

LILAC TIME

ERIC W. A. WEST

LYRIC THEATRE

CHAPPELL & Co., Ltd.,
PRESENT

LILAC TIME

A Play with Music

IN THREE ACTS

BY

DR. A. M. WILLNER AND HEINZ REICHERT

(From the Novel "Schwammerl," by Dr. R. H. Bartsch)

ENGLISH ADAPTATION AND LYRICS BY

ADRIAN ROSS

MUSIC FROM

FRANZ SCHUBERT

ARRANGED BY

HEINRICH BERTÉ AND G. H. CLUTSAM

VOCAL SCORE - - - PRICE 8/- NET

CHAPPELL & CO., LTD.,
80, NEW BOND STREET, LONDON, W. 1.

NEW YORK.

SYDNEY.

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LOWE & BRYDONE, PRINTERS LTD.,
101-104, Park Street,
Camden Town,
N.W. 1.

The Play produced by Mr. DION BOUCICAULT.

LILAC-TIME.

CHARACTERS

(In order of their appearance).

Mrs. Grimm (<i>A Caretaker</i>)	...	...	...	...	...	Miss BARBARA GOTT
Mrs. Weber (<i>A Lodger</i>)	...	...	...	...	...	Miss GLADYS HIRST
Rosi (<i>Marini's Maid</i>)	...	...	...	...	...	Miss ETHEL WELLESLEY
Novotny (<i>A Detective</i>)	...	...	...	...	...	Mr. ROBERT NAINBY
Ferdinand Binder (<i>A Postmaster</i>)	...	...	...	...	...	Mr. GRIFFIN CAMPION
Andreas Braun (<i>A Saddler</i>)	...	...	...	...	...	Mr. MICHAEL COLE
Schani (<i>A Page</i>)	...	...	...	...	...	Mr. ALBERT WEBSDALE
Tilli	} <i>Mr. Veit's three daughters</i> {	...	...	...	...	Miss MOYA NUGENT
Willi		...	...	...	...	Miss ROY WILSON
Lili		...	...	...	...	Miss CLARA BUTTERWORTH
Johann Michael Vogl (<i>An Opera Singer</i>)	...	...	...	...	...	Mr. ERIC MORGAN
Moritz von Schwind (<i>A Painter</i>)	...	...	...	...	...	Mr. HERBERT CAMERON
Kappel (<i>A Draughtsman</i>)	...	...	...	...	...	Mr. JOHN KELLY
Baron Franz von Schober (<i>A Poet</i>)	...	...	...	...	...	Mr. PERCY HEMING
Franz Schubert	...	...	...	...	...	Mr. COURTICE POUNDS
Christian Veit (<i>Court Glass Maker</i>)	...	...	...	...	...	Mr. EDMUND GWENN
Count Scharntorff (<i>Danish Ambassador</i>)	...	...	...	...	...	Mr. JERROLD ROBERTSHAW
Stingl (<i>A Confectioner</i>)	...	...	...	...	...	Mr. RONALD POMEROY
Mrs. Veit	...	...	...	...	...	Miss FLORENCE VIE
Sally (<i>Servant to Veit</i>)	...	...	...	...	...	Miss QUEENIE YOUNG
Demoiselle Fiammetta Marini (<i>Prima Ballerina at the Opera</i>) (<i>La Marinella</i>)	...	...	...	...	...	MISS DORIS CLAYTON

Street Musicians, Servants, Children, Guests, Vienna Police.

Dances arranged by Carlotta Mossetti.

Costumes designed by Comelli.

SYNOPSIS OF SCENERY.

Act. I.—The Courtyard of a Lodging House (*E. H. Ryan*).

Act. II.—A Sitting Room in Christian Veit's House (*E. H. Ryan*).

Act. III.—The Prater (*E. H. Ryan*).

The Action of the play takes place in Vienna—Period 1826.

Musical Director: Mr. Clarence Raybould.

LILAC - TIME.

OVERTURE.

Music from FRANZ SCHUBERT.
 Arranged by
 HEINRICH BERTÉ and G. H. CLUTSAM.

Maestoso.

Piano.

f largamente

ff

Allegretto grazioso.

p rit. *a tempo*

f brillante

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

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

Third system of the piano score, marked with a piano (*p*) dynamic. It includes a *rit.* marking in the left hand.

Fourth system of the piano score, featuring a dense texture with many chords in both hands.

Fifth system of the piano score, marked with *rit.* and *a tempo*. It includes dynamic markings of *mf* and *p*.

Sixth system of the piano score, marked with *rit. e dim.* and *pp*. It concludes with a *p* dynamic marking.

Allegro vivace.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a melodic line of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5. The lower staff is in bass clef and remains mostly silent, with a few notes appearing later in the system. A dynamic marking of *p* (piano) is placed above the first note of the lower staff in the fourth measure.

The second system continues the piece. The upper staff features a melodic line with some rests and slurs. The lower staff has a consistent eighth-note accompaniment pattern. The key signature and time signature remain the same.

The third system shows further development of the melodic and accompaniment lines. The upper staff includes some chromatic movement and slurs. The lower staff continues with its eighth-note accompaniment. The key signature and time signature are consistent.

The fourth system continues the musical progression. The upper staff has a melodic line with some rests and slurs. The lower staff maintains the eighth-note accompaniment. The key signature and time signature are consistent.

The fifth system continues the musical progression. The upper staff has a melodic line with some rests and slurs. The lower staff maintains the eighth-note accompaniment. The key signature and time signature are consistent.

The sixth system concludes the piece. The upper staff has a melodic line with some rests and slurs. The lower staff maintains the eighth-note accompaniment. The key signature and time signature are consistent.

First system of musical notation, featuring a treble and bass clef. The key signature is one sharp (F#). The music is marked *ff* (fortissimo). The system contains five measures of music with various chordal textures and melodic lines.

Second system of musical notation, continuing the piece. It features a treble and bass clef and a key signature of one sharp. The system contains five measures of music.

Third system of musical notation, continuing the piece. It features a treble and bass clef and a key signature of one sharp. The system contains five measures of music.

Fourth system of musical notation, continuing the piece. It features a treble and bass clef and a key signature of one sharp. The system contains five measures of music. The final measure is marked *poco rit.* (poco ritardando). The key signature changes to two flats (Bb) and the time signature changes to 2/4.

March tempo. $\text{♩} = \text{♩}$

Fifth system of musical notation, starting with the tempo marking "March tempo." and a metronome marking $\text{♩} = \text{♩}$. The key signature is two flats (Bb) and the time signature is 2/4. The system contains five measures of music, marked *p* (piano).

Sixth system of musical notation, continuing the march. It features a treble and bass clef and a key signature of two flats. The system contains five measures of music.

Seventh system of musical notation, continuing the march. It features a treble and bass clef and a key signature of two flats. The system contains five measures of music.

First system of musical notation, featuring a treble and bass clef. The music consists of several measures with various notes and rests, including some slurs and accents.

Second system of musical notation, including a mezzo-forte (*mf*) dynamic marking. The music continues with various notes and rests.

Third system of musical notation, including a pianissimo (*pp*) dynamic marking. The music continues with various notes and rests.

Allegretto.

Fourth system of musical notation, including *poco rit.* and *pp a temp* markings. The music continues with various notes and rests.

Fifth system of musical notation, continuing the piece with various notes and rests.

Sixth system of musical notation, continuing the piece with various notes and rests.

Seventh system of musical notation, continuing the piece with various notes and rests.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats and a 3/4 time signature. It includes a *rit.* (ritardando) marking in the right hand.

Second system of musical notation, featuring a treble and bass clef. It includes a *sf p* (sforzando piano) marking in the left hand.

Third system of musical notation, featuring a treble and bass clef. It includes a *cresc.* (crescendo) marking in the left hand and a *sf* (sforzando) marking in the right hand.

Fourth system of musical notation, featuring a treble and bass clef. It includes a *p* (piano) marking in the left hand and a *Valse tempo.* (Waltz tempo) marking above the staff.

Fifth system of musical notation, featuring a treble and bass clef.

Sixth system of musical notation, featuring a treble and bass clef.

Seventh system of musical notation, featuring a treble and bass clef. It includes *ten.* (tension) markings in both hands, a *rit.* (ritardando) marking in the right hand, and a *f a tempo* (forte a tempo) marking in the left hand.

First system of a piano score. The right hand features a complex texture with many beamed sixteenth notes and chords, while the left hand plays a steady bass line with eighth notes.

Second system of the piano score, continuing the intricate right-hand texture and the rhythmic left-hand accompaniment.

Third system of the piano score. It includes dynamic markings *ff rit.* and *ff*, and the tempo instruction **Vivace.** is written above the staff.

Fourth system of the piano score, showing a continuation of the fast-paced, rhythmic patterns in both hands.

Fifth system of the piano score, featuring a more melodic line in the right hand and a consistent eighth-note bass line in the left hand.

Sixth system of the piano score, marked with *ff* and containing several measures with dense chordal textures in the right hand.

Seventh system of the piano score, concluding with a final cadence in the right hand and a melodic flourish in the left hand.

First system of a piano score. The right hand features a complex, arpeggiated texture with many slurs and accents. The left hand plays a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

Second system of a piano score. The right hand continues with arpeggiated figures, while the left hand has a more active eighth-note line. Dynamics include *f* and *p*. The key signature remains two sharps.

Third system of a piano score. The right hand has a melodic line with slurs, and the left hand has a long, flowing eighth-note passage. Dynamics include *f* and *p*. The key signature remains two sharps.

Fourth system of a piano score. The right hand has a melodic line with slurs, and the left hand has a long, flowing eighth-note passage. Dynamics include *p* and *ff*. The tempo marking "Quasi Presto." is placed above the right hand. The key signature remains two sharps.

Fifth system of a piano score. The right hand has a melodic line with slurs, and the left hand has a long, flowing eighth-note passage. Dynamics include *f* and *ff*. The key signature remains two sharps.

Sixth system of a piano score. The right hand has a melodic line with slurs, and the left hand has a long, flowing eighth-note passage. Dynamics include *f* and *ff*. The key signature remains two sharps.

ACT I.

OPENING NUMBER.

Nº 1.

Words by
ADRIAN ROSS.

Music from FRANZ SCHUBERT
Arranged by
HEINRICH BERTÉ and G. H. CLUTSAM.

Moderato.

Piano.

p

pp

poco - a - poco -

- allegretto.

crese.

poco a poco rall.

f

p

(Curtain.)

TWO STROLLING SINGERS.

I. 1. Oh! the

II. 1. Oh! the

Moderato.

LÄNDLER.
Lento.

I. May - time Is a gay time, When we fro - lic all the night and day - time, As we

II. May - time Is a gay time, When we fro - lic all the night and day - time, As we

Poco più mosso.

I. stroll up and we stroll down Thro' the ways of old Vi - en - na town! Lu - li - oh, lu - li - oh,

II. stroll up and we stroll down Thro' the ways of old Vi - en - na town! Lu - li - oh, lu - li - oh,

I. lu - lu - li - oh! lu - lu - li - oh, lu - lu - li - oh, lu - lu - li - oh, lu - lu - li - oh,

II. lu - lu - li - oh! lu - lu - li - oh, lu - lu - li - oh, lu - lu - li - oh, lu - lu - li - oh,

Tempo I.

SINGERS. I. lu la la la! 2. As you pass round, Have a glass round, With your o-ther hand you hold a

SINGERS. II. lu la la la! 2. As you pass round, Have a glass round, With your o-ther hand you hold a

a tempo

SINGERS. I. lass round; Then a King would give his gold crown For a day in old Vi - en - na

SINGERS. II. lass round; Then a King would give his gold crown For a day in old Vi - en - na

Poco più mosso.

SINGERS. I. town! Lu-li - oh, lu-li - oh, lu - lu-li - oh, lu - lu-li - oh, lu - lu-li - oh,

SINGERS. II. town! Lu-li - oh, lu-li - oh, lu - lu-li - oh, lu - lu-li - oh, lu - lu-li - oh,

p *fp*

SINGERS. I. lu - lu - li - oh, lu - lu - li - oh, lu la la la!

SINGERS. II. lu - lu - li - oh, lu - lu - li - oh, lu la la la!

fp *fp* *mf*

(Children dance and clap their hands)

La la la la la la la la la la

mf

ALL Più mosso.

la la la la la. Lu-li - oh, lu - li - oh, lu - lu - li - oh,

Lu-li - oh, lu - li - oh, lu - lu - li - oh,

f

ALL.

lu - lu - li - oh, lu - lu - li - oh, lu - lu - li - oh, lu - lu - li - oh, lu la la la

lu - lu - li - oh, lu - lu - li - oh, lu - lu - li - oh, lu - lu - li - oh, lu la la la

ALL.

la!

la!

ff

tremolo

N^o 2.

TRIO. (Lili, Tilli and Willi.)

"JUST A LITTLE RING!"


Andantino.


Lili.  Til - li and Wil - li and Li - li Veit, Trim and tight,


Tilli.  Til - li and Wil - li and Li - li Veit, Trim and tight,


Willi.  Til - li and Wil - li and Li - li Veit, Trim and tight,

Piano.  *p*

LILI.  brisk and bright, Why have we come in the beau - ti - ful wea - ther, Three al - to - geth - er

TILLI.  brisk and bright, Why have we come in the beau - ti - ful wea - ther, Three al - to - geth - er

WILLI.  brisk and bright, Why have we come in the beau - ti - ful wea - ther, Three al - to - geth - er



LILI. Here to - night? Say, is her sweetheart here?

TILLI. Here to - night? Say, is my sweetheart here? Here or near?

WILLI. Here to - night? Oh dear! is my sweet-heart

LILI. Well, if you should meet the men who love you, I must watch a - bove you here!

TILLI. Say, is my sweetheart here? You must watch a - bove us here!

WILLI. here? Here or near? You must watch a - bove us here!

LILI. *p* Though it's a du - ty far from pleas - ant, I am pre - sent As du - en - na! You must - n't give the

TILLI.

WILLI.

LILLI. slight-est han-dle For a scan-dal In Vi - en - na!

TILLI. Make no scan-dal In Vi - en - na!

WILLI. Make no scan-dal In Vi - en - na!

LILLI. *pp* On - ly a look that's soft and shy, Cast from a mod - est maid - en's eye! Winking at stran - gers.

TILLI. *pp* Soft and shy, A maid - en's eye! Don't look at

WILLI. *pp* Soft and shy, A maid - en's eye! Don't look at

LILLI. - Leads you in - to fear - ful dan - gers! Men are

TILLI. - strang - ers, That is full of dan - gers! Men are

WILLI. strang - ers, That is full of dan - gers! Men are

LILLI. bold as we know well! Give an_ inch, they take an ell!

TILLI. bold as we know well! Give an inch, they take an ell!

WILLI. bold as we know well! Give an inch, they take an ell!

LILLI. Take care, take_ care! Or you'll land you don't know where! You be cold

TILLI. Ah! Seem cold,

WILLI. Ah! Seem cold,

LILLI. Till you hold Just a_ lit - tle ring of gold! That is_ what the men must bring,

TILLI. you'll hold That lit - tle ring of gold! That's what they'll bring,

WILLI. you'll hold That lit - tle ring of gold! That's what they'll bring,

poco a poco rallent.

LILLI. Just this thing— Wed-ding ring!

TILLI. Just this thing— Wed-ding ring!

WILLI. Wed-ding ring, Wed-ding ring!

poco a poco rallent.

pp meno

Tempo I.

LILLI. Til - li and Wil - li and Li - li Veit, Trim and tight, brisk and bright,

TILLI. Til - li and Wil - li and Li - li Veit, Trim and tight, brisk and bright,

WILLI. Til - li and Wil - li and Li - li Veit, Trim and tight, brisk and bright,

Tempo I.

p

LILLI. Why have we come in the beau - ti - ful wea - ther, Three al - to - geth - er, Here to - night?

TILLI. Why have we come in the beau - ti - ful wea - ther, Three al - to - geth - er, Here to - night?

WILLI. Why have we come in the beau - ti - ful wea - ther, Three al - to - geth - er, Here to - night?

LILLI. Well, yes— we must con-fess, it's just Be - cause their hearts are

TILLI. Well, yes— we must con-fess, it's just Be - cause our hearts are

WILLI. Well, yes— we must con-fess, it's just Be - cause our hearts are

f *p poco rall.* *f*

LILLI. burn - ing With sen - ti - men - tal yearn - ing And they're full fath - om

TILLI. burn - ing With sen - ti - men - tal yearn - ing And we're full fath - om

WILLI. burn - ing With sen - ti - men - tal yearn - ing And we're full fath - om

LILLI. five a - bove Their lit - tle heads in love And soon a wed - ding

TILLI. five a - bove Our lit - tle heads in love And soon a wed - ding

WILLI. five a - bove Our lit - tle heads in love And soon a wed - ding

pp *pp* *pp* *pp*

LILL.
there may be - At the sign of the Maid - ens Three.

TILLI.
there may be - At the sign of the Maid - ens Three.

WILLI.
there may be - At the sign of the Maid - ens Three.

DANCE.

p

cresc.

p *fz*

Nº 3.

QUARTET.- (Schober, Vogl, Schwind and Kappel.)

"FOUR JOLLY BROTHERS."

Allegro moderato. *f* (Boisterously)

Vogl. Schwind.

Kappel.

Piano.

VOGL. SCHW.

KAPP.

three jol - ly, jol - ly broth - ers, With one ve - ry mer - ry song;

VOGL. SCHW. Each stick-ing to the oth - ers For all our life long! All a -

KAPP. Each stick-ing to the oth - ers For all our life long! All a -

VOGL. SCHW. - dore the three di - vine Of song, wo - man, and wine!

KAPP. - dore the three di - vine Of

VOGL. SCHW. Yes, song, wo - man, and wine! We're

KAPP. song, wo - man, and wine! Yes, song, wo - man, and wine! We're

VOGL. SCHW. three jol - ly, jol - ly broth - ers, Ha, Ha

KAPP. three jol - ly, jol - ly broth - ers, Ha, Ha *mf* Gold - en A -

VOGL. SCHW. *mf* We own, be - tween us, It's Bac - chus and

KAPP. - pol - lo We say that we fol - low; We own, be - tween us, It's Bac - chus and

VOGL. SCHW. Ven - us, And life gai - ly pass - es, With glass - es and lass - es!

KAPP. Ven - us, And life gai - ly pass - es, With glass - es and lass - es!

SCHOBER.

We're *four* jol - ly, jol - ly

SCHO.

broth-ers, For here is a broth-er more! I and the oth - ers Make one, two, three,

SCHO.
VOGL.

four! All are ar - tists fam - ous and fine, In

SCHW.
KAPP.

All are ar - tists fam - ous and fine, In

SCHO. VOGL.
ver - ses or song, In co - lour or line! But when we re - sign The

SCHW. KAPP.
ver - ses or song, In co - lour or line! But when we re - sign The

SCHO. VOGL.
art for the wine, We're four jol - ly, jol - ly broth - ers, Ha! Ha!

SCHW. KAPP.
art for the wine, We're four jol - ly, jol - ly broth - ers, Ha! Ha!

SCHO. VOGL. TUTTI
Who can at - tack us For

SCHW. KAPP.
So when A - pol - lo Is too hard to fol - low, Who can at - tack us For

SCHO. VOGL.

turn - ing to Bac - chus? With bump - ers be - fore us, We ech - o the

SCHW. KAPP.

turn - ing to Bac - chus? With bump - ers be - fore us, We ech - o the

The first system of the musical score consists of three staves. The top staff is for the Soprano (SCHO. VOGL.) and the middle staff is for the Bass (SCHW. KAPP.). Both vocal staves have lyrics underneath. The piano accompaniment is shown on a grand staff (treble and bass clefs) below the vocal parts. The music is in a key with one sharp (F#) and a common time signature. The vocal lines are melodic and rhythmic, with lyrics: "turn - ing to Bac - chus? With bump - ers be - fore us, We ech - o the". The piano accompaniment provides harmonic support with chords and a steady bass line.

SCHO. VOGL.

chor - us, We're four ve - ry mer - ry broth - ers, We're four jol - ly, jol - ly, four jol - ly, jol - ly

SCHW. KAPP.

chor - us, We're four ve - ry mer - ry broth - ers, We're four jol - ly, jol - ly, four jol - ly, jol - ly

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal staves have lyrics: "chor - us, We're four ve - ry mer - ry broth - ers, We're four jol - ly, jol - ly, four jol - ly, jol - ly". The piano accompaniment features a more active bass line with repeated rhythmic patterns. Dynamic markings include *ff* (fortissimo) above the vocal staves and below the piano accompaniment. The piano part includes some slurs and accents.

SCHO. VOGL.

boys!

SCHW. KAPP.

boys!

sempre ff e marcatisissimo

The third system of the musical score concludes the vocal parts and piano accompaniment. The vocal staves have the word "boys!" written below them. The piano accompaniment continues with a strong, rhythmic pattern. The dynamic marking *sempre ff e marcatisissimo* is written below the piano part. The system ends with a double bar line and repeat signs.

Nº 4.

QUINTET.— (Schubert, Schober, Vogl, Schwind and Kappel.)

"HARK, HARK! THE LARK."

Allegretto.

Piano.

The piano introduction consists of two staves in 6/8 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

The second system of the piano introduction continues the melodic and rhythmic themes established in the first system, ending with a final chord.

SCHUBERT.

SCHUBERT.
Hark, hark! the lark at Heav'n's gate sings, And Phoebus gins— a - rise, ——— His

The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is marked *pp* and continues with the same accompaniment as the introduction.

SCHU.

SCHU.
steeds to wa - ter at those springs On cha - liced flow'rs that lies; ——— On

The vocal line continues with the same treble clef and key signature. The piano accompaniment remains consistent with the previous systems.

SCHU. cha - liced flow'rs that lies; And wink - ing Ma - ry - buds be - gin - To

SCHU. ope their gold - en eyes - With ev - 'ry - thing that pret - ty bin, My la - dy sweet, a -

SCHU. - rise! With ev - 'ry - thing that pret - ty bin, My la - dy sweet, a -

SCHU. - rise! A - rise, a - rise! My la - dy sweet, a - rise! A -

SCHOB. VOGL. *pp* la la la la la la la la la My la - dy sweet, a - rise! la la la

SCHWIND. KAPPEL *pp*

SCHU. *-rise! a - rise, My la - dy sweet, a - rise!*

SCHO. VOGL. *la la la la la la My la - dy sweet, a - rise!*

SCHW. KAPP.

(Dialogue.)

pp

SCHO. *(Comically.)*

VOGL. *Look, look! the cook has done his best We bring the sup - per in, Be -*

SCHW. *Look, look! the cook has done his best We bring the sup - per in, Be -*

KAPP. *Look, look! the cook has done his best We bring the sup - per in, Be -*

pp

SCHO. -hold the sau-sage swell his breast, And al - most burst his skin! He

VOGL. -hold the sau-sage swell his breast, And al - most burst his skin! He

SCHW. -hold the sau-sage swell his breast, And al - most burst his skin! He

KAPP. -hold the sau-sage swell his breast, And al - most burst his skin! He

SCHO. laughs to burst his skin! The ten - der veal, a youth in love, The

VOGL. laughs to burst his skin! la la la la la la la la

SCHW. laughs to burst his skin! la la la la la la la la

KAPP. laughs to burst his skin! la la la la la la la la

SCHO. ham, his blush-ing bride— Would win the hearts of gods a-bove, When

VOGL. la la la la la la la la la la la la la la

SCHW. la la la la la la la la la la la la la la

KAPP. la la la la la la la la la la la la la la

SCHO. nest-ling side— by side! And mark the cake, a fai - ry dream, All almonds drown'd in

VOGL. la la la la la la la la la la la la la la la la la la

SCHW. la la la la la la la la la la la la la la la la la la

KAPP. la la la la la la la la la la la la la la la la la la

cream! — And cheese — and cheese — Just smell it if you please! — And

la la la la la la la la la Just smell it if you please! la la la

la la la la la la la la la Just smell it if you please! la la la

la la la la la la la la la Just smell it if you please! la la la

f *decrese.* *f* *decrese.*

SCHUBERT.

A ban-quet all di - vine!

beer — and wine! — A ban-quet all — di - vine!

la la la la la la A ban-quet all — di - vine!

la la la la la la A ban-quet all di - vine!

la la la la la la A ban-quet all di - vine!

f

No 5.

QUINTET.— (Schubert, Schober, Vogl, Schwind and Kappel.)

"UNDER THE LILAC BOUGH"

Piano.

Allegro moderato.

f

The piano introduction is in G major, 2/4 time, and consists of four measures. The right hand features a melodic line with eighth-note triplets and a descending eighth-note pattern. The left hand provides a harmonic accompaniment with chords and single notes.

SCHUBERT.

1. Un-der-neath the li-lac bough, What a joy to sit,— While a-cross the
2. Un-der-neath the li-lac bloom, What de-light to stay,— While a-cross the

p

Schubert's vocal part begins with a melodic line in G major. The piano accompaniment is in G major, 2/4 time, and consists of four measures. The right hand features a melodic line with eighth-note triplets and a descending eighth-note pattern. The left hand provides a harmonic accompaniment with chords and single notes.

SCHU.

blos-soms now, Frag-ant breez-es flit! Heart of mine, the May is here, Fair-y gifts to
scen-ted gloom, Va-grant breez-es stray. When the world is like a rose, Like a rose in

Schubert's vocal part continues with a melodic line in G major. The piano accompaniment is in G major, 2/4 time, and consists of four measures. The right hand features a melodic line with eighth-note triplets and a descending eighth-note pattern. The left hand provides a harmonic accompaniment with chords and single notes.

SCHU.

bring. Speak your wish and have no fear; Tell the la-vish Spring!
bud, All the May-time glad-ness glows Through a lov-er's blood.

VOGL.

I ask for a wine of
Yes, I was in love with

Schubert's vocal part concludes with a melodic line in G major. Vogl's vocal part begins with a melodic line in G major. The piano accompaniment is in G major, 2/4 time, and consists of four measures. The right hand features a melodic line with eighth-note triplets and a descending eighth-note pattern. The left hand provides a harmonic accompaniment with chords and single notes.

VOGL.  gold, As strong as the world and as old!
two, I loved them, but neither was true.

SCHW.  SCHWIND. I wish for a pair of wings, To soar like the lark that
I wish an I-tal-ian came, With kis-ses and eyes of

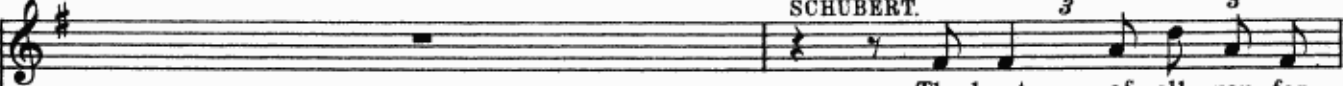



SCHO.  SCHOBER. I wish for friends as
I'd be a Sul-tan

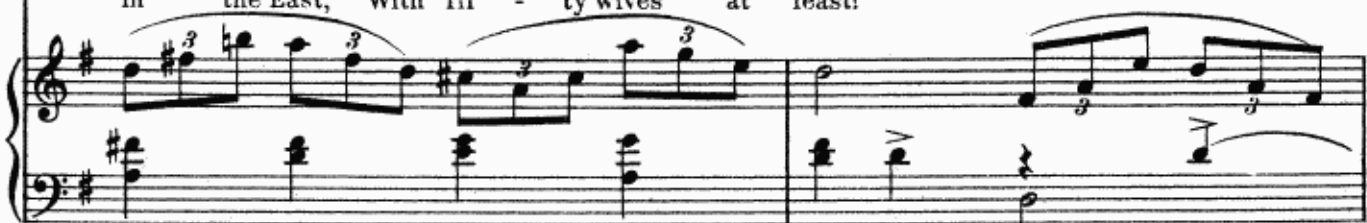
SCHW.  sings!
flame.

KAPP.  KAPPEL. And I would be a Rap-ha-el, He paint-ed pic-tures ra-ther well!
I want a real Vi-en-na girl, With laugh-ing eyes and teeth of pearl!



SCHU.  SCHUBERT. The best of all you for-
Ah, laugh and jest as you

SCHO.  good as you, To keep my whole life through!
in the East, With fif-ty wives at least!



poco a poco rall. 3 *rall.*

SCHU. *- get, My wish is more wonderful yet! }
will, But Love is the Lord of us still! } I ask the*

SCHO. *What's that? What's that? }
It's Love, It's Love! }*

VOGL. *What's that? What's that? }
It's Love, It's Love! }*

SCHW. *What's that? What's that? }
It's Love, It's Love! }*

KAPP. *What's that? What's that? }
It's Love, It's Love! }*

poco a poco rall. 3 *rall. molto*

Moderato.

SCHU. *Spring, blos-som la - den, To show me my maid - en, The love that I long for and*

SCHU. *look for to - day. And she will wear on her bo - som, The fair li - lac blos - som, My*

SCHU. fair - est, my ra - rest, My maid of the May!

SCHO. I ask the Spring, blos - som la - den, To

VOGL. I ask the Spring, blos - som la - den, To

SCHW. I ask the Spring, blos - som la - den, To

KAPP. I ask the Spring, blos - som la - den, To

SCHU. The love that I long for— And she will

SCHO. show me my mai - den, The love that I long for and look for to - day.

VOGL. show me my mai - den, The love that I long for and look for to - day.

SCHW. show me my mai - den, The love that I long for and look for to - day.

KAPP. show me my mai - den, The love that I long for and look for to - day.

mf

f

mf

p

SCHU. wear on her bo - som, The fair li - lac blos - som, My fair - est, My

SCHO. My fair - est, My

VOGL. My fair - est, My

SCHW. My fair - est, My

KAPP. My fair - est, My

SCHU. rar - est, My maid of the May! May! _____

SCHO. rar - est, My maid of the May! May! _____

VOGL. rar - est, My maid of the May! May! _____

SCHW. rar - est, My maid of the May! May! _____

KAPP. rar - est, My maid of the May! May! _____

Tempo I. **f** **p** **fff**

N^o 6.

DUET.— (Lili & Schubert)

"THE GOLDEN SONG."

Allegretto.

Piano.

Piano introduction in B-flat major, 2/4 time, marked Allegretto. The piece begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The dynamics shift to forte (*f*) and then fortissimo (*sf*) with a piano (*p*) marking in the final measure.

LILI. *p* SCHUBERT.

I'm ex - ci - ted, so de - light - ed, I have not the words to say. Ah, my

Lili's vocal line begins with a piano (*p*) dynamic. The piano accompaniment features a consistent eighth-note triplet pattern in the right hand and a steady bass line in the left hand.

SCHU. LILI.

plea - sure none could mea - sure, If I please you_ an - y way! Oh, you

Schubert's vocal line begins with a piano (*p*) dynamic. The piano accompaniment continues with the eighth-note triplet pattern in the right hand and a steady bass line in the left hand.

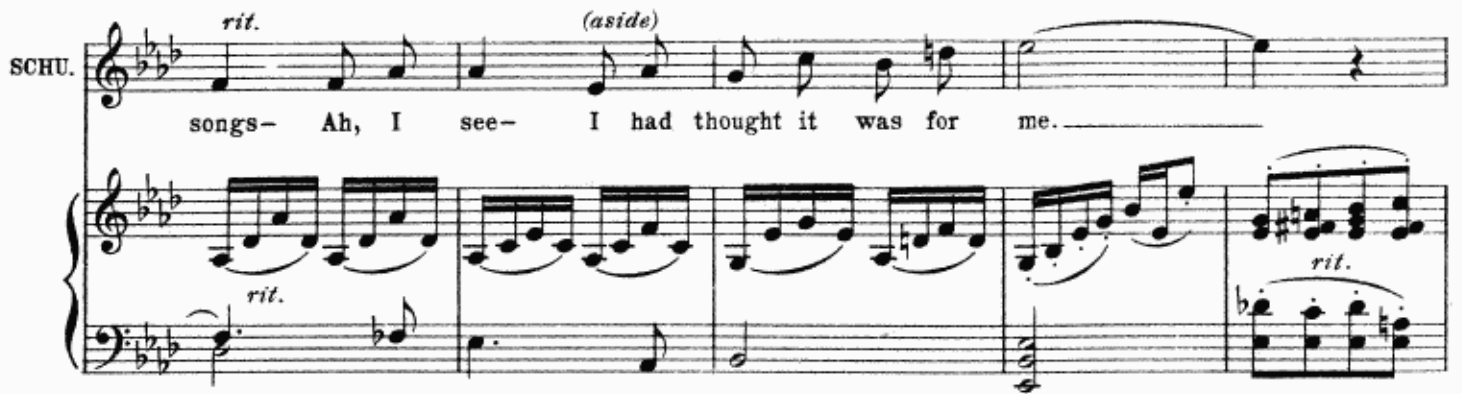
LILI. SCHUBERT.

know why it's_ so, It's your songs of long a - go. Yes, my

Lili's second vocal line begins with a piano (*p*) dynamic. The piano accompaniment continues with the eighth-note triplet pattern in the right hand and a steady bass line in the left hand.

SCHU. *rit.* (aside)

songs- Ah, I see- I had thought it was for me.



LILI. *Andantino.*

For what is so sweet as a gold - en song That rings in your



LILI. SCHUBERT.

heart for a whole life long. A mu - sic of laugh - ter, a sigh of



SCHU. LILI.


love That makes us like an - gels in Heav'n a - bove. A

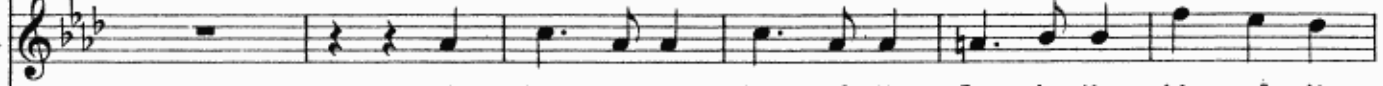



LILI.  kiss in the rhyme of it, Joy in the chime of it, Hearts to the time of it

SCHU. 



LILI.  Beat - ing strong! A kiss in the rhyme of it, Joy in the chime of it,

SCHU.  A kiss in the rhyme of it, Joy in the chime of it,



LILI.  Hearts to the time of it Beat - - ing strong!—

SCHU.  Hearts to the time of it Beat - - ing strong!—



Tempo I.

p *sf p*

The piano introduction is in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has two flats. The piece begins with a half rest followed by a half note, then continues with a series of chords and moving lines. Dynamics include piano (*p*) and fortissimo piano (*sf p*).

SCHUBERT. *p* LILI.

SCHU. We may cap-ture once the rap - ture, Then the joy has pass'd us - by. Such a

pp

The first vocal entry is by Schubert, marked piano (*p*). The piano accompaniment features a steady eighth-note triplet pattern in the right hand and chords in the left hand, marked pianissimo (*pp*).

LILI. SCHUBERT.

LILI. glad-ness is like mad - ness, Makes you want to - laugh and cry! Ev-er

The second vocal entry is by Lili, continuing the melody. The piano accompaniment remains consistent with the previous system.

SCHU. LILI.

SCHU. young, when they're sung, Are the songs of long a - go. Yes, the

The final vocal entry is by Schubert, concluding the piece. The piano accompaniment continues with the triplet pattern.

LILI. *rit.* (aside)

songs- I a - gree- I had thought he spoke of me.

SCHUBERT *Andantino.*

SCHU. *p*

For what is so sweet as a gold - en song, That rings in your

SCHU. LILI.

heart for a whole life long. A mu - sic of laugh - ter, a sigh of

LILI. SCHUBERT.

love, That makes us like an - gels in Heav'n a - bove. A

SCHU.  kiss in the rhyme of it, Joy in the chime of it, Hearts to the

LILI.  A kiss in the rhyme of it,
 SCHU.  time of it Beat - ing strong! A kiss in the rhyme of it,

LILI.  Joy in the chime of it, Hearts to the time of it Beat -
 SCHU.  Joy in the chime of it, Hearts to the time of it Beat -

LILI.  ing strong!
 SCHU.  ing strong!

No. 7.

FINALE.- ACT. I.

Lili, Tilli, Willi, Schubert, Schober, Vogl,
Binder, Veit, Schwind, Kappel and Braun.

Allegro moderato.

Lili and Tilli.
Willi.
Schubert.
Schober.
Veit.
Binder.
Vogl.
Kappel.
Braun.

Pro-sit! Pro-sit! Pro-sit! Pro-sit!

Allegro moderato.

Piano.

fz. *fff.*

LILI.
TILLI.

UNIS.

What de-light to stay!

WILLI.

What de-light to stay!

SCHUBERT.

ALL.

SCHUBERT.

MEN.

Un - der-neath the li - lachbloom What de-light to stay! All a-cross the

What de-light to stay!

p

Heart of mine, The May is here, Fai - ry gifts to

LILL. Va-grant breez-es stray! Heart, the May is here Gifts to

TILL. Va-grant breez-es stray! Heart, the May is here Gifts to

WILL. Va-grant breez-es stray! Heart, the May is here Gifts to

ALL. SCHUBERT. SCHOBER.

Men. scent-ed gloom Va-grant breez-es stray! Heart, the May is here Gifts to

Men. Va-grant breez-es stray!

bring: *poco rit.* *rit.*

LILL. Tell the lav-ish Spring! I ask the

TILL. Tell the lav-ish Spring! I ask the

WILL. bring: SCHUBERT. Speak your wish and have no fear. Tell the lav-ish Spring! I ask the

Men. bring: Tell the lav-ish Spring! I ask the

Men. Tell the lav-ish Spring! I ask the

poco rit. *rit.*

Moderato.

UNIS.

LILL. TILLI.
Spring, blos - som - lad - en To show a fond maid - en The

WILLI.
Spring, blos - som - lad - en To show a fond maid - en The

MEN.
Spring, blos - som - lad - en To show me my maid - en, The

Spring, blos - som - lad - en To show me my maid - en, The

LILL. TILLI.
love that I long for and look for to - day; And if I

WILLI.
love that I long for and look for to - day; And if she

MEN.
love that I long for and look for to - day; And if she

love that I long for and look for to - day; And if she

LILLI
TILLI
wear on my bo - som The fair li - lac blos - som, He'll

WILLI
wear on my bo - som The fair li - lac blos - som, He'll

MEN.
wears on her bo - som The fair li - lac blos - som, I'll

wears on her bo - som The fair li - lac blos - som, I'll

rit. - - - *rall. e cresc.*

LILLI
TILLI
meet me, and greet me, His maid of the May! _____

WILLI
meet me, and greet me, His maid of the May! _____

MEN.
meet her, and greet her My maid of the May! _____ Ah

VEIT.

meet her, and greet her My maid of the May! _____

rit. - - - *rall. e cresc.* **ff** **p**

Allegretto.

VEIT.

well- it's so; my_ girls will wed, I see. We're

VEIT.

left _____ a - lone _____ At the sign of the Maid - ens Three! Oh,

LILI.

LILI.

fa - ther, come! you still will have me; And though I'm one, I'll reck-on as three! But

VEIT.

VEIT.

some-one will wed the last of mine, And then I must take down the sign!

rit.

rit.

f

Allegro moderato.

LILI. *p*

There's a

LILI. *p*

house that stands in the town some-where, And three lit-tle maid-ens are there. One has
 One is Til - li, all heart, they say, Her heart is what gave her a - way! Number

LILI. *p*

gold - en hair, one has black, one brown, The mer - ri - est girls in the town! When the
 Two is Wil - li, a sort of saint, Now she, too, has caught the com - plaint! But the

LILI. *p*

dawn is white in skies of blue, And pig - eons are start - ing to coo, You can
 o - ther daugh - ter, she's the best, For love nev - er trou - bles her rest. And she

LILI. *ten.*
 hear a twit - ter through the blind, The three lit - tle girls are be -
 knows the fates will send her yet, The ve - ry best man they can

LILI. -hind!
 get! Yes, the three lit - tle girls are be -
 Yes, the ve - ry best man they can get!

TILLI.
 WILLI. Yes, the three lit - tle girls are be - hind!
 Yes, the ve - ry best man they can get!

MEN. Yes, the three lit - tle girls are be - hind!
 Yes, the ve - ry best man they can get!

LILI. *rit.*
 -hind! get! There's Til - li and Wil - li and Li - li!
 Then Li - li will al - so be sil - ly!

Allegretto.

LILI.

We are a tri - o that none will re - peat; We're lov'd to dis -

LILI.

-trac - tion by all that we meet; Cu - pid is hid in our eyes, and our

LILI.

curls: He's at the sign of the Three Lit - tle Girls.

TILLI
WILLI.

Oh!

MEN.

Oh!

LILI. 

TILLI. WILLI. 
we are a tri - o that none will re - peat, We're lov'd to dis - trac - tion by

MEN. 
they are a tri - o that none will re - peat, They're lov'd to dis - trac - tion by


they are a tri - o that none will re - peat, They're lov'd to dis - trac - tion by



LILI. 
Cu - pid is hid in our eyes and our curls

TILLI. WILLI. 
all that we meet; Love lurks in the curls

MEN. 
all that they meet; Love lurks in the curls


all that they meet; Love lurks in the curls



LILI. He's at the sign of the Three Lit - tle Girls! Number

TILLI. WILLI. of the Three Lit - tle Girls!

MEN. of the Three Lit - tle Girls!

cresc

LILI. Girls!

TILLI. WILLI. Girls!

MEN. Girls!

ff

f

Alla marcia.

VEIT.

Now it's get - ting dark, and so We ought to make a start. Say goodnight and

VEIT.

part! Late is the hour, we've a long way to go;

VEIT.

Still, there's a moon, so the road we shall know. Let

SCHOBER.

SCHO.

us es - cort you home to - night. Nev - er fear, we are here!

LILI.
TILLI.
WILLI.

MEN.

March, keep-ing step, left, right, left, right, There's no - thing, then, to fear!

March, keep-ing step, left, right, left, right, There's no - thing, then, to fear!

March, keep-ing step, left, right, left, right, There's no - thing, then, to fear!

March, keep-ing step, left, right, left, right, There's no - thing, then, to fear!

BINDER. (*offering arm to Tilli.*)

May I of - fer my pro - tec - tion? Sure - ly there is no ob - jec - tion?

BRAUN. (*offering arm to Willi.*)

As you took my heart al - read - y, Take my arm to hold you stead - y!

TILLI & WILLI.

TILLI.
WILLI.

Though we're not mar - ried, we mean to be soon, And

TILLI.
WILLI.

so we can walk with you un - der the moon! Start a - way! Or we

VEIT.

VEIT.

won't be home be - fore break of day!

TILLI & WILLI.

TILLI.
WILLI.

La la la la la la

MEN. without SCHUBERT.

MEN.

La la la la la la

TILLI.
WILLI.

la la la la la la la la la la la la la la

MEN.

la la la la la la la la la la la la la la

TILLI.
WILLI.

la la la la la la la la la la la la la

MEN.

la la la la la la la la la la la la la

TILLI.
WILLI.

la la la la la la la la la la la la la

MEN.

la la la la la la la la la la la la la

ALL going off.

TILLI.
WILLI.
la la la la la la la la la la la la la la

ALL.
la la la la la la la la la la la la la la

f *mf*

Behind Scenes.

TILLI.
WILLI.
la la la la la la la la la la la la la la

ALL.
la la la la la la la la la la la la la la

p

TILLI.
WILLI.
la la la la la la la la la la la la la

ALL.
la la la la la la la la la la la la la la

pp ppp

Poco lento.

LILI. LILI.

Oh! what is so sweet as a gold - en song, That

pp

LILI. sings in your heart for a whole life long, A music of

LILI. laugh-ter, or sigh of love That makes us like an-gels in

LILI. Heav'n a - bove. A kiss in the rhyme of it, Joy in the
 SCHUBERT. A kiss in the rhyme of it, Joy in the

LILI. chime of it, Hearts to the time of it Beat - ing strong! A
 SCHUBERT. chime of it, Hearts to the time of it Beat - ing strong! A

LILL.
kiss in the rhyme of it, Joy in the chime of it, Hearts to the

SCHU.
kiss in the rhyme of it, Joy in the chime of it, Hearts to the

LILL.
time of it Beat - - - ing strong!

SCHU.
time of it Beat - - - ing strong!

Moderato.

ACT II.

PRELUDE.

Nº 8.

Moderato.
Tpt.

PIANO. *mf*

dim. *p*

rit. *p* **Andante.**

No 8a

SERENADE.—(Schober).

Andante con moto.

SCHOBER.

Schober.

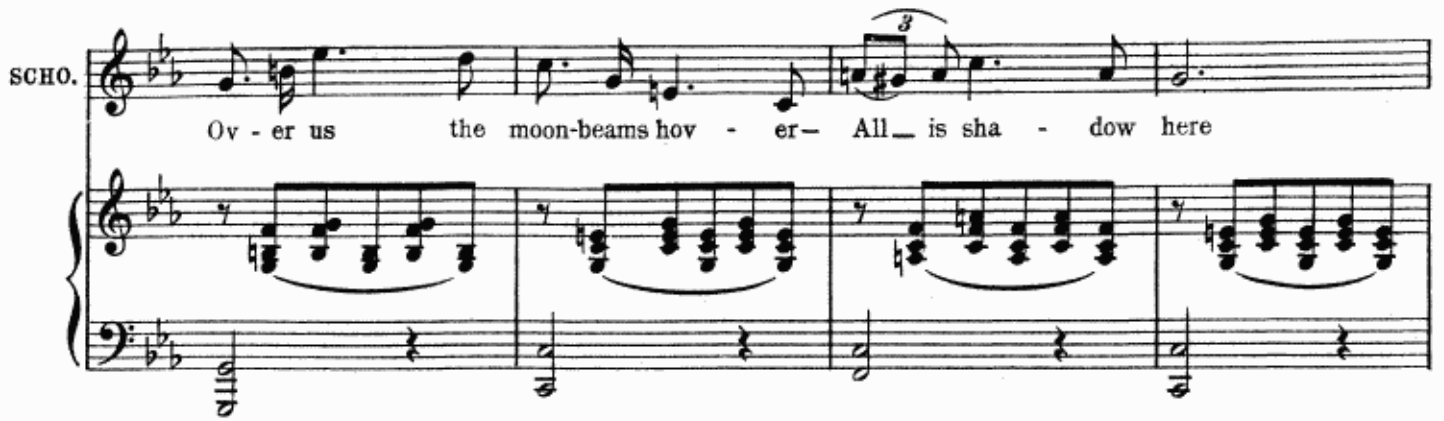
I — am sing — ing —

SCHO.

I — your lov — er Call — ing through the night Where the arch — ing

SCHO.

branch-es cov — — er, Hide me from — your sight!

SCHO.  Ov - er us the moon-beams hov - er - All - is sha - dow here

SCHO.  Dear - est, do not fear!

SCHO.  Now, the night - in - gales are trill - ing, Ah! to you - they pray!

SCHO.  Theirs are love - songs far - more thrill - ing, Words I dare not say!

(Curtain.)

SCHO. They can feel the love I sing you All its joy and

SCHO. pain Hear the plead - ing song we bring you,

SCHO. An - swer us a - gain,

CHO. Ah _____ Ah _____

SCHO.

f *ten.* *p*

An - swer us a - gain, An - swer

SCHO.

us a - - - gain.

CHO.

p

An - swer us a - gain.

An - swer us a - gain.

SCHO

CHO.

No. 9.

DANCE OF BRIDESMAIDS AND CHILDREN.

Allegro moderato.

PIANO.

The musical score is written for piano in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of five systems of two staves each. The first system is marked *p* (piano). The second system continues the melody and accompaniment. The third system is marked *mf* (mezzo-forte). The fourth system is marked *f* (forte). The fifth system is marked *p* (piano). The score includes various musical notations such as slurs, accents, and dynamic markings.

pp

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords. The dynamic marking *pp* is present.

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

ppp *dim.*

Third system of the piano score. The right hand has a more active melodic line. The dynamic marking *ppp* is introduced, followed by *dim.* (diminuendo).

sempre dim.

Fourth system of the piano score. The right hand continues with a melodic line, and the left hand accompaniment remains consistent. The dynamic marking *sempre dim.* (sempre diminuendo) is present.

perdendosi

Fifth system of the piano score, concluding the piece. The right hand features a melodic line that ends with a fermata. The dynamic marking *perdendosi* (decrescendo) is present.

N^o 10.

"VISION" SONG. (Schubert.)

"DREAM ENTHRALLING."

Allegretto moderato.

PIANO. *p*

The piano introduction is in 8/8 time, marked *p* (piano). It features a melody in the right hand with eighth-note patterns and a bass line with chords and eighth notes.

SCHU.

Voi - ces come throng - ing To sing in my ears, —

The first vocal line (SCHU.) begins with a rest, then enters with the lyrics "Voi - ces come throng - ing To sing in my ears, —". The piano accompaniment consists of chords in the right hand and a bass line with eighth notes in the left hand.

SCHU.

Ten - der with long - ing Or trem - bling with tears; Like ghosts of the night, They

The second vocal line (SCHU.) continues with the lyrics "Ten - der with long - ing Or trem - bling with tears; Like ghosts of the night, They". The piano accompaniment continues with similar chordal and eighth-note patterns.

SCHU.

call in their flight, And each is a song that I hear and I

rit.

colla voce

The third vocal line (SCHU.) concludes with the lyrics "call in their flight, And each is a song that I hear and I". The piano accompaniment features a melodic line in the right hand and a bass line. The tempo is marked *rit.* (ritardando) and the performance instruction *colla voce* (in voice) is indicated.

Andantino grazioso.

SCHU. write: _____ Dream en - thrall - ing Mus-ic soft - ly call - ing

SCHU. Gold - en glad - ness, Sil - ver sad - ness, Give me song and make my -

SCHU. *ad lib.* life _____ di - vine! _____ My song may be la - den With

Tempo I.

SCHU. glad - ness of birds, Love of a maid - en - Her kiss - es and words - The

SCHU. joy-and-the_pain I long for in_vain I am but an ech-o that an-swears a -

rit.

colla voce

SCHU. *Andantino grazioso.*

- gain: _____ Dream en - thrall - ing, Mus-ic soft-ly call - ing,

p

SCHU. Gold - en glad - ness, Sil - ver sad - ness, Give me song and make my

cresc.

SCHU. *ad lib.*

life _____ di - vine! _____

colla voce

al tempo

molto rit.

No. 11.

SEXTET.—(Lili, Tilli, Willi, Schober, Binder and Braun.)

Allegretto.

Lili.
Tilli.
Willi.

Schober.
Binder.
Braun.

Piano.

LILI.
TILLI.
WILLI.

SCHO.
BIND.
BRA.

LILI.
TILLI.
WILLI.

SCHO.
BIND.
BRA.

When skies are blue, When pi - geons coo, That is the right time to

When skies are blue, When pi - geons coo, That is the right time to

woo; For Love's a - glow When blos - soms blow, As ev - 'ry lov - er must

woo; For Love's a - glow When blos - soms blow, As ev - 'ry lov - er must

LILI.
TILLI.
WILLI.

SCHO.
BIND.
BRA.

know! Then maid-ens' eyes Are blue as skies, And lov-ers mur - mur in

know! Then maid-ens' eyes Are blue as skies, And lov-ers mur - mur in

mf

LILI.
TILLI.
WILLI.

SCHO.
BIND.
BRA.

sighs, I love — you, you love — me! And so it ev - er shall be! —

sighs, I love you, you love — me! And so it ev - er shall be! —

rit.

rit.

Allegro con spirito.

LILI.
TILLI.
WILLI.

SCHO.
BIND.
BRA.

Unis.

With

ff

LILI.
TILLI.
WILLI.

Oh, dear, we're in a

SCHO.
BIND.
BRA.

love that is vol - ca - nic Our hearts are a - flame!

LILI.
TILLI.
WILLI.

pan - ic! We're so sor - ry we came!

SCHO.
BIND.
BRA.

Unis.

You won't es - cape us long - er, It's

LILI.
TILLI.
WILLI.

Then since you are the strong - er, We'll run right a - way!

SCHO.
BIND.
BRA.

use - less to pray: Oh

LILI.
TILLI.
WILLI.

Oh no, oh

SCHO.
BIND.
BRA.

no, oh no, stay here with us, do!

LILI.
TILLI.
WILLI.

no, we're quite done_ with you!

SCHO.
BIND.
BRA.

For - give and

p

LILI.
TILLI.
WILLI.

Unis.

Now it's un-der-stood That you will all be good!

SCHO.
BIND.
BRA.

stay, we pray!

Poco meno. *a tempo* LILL. TILLI.

Thank you, sir! Thank you,

SCHOBER. (*rall.*) *a tempo* BINDER.

You're a per-fect trea - sure! May I have the plea - sure?

Poco meno.
p rall. *a tempo*

TILLI. WILLI.

sir! Thank you, sir!

BRAUN. SCHO. BIND. & BRAUN.

Now that all is sun - ny, Kiss me quick my hon - ey!

LILL. TILLI.

Then I will ex - cuse you— I don't want to lose you!

SCHOBER. BINDER.

Thank you, dear! Thank you,

WILLI. LILI, TILLI & WILLI.

Shall we dance to - geth - er? Then be - gin!

BIND. BRAUN.

dear! Thank you, dear!

pp

The musical score is arranged in four systems. The first system contains the vocal lines for WILLI, LILI, TILLI & WILLI, and BRAUN. The piano accompaniment begins in the second system. The score is in G major (one sharp) and 2/4 time. The piano part features a mix of chords and moving lines, with dynamic markings such as *pp* and octave signs (8). The piece concludes with a key signature change to D major (two sharps) in the final system.

Tempo I. TUTTI.

LILL. TILLI. WILLI.
SCHO. BIND. BRA.

When skies are blue, When pi-geons coo, That is the right time to

When skies are blue, When pi-geons coo, That is the right time to

f *p*

LILL. TILLI. WILLI.
SCHO. BIND. BRA.

woo; For Love's a - glow When blos - soms blow. As ev - 'ry lov - er must

woo; For Love's a - glow When blos - soms blow, As ev - 'ry lov - er must

LILL. TILLI. WILLI.
SCHO. BIND. BRA.

know! Then maidens' eyes Are blue as skies, And lov - ers mur - mur in sighs, I love —

know! Then maidens' eyes Are blue as skies, And lov - ers mur - mur in sighs, I love

mf

Allegro moderato.

LILI.
TILLI.
WILLI.

you, you love— me! And so it ev - er shall be!—

SCHO.
BIND.
BRA.

you, you love— me! And so it ev - er shall be!—

poco rall.

f a tempo

Animato.

No 12.

DUET.- (Lili and Schubert.)

"THE FLOWER."

Andantino. *p*

Lili. *p*
Dear

Piano. *mf* *p*

LILI.
flow-er, small and wise, Un-veil to mor-tal eyes What they will see In the

LILI.
days that are to be! I ask of you and wait For you to tell my fate; Will the

LILI. *poco rit.* *rit.*
word that I guess Be No or Yes? For weal or woe, Say, Yes or No! *meno*

colla voce *rit.*

Tempo di Valse lente.

LILI. Tell _____ me, dear flow - er - the se - cret tell _____

pp molto sost.

LILI. An - swer me now _____ if he loves me well! _____

LILI. Whis - per to me that hid - , den word, The word de - sired and

LILI. dear, I've longed to hear, But nev - er heard: _____

cresc. rit. f ten.

colla voce a tempo rit.

LIII. *p a tempo*

Say _____ if the dream _____ of my heart comes true, _____

p a tempo

LIII. Long - ing that no - bo - dy knows but you; _____

LIII. Tell _____ me, if soon one day will shine, When I shall know that

f

LIII. all his heart is on - ly mine. _____

ten. rit. ten. rit.

rit. rit. p. rit. p.

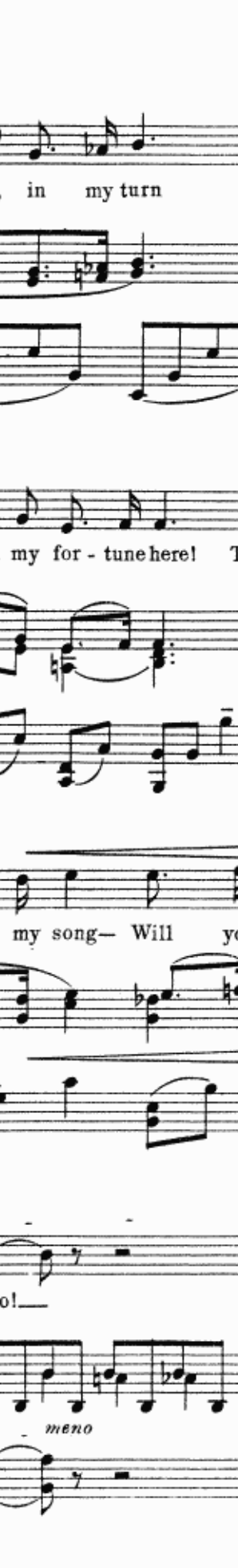
A tempo Primo.

SCHUBERT.

SCHU.  Dear flow - er, in my turn I

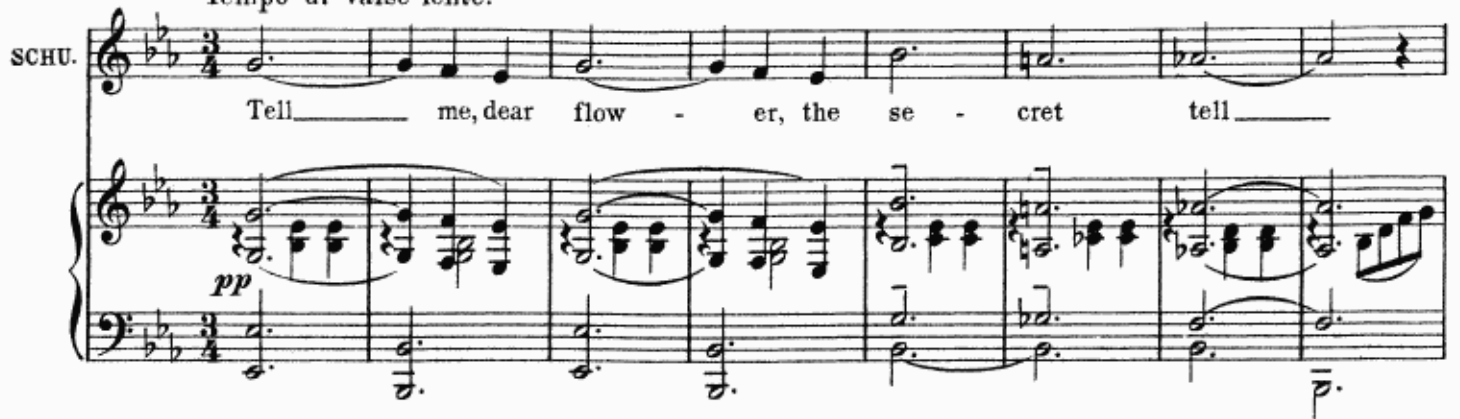
SCHU.  come my fate to learn; In hope and fear I would find my for - tune here! The

SCHU.  word for which I long, The soul of all my song— Will you

SCHU.  curse me or bless With No or Yes? For weal or woe, Say, Yes or No!—

poco rit. *rit.* *colla voce* *rit.* *meno*

Tempo di Valse lente.

SCHU.  Tell me, dear flow - er, the se - cret tell

pp

SCHU.  An - swer me now if she loves me well!

SCHU.  Whis - per to me that hid - den word, The word de - sired and

SCHU.  dear, I've long'd to hear, But nev - er heard!

rit. - ten.

colla voce *a tempo* *rit.*

a tempo

LILI. Say _____ if the dream _____ of my heart comes

SCHU. Say _____ if the dream _____ of my heart comes

a tempo

LILI. true, _____ Long - ing that no - bo - dy

SCHU. true, _____ Long - ing that no - bo - dy

LILI. knows but you _____ Tell _____ me if *ten. ten.*

SCHU. knows but you _____ Tell _____ me if *ten. ten.*

ten.

LILI. soon one day will shine, When I shall know That

SCHU. soon one day will shine, When I shall know That

LILI. That all his heart is mine! _____

SCHU. That all his heart is mine! _____

LILI. all his heart, is on - ly mine! _____

SCHU. all her heart is on - ly mine! _____

rit. *ten.* *rit.* *ten.* *ff e animato*

LILI. _____

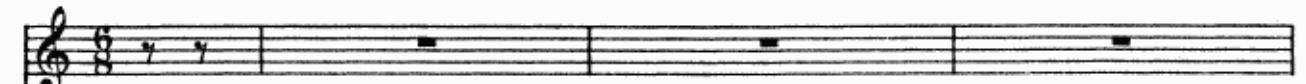
SCHU. _____

N^o 13.DUET.—(M^{rs} Veit and Veit.)

"GIRLS AND BOYS"

Moderato molto.

Voice.



Piano.



VEIT.

§



1. Oh, we say — it's a joy When it's a girl, or it's a
 boys — in their class Think how they'll run af - ter a



boy! There they will lie — and they cry Nev - er a
 lass! Our lit - tle girls — are as bad They will go



word tell - ing you why! But time keeps on
wild o - ver a lad! And then you can't

go - ing, And child - ren keep on grow - ing Un -
hold them They don't mind what you told them; Some -

pp

- till they are ra - ther Too much for Mo - ther and
- one or an - oth - er Will come and take them from

Fa - ther!
Mo - ther!

poco rall.

L'istesso tempo.

Oh, yes, you'll see What they will be, Just as we used to, you know!

Dear lit - tle things, They grow their wings: Out they all go!

No mat - ter where, They do not care; We're left with no - bo - dy there!

That's how it was, still it is so, Mo - ther, you know Ah!
(2) Fa - ther, know Ah!

poco rall. **YODEL.**

First system of musical notation, including a vocal line and piano accompaniment.

Second system of musical notation, including a vocal line with the instruction "Come prima." and piano accompaniment.

Third system of musical notation, including a vocal line with the instruction "Mrs VEIT." and piano accompaniment.

Fourth system of musical notation, including vocal lines for Mrs V. and VEIT. and piano accompaniment.

Mrs V.
Fa - ther, you know!

VEIT.
Mo - ther, you know!

Nº 14.

FINALE ACT II.— (Lili, Schubert and Schober.)

Allegro, ma non troppo.

Piano.

The piano introduction consists of two staves. The right hand features a series of triplet eighth notes in a descending sequence. The left hand has a more melodic line with some triplets and rests.

SCHOB. I

The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand, including some triplets.

SCHO.

want to carve your name on ev - 'ry tree, On ev - 'ry stone that lies where
 want to teach a star - ling all the song, My heart would sing to you the

The vocal line is in a single staff with lyrics. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand, including some triplets.

SCHO.

you may see. I want to plant in ev - 'ry gar - den plot My
 whole day long. To teach him till his voice can find the tone To

The vocal line is in a single staff with lyrics. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand, including some triplets.

SCHO. love that blooms in blue for-get - me-not; To write in all the buds that
 speak the words I say to you a-lone; To sing be-fore your win - dow,

SCHO. blow and sev - er, } Yours is my heart,
 ceas - ing nev - er, }

SCHO. Yours is my heart, and will be yours _____ and _____

1. 2. LILI (excited)
 How
 yours _____ for _____ ev - er. - er.

Moderato.

LILI.  won-der-ful the song you sing, It thrills my heart to tears and laugh-ter, It

trem.

pp

LILI.  bears me on an an-gel's wing In-to the world of joy here - af - ter. Now

SCHUBERT.
(aside to Schöber)

SCHU.  speak to her, and speak for me. You

rit.

LILI. *p*

rit.

LILI.  sang, and all the night a - bove me Trem-bled as — with — love's de-sire; The

a tempo

p a tempo

Mixing of Schubert's and Schöber's original tempo

LILI. stars were bend-ing down to love me All their eyes of gol - den fire! Ah,

LILI. sing a - gain the words you told me, For day and night your song would hold me!

SCHU. The

LILI. It sings of joy too deep to tell! Then it is

SCHU. song is like a mag - ic spell! It tells the pas-sion of a lov - er! Of

LILI. love! — Then it is love! — Yes, it is love! It is my lov - er's

SCHU. one who loved you long! — Yes, it is your lov - er's

LILI. *song!*

SCHU. *song!*

Moderato.
SCHOBER.

SCHO. Yes, it is one who loved you long, And thought you like a God-dess a-bove him,

LILI. *And then— and then—*

SCHO. *poco rit.* Now he has sung his love, Can you love him? *a tempo* And then— and

LILI. *cresc.* Then I will an-swer him! *poco rall.* I'll say—

SCHO. then— What will you say?

Vivace.

LILI. *f* Yours is my heart! Yours is my heart! _____

ff

SCHOBER. Lili! You! You!

Molto vivace.

fff

rall.

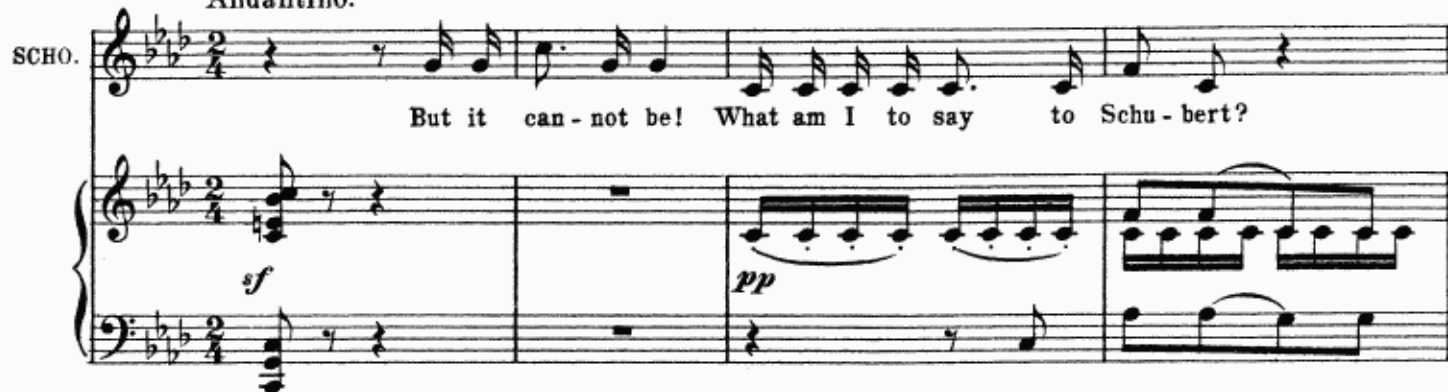
f

Poco lento.

SCHOBER. *rit.* She loves me! She loves me!

pp *espress.* *rit.*

Andantino.

SCHO. 

But it can - not be! What am I to say to Schu - bert?

SCHUBERT. 

You need say no-thing, Franz, I do not blame you; It is my

SCHUBERT. 

for - tune, it is not your fault. Oh, Franz, I

SCHO. 

don't know how it has hap - pened, I could not help it!

Andantino.

SCHUBERT.

SCHU. 

Hap-py man! And no won-der-- for who would

SCHU. 

look a-gain at me? I will be wi - ser, far

SCHU. 

wi - ser now! I'll go back to my mu - sic-- Love on - ly

Andante con moto.

SCHU. 

comes to me. in my mu - sic!

SCHU.

pp *pp*

SCHU.

My song that won her love!

rit. *ppp*

SCHU.

My love - song - for an - oth - er! I

pp *rit. e dim.*

Meno mosso.

SCHU.

want to carve your name on ev - 'ry tree, On ev - 'ry stone that lies where you may see. I

p

SCHU.

want to plant in ev - 'ry gar - den plot My love that blooms in blue for -

SCHU.

- get - me-not, To write in all the buds that blow and sev - er,

SCHU.

Yours is my heart! Yours is my heart!

rit. (Breaks the song off)

Largamente.

f *ff*

p *ff*

ACT III.

Nº15. PROMENADE SEPTET.— (Tilli, Willi, Binder, Braun, Vogl, Kappel, Schwind).

"STROLLING THROUGH THE MORNING AIR."

Allegro moderato.

Piano.

The piano introduction is in 2/4 time with a key signature of one flat (B-flat). It features a rhythmic melody in the right hand with slurs and accents, and a supporting bass line in the left hand. The piece begins with a forte (f) dynamic.

(Curtain.)

The piano accompaniment for the first vocal entry starts with a piano (p) dynamic. It features a steady bass line and a melodic line in the right hand. A piano-piano (pp) dynamic marking appears in the second measure.

The piano accompaniment for the second vocal entry continues the bass line and right-hand melody from the previous section.

TILLI.
WILLI.

Stroll-ing through the morn-ing air, Fresh and fair, What do we care?

BIND.
VOGL.

Rests for the vocalists.

BRA.
SCHW.
KAPP.

Rests for the vocalists.

The piano accompaniment for the final vocal entry continues the bass line and right-hand melody.

TILLI. WILLI.
Ov - er wood-land, hill, and plain Back a gain, Through the Lov-ers' Lane!

BIND. VOGL.

BRA. SCHW. KAPP.

The first system of the musical score consists of four staves. The top staff is for the vocalists TILLI and WILLI, with lyrics 'Ov - er wood-land, hill, and plain Back a gain, Through the Lov-ers' Lane!'. The second staff is for BIND. VOGL. and the third for BRA. SCHW. KAPP. The bottom two staves are for the piano accompaniment, showing a flowing melody in the right hand and a steady bass line in the left hand.

TILLI. WILLI.
Oh! to - day is a joy be-yond price,

BIND. VOGL.
Oh! to - day is a joy be-yond price, Like Pa - ra -

BRA. SCHW. KAPP.

The second system continues the musical score. The vocal parts have lyrics 'Oh! to - day is a joy be-yond price,' and 'Oh! to - day is a joy be-yond price, Like Pa - ra -'. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and continues with its characteristic melodic and harmonic patterns.

TILLI. WILLI.
Is - n't it nice? La - lir-ra-lay, la - lir-ra-lay,

BIND. VOGL.
-dise. La - lir-ra-lay, la - lir-ra-lay,

BRA. SCHW. KAPP.

The third system concludes the musical score. The vocal parts have lyrics 'Is - n't it nice? La - lir-ra-lay, la - lir-ra-lay,' and '-dise. La - lir-ra-lay, la - lir-ra-lay,'. The piano accompaniment features a dynamic marking of *f* (forte) and ends with a final chord.

TILLI.
WILLI.

Life is glad and gay! — La - lir-ra-lay La - lir-ra-lay, All the world at

BIND.
VOGL.

Life is glad and gay! — La - lir-ra-lay La - lir-ra-lay, All the world at

BRA.
SCHW.
KAPP.

pp

pp

pp

p

TILLI.
WILLI.

play!

BIND.
VOGL.

play! — *mp* VOGL.

BRA.
SCHW.
KAPP.

play! — *mp* SCHWIND & KAPPEL

If your part-ners you would change, We can ar - range

mp

TILLI.
WILLI.

VOGL.

You are mar-ried, so you can Have an - y man!

SCHW.
KAPP.

TILLI.
WILLI.

p

That is most po - lite of you, Kind and *comme-il - faut!* Should we want a

BIND.
VOGL.

BRA.
SCHW.
KAPP.

TILLI.
WILLI.

man or two, We will let you know! So, so,

BIND.
VOGL.

So, so,

BRA.
SCHW.
KAPP.

TILLI.
WILLI.

We will let you know!

BIND.
VOGL.

You will let us know!

BRA.
SCHW.
KAPP.

TILLI. WILLI. *p*
Stroll - ing through the morn - ing air, Fresh and fair, What do we care?

BIND. VOGL. *p*
Stroll - ing through the morn - ing air, Fresh and fair, What do we care?

BRA. SCHW. KAPP. *p*

TILLI. WILLI. *mf*
Ov - er wood - land hill, and plain, Back a - gain, Through the Lov - ers' Lane!

BIND. VOGL. *mf*
Ov - er wood - land hill, and plain, Back a - gain, Through the Lov - ers' Lane!

BRA. SCHW. KAPP. *mf*

TILLI. WILLI. *f*
La - lir - ra - lay, la - lir - ra - lay, Life is glad and gay!

BIND. VOGL. *f*
La - lir - ra - lay, la - lir - ra - lay, Life is glad and gay!

BRA. SCHW. KAPP. *f*

TILLI. WILLI. *pp* La - lir-ra-lay, La - lir-ra-lay, All the world at play! *p* La - la -

BIND. VOGL. *pp* La - lir-ra-lay, La - lir-ra-lay, All the world at play! *p*

BRA. SCHW. KAPP. *pp*

TILLI. WILLI. lir - ra - lay Lir - ra - lay, lir - ra - lay la la la

BIND. VOGL. Lir - ra - lay, lir - ra - lay la la la

BRA. SCHW. la la

TILLI. WILLI. *ff* la la la, lir - ra - lay!

BIND. VOGL. *ff* la la la, lir - ra - lay! la, lir - ra - lay!

BRA. SCHW. KAPP. *ff* la la la la la, lir - ra - lay!

N^o 16.

SONG: (Schubert).

"MY SWEETEST SONG OF ALL."

Allegretto. SCHU.

Schubert. In my heart the

Piano. *mp*

SCHU. whole day-long, Once a song was ring - ing, All my pas - sion

SCHU. pure and strong To a - maid - en bring - ing, Sigh - ing, - call - ing, -

SCHU. *p* cling - ing! Then an - o - ther sang my song, *rit.* Won her by his sing - ing! Ah, *ten.*

rit.

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the vocal line (SCHU.) and piano accompaniment (Piano) for the first two measures. The tempo is marked 'Allegretto'. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The piano part begins with a mezzo-piano (*mp*) dynamic. The second system continues the vocal line with the lyrics 'whole day-long, Once a song was ring - ing, All my pas - sion'. The third system continues with 'pure and strong To a - maid - en bring - ing, Sigh - ing, - call - ing, -'. The fourth system concludes with 'cling - ing! Then an - o - ther sang my song, Won her by his sing - ing! Ah,'. The piano part in the fourth system includes dynamics *p*, *rit.*, and *ten.* (tenuendo). The score ends with a double bar line and repeat signs.

Andantino con espress.

SCHU. *ten.*
 you, that might have been my own, And now are wooed and won: — My

pp

SCHU.
 heart must dream of you a - lone, Un - til my days are done: — In

p.

SCHU. *ten.*
 o - ther ways your heart will go And hear an - o - ther's call, — You *ten.*

f

SCHU. *rit.*
 will not hear, you will not know My sweet - est song of all! —


rit.

Allegretto.

SCHU.  Once a love I had to tell, Had my heart been bold-er, Yet it seemed as

SCHU.  though a spell Held me when I told her, Made my words sound

SCHU.  cold-er, Then another spoke so well, He could win and hold her! Ah,

SCHU.  you that might have been my own, And now are wooed and won: My

SCHU. heart must dream of you a - lone Un - til my days are_

SCHU. done: In o - ther ways_ your heart will go, And

SCHU. hear an - o - ther's call, You will not hear, You

SCHU. will - not know, My sweet - est song of all!

No 17.

DUET. (Lili and Schober.)

"WHEN THE LILAC BLOOM UNCLOSSES."

Allegretto.

Schober. SCHOBER.

Piano. *p*

When the

SCHO.

li - lac bloom un - clo - ses Is the time when love a - wakes, It is

SCHO.

now the time of ro - ses, And a rose is ours to - take! For my

L.I.I.

LILI. *ten.*

love for you lay sleep - ing, In my maid - en heart for long; But I

LILI. *ten.* SCHOBER.

gave it to your keep - ing. When you won me with a song! And

SCHO. LILI.

now Sweet - heart! Our ways will nev - er part - A - long the road un -

LILI. SCHOBER.

- known We will not go a - lone - My own!

Moderato.

SCHO. Dear - est, all is ours, Light and love and laugh - ter,

SCHO. Down our path of flow'rs, — Joy shall fol - low af - - ter!

SCHO. Just like rose and vine, Our two lives will twine.

rit. *ten.*

SCHO. *a tempo* Wed - ding bells shall chime The love of li - lac time! —

LILI. *rit. ten.*

Just like rose and vine, Our two lives will twine.

SCHOBER *ten.*

Just like rose and vine, Our two lives will twine.

mf rit. ten.

LILI. *a tempo*

Wed - ding bells shall chime The love of li - lac time!

SCHOBER *a tempo*

Wed - ding bells shall chime The love of li - lac time!

a tempo

LILI. *Tempo primo.*

I had dream'd of fair - y lov - ers Who would give me ma - gic

f

LILI. *SCHOBER.*

bliss - But to - day my heart dis - cov - - ers There is no - thing like your kiss! There were

SCHO. *ten.*
 girls I thought might love me, That is o - ver long a - go, For your

SCHO. *ten.* **LILI.**
 eyes that shine a - bove me Are the on - ly stars I know— You

LILI. **SCHOBER.**
 will not care For an - y - one more fair? For no one can there

SCHO. **LILI.**
 be As fair as what I see— In me!

SCHOBER.

Dear - est, all is ours, Light and love and laugh - ter;

SCHO. Down our path of flow'rs, — Joy shall fol - low af - ter!

SCHO. Just like rose and vine, Our two lives will twine.

rall. *ten.*

rall. *ten.*

SCHO. *a tempo* Wed - ding bells shall chime The love of li - lac time!

f LILI. *rall.* *ten.*
 Just like rose and vine, Our two lives will twine.

f SCHOBER. *ten.*
 Just like rose and vine, Our two lives will twine.

LILI. *a tempo* *rit.*
 Wed - ding bells shall chime The love of li - lac.

SCHO. *a tempo* *rit.*
 d - ding bells shall chime The love of li - lac

LILI. *timel*

SCHO. *timel*

poco *a poco* *al* *fine*

N^o 18.

FINALE- ACT III.

Moderato.

Lili.

Tilli.

Willi.

Schubert.

I ask the spring-blos-som lad-en, to show me my maid-en, The one that I

Schober.

Vogl.

Binder.

Veit.

Schwind.

Kappel.

Braun.

Moderato.

Piano.

fp

p

LILI. And if she wears on her bos - om The fair li - lac

TIL. And if she wears on her bos - om The fair li - lac

WILL. And if she wears on her bos - om The fair li - lac

SCHU. long for and look for some - day - And if she wears on her bos - om The fair li - lac

SCHO. And if she wears on her bos - om The fair li - lac

VOGL. And if she wears on her bos - om The fair li - lac

BIND. And if she wears on her bos - om The fair li - lac

VEIT. And if she wears on her bos - om The fair li - lac

SCHW. And if she wears on her bos - om The fair li - lac

KAPP. And if she wears on her bos - om The fair li - lac

BRAUN. And if she wears on her bos - om The fair li - lac

mf

f *cresc. poco a poco ff*

LILI. *f* *cresc. poco a poco ff*
 blos-som, You'll meet her, and greet her, your Maid of the May! _____

TILLI
 blos-som, You'll meet her and greet her, your Maid of the May! _____

WILLI
 blos-som, You'll meet her and greet her, your Maid of the May! _____

SCHU.
 blos-som, I'll meet her and greet her, my Maid of the May! _____

SCHO.
 blos-som, You'll meet her and greet her, your Maid of the May! _____

VOGL.
 blos-som, You'll meet her and greet her, your Maid of the May! _____

BIND.
 blos-som, You'll meet her and greet her, your Maid of the May! _____

VEIT.
 blos-som, You'll meet her and greet her, your Maid of the May! _____

SCHW.
 blos-som, You'll meet her and greet her, your Maid of the May! _____

KAPP.
 blos-som, You'll meet her and greet her, your Maid of the May! _____

BRA.
 blos-som, You'll meet her and greet her, your Maid of the May! _____

(Curtain.)

f *cresc. poco a poco ff*

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