, dear, I'll be yours a - lone!

mf *f* *f*

(ENTER IVO) (CARL) "What is it?" (IVO) "The champagne,

Andante.
your Highness!" (IVO pours the champagne into

their glasses.) (CARL to IVO) "Go!"

ff accel *sp*

Allegro.

CARL.

See, in this glass how the wine, flowing dark, Seems to glint and to

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The tempo is marked 'Piu moderato'. The vocal line begins with a rest, followed by a series of eighth notes. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings of *f* and *p*. The key signature has one sharp (F#).

glow with a deep - hidden fire! So, in my

The second system continues the vocal line and piano accompaniment. The vocal line has a long note followed by a rest, then continues with eighth notes. The piano accompaniment features a more active bass line with chords and moving lines. Dynamic markings include *f* and *p*. The key signature remains one sharp.

heart you have light-ed a spark, You have kindled with - in me the flames of de -

The third system shows the vocal line and piano accompaniment. The vocal line continues with eighth notes. The piano accompaniment has a steady bass line with chords. Dynamic markings include *f* and *p*. The key signature remains one sharp.

-sire! Burn-ing for you, Yearning for

The fourth system concludes the vocal line and piano accompaniment. The vocal line features triplet markings over the notes. The piano accompaniment also includes triplet markings in the bass line. Dynamic markings include *f* and *p*. The key signature changes to two sharps (F# and C#).

you Be - hold me! Raise then your glass! Gaze in my eyes!

Naught care I what the fates may do, dear! Passion may pass, Love never dies!

Here's good luck to us two, For all my life through I will be true to you!

(CARL is about to drink)

Agitato.

KATJA: "Don't drink it!" (CARL) "Why not? What's the matter, Katja?" (KATJA) "That wine is drugged!"

Maestoso.

(KATJA seizes the glass and throws it out of the window:)

Maestoso.

(KATJA) "That wine was drugged -
 (CARL) "This is interesting!" The house is surrounded!" (CARL) "How do you know this?"

pp *ff*

(CARL) "Who are you?"
 I am the Coun-*tess* Il - a - *noff!* No

p

more will I pre - *tend.* — CARL
 You are the Countess

p

KATJA (CARL) "Friend! So, your courage
 Il - a - *noff?* Your en - e - my — and your friend! —

86 Allegro.

failed you at the last second, eh? You who care for me so much!" (KATJA) "You must know that that is true."

(CARL) "I see, and you waited until the house was surrounded to tell me this?" (KATJA) "I know, I know, but I promise

you no harm shall come to you!" (CARL) "Many thanks, but I'd have to trust you a great deal more to take that risk!"

(Starts to go). (KATJA) "Where are you going? What are you going to do?" (CARL) "What do you think I'm going to do?"

(Runs to window). (KATJA) "But they'll kill you!" (CARL) "By heaven they'll have to fight for it!"

Moderato.

(KATJA) Stay and I shall be

Allegro.

yours, what - e'er be - fall!

This system contains a vocal line and piano accompaniment. The vocal line is in 4/8 time and includes the lyrics "yours, what - e'er be - fall!". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment.

Tempo I.

Stay. Ah! stay and my heart shall give you

This system contains a vocal line and piano accompaniment. The vocal line is in 6/8 time and includes the lyrics "Stay. Ah! stay and my heart shall give you". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The dynamic marking *mf* is present.

Allegro molto. (CARL jumps through the window.)

all!

This system contains piano accompaniment in 2/4 time. The dynamic marking *ff* is present. The music is characterized by a driving, rhythmic accompaniment.

(CURTAIN)

This system contains piano accompaniment in 6/8 time. The music features a series of sixteenth-note runs in the right hand and a rhythmic accompaniment in the left hand.

This system contains piano accompaniment in 6/8 time. The music features a series of sixteenth-note runs in the right hand and a rhythmic accompaniment in the left hand. The dynamic marking *ff* is present.

Act III.

No 15.

INTRODUCTION.

Music by
JEAN GILBERT.

Allegro.

PIANO.

The musical score is written for piano in 2/4 time, key of D major. It consists of five systems of music. The first system begins with a piano (PIANO.) instruction and an Allegro tempo marking. The music is characterized by a rhythmic pattern of eighth and sixteenth notes in the bass line, often with a steady eighth-note accompaniment. The treble line features chords and melodic fragments. Dynamics include *f* (forte) and *sfz* (sforzando). The score concludes with a double bar line and a fermata over the final chord.

No 16.

TAILS UP.

(Maud.)

Words by
HARRY GRAHAM.Music by
JEAN GILBERT.

VOICE. *Tempo di Marcia.*

(MAUD.) 1. We're in sor-ry plight For we can't get
2. I've a firm be-lief which I need-n't

PIANO. *mf*

bail! We must end the night In the Coun - ty Jail! Free-dom to re-
hide That the tough-est beef Has a sil - ver side! And although I

-gain Though we vain - ly en - dea - vour, Are we downheart - ed?
may, So to say, put it trite - ly, I take things light - ly!

(CHORUS) Ne - ver! ^(MAUD) We can laugh at Fate With our heads held high! Mer - ri - ly we'll
 (CHORUS) Light - ly! ^(MAUD) That's the on - ly plan When the out - look's blue — Cen - tre all you

wait Till the clouds roll by! Though we've had a night of it, We can make
 can on a hope - ful view! When things bore you fear - ful - ly, Don't complain

light of it, — And so, in spite of it, — We won't say die! Just
 tear - ful - ly; — But take life cheer - ful - ly — And you'll pull through!

REFRAIN.

say "Hip Hoo - ray!" And all that's

gay will come your way! Hold

tight, for there's a bright side, And

night will turn to day! Don't

mope! While there's life there's hope, How-ev-er

steep the slope you climb! Don't

quail Be-fore the gale, Keep your

tails up, - up all the time!

D.C. $\text{\textcircled{S}}$ for 2nd Verse.

OH WOE IS ME - OH!

93

No 17.

(Patricia and Leander.)

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

PIANO.

Marcia.

The piano accompaniment is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a *f* dynamic and includes accents (*ff*) on several notes. The score consists of four systems of two staves each (treble and bass clef). The first system includes the tempo marking 'Marcia.' and dynamic markings *f* and *ff*. The second system continues the accompaniment. The third system shows a change in the upper staff to a whole rest, while the lower staff continues. The fourth system concludes the piano part with a *mf* dynamic.

PATRICIA AND LEANDER.

Oh woe is me - oh! Oh mis-er - ee - oh!

The vocal line is written in the same key signature and time signature as the piano accompaniment. It consists of four systems. The first system is a whole rest. The second system contains the lyrics 'Oh woe is me - oh! Oh mis-er - ee - oh!'. The third and fourth systems continue the melody with various dynamics and accents.

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PATRICIA. LEANDER.

We've of-ten talked of Love as Cup-id's gold-en fet-ter! We've of-ten

BOTH.

wished that we were linked for worse or bet-ter! We've changed our mind! —

Because we find — That though we're fond Of an-y bond That joins two hearts in one,

This join-ing busi-ness can at times be ov-er-done! —

Reprise. LEANDER.

95

No 18.

(Patricia, Leander and Orpitch.)

Words by
HARRY GRAHAM.

Music by
JEAN GILBERT.

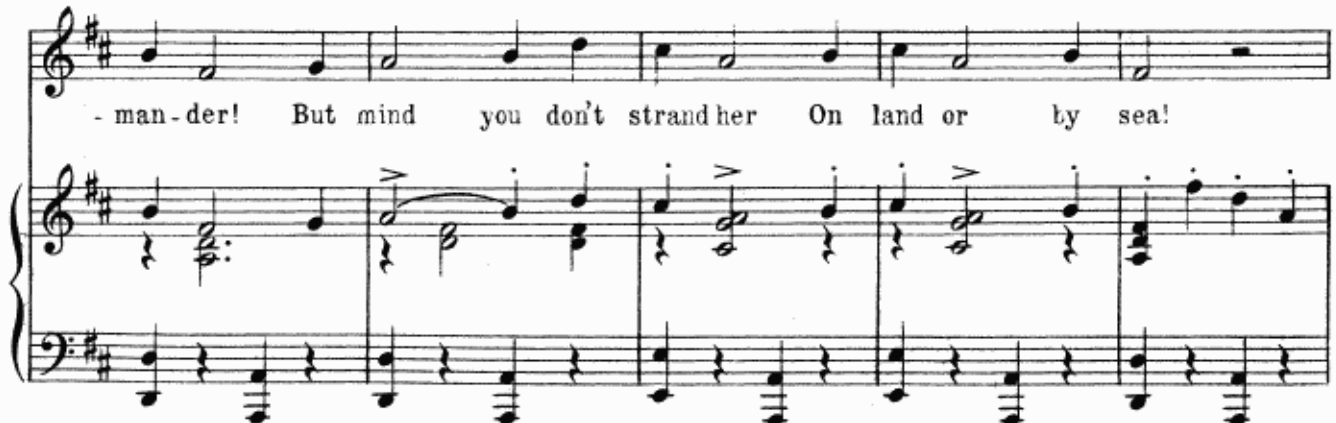
(ORPITCH)

VOICE. 

With your Le - an - der, That young Sal - a -

PIANO. 

- man - der! But mind you don't strand her On land or by sea!



(PATRICIA)

Thanks for your can - dour! But don't at - tempt to slan - der My Bill Who is





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(LEANDER)

still Just as true as glue to me! Fate has so

plann'd her That none can with-stand her! My heart I would hand her, De -

(PATRICIA and LEANDER)

- mannd her as wife! Off to U - gan - der Hand in hand we'll

(ALL)

wann - der! There with Le - an - der She'll phil - an - der all through life!

Moderato appassionato.

PIANO. *p*

ritard.

allargando

Allegro vivo.

fff

rall.

sf