

“THE LADY OF THE ROSE”
A New Musical Play



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

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THE LADY *of the* ROSE

A MUSICAL PLAY IN THREE ACTS



Adapted by

FREDERICK LONSDALE

FROM THE BOOK BY RUDOLPH SCHANZER AND ERNEST WELISCH

Music by

JEAN GILBERT

Lyrics by

HARRY GRAHAM

Ascherberg, Hopwood & Crew, Limited,

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*the Hist. of
Fanny's Madame
Compadour (1922)
Lonsdale
(Book) and Graham (Lyrics)
adapted for Daly's
in 1923*

George Edwardes

Daly's Theatre, London

The George Edwardes Production

THE LADY *of the* ROSE



Dramatis Personæ

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

Synopsis of Scenery

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



Musical Director: MERLIN MORGAN

Produced by FRED. J. BLACKMAN

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THE LADY OF THE ROSE.

A MUSICAL PLAY in 3 ACTS.

ACT 1.

Words by
HARRY GRAHAM.

No 1. Duet. "HIDE AND SEEK!"

Music by
JEAN GILBERT.

MARIANA - ADRIAN.

Allegro moderato.

Musical score for the first system, featuring piano accompaniment. The tempo is *Allegro moderato*. The music is in 3/4 time and begins with a piano (*p*) dynamic marking. The score consists of two staves: a treble clef staff and a bass clef staff.

Musical score for the second system, continuing the piano accompaniment. The tempo remains *Allegro moderato*. The score consists of two staves: a treble clef staff and a bass clef staff.

Moderato.

Musical score for the third system, featuring a change in tempo to *Moderato*. The score consists of two staves: a treble clef staff and a bass clef staff. A triplet of eighth notes is marked with a '3' in the treble staff.

Tempo I^o

Musical score for the fourth system, featuring a change in tempo to *Tempo I^o*. The score consists of two staves: a treble clef staff and a bass clef staff. A forte (*sfz*) dynamic marking is present in the treble staff.

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

Musical score for the fifth system, featuring a piano accompaniment. The tempo is *Tempo I^o*. The score consists of two staves: a treble clef staff and a bass clef staff. A piano (*p*) dynamic marking is present in the bass staff. The treble staff features several triplet markings with a '3' above them.

MARIANA. (Rising from her chair.)

He's here! My Ad - ri-

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

MAR: and finally chooses the curtain.)

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

p Sub:

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

Soft. ADRIAN.
Ma -

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

(Adrian sees the bulge in the

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

A - ha!

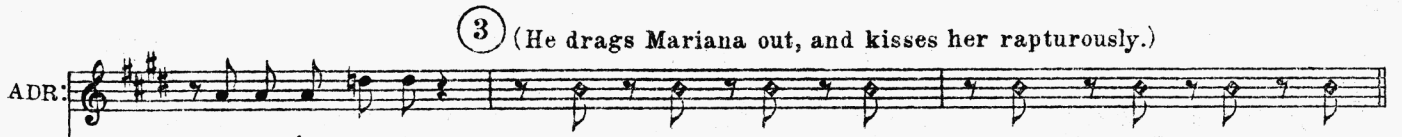
Slow.

ADR:  I knew I should spot you!


poco animato.



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

ADR:  And now I've got you!

mf



Allegro molto.

MARIANA.

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

ADR:  Ah, no! I haven't nearly

Allegro molto.

p



Softer.

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

ADR:  done with you!

 *Softer.*

Moderato.

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

ADR:  We're

 *Moderato.*
mf

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

 *poco rit.*
p

Grazioso, non allegro.

4

MARIANA.

ADRIAN.

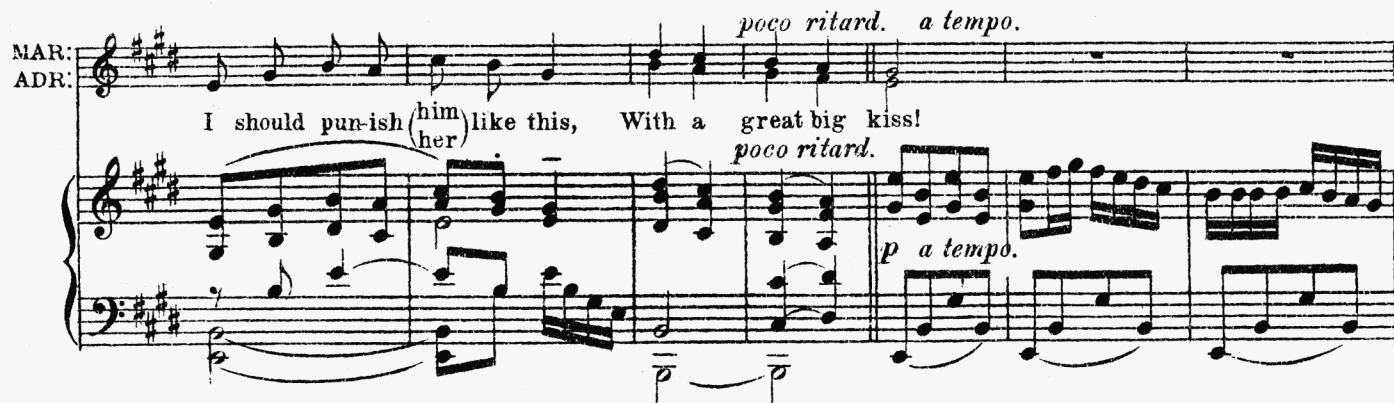
MAR: 

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

MAR: *poco ritard:* BOTH. 

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

poco ritard:

MAR: *poco ritard. a tempo.* 

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

poco ritard.

p a tempo.




poco rit. *pp*

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

ADRIAN MARIANA AND ROSINA.

Very quietly.

MARIANA.

No sto-ry could be stranger, And

pp *f* *molto* *p*

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

fp

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

mf *cresc:* *mf*

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

mf

Tempo. I.^o

MAR: La - dy of the Rose!

② Lively
ADRIAN.

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

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

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

ADR: For noth - ing here can harm us!

Quieter.

MARIANA. (Freeing herself.)

poco rit. You must-nt scorn my ner-vous fears;

colla parte.

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

MAR: she - ap-pears, The La - dy of the Rosel

Tempo I^o *poco mosso.*

ADRIAN.

Ah, you're ve - ry

4

MAR: You must - n't scorn my ner-vous fears; When dan-ger's near, she shows! —

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

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

4

p

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

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

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

G. P.

5

Moderato con appassionato.

MAR: Rose! —

p cresc. *f* *ff* *pp*

ff

N^o 3. Song. "SILHOUETTES."

SUITANGI.

Allegro moderato. SUITANGI.

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

SUIT:

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

SUIT:

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

SUIT:

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

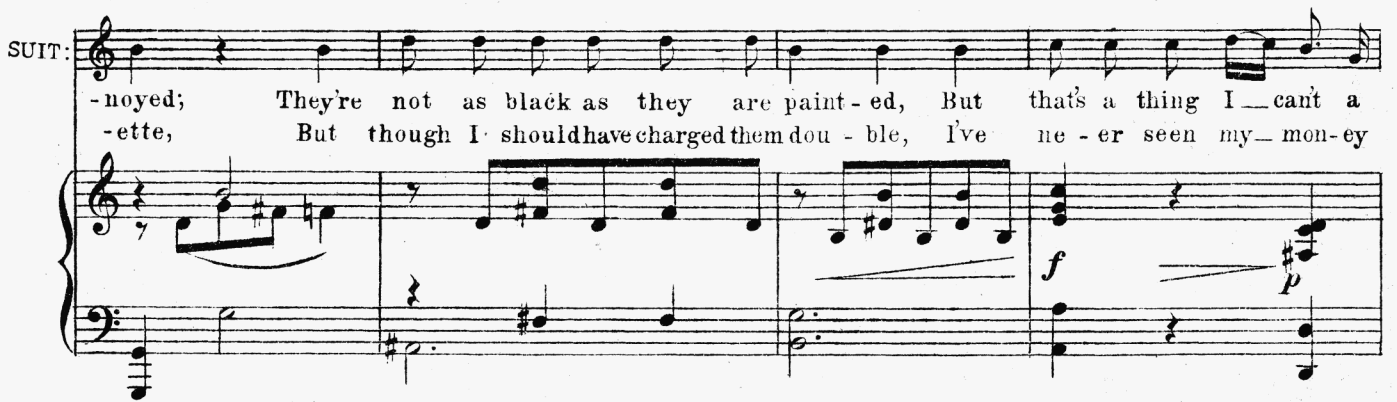
SUIT: 

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

2

SUIT: 

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

SUIT: 

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

3

SUIT: 

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

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

rit. tempo.

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

f mf

④ *meno.*

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

rit.

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

p colla voce. pp mf P rit.

REFRAIN. Moderato.

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

p a tempo.

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

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

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

⑥ Waltz tempo.

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

mf

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

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

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

SUIT: 1st time. old Black Art!

SUIT: % Last time. Not Art!

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

MARIANA ADRIAN AND SUTANGI.

Allegretto alla musette.

MARIANA.

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

a tempo.

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

SUTANGI. (Aside.)

It's real-ly time that we got

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poco rit.
ADRIAN. *meno:*

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

a tempo.

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

SUITANGI. (Aside.) MARIANA.

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

meno:

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

MAR: *p* you've gone a - way, *mf* And we're far, far a - part, *p* By night and by

MAR: day You shall live in my heart!

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

MAR: *morendo.* I shall al - ways be think - ing and dream - ing of

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

MAR: *a tempo.* you! Just one more kiss, be - fore you go! Just one!

ADR: you!

a tempo.

MAR: No!

ADR: I know you won't forget me!

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

stacc:

MAR: My own sweet

ADR: Dear, we must part!

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

P sub. *cresc:*

MAR: *meno:*
 - heart!

SUIT: This portrait is certain to make a hit! Not it! They don't

fz *P* *rit:*

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

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

SUIT: Worth far more than all the world to me!

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

Slow.

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

Moderato. MARIANA.
 I shall al - ways be

ADRIAN.
 I shall al - ways be

Moderato.

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

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

morendo: pp *p a tempo.*

pp *pp*

Nº 5. ENSEMBLE.

(SOPHIE, SUITANGI, SPROTTI AND GIRLS.)

Vivace.

The musical score consists of four systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The time signature is 2/4, and the key signature has one flat (B-flat). The tempo is marked 'Vivace'. The first system begins with a forte dynamic marking 'f'. The music features a mix of eighth and sixteenth notes, often beamed together, with some rests in the bass line. The second system continues the melodic and harmonic development. The third system shows a change in texture with more complex chordal structures in the treble. The fourth system concludes with a final chord and a fermata over the bass line.

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SPROTTI:

The

ff

1

SUITANGI.

SPR:

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

fp *fp*

mf

SUIT:

mel If my poor house to her is of the slight-est use, I

p

Quick.

SUIT:

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

fp *ff* *ff*

3 3 3

ff

2

SOPHIE.

Quieter.

Your

Detailed description: This block contains the first musical system. It features a vocal line for Sophie and a piano accompaniment. The piano part includes dynamic markings: *ff* (fortissimo) and *mf* (mezzo-forte). The tempo is marked as *Quieter.* The key signature has one flat, and the time signature is 3/4.

3

Tempo di mazurka.

SOPH:

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

Detailed description: This block contains the second musical system. It features a vocal line for Sophie and a piano accompaniment. The tempo is marked as *Tempo di mazurka.* The key signature has one flat, and the time signature is 3/4.

SPROTTI:

SOPH:

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

Detailed description: This block contains the third musical system. It features a vocal line for Sophie and a piano accompaniment. The piano part includes a triplet marking. The key signature has one flat, and the time signature is 3/4.

(Aside.)

SOPH:

I'm

SPR:

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

Detailed description: This block contains the fourth musical system. It features two vocal lines (Sophie and Spratti) and a piano accompaniment. The key signature has one flat, and the time signature is 3/4.

(meaningly.)

SUIT:

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

4

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

Sprotti. (Annoyed.)

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

Sophie. (Archly.)

rit:

Slow.

SPR: He's ev-i-dent-ly heard of me! Wher-


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

⑤ Moderato.

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

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

SOPH:  I hav-n't a ri-val as yet! Wher -

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

SOPH: *poco rit:*
 dance, The the-at-re's tak-en by storm, The house is sold out in ad-

SPR: **6** *a tempo.* **SPROTTI** *Allegretto con moto.*
 - vance! As light and grace-ful as a fea-ther, She

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

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

SUIT: 

luck-i - ly I'm thin! Next time the Free list is sus - pend - ed, I

meno:

7

SUIT: 

hope you'll let me in!

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

SUITANGI. You

SUIT: 

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

SOPHIE.

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

- core you!

⑧ Moderato con moto.

- ev - er good danc - ing is known, From plas - tie

poco legato.

- Wher - ev - er good danc - ing is

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

She stands a - lone in a class of her

She stands a - lone in a class of her

Moderato con moto.

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

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

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

own, Hi hi hi! hi hi hi!

own, Hi hi hi! hi hi hi!

SOPH: stand in a class of my own, I

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

SPR: She stands in a class of her own,

No ri - val yet. E'er was

No ri - val yet. E'er was

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

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

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

- form! Ha ha ha! Ha ha ha!

- form! Ha ha ha! Ha ha ha!

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

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

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

The house is sold out for weeks in ad -

The house is sold out for weeks in ad -

poco rit.

a tempo.

9 Allegro con fuoco.

SOPH: *vancel!*

SUIT: *vancel!*

SPR: *vancel!*

vancel!

vancel!

Allegro con fuoco.

a tempo.

fp

10 *Piu mosso.*

f

ff

fz

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

BELOVAR AND CHORUS OF SOLDIERS.

Quiet.

TENORS I & II.

CHORUS.

BASSES.

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

Land o' mine!

BELOVAR.

Land o' mine!

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

Quicker.

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

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

Ab - sence makes the heart grow fon - der,

Quicker.

rit:

Broadly.

BEL: Though far a-field we wan-der, Where so e'er we roam, Still we dream of

CH: wan-der, far! Far a-field we wan-der! Home is there, Ah Home is there, and still we dream of

fon-der far!

Broadly.

tempo. *rit.*

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

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

Maid o' mine!

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

CH: Do you long for his re-turn-ing?

mf *mf*

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

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

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

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

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

rit. *tempo.*

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

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

Nº 7. DUET.

SOPHIE AND BELOVAR.

Tempo di Mazurka.

Piano introduction for the Mazurka, featuring a treble and bass staff with a forte (*f*) dynamic marking.

SOPHIE.

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

Musical score for Sophie's first vocal line and piano accompaniment, including dynamic markings like *fz*, *f*, *p*, and *f*.

SOPH

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

Musical score for Sophie's second vocal line and piano accompaniment, including dynamic markings like *fz*, *p*, and *f*.

(She dances.)

SOPH

sev-en won-ders of the age is!

Musical score for Sophie's third vocal line and piano accompaniment, including a forte (*f*) dynamic marking.

BELOVAR.


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


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


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


SOPHIE . All

Tempo di Gavotte.

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

 *mp*

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


 *dolce.* *p*

BELOVAR.

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



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



Recitativo.

SOPHIE.

BEL: No dan-cer you? A sol-dier
I'm not that sort! Though you may
feel a bit fool-ish, I own!
bet-ter to take one, like this!

Recitativo.

SOPH: too!
be!

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

Moderato march.

BEL: When the bug-les sound "ThAd-vance!" When we hear them blow!

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

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

mf rit: ff

Dance Vivace.

mf cresc: poco a poco.

ff

1. 2.

So

fz p fz

Nº 8. FINALE.

Lively. (SOLDIERS.)

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

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

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

① Allegro.

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

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

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

SOPRAN:

GIRLS. ALT:

Whats that?

f *p*

(At the window.)

GIRLS. Sol - diers! Look! Ov - er there!

All round the

mf

GIRLS. All round the house, I do de -

house! Sol - diers ev - ry - where!

f

2 Quick march.

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

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

(Enter SPROTTI.)

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

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

- vide some fun, be-tween them!

3 (dancing round him.)

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

dote on the boys!

Piano introduction for Spratti 4, featuring a treble and bass staff with a 7/8 time signature. The music consists of rhythmic patterns and chords.

SPROTTI. 4 Allegro.

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

Musical score for the first vocal line, including a treble staff with lyrics and a piano accompaniment with a *mf* dynamic marking.

SPR:

By a troupe of

Musical score for the second vocal line, including a treble staff with lyrics and a piano accompaniment with *sf* and *mf* dynamic markings.

SPR:

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

Musical score for the third vocal line, including a treble staff with lyrics and a piano accompaniment with *mf* and *f* dynamic markings.

5 Meno.

SPR:

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

Musical score for the fourth vocal line, including a treble staff with lyrics and a piano accompaniment with *p* and *ff* dynamic markings.

6

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

7

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

pp sub.

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

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

(The Officers storm the Girls and capture them.)

ff

8 Allegro.

ALL.

OFFICERS.

Al-ways do it

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

poco meno:

Allegro.

thus!

If you'll dance with us!

thus!

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

9 Dance. Vivace.

mf

cresc:

ff

10

ffz

BELOVAR. (11)

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

p

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

BEL.: In an hour, or ev-en less!

GIRLS:
Not rea-lly!

ppp

BEL: We leave to-day!

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

OFFICER. What! Can't we stay?

GIRLS. Oh!

pp

-parlando.

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

SPROTTI (aside.) Thank Heaven!

BELOVAR. And what does our host say?

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

Slow.

mf

Lively.

BEL: Where is our host - ess?

SUIT: She - yes - the

Lively. *sempre stacc.*

f *p*

BEL: Still in - dis - posed?

SUIT: Count - ess — She's


13 Quiet.

BEL: Oh, well, if she's really coming—

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

Quiet.

Maestoso.

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

SPROTTI.

I'll fetch So-phia now!



14



SUITANGI.

(Enter MARIANA.)

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




15 Quietly but in same tempo.

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

ALT: Fair in form and

TEN: In form and face

BASS: What love-in-ess and grace!

15 *mf*

SOP: Her hus - band old

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

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

BASS: Her hus - band is old

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

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

TEN: old He was so ver - y bold,

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

ff

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

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

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

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

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

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

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

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

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

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

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

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

MARIANA.

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

BELOVAR.

Com-man-ded"? Ah, no!

Meno.

16 Quiet.

MAR: Tho'ord-ers from a guest, Aresome-what un - ex - pect-ed, So courteous a re-

-quest Could hard-ly be neg - lect-ed!

My humb - lest of a -

po - lo-gies are due!

I hope I have-nt in-con-venienced you!

17 BELOVAR.

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

The first system of music features a vocal line for Belovar and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "Ah, sure-ly not! You see, I'm the of - fen - der, clear - ly!". The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand providing harmonic support with chords and single notes.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics "I beg you most sin - cere - ly To pard-on me!". The piano accompaniment includes a *rit.* (ritardando) marking in the left hand and a *ff* (fortissimo) marking in the right hand towards the end of the system. The piano part features more complex rhythmic patterns and dynamic contrasts.

18

BEL: These are such stirr - ing times in which we

The third system shows the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics "These are such stirr - ing times in which we". The piano accompaniment continues with a steady rhythmic accompaniment, primarily using eighth and sixteenth notes.

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

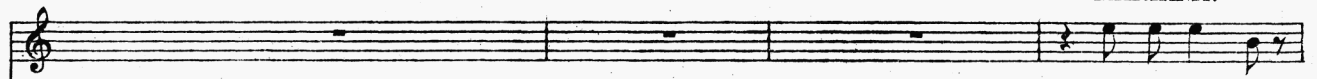
The fourth system concludes the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics "live! That I be - haved so rude - ly pray for - give!". The piano accompaniment features a *f* (forte) dynamic and a *crese:* (crescendo) marking. The right hand includes a triplet of eighth notes, and the left hand has a long, sustained chordal structure.

Allegro. (TO OFFICERS.)

BEL: 

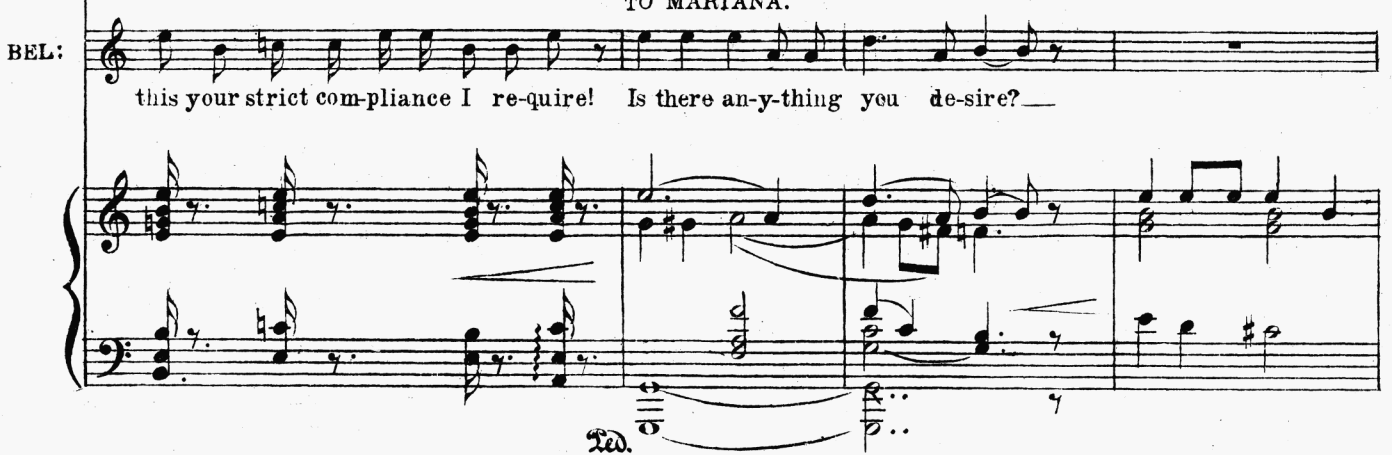
This is your host-ess, re-coll-ect, sirs! Her ev-'ry wish must be re-spect-ed! To

MARIANA.



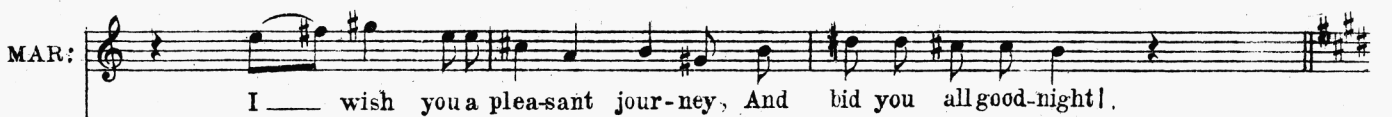
On-ly one thing:

TO MARIANA.

BEL: 

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

td.

MAR: 

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

SUITANGI.



We bidyou all good-

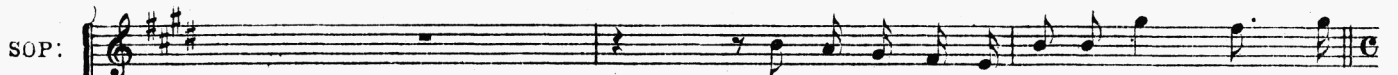
poco rit. *a tempo.*

19 Broadly

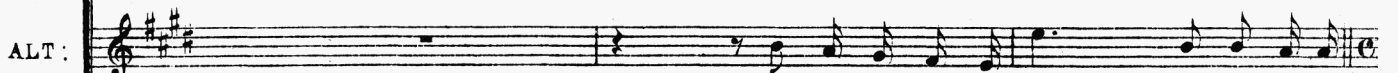
SUIT: 

- night!

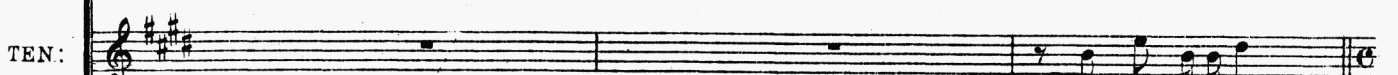


SOP: 

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

ALT: 

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

TEN: 

What beau-ty and grace!

BASS: 

Beau - - ty and



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

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

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

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

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

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

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

BASS: won - der what she was at!

Enter Dostal.

DOSTAL.

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

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

p rit.

- ettes for sale, sir!

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

mf

f

Rather Quicker

BELOVAR.

BEL: This

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

BEL: is a bit of luck!

(To Adrian.)

BEL: Who are you? Where dyou come from?

BEL: What's your busi - ness?

Tempo di Valse.

ADRIAN.

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

BELOVAR. *f*

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

22 Quicker.

do - ing here at this hour of the night?

22 Quicker.

f *farioso.* *ff*

(Speaks) (To join the rebels!) Very quick.

BEL: You dog! You're a spy!

ADR: jour - ney to Mil - an!

p *ff*

Rec.

MARIANA.

He is no spy! He is no

p

23 Lento.

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

mysterioso.

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

3

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

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

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

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

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

Broadly.

MAR:

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

(25) Tempo di gavotte.

MAR:

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

poco rit. *espress.*

BELOVAR.

MAR:

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

ff *p*

SUITANGI.

(Aside.)

BEL:

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

BELOVAR.

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

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

MARIANA. (26) *to Adrian.* *Go! Do you hear? — Go! do you hear?*

rubato.

MAR:

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

Dostal.) *morendo.*

MARIANA (aside) *Saved!*

BELOVAR.

Vivace.

Bring wine! Let's drink a toast to our

f *G.P.* *ff*

(To Mariana.)

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

ff *mf*

MARIANA. (Hysterically.)

BEL: Yes, of course! And why
tool

f

(Laughing.)

MAR: not, Give me wine!

p Sub. *crsc.*

ff

3 3 3 3 3 3

Detailed description: This block shows the piano introduction for the 'Fiery waltz'. It consists of two staves, treble and bass. The music is in 3/4 time and features a series of triplet patterns. The first staff begins with a forte (ff) dynamic. The piece is characterized by rhythmic intensity and melodic lines in both hands.

MARIANA. (28) Fiery waltz.

Ah! wine is the giv - er of glad - -

fp

Detailed description: This block contains the first line of the vocal melody and its piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are 'Ah! wine is the giv - er of glad - -'. The piano part features a dynamic marking of *fp* (fortissimo piano). The music is in 3/4 time.

MAR: - ness, A draught of nec - tar di - vine! As

fp

Detailed description: This block contains the second line of the vocal melody and its piano accompaniment. The vocal line is labeled 'MAR:' and the lyrics are '- ness, A draught of nec - tar di - vine! As'. The piano accompaniment continues with a dynamic marking of *fp*. The music is in 3/4 time.

MAR: mak - er of mirth and of mad - - ness, There's naught on the earth like

fp poco rit.

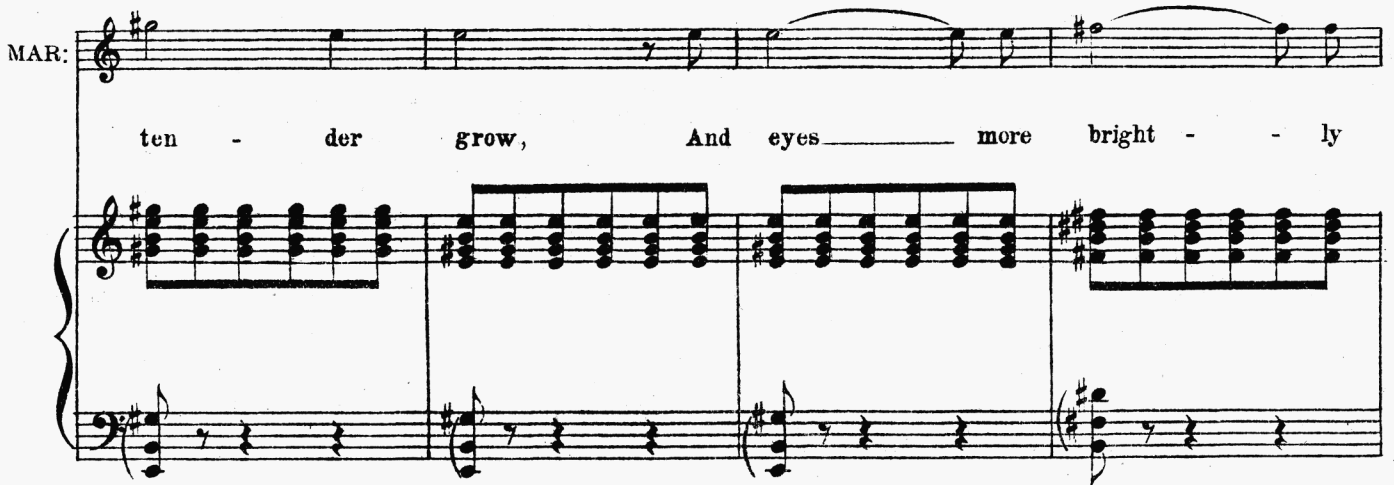
Detailed description: This block contains the third line of the vocal melody and its piano accompaniment. The vocal line is labeled 'MAR:' and the lyrics are 'mak - er of mirth and of mad - - ness, There's naught on the earth like'. The piano accompaniment features a dynamic marking of *fp* and a tempo marking of *poco rit.* (poco ritardando). The music is in 3/4 time.

MAR: 

wine! _____ For hearts, _____ we know, More

a tempo.

ff *P Sub.*

MAR: 

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

MAR: 

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

ff *P Sub.*

(29)

MAR: fired, By wine! By wine!

Chorus:

By

MAR: By wine! wine!

wine!

p

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

Ah!

accel.

30

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

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

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

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

31

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

BEL: *In wine! In wine!*

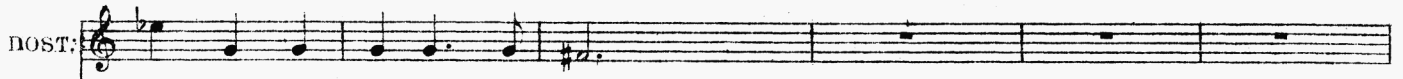
CHO: *In wine!*

Enter DOSTAL.

32

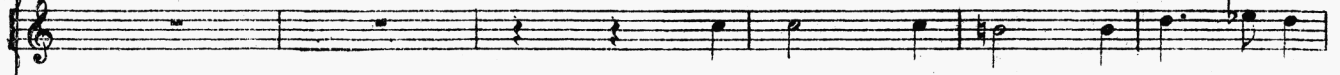
DOSTAL: (To Belovar.)

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

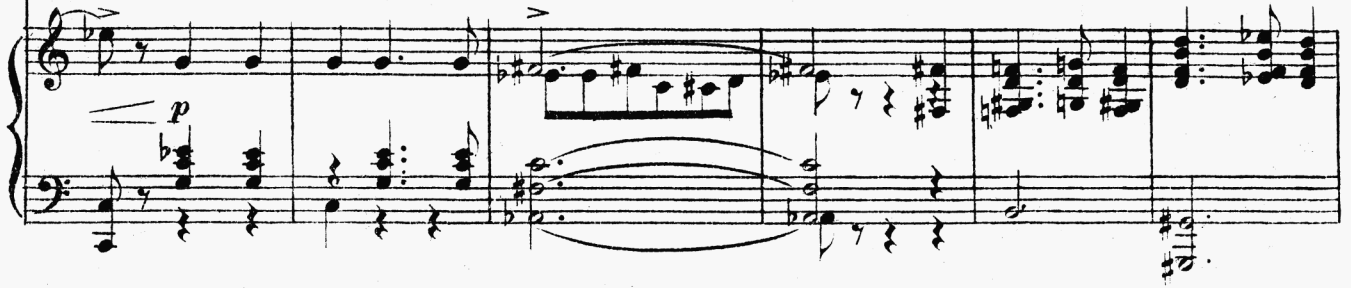
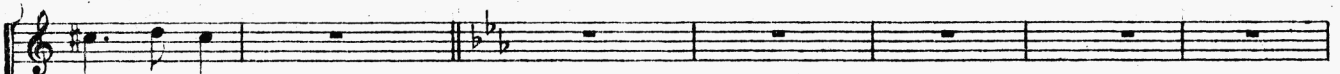
HOST: 

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

Chorus. (GIRLS.)

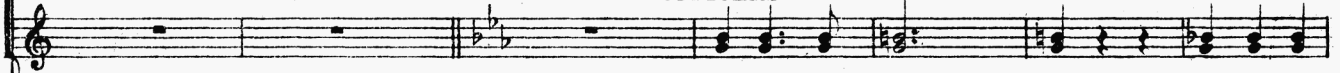


Oh! no! no! no! We real - ly can't

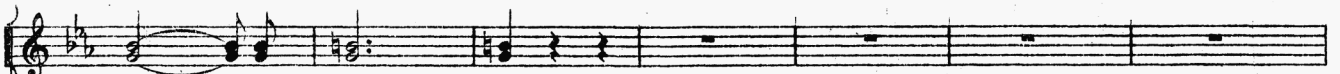



let you go!

OFFICERS.



Things are so gay here, we hoped to

spend the day here!



Or-ders we must o - bey here!

f marc.

BELOVAR.

Chorus. We stay here!

Hur - rah! Hoo - ray!

ff

f

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

GIRLS. Ah!

OFFICERS. Ah!

Ah!

accel.

34 Fiery waltz.

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

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

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

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

P Sub.

BEL: eyes more bright - - ly shine!

GIRLS.

With wine! with wine! with

OFFICERS.

With wine! with wine! with

ff

35

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

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

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

35

By wine! By wine! By wine!

fired By wine! By wine! By wine!

fired By wine! By wine! By wine!

The piano accompaniment consists of two staves (treble and bass clef). It features a series of chords and melodic lines, including a prominent seven-note scale in the right hand and a corresponding bass line in the left hand. The music is in a 3/4 time signature.

wine!

wine!

wine!

The piano accompaniment continues with similar patterns, including a seven-note scale in the right hand and a bass line in the left hand. The music is in a 3/4 time signature.

(Enter SPROTTI & SOPHIE.)

f *p*

The piano accompaniment continues with similar patterns, including a seven-note scale in the right hand and a bass line in the left hand. The music is in a 3/4 time signature.

36

SPROTTI. (To Sophie.)

There you are! I've done it!

espress.

mf

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

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

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

37

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

May I have the hon - - our,

SOPHIE(aside) Good.

- serve.

37

dolce.

SOPHIE .(Going up to him.)

(He takes no notice of her.)

But Colon - el!

Count - ess?

Oh! Colo - - nell!

rit.

(BELOVAR leads MARIANA out on his arm.)

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

38

Maestoso.

ISOLANI (To Sophie.)

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

(She goes out with (Solani)

who sadly picks up
(All follow but Suitangi

the silhouettes.)

SUITANGI.

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

My poor sil-hou - ette, ah!

Rubato.

Broadly.

Curtain falls quickly.

ACT 2.

Nº 9. OPENING CHORUS AND DANCE.

SUITANGI, SPROTTI, OFFICERS & CHORUS.

Allegro con fuoco.

Meno.

(CURTAIN RISES.)

Allegro moderato.

SUITANGI, SPROTTI, OFFICERS & CHORUS.

meno

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

① *Quicker.*

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

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

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

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

DANCE.

2

Allegro moderato.

ff

f

3 Quicker.

p

p sub.

ff

mf poco a poco

cresc.

fp

fp

molto.

cresc.

ff

Presto.

ff

fff

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

ROSINA.

Tempo di marcia.

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

ROS:

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

ROS:

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

ROS:

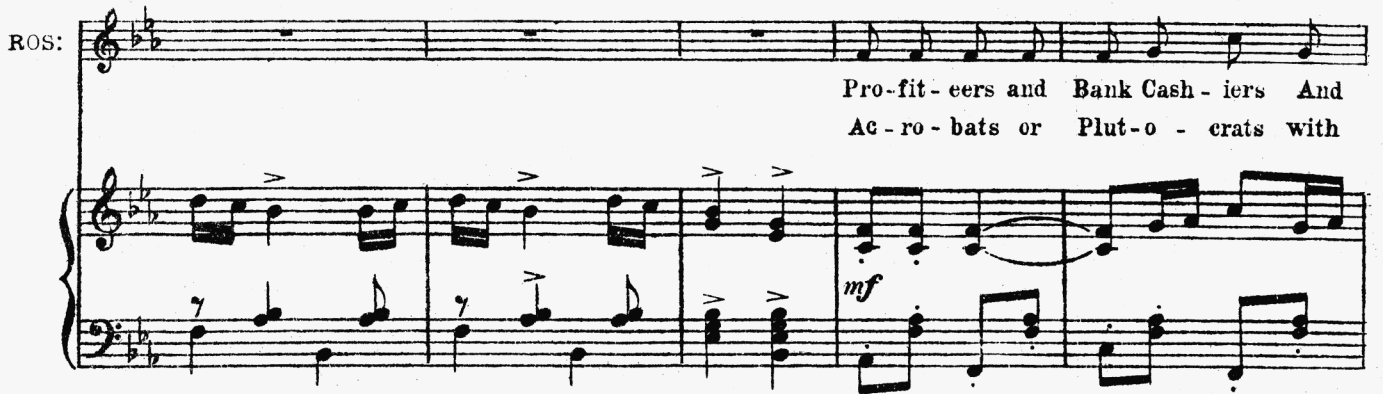
I'm con - tent to let a gent get sent - im - en - tal, now and then! Though I
And you cant up - braid a par - lour - maid be - cause she feels it too! If she's

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

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

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

men!
true!
Dance.

ROS: 

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

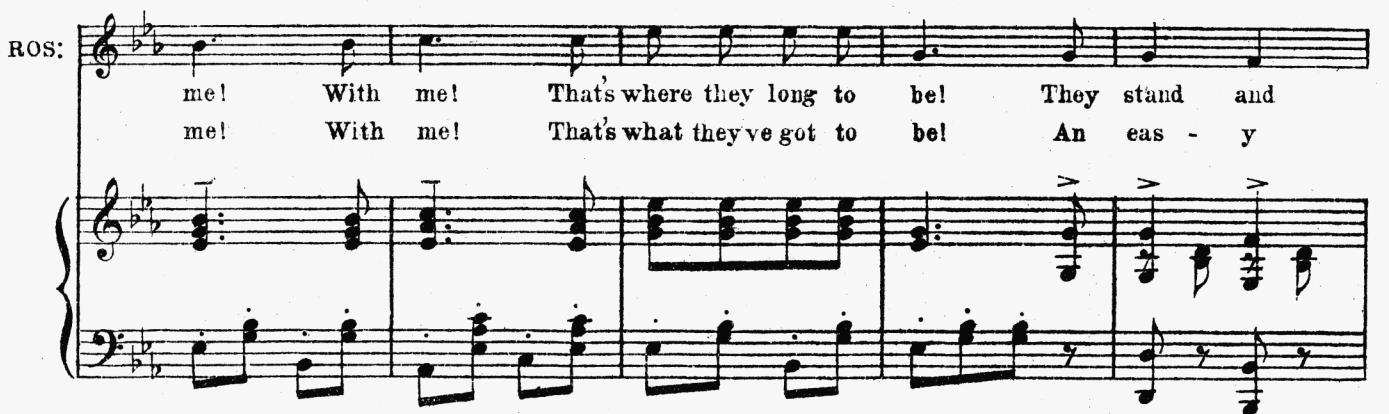
ROS: 

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

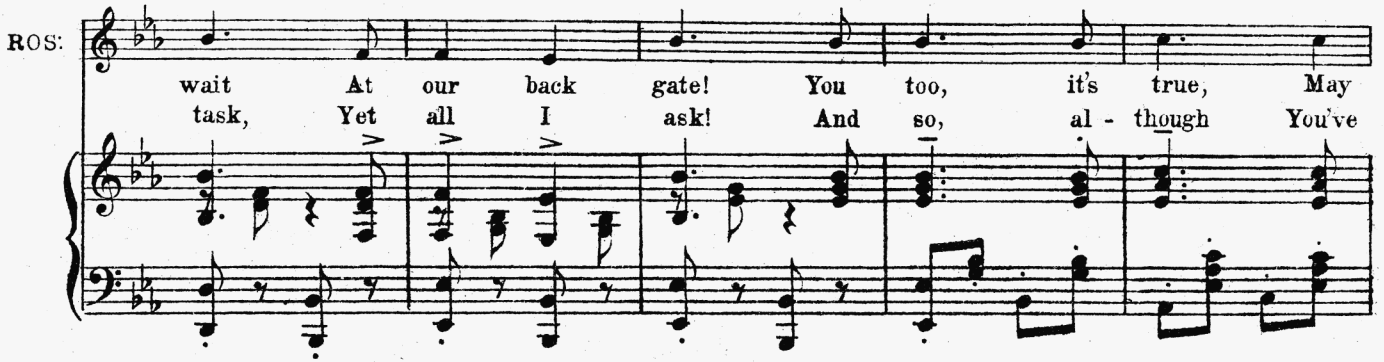
ROS: 

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

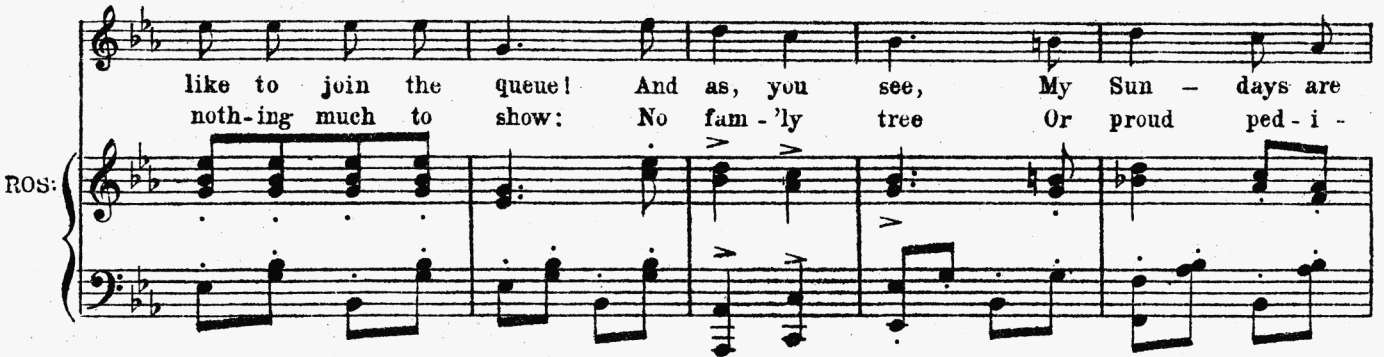
cresc: *p*

ROS: 

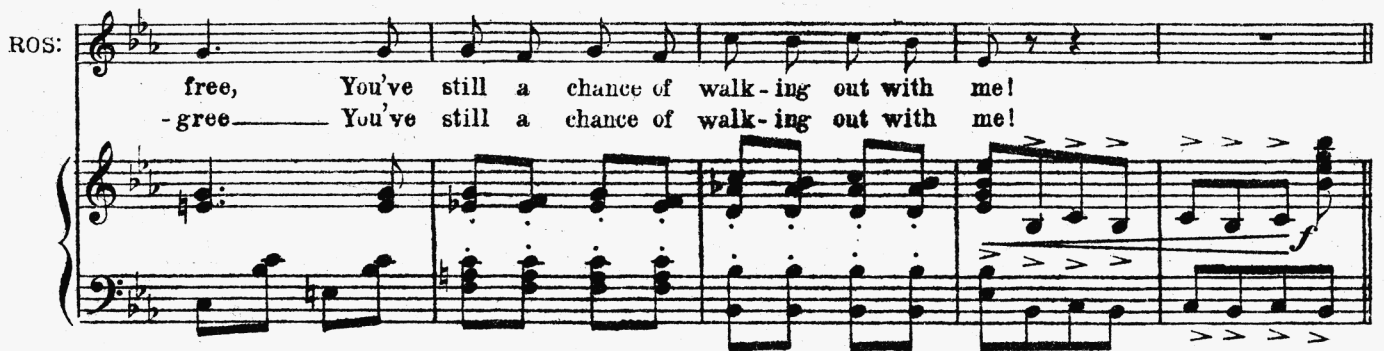
me! With me! That's where they long to be! They stand and
me! With me! That's what they've got to be! An eas - y

ROS: 

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

ROS: 

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

ROS: 

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

DANCE.



ffz

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

MARIANA and BELOVAR.

Moderato.

BELOVAR.

That la - dy there was too well

ppp

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

MARIANA. If you were

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

pp *grazioso* *p*

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

MAR. too! BELOVAR. I'm won-der-ing what I should do

BEL. If she were half as fair as you! If a man Fair as the

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

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

COL.

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

MAR.

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

BEL.

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

BEL.

hu - man, And if pas - sion should call, Neath her
- ren - der And let love be her guide, For her

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

ritard.

p *ritard.* *pp*

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

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

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

BELOVAR.

Moderato, slow Waltz time)

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

Some - times you may say

p

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

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

ritard. *a tempo.*

leave a poor man to guess! So pa - tient

ritard. *a tempo.*

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

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

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

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

MARIANA: - Ah no, I cant allow it. Just one kiss! No! No! BELOVAR. MARIANA. BELOVAR. 93
May'nt I even kiss your hand?

The first system of music consists of three vocal lines and piano accompaniment. The vocal lines are: MARIANA: - Ah no, I cant allow it. Just one kiss! No! No! BELOVAR. MARIANA. BELOVAR. May'nt I even kiss your hand? The piano accompaniment features a treble and bass clef with various chords and melodic lines, including a triplet in the right hand.

MARIANA. BELOVAR .
I promise to be good! I wonder! Give me a token, a little³ sign of sympathy: that rose of yours!

The second system of music is piano accompaniment for the second system of lyrics. It features a treble and bass clef with a dynamic marking of *pp* (pianissimo) at the beginning. The music consists of chords and simple melodic lines.

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

The third system of music is piano accompaniment for the third system of lyrics. It features a treble and bass clef with various chords and melodic lines, including a triplet in the right hand.

The fourth system of music is piano accompaniment for the fourth system of lyrics. It features a treble and bass clef with various chords and melodic lines, including a triplet in the right hand.

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

The fifth system of music is piano accompaniment for the fifth system of lyrics. It features a treble and bass clef with dynamic markings of *p*, *pp*, and *ff* (fortissimo). The music consists of chords and simple melodic lines.

NO. 11. TRIO:- WHEN MEN GROW OLDER.

SOPHIE - SUITANGI - SPROTTI.

Allegretto, jolly.

The piano introduction consists of four measures. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords. Dynamics include *mf* and *sf*.

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

The first vocal line is a single staff with lyrics. The piano accompaniment below it consists of four measures with a *p* dynamic.

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

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

The second vocal line is a single staff with lyrics. The piano accompaniment below it consists of four measures with dynamics *mf* and *p*.

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

The third vocal line is a single staff with lyrics. The piano accompaniment below it consists of four measures.

flies they are!
ev - er do!

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

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

poco meno

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

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

poco rit.

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

Moderato quasi Allegretto.

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

used to be!

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

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

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

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

poco a poco ritard.

1.

2.

97

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

poco a poco ritard.

a tempo.

poco a poco cresc.

a tempo

ff

№ 12. DUET "I LOVE YOU SO!"

MARIANA - ADRIAN.

Grazioso.

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

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

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

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

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

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

poco a poco cresc

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

f decresc

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

The first system of music is for the Adagio (ADR.) section. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "Why, dear, Let our chances slip by, dear? Though you". The piano accompaniment is in a key with two sharps (F# and C#) and a 4/4 time signature. It features a piano (*pp*) dynamic marking. The piano part has a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios.

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

The second system of music is for the Adagio (ADR.) section. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "beg me to fly, dear, I'll not go!". The piano accompaniment continues from the first system. The piano part has a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios.

MARIANA.

Please, dear, Do as

The third system of music is for Mariana. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "Please, dear, Do as". The piano accompaniment continues from the previous systems. The piano part has a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios. It features a fortissimo (*ff*) dynamic marking.

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

The fourth system of music is for Mariana. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "pru-dence de - crees, dear! Must I go on my knees". The piano accompaniment continues from the previous systems. The piano part has a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios. It features piano (*p*) and pianissimo (*pp*) dynamic markings.

MAR.

and ask you, so?

ADRIAN.

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

ADR.

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

MARIANA.

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

ADRIAN.

Though, dear, You are cold as the snow,

p *pp*

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

mf

ADR. know, I love you so!

mf

1. 2.

ffz *p*

DANCE

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a piano introduction marked *f* and *p*. The right hand features a melodic line with a long slur over the first two measures. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation. Continuation of the piece. The right hand has a melodic line with a slur. The left hand continues with eighth-note accompaniment. Dynamics include *f* and *p*.

Third system of musical notation. The right hand has a melodic line with a slur. The left hand continues with eighth-note accompaniment. Dynamics include *mf*, *f*, *ff*, and *pp*.

Fourth system of musical notation. The right hand has a melodic line with a slur. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation. The right hand has a melodic line with a slur. The left hand continues with eighth-note accompaniment. The system concludes with a double bar line and a final chord marked *fz*.

№ 13 ENSEMBLE.

Allegro molto.

MARIANA.

Musical staff for Mariana, showing a melodic line with eighth notes and rests.

BELOVAR.

My husband's gone!

Musical staff for Belovar, showing a melodic line with eighth notes and rests.

Her husband's gone!

No

ADRIAN.

Musical staff for Adrian, showing a melodic line with eighth notes and rests.

Allegro molto.

Ah, yes, he's gone!

Piano accompaniment for the first system, featuring a complex rhythmic pattern with sixteenth and thirty-second notes, and dynamic markings like *f* and *mf*.

(aside)

MAR.

What does he

BEL.

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

Piano accompaniment for the second system, continuing the complex rhythmic pattern with dynamic markings like *f* and *p*.

MAR.

mean?

BEL.

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

ADRIAN. *(aside)*

What does he mean?

Piano accompaniment for the third system, featuring triplets and dynamic markings like *mf* and *f*.

MAR.

BEL.

ADR.

f *p*

MAR.

BEL.

(He approaches MARIANA)

p *f*

BEL.

ADR.

f *ff* *fp*

(surprised)

BEL. I should not dare?

Moderato.

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

Slower. (To MARIANA)

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

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

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

Musical score for ADRIAN (ADR.) in 3/4 time, key of B-flat major. The vocal line consists of a single note on a whole rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes in the left hand. A *rit.* (ritardando) marking is present.

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

Musical score for MARIANA (MAR.) in 3/4 time, key of B-flat major. The tempo is marked *Slow.* The vocal line has a melodic line with a long note on "Good - night!". The piano accompaniment features a *pp* (pianissimo) dynamic and a bass line with eighth notes.

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

Musical score for BELOVAR (BEL.) in 3/4 time, key of B-flat major. The tempo is marked *Quick.* The vocal line has a melodic line with a long note on "I can't". The piano accompaniment features a *fp* (fortissimo) dynamic and a bass line with eighth notes.

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


Musical score for BELOVAR (BEL.) in 3/4 time, key of B-flat major. The tempo is *Quick.* The vocal line has a melodic line with a long note on "let you dis - ap - pear!". The piano accompaniment features a *fp* (fortissimo) dynamic and a bass line with eighth notes.

BEL.
don't in - ter - fere!

Musical score for BELOVAR (BEL.) in 3/4 time, key of B-flat major. The tempo is *Quick.* The vocal line has a melodic line with a long note on "don't in - ter - fere!". The piano accompaniment features a *f* (forte) dynamic and a *ff* (fortissimo) dynamic, with a bass line that includes a long note.

To MARIANA.

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

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

BEL.  day is here!

BEL.  Here's your chance, now,

BEL. To join in a dance, now!

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

BEL. choose a part-ner each! Come

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

④ CHORUS.
SOPRANO.
ALTO

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

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

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

MARIANA.

MAR. Stop, if you

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

MAR. 5

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

us!

MAR.

be! BELOVAR

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

Drawing out.

BEL.

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

pp sub.

BEL.

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

He tries to kiss her

6 ADRIAN (rushing between them)

BEL. Stop that, you

BELOVAR.

BEL. What?

ADR. cad!

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

DOSTAL.

Yes, Col' - nel!

BELOVAR (Spoken)

MARIANA (cries out "Adrian!")

Give this man twenty lash - es!

p sub. *ff*

Broad.

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

ADRIAN (Taking off his disguise)

pp *mp*

ADR. name! This La - dy is my

BELOVAR (Spoken)

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

colla parte *f* *p*

Moderato.

BEL. *beggar!* *Very interesting!*

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

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

8 Allegro.

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

Slower.

ADRIAN
p stage.

Moderato.

(MARIANA is about to go on her knees

BEL.

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

pp

ppp

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

(ADRIAN pulls MAR. to

her feet as DOSTAL
enters with two soldiers.)

ADRIAN.

Don't plead for my life, dear!

f

p

mf

(to MARIANA.)

ADR.

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

rit.

f

Moderato

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

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

He kisses MARIANA and exit with DOSTAL and soldiers.

ISOLANI. *(who has entered, aside to MARIANA.)* *(aloud to BEL.)*

I know how to save him! May I have

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

SOPHIE.

The Archduke's

BELOVAR.

I can-not grant you leave!

ISOL.

Duke?

MARIANA.

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

SOPH.

ve - ry rich and smart!

BEL.

No! No!

MAR.

Some

(Spoken)

BEL.

No!

No!

10 Waltz.

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

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

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

a tempo

BELOVAR (*Spoken*)

MARIANA (*Spoken*)
Free?

Very well! Your hus - band's free!

Allegro.

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

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

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

11 MARIANA.

No! No! No!

BEL. Some -

Waltz.

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

gliss.

p

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

poco tempo

p

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

LADIES. What-

What-

OFFICERS.

What

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

BELOVAR.

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

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

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

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

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

Lady of the Rose.”

NO 14 FINALE-DUET.

(MARIANA & BELOVAR.)

Slow.

p

BELOVAR.

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

mf *p*

BEL.

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

BEL.

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

rit.

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

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

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

BEL. (He falls asleep.)
- na!

The first system of the musical score consists of two systems of staves. The top system has a grand staff with a treble clef and a bass clef. The music is in a key with three sharps (F#, C#, G#) and a common time signature. It features a melodic line in the treble with a long slur and a bass line with a similar slur. Below the grand staff are two systems of piano accompaniment. The first system of piano accompaniment has a treble clef and a bass clef, with a forte (*fz*) dynamic marking. The second system of piano accompaniment also has a treble clef and a bass clef, with a forte (*fz*) dynamic marking. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Allegro moderato.

The second system of the musical score consists of two systems of staves. The top system has a grand staff with a treble clef and a bass clef. The music is in a key with three sharps (F#, C#, G#) and a common time signature. It features a melodic line in the treble with a long slur and a bass line with a similar slur. Below the grand staff are two systems of piano accompaniment. The first system of piano accompaniment has a treble clef and a bass clef, with a piano (*pp*) dynamic marking. The second system of piano accompaniment also has a treble clef and a bass clef, with a piano (*pp*) dynamic marking. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

The third system of the musical score consists of two systems of staves. The top system has a grand staff with a treble clef and a bass clef. The music is in a key with three sharps (F#, C#, G#) and a common time signature. It features a melodic line in the treble with a long slur and a bass line with a similar slur. Below the grand staff are two systems of piano accompaniment. The first system of piano accompaniment has a treble clef and a bass clef, with a piano (*pp*) dynamic marking. The second system of piano accompaniment also has a treble clef and a bass clef, with a piano (*pp*) dynamic marking. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Broadly.

The fourth system of the musical score consists of two systems of staves. The top system has a grand staff with a treble clef and a bass clef. The music is in a key with three sharps (F#, C#, G#) and a common time signature. It features a melodic line in the treble with a long slur and a bass line with a similar slur. Below the grand staff are two systems of piano accompaniment. The first system of piano accompaniment has a treble clef and a bass clef, with a fortissimo (*ff*) dynamic marking. The second system of piano accompaniment also has a treble clef and a bass clef, with a piano (*p*) dynamic marking. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

BELOVAR. (*in his dreams.*)

BEL. Ma-ria-na!

4 MARIANA.

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

BEL.

4

MAR. Of my own free will! Without fear or mis-giv-ing,

BEL. Ma - ria-na!

MAR. Free - ly I come to you!

BEL. Ma - ria - na!

Moderately quick.

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

BEL. Ma -

BEL. -ria - na, you love me?

5 MARIANA.
Very quick.

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

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

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

poco rit. *Tempestoso.*

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

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

BEL. 6

now you are mine, at last!

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

pp *fp* *pp* *fp*

BELOVAR.

rit. Ma -

f *f*

Slow Waltz.

BEL. 6

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

f *sf*

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

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "burn - - ing, To make you my own! You shall be". The piano accompaniment consists of two staves, treble and bass, with various chords and melodic lines.

mine, mine a - lone!

7 (Dialogue)

The second system continues the vocal line with the lyrics "mine, mine a - lone!". A box containing the number "7" is placed above the vocal staff. The piano accompaniment includes a section marked "fff" (fortissimo) and a triplet of eighth notes in the bass line.

The piano accompaniment for the third system is characterized by multiple triplet markings (indicated by a "3" above the notes) in both the treble and bass staves.

The piano accompaniment for the fourth system continues with triplets and includes dynamic markings such as "ten." (ritardando) and "p" (piano).

The piano accompaniment for the fifth system features more triplets and concludes with a "p" (piano) dynamic marking.

Allegro molto.

The first system of the Allegro molto section consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth notes with accents and slurs, marked with a fortissimo (ff) dynamic. The lower staff, in bass clef, provides a harmonic accompaniment with chords and triplets of eighth notes.

The second system continues the Allegro molto section. The upper staff features a sequence of triplets of eighth notes. The lower staff continues with a steady accompaniment of chords and triplets, maintaining the ff dynamic.

The third system of the Allegro molto section shows the continuation of the triplet patterns in both staves. The piece concludes this section with a final measure in the upper staff marked with a fortissimo (ff) dynamic.

Moderato.

The Moderato section begins with a 3/4 time signature. The upper staff features a melody of quarter notes with accents, marked with a fortissimo (fff) dynamic. The lower staff provides a bass line with chords and triplets of eighth notes.

The second system of the Moderato section continues the melody and accompaniment. The tempo is marked as Grave. The system concludes with a final measure in the upper staff marked with a fortissimo (fz) dynamic and the word "Fine".

ACT 3.

№ 15. INTRODUCTION.

Moderato. (Slow waltz.)

The musical score is written for piano and consists of six systems. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Moderato' with the instruction '(Slow waltz.)'. The first system begins with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and triplets. The final system concludes with a change in time signature to 3/4 and a pianissimo (*pp*) dynamic marking.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music is in 3/4 time and includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings.

Second system of musical notation, continuing the piece with similar rhythmic patterns and dynamic markings.

Moderato.

Third system of musical notation, starting with the tempo marking 'Moderato.' and a dynamic marking of 'p' (piano).

Fourth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. The music is in 3/4 time and includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings.

Fifth system of musical notation, continuing the piece with similar rhythmic patterns and dynamic markings.

Sixth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. The music is in 3/4 time and includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings.

Seventh system of musical notation, concluding the piece with a dynamic marking of 'pp' (pianissimo).

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

(SOPHIE AND CHORUS.)

Words by
HARRY GRAHAM.

Music by
LESLIE STUART.

mp ♩ *Alla marcia.*

The piano introduction consists of two staves in G major, 2/4 time. The right hand features a melody of eighth notes with a grace note, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Alla marcia' and the dynamics are 'mp'.

SOPHIE.

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

The vocal line is on a single staff in G major, 2/4 time. The piano accompaniment continues with the same rhythmic pattern as the introduction.

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

The vocal line continues on a single staff. The piano accompaniment features some melodic variation in the right hand.

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

The vocal line concludes on a single staff. The piano accompaniment provides a final harmonic support.

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

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

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

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

REFRAIN.

SOPHIE.

SOP:

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

SOP:

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

SOP:

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

SOP:

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

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

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

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

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

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

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

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

The first system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "We fare Where - - 'er we find a sun-ny hour to squan-der!". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes, often in groups of three (trios). The bass clef has a key signature of one sharp (F#).

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

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

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "Man may try to cast his nets a -bout us Hèll say" and "time! He cer-tain-ly may! Man may! Hèll proba-bly say!". The piano accompaniment continues with similar rhythmic patterns and chordal structures as the first system.

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

Hèll say Poor man! You plan

The third system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are: "life's so lone -ly gets with out us Poor man! Vain-ly you plot and plan! You" and "Hèll say Poor man! You plan". The piano accompaniment continues with the same musical style.

The image displays a page of musical notation for piano, consisting of seven systems of two staves each. The music is in a key with one sharp (F#) and a 3/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs, with various articulations and dynamics like 'f'. The notation includes treble and bass clefs, key signatures, and time signatures. The piece concludes with a double bar line and repeat signs.

No 17. Duet. "OUR FLAT!"

(SUITANGI AND ROSINA.)

March tempo.

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

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

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

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

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

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

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

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

a tempo.

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

rit. *a tempo.*
p

REFRAIN.

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

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

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

SUIT: 


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

ROS: 

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

SUIT: 

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

ROS: 

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

Nº 18. FINALE.

Moderato.

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Allegro vivace.

p cresc.

ff marc:

Tempo I.^o

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

Jour - neys end, they

fz *p*

CHOR: meet - ing Soon Ill give her greet - ing! Ab - sence is but fleet - ing!

say, in lov - ers meet - ing! Ab - sence is but fleet - ing!

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

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

p *morendo.*

Allegro moderato.

The first system of the score features a vocal line and a piano accompaniment. The vocal line consists of two staves (treble and bass clef) with the lyrics "Home re - turn - ing, I am yearn - ing For that Maid o'". The piano accompaniment is written for both hands in a grand staff, starting with a piano (*p*) dynamic and ending with a *morendo* instruction. The tempo is marked **Allegro moderato.**

CH: mine!

mine!

ff *ff*

Moderato.

The second system continues the vocal line with the lyrics "mine!". The piano accompaniment features a series of triplet chords in both hands, marked with a forte (*ff*) dynamic. The tempo is marked **Moderato.**

ff *ff*

Fine.

The third system shows the piano accompaniment concluding with a series of triplet chords and a final chord marked *ff*. The word **Fine.** is written at the end of the piece.

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