

# THE COUNT OF LUXEMBOURG.

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# THE COUNT OF LUXEMBOURG.

No 1.

Act I.

OPENING CHORUS.

Words by  
BASIL HOOD

Music by  
FRANZ LEHAR

*Allegro*

Piano.

The musical score is written for piano and consists of five systems. The first system begins with a tempo marking of *Allegro* and a dynamic marking of *f*. It features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is a steady eighth-note accompaniment. The right hand has a melodic line with triplets. The second system continues the accompaniment with a dynamic marking of *f* in the treble and *p* in the bass. The third system includes a *cresc.* marking. The fourth system features a *gliss.* marking. The fifth system begins with a *ff* marking and ends with a *gliss.* marking and the instruction "Curtain.".

Tempo di Marcia  
SOPRANO & CONTRALTO

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

TENOR

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

BASS

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

Tempo di Marcia

bot - tle pass

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

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

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

To the

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

CHO.

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

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

life we live

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

CHO.

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

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

*f*

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

CHO. *f*

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

*f*

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

*mf*

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

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

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

*mf*

CHO.

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

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

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

The first system of the musical score consists of four staves. The top three staves are for a choir, with lyrics: "Fools) And in Bo-he-mi-a (King-dom of Fools).....". The bottom staff is for piano accompaniment, featuring a treble and bass clef with various musical notations including triplets and slurs.

CHO.

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

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

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

The second system of the musical score consists of four staves. The top three staves are for a choir, with lyrics: "Laugh-Love- And nev-er make plans- Oh, we are true Bo-he-mi-ans!". The bottom staff is for piano accompaniment, featuring a treble and bass clef with various musical notations including accents and slurs.

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

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

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

*p*

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

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

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

*mf*

MIMI.

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

Fol - low where we go! All a -

All a -

CHO.

Fol - low where we go! All a -

Fol - low where we go! All a -

*mf* *f* *tr*

MIMI.

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

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

CHO.

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

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

*tr* *tr*



MIMI.

Tra, la, la, la, la, la, la, You are

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

CHO.

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

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

MIMI.

la, Tra, la, la, la, la, la, la!

*not de trop,*

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

CHO.

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

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

Allegro.

The first system of music consists of two staves. The treble staff begins with a dynamic marking of *mf* and contains a melodic line with several triplet markings (indicated by a '3' above the notes). The bass staff provides a rhythmic accompaniment with a steady eighth-note pattern.

The second system continues the musical piece. The treble staff features a melodic line with various ornaments and slurs. The bass staff maintains the eighth-note accompaniment.

The third system continues the musical piece. The treble staff features a melodic line with various ornaments and slurs. The bass staff maintains the eighth-note accompaniment.

The fourth system continues the musical piece. The treble staff features a melodic line with various ornaments and slurs. The bass staff maintains the eighth-note accompaniment.

The fifth system continues the musical piece. The treble staff features a melodic line with trill markings (indicated by 'tr' above the notes). The bass staff features a dynamic marking of *p* and *pp* and contains a series of chords.

The sixth system concludes the musical piece. The treble staff features a melodic line with a dynamic marking of *p*. The bass staff features a dynamic marking of *p* and a *rit.* marking, indicating a gradual deceleration of the tempo.

# "BOHEMIA."

SONG—(Brissard) and CHORUS.

## No 2.

Words by  
BASIL HOOD

Music by  
FRANZ LEHAR

*Allegretto quasi Marcia*

Voice.

PIANO.

The first system shows the beginning of the piece. The voice line is a single staff with a whole rest. The piano accompaniment consists of two staves (treble and bass clef) with a 2/4 time signature and a key signature of two sharps (F# and C#). The piano part starts with a *mf* dynamic and features a rhythmic pattern of eighth and sixteenth notes.

BRIS.

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

The second system contains the first line of lyrics. The voice line is a single staff with a melody of eighth and sixteenth notes. The piano accompaniment consists of two staves with a *pp* dynamic, providing a steady accompaniment with chords and moving lines.

BRIS.

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

The third system contains the second line of lyrics. The voice line continues the melody. The piano accompaniment consists of two staves with a *p* dynamic, maintaining the rhythmic accompaniment.

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

*pp*

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

*pp*

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

*p* *mf* *rit.*

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

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

BRISSARD. CHORUS.

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

CHORUS. BRISSARD.

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

CHORUS.

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

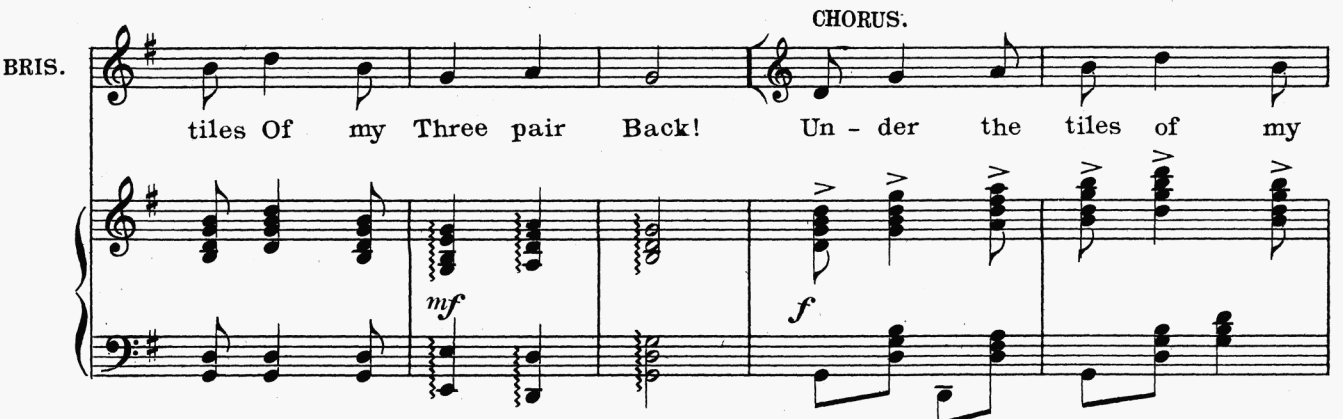
BRISSARD. CHORUS.

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

BRIS. 

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

*p* *pp*

BRIS. 

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

*mf* *f*

CHO. 

Tempo I.  
Three Pair Back!

*mf*

BRIS. 

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

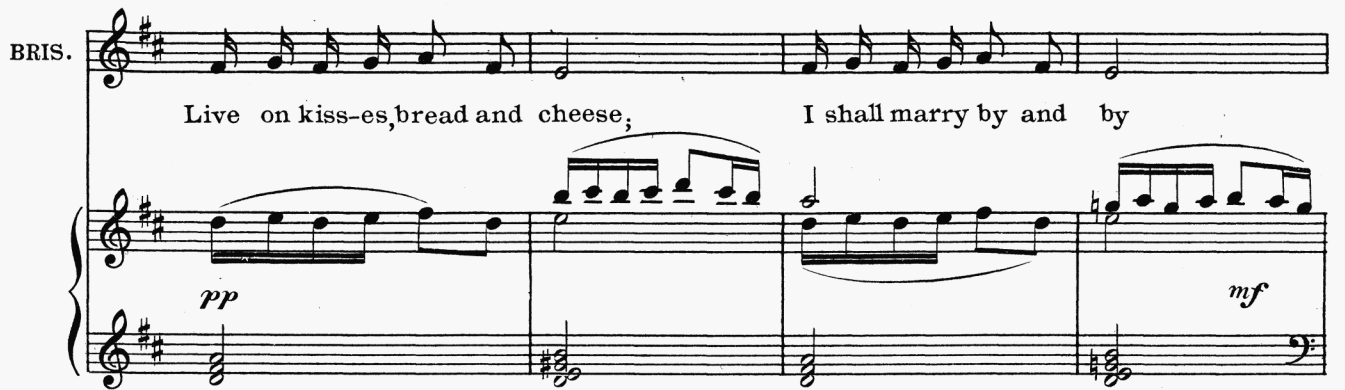
*pp*

BRIS.  *p*

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

BRIS.  *pp*

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

BRIS.  *pp* *mf*

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

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

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

## BRISSARD.

CHO. 

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


*pp poco animato* *mf*

## BRISSARD.

CHO. 

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

*pp*

BRIS. 

Hea-ven a - bove What shall we lack

*p*

BRIS. 

If we have love In our Three Pair Back?

*pp* *mf* *f* DANCE.



Allegro.

The first system of the 'Allegro' section consists of two staves. The right-hand staff (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together, and includes dynamic markings such as *v* and *mf*. The left-hand staff (bass clef) provides a harmonic accompaniment with chords and single notes.

The second system continues the 'Allegro' section. The right-hand staff shows a continuation of the melodic theme with various articulations and dynamics. The left-hand staff maintains the accompaniment pattern.

The third system of the 'Allegro' section begins with a *ff* (fortissimo) dynamic marking in the right-hand staff. The melodic line becomes more complex with many beamed notes. The left-hand staff continues with its accompaniment.

The fourth system of the 'Allegro' section concludes with a *ff* dynamic marking in the right-hand staff. The melodic line features a prominent sustained chord. The left-hand staff provides the final accompaniment for this section.

Presto

The 'Presto' section begins with a rapid tempo. The right-hand staff is characterized by a dense, fast-moving melodic line with many beamed notes and dynamic markings like *v* and *mf*. The left-hand staff has a rhythmic accompaniment.

The second system of the 'Presto' section continues the rapid melodic and rhythmic patterns. The right-hand staff shows a high density of notes, while the left-hand staff maintains a steady accompaniment.

# "PIERRETTE AND PIERROT."

No 3.

SONG — Juliette — and CHORUS.

Words by  
BASIL HOOD

Music by  
FRANZ LEHAR

*Vivace*

Piano *f*

*Allegretto moderato*

JUL.

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

JUL.

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

JUL.

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

*mf*

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Vivace' and 'f'. The piano part features a lively melody with sixteenth-note runs in the right hand and a steady bass line in the left hand. The vocal part enters with 'Allegretto moderato' and is written for a single voice (Juliette). The lyrics are: 'Pi - er - rot and Pi - er - ette (Just like you and me) Pi - er - rot put on his hat - Said he'd go a - way;'. The piano accompaniment continues with a similar rhythmic pattern. The second vocal line continues the story: 'Had their lit - tle sup - per set, (Just as ours might be!) Pi - er - rette, a - mused at that, Begged him not to stay!'. The piano accompaniment provides harmonic support. The final vocal line concludes the scene: 'He had asked her for a kiss, (Kind - ly make a note of this!) "Pi - er - rette," cried Pi - er - rot, "Will you real - ly let me go'. The piano accompaniment ends with a final chord.

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

Pi - er - ette, I dont know why,..... Fol - low - ing a whim,  
Pi - er - ette, I dont know why,..... Felt her eyes grow dim;

*mf*

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

*mf rit.*

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

*p mf*

Valse mod<sup>to</sup>

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

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

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

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

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

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

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

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

*a tempo* *mf*

JUL.

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

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

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

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

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

*p*

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

*p*

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

*rit.*

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

*Vivace* *2 rit.* *Grave*

*f* *rit.* *f*

# "THE COUNT OF LUXEMBOURG."

No 4.

ENTRANCE CHORUS and SONG — René.

Words by  
ADRIAN ROSS

Music by  
FRANZ LEHAR

Piano. *Allegro.* *f*

CHO. SOPRANO  
ALTO  
TENOR  
BASS

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

*f* *cres - cen - do*

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

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

val!

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

Ah!

Tempo di Marcia

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

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

Tempo di Marcia

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



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

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

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

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

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

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

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

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

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

*Animato*

*ff*

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

*ff*

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

*ff*

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

*Animato*

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

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

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

*ff*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment consists of a grand staff with a treble and bass clef. The piano part features a simple harmonic accompaniment with some dynamics like *ff* and *rit.* indicated.

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

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

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

*ff rit.*

Detailed description: This system continues the musical score with three vocal staves and a piano accompaniment. The vocal staves feature a call-and-response pattern with the lyrics 'hip! hip!..... Hur - rah! hur - rah! hur - rah!.....'. The piano accompaniment includes a grand staff with a treble and bass clef, featuring a more active accompaniment with dynamics like *ff rit.* and various articulation marks.

CHORUS. (*Spoken ff*) Luxembourg!

Grave.

RENÉ. *3*

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

RENÉ

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

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

Allegro molto

*cresc.* *ff*

*cresc.* *ff*

RENÉ

1. The

*ff* *rit.* *pp*

## Allegretto non troppo

RENÉ

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

RENÉ

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

RENÉ

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

RENÉ

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

RENÉ

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

RENÉ

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

Allegro molto REFRAIN

RENÉ

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

RENÉ

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

RENÉ

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

*p*

RENÉ

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

*f*

RENÉ

done!

SOPRANO

ALTO

TENOR

CHO.

BASS

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

*f*

RENÉ.

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

CHO.

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

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

RENÉ.

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

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

CHO.

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

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



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

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

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

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

*rit.* **Prestissimo**  
*ff*

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

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

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


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

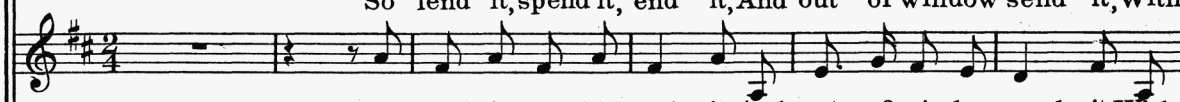
*fz* *fz*

Words by ADRIAN ROSS


Music by FRANZ LEHAR


*Allegro*

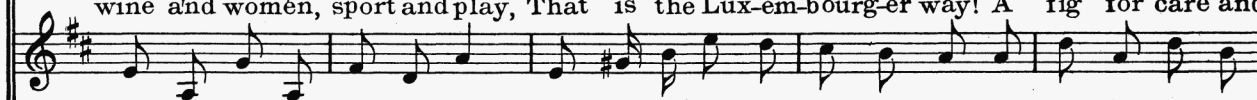
Soprano.  So lend it, spend it, end it, And out of window send it, With

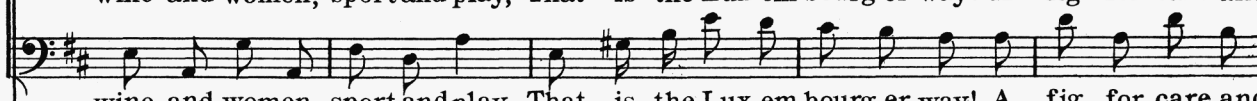
Tenor.  So lend it, spend it, end it, And out of window send it, With


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

PIANO. *Allegro*  *sf*


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


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

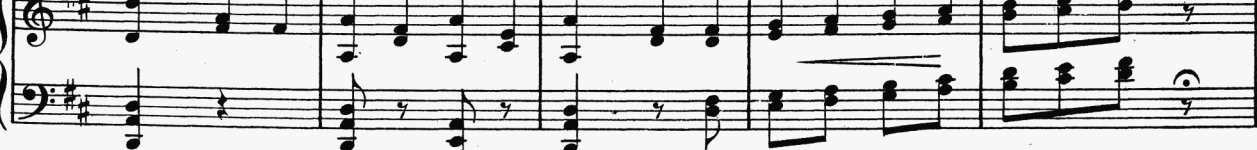
BASS.  wine and women, sport and play, That is the Lux-em-bourg-er way! A fig for care and

 *p*

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

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

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



(Spoken)  
"Excuse us."

## 2nd Exit.

Words by ADRIAN ROSS

Music by FRANZ LEHAR

**Allegro**

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

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

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

**PIANO.** *sf* *p*

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

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

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

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

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

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

*p*

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

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

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

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

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

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

(Spoken) With pleasure,  
Messieurs!

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

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

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

# "A CARNIVAL FOR LIFE."

No 5.

DUET — Juliette and Brissard.

Words by  
ADRIAN ROSS

Music by  
FRANZ LEHAR

Tempo di Marcia BRISSARD.

Voice. 

To -  
And

PIANO. 

BRIS.  BOTH.

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



BRIS.  JULIETTE.

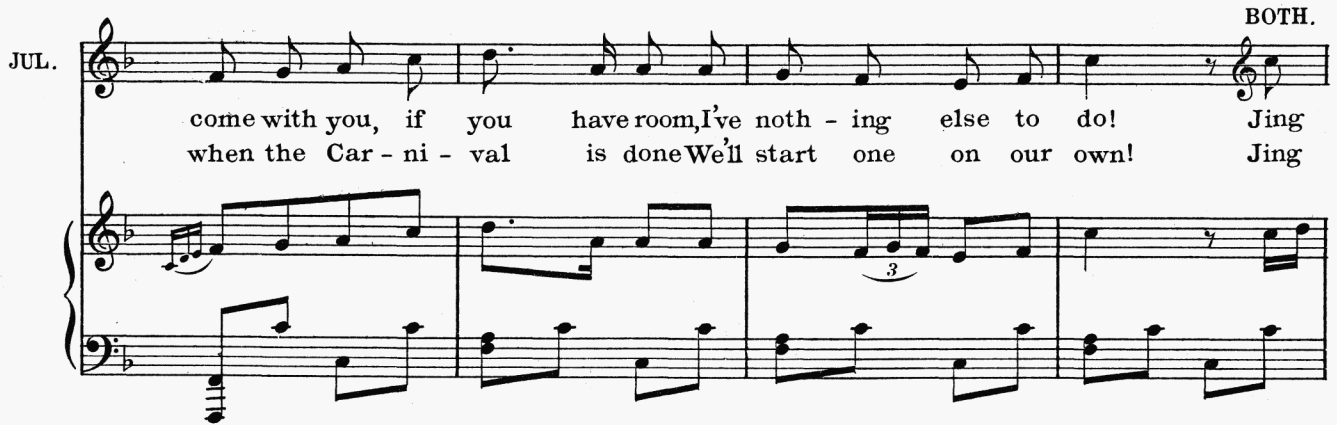
bang! ta-ra! Jing bang! ta-ra! Rub-a - dub! rub-a-dub! rub-a - dub! I'll  
bang! ta-ra! Jing bang! ta-ra! Rub-a - dub! rub-a-dub! rub-a - dub! For



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BOTH.

JUL. 

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

BRISSARD.

BOTH. 

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

JULIETTE.

BRIS. 

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

BRISSARD.

JUL. 

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

BRIS.

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

Musical score for BRIS. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines.

JULIETTE.

BRIS.

Were Bo - he - mia's Queen and King! That will  
As Bo - he - mia's King and Queen! Just we

Musical score for BRIS. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. A dynamic marking 'p' is present in the piano part.

BRISSARD.

BOTH.

JUL.

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

Musical score for BRISSARD. and BOTH. The vocal lines are in two staves (BRISSARD. and BOTH.). The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. There are triplets in the piano part.

BOTH.

REFRAIN

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

Musical score for BOTH. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. Dynamic markings 'rit.' and 'pp' are present in the piano part.

BOTH.

way, for here we come, So blow the

*p*

BOTH.

fife and beat the drum! Clink the

BOTH.

glass - es, bang the trays When we

BOTH.

pass the gay ca - fé! Bow be -



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

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

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

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

DANCE

This musical score is for a piece titled "DANCE". It is written for piano and consists of seven systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A first ending bracket labeled "1" and a second ending bracket labeled "2" are present in the fifth system. The piece concludes with a double bar line and repeat dots. The dynamic marking *ff* (fortissimo) is used in the second ending of the fifth system.

# "I AM IN LOVE."

No 6.

SONG—Grand Duke and Attendants.

Words by  
BASIL HOOD

Music by  
FRANZ LEHAR

Mazurka moderato

Grand Duke. *f* *pp*

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

PIANO.

G.D. *mf*

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

G.D. *pp*

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

G.D. *mf* *pp*

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

G.D.

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

*pp*

G.D.

*(Falsetto)*

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

*pp* *pp*

G.D.

love, In love, In love!

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

ATT'S.

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

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

*pp*

(Falsetto)

G.D. 

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

ATT'S. 

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



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



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



*pp* *pp*

Moderato.

GRAND DUKE. *Con molto sentimento*



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



*mf*

G.D. 

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



*f*

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

The first system of music features a vocal line for G.D. and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "cry - ing....." and "For goodness gra-cious sake,.....". The piano accompaniment consists of a right hand with a rhythmic pattern of eighth notes and a left hand with block chords. Dynamics include *f* and *mf*.

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

The second system continues the G.D. part. The vocal line has the lyrics "You re - cog-nize me, don't you? I am Love!". The piano accompaniment features a right hand with a melodic line and a left hand with a rhythmic pattern. Dynamics include *f* and *p*.

G.D. I hear him loudly crying - "For goodness gracious

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

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

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

The third system contains four vocal parts: G.D. (top two staves) and ATT'S. (bottom two staves). The G.D. parts have lyrics "I hear him loudly crying -" and "He hears him loudly cry-ing -". The ATT'S. parts have lyrics "He hears him loudly cry-ing -". The piano accompaniment at the bottom features a right hand with a melodic line and a left hand with block chords. Dynamics include *f* and *mf*. A first ending bracket with a repeat sign and the number 8 is present in the piano part.

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

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

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

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

8.....

*f* *mf* *p*

Tempo I.

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

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

*mf*

G.D. *yearn - ing! I am in love— I'm freez - ing and I'm burn - ing!*

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

G.D. *And that I glo - ry in it! I am in love— I am in love!*

G.D. *I am, I am in love, in love, love, love, love, love, love, love, love, love,*

*(Falsetto)*



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

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

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

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

*pp*

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

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

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

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

*pp rit.* *f* *f*

# "LOVE, GOOD-BYE!"

No 7.

SCENE and AIR — Angèle.

Words by  
ADRIAN ROSS

Music by  
FRANZ LEHAR

Allegro

*p* *f*

Allegretto  
ANGELE

(laughs)

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

*p* *mf*

ANG.

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

*p* *pp*

Poco meno.

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


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

*rit.*

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

*rit.*

Tempo di Mazurka.

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

*pp*

ANG. *rit.* *a tempo*

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

ANG.

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

ANG.

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

*mf rit.* *p a tempo*

ANG.

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

*mf* *p*

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

*p* *mf rit.*

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

*p rit.* *mf a tempo*

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

*f rit.*

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

*p a tempo*


ANG. *rit.*  
 to me— The god-dess will be nev - er A slave to her

ANG. *a tempo* **Tempo di Mazurka**  
 love! Be it so— I will for-get the

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

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

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

ANG.  *rit.* Love, love? *a tempo* It is an i - dle song! Love, *mf rit.* *p a tempo* *mf*

ANG.  love, Can nev - er live for long! No, love, *p* *mf*

ANG.  You are not worth a sigh— Love; good - bye!..... *p* *mf* *f* *sf*

# "COUSINS OF THE CZAR."

No 8.

DUET — Angèle and Grand Duke.

Words by  
BASIL HOOD

Music by  
FRANZ LEHAR

Tempo di Gavotte.

Piano.

GRAND DUKE

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

ANGÈLE

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

GRAND DUKE

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

ANGÈLE

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

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



G.D.

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

ANG.

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

*mf*

G.D.

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

ANG.

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

*mf*

G.D.

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

ANG.

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

*rit.*

*a tempo*

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

*a tempo*

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

*mf a tempo*

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

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

*mf*

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

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

*p*

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

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

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

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

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

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

## DANCE after 2nd verse.

*p a tempo*

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

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

*f*

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

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

*mf* *f rit.*

# "TWENTY THOUSAND POUNDS."

No 9.

QUINTET — René, Grand Duke and Attendants.

Words by  
ADRIAN ROSS

Music by  
FRANZ LEHAR

*Allegretto* *patetica*

René. *patetica*

Grand Duke. My

Attendants.

PIANO.

*Allegretto* *mf* *p*

Your cheque upon Coutts's and Co.—

Your cheque upon Coutts's and Co.—

Your cheque upon Coutts's and Co.—

Your cheque upon Coutts's and Co.—

RENÉ. *mf* *p*

G.D.

ATT'S.

cheque up-on Coutts's and Co.!

Twen-ty thousand pounds or so!

Twen-ty thousand pounds or so!

Twen-ty thousand pounds or so!

Twen-ty thousand pounds or so!

Twen-ty thousand pounds or so!

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

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

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

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

*mf* *fs*

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

*p*

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

*fs* *fs* *fs*

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

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

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

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

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

*fs* *mf* *mf*

RENE. young? Is she nice?

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

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

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

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

*p* *mf*

*rit.* *a tempo*

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

G.D. ev-en nic-er!

ev-en nic-er!

ATT'S. ev-en nic-er!

ev-en nic-er!

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

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

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

*molto animato*  
*pp*



RENÉ.

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

*tr.* *tr.*

*rit.*

RENÉ.

I had bet-ter not in-quire!

*a tempo*

*p*

*tr.* *tr.*

RENÉ.

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

*animato*

*mf*

RENÉ.

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

*rit.*

*a tempo*

*rit.*

*a tempo*

*p*

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

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

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

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

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

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

*rit.* *p*

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

*mf*

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

RENÉ. X!

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

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

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

8

*p*

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

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

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

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

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

8

*mf*

*f rit.*

## FINALE - ACT I.

No 10.

Words by ADRIAN ROSS

Music by FRANZ LEHAR

*Allegretto moderato*

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

PIANO. *mf* *p*

ANGÈLE.

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

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

ANG. For when you're never with your wife

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

*p* *mf* *p*

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

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

Viol. Solo

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

ANG. *L'istesso tempo*

RENÉ. We can be always friends.

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

*L'istesso tempo*

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

RENÉ. *Valse moderato*

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

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

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

*mf rit.*

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

RENÉ.  
 wed - ding!

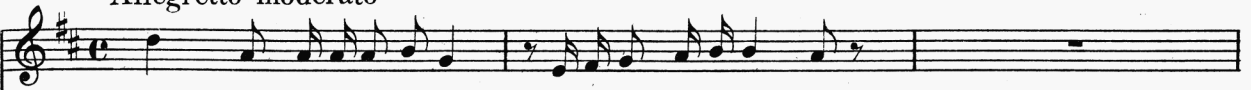
*a tempo p*

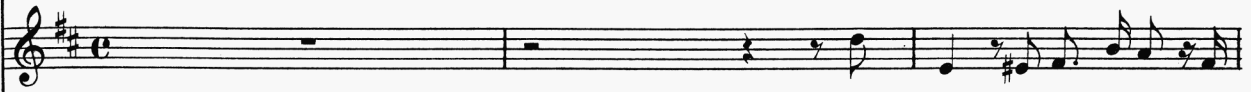
ANG. *rit.*  
 Both are free from an - y care— Hail the hap - py pair! Mon-

RENÉ. *rit.*  
 Both are free from an - y care— Hail the hap - py pair!

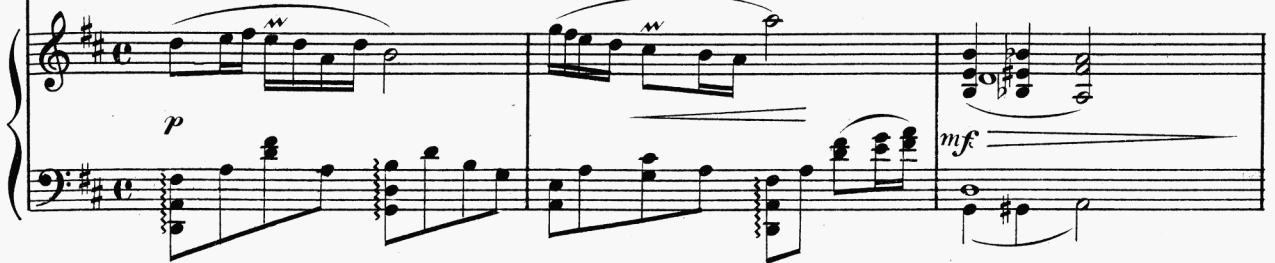
*rit.*

## Allegretto moderato


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

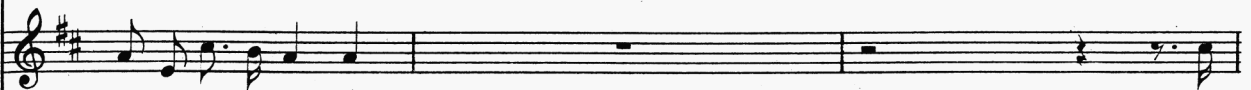
RENÉ.    
 Mer - ci! I fan-cy too That

## Allegretto moderato



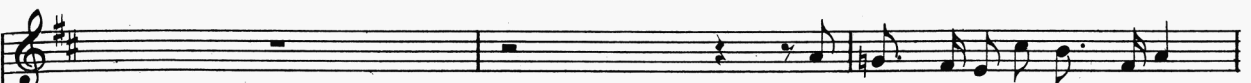
*p* *mf*

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

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



*pp* *p* *mf*

ANG.    
 And if in fact it is - nt so

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



*p* *mf* *p*

ANG.  For we are both in-cog-ni-to— We

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

  
*mf* *p*

ANG.  both observethe code Of a marriage à la mode!..... She goes

  
*mf* *p*

*L'istesso tempo* *Valse moderato*

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



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

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

  
*mf rit.* *a tempo* *p*



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

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

 *f rit.*

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

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

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

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

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

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

**Allegro**

 *p*

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

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

G.D. *There*

PAV. *There*

MEN. *There*

PEL. *There*

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

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

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

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

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

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

ANG. That hand — So firm and slender!

RENÉ. So soft and slender!

G.D. bride he must surrender, After only three months' grace!

PAV. bride he must surrender, After only three months' grace!

MEN. bride he must surrender, After only three months' grace!

PEL. bride he must surrender, After only three months' grace!

*mf* *p*

## Tempo di Valse moderato

ANG. I'm sorry to part —

RENÉ. It's breaking my heart To part!

Tempo di Valse moderato

*p* *mf*

*They look at their rings and become serious.*

ANG.

Valse moderato

ANG.

Ah, Love can it be love

ANG.

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

ANG.

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

ANG. Love that calls to my heart Now be

*mf* *pp*

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

*p* *pp*

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

*mf* *pp*

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

*ppp*

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

**Allegretto.**

G.D.

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

*p*

Detailed description: This system contains the first musical system for G.D. It features a vocal line in G major with a treble clef and a piano accompaniment in G major with a bass clef. The tempo is marked 'Allegretto'. The music includes a triplet of eighth notes in the vocal line. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The dynamic marking is 'p' (piano).

G.D.

**RENÉ.** *(Bows to the screen)*

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

Detailed description: This system contains the second musical system for G.D. It features a vocal line in G major with a treble clef and a piano accompaniment in G major with a bass clef. The tempo is 'Allegretto'. The music includes a triplet of eighth notes in the vocal line. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The dynamic marking is 'p' (piano).

**RENÉ.** *poco animato*

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

*mf*  
*pp*

Detailed description: This system contains the third musical system for RENÉ. It features a vocal line in G major with a treble clef and a piano accompaniment in G major with a bass clef. The tempo is 'poco animato'. The music includes a triplet of eighth notes in the vocal line. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The dynamic markings are 'mf' (mezzo-forte) and 'pp' (pianissimo).

**RENÉ.** *rit.* **ANGÈLE.**

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

*rit.*  
*p*

Detailed description: This system contains the fourth musical system for RENÉ and ANGÈLE. It features a vocal line in G major with a treble clef and a piano accompaniment in G major with a bass clef. The tempo is 'rit.' (ritardando). The music includes a triplet of eighth notes in the vocal line. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The dynamic marking is 'p' (piano).

## Valse moderato.

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

*mf* *p*

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

*f*

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

DUKE.  *p* She goes

PAV.  *p* She goes

MEN.  *p* She goes

PEL.  *p* She goes

*rit.* *p*

Valse moderato

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

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

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

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

Valse moderato

*rit.* ANGELE. *a tempo*

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

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

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

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

*mf rit.* *p a tempo*



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

PAV.

MEN.

PEL.

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

*Moderato*

*f*

*portamento*

*rit.*

*a tempo*

*rit.*

RENÉ: Her little hand — it's the sweetest little hand

*a tempo*  
*Harp glissando*

*pp*

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

*mf*

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

I can - not

*pp* *pp*

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

RENÉ. Sweet and small -

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

*pp*

RENE.

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

*p*

RENE.

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

call of love!

*rit.*

*pp*

*f*

SOP. & ALTO.

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

TENOR.

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

BASS.

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

CHO.

*cresc.*

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

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

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

LAVIGNE.  
*tempo rubato*

Re - né! Re - né! What is the

To - day he rules and ev - er shall!

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

To - day he rules and ev - er shall!

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

CHO. What is the mat - ter?

What is the mat - ter?

What is the mat - ter?

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

*Allegro moderato*

*f* *mf*

RENÉ. *ad lib.*  
Twen - ty thou - sand pounds or so!

CHO. Twen - ty thou - sand pounds or

Twen - ty thou - sand pounds or

Twen - ty thou - sand pounds or

*ff*

MIMI.

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

LAVIGNE.

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

RENÉ.

*sempre rall.*

They haven't broken, that I

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

CHO.

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

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

*mf*

*f*

*sempre rall.*

MIMI.

From whom?

LAV.

From whom?

RENÉ.

know!

*pp*

Oh, no! His

*(half aside)*

CHO.

From whom?

*pp*

From whom?

*pp*

From whom?

*p*

*rit.*

*pp*

Moderato

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

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

Valse moderato

RENÉ. dreams! Ah me! was it my luck

*dolce*

*pp* *p*

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

*mf*

RENÉ.

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in a treble clef with a key signature of one flat (B-flat). The lyrics are "dream of a life Come to me then at last?.....". The piano accompaniment is written on two staves (treble and bass clefs) and includes dynamic markings such as *mf* and *pp*, along with various musical notations like slurs and accents.

RENÉ.

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

The second system of music continues the vocal line and piano accompaniment. The lyrics are "Dream that call'd to my heart, 'Now be". The piano accompaniment features a *mf* dynamic marking and includes various musical notations such as slurs and accents.

RENÉ.

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

The third system of music continues the vocal line and piano accompaniment. The lyrics are "bold!..... For - tune of - fers you". The piano accompaniment includes dynamic markings such as *mf* and *pp*, along with various musical notations like slurs and accents.

RENÉ.

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

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are "now A chance to catch and to hold,.....". The piano accompaniment includes dynamic markings such as *mf* and *pp*, along with various musical notations like slurs and accents.



JULIETTE.

Allegretto

Musical staff for Juliette, showing a melodic line in treble clef with a key signature of one flat and a 2/4 time signature.

*Bouche fermée.*  
BRISSARD.

Musical staff for Brissard, showing a melodic line in treble clef with a key signature of one flat and a 2/4 time signature.

*Bouche fermée.*

RENÉ.

Musical staff for René, showing a melodic line in treble clef with a key signature of one flat and a 2/4 time signature. The lyrics "But once, nev-er a-gain, the dream of gold" are written below the staff.

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

*Spoken*

Bring wine! Let us

Musical staff for piano accompaniment, showing chords and bass lines in treble and bass clefs with a key signature of one flat and a 2/4 time signature.

*Bouche fermée.*

CHO.

Musical staff for the Chorus, showing a melodic line in treble clef with a key signature of one flat and a 2/4 time signature.

*Bouche fermée.*

Musical staff for bass line, showing a melodic line in bass clef with a key signature of one flat and a 2/4 time signature.

*Bouche fermée.*

Piano accompaniment for the first system, showing chords and bass lines in treble and bass clefs with a key signature of one flat and a 2/4 time signature. Dynamics include *p* and *ff*.

Allegretto

RENÉ.

Musical staff for René, showing a melodic line in treble clef with a key signature of one flat and a 2/4 time signature. The lyrics "wish my mon - ey A short life and a sun - ny! I've" are written below the staff.

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

Piano accompaniment for the second system, showing chords and bass lines in treble and bass clefs with a key signature of one flat and a 2/4 time signature. Dynamics include *pp*.

Tempo di Marcia

RENÉ.

Musical staff for René, showing a melodic line in treble clef with a key signature of one flat and a 2/4 time signature. The lyrics "wealth to - day, though how and why Is strict - ly con - fi - den - tial; But" are written below the staff.

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

Piano accompaniment for the third system, showing chords and bass lines in treble and bass clefs with a key signature of one flat and a 2/4 time signature.

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

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

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

RENÉ.  now it is my mis - sion To keep the old tra - di - tion, Aná  
*mf rit.*

MIMI.

LARGUE. So

So

RENÉ.

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

CHO.

So

So

Allegro molto

So

*mf*

*rit.*

*f*

*p*

*f*

MIMI.

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

LAR.

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

RENÉ.

With wine and wo-men,

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

CHO.

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

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

*mf*

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

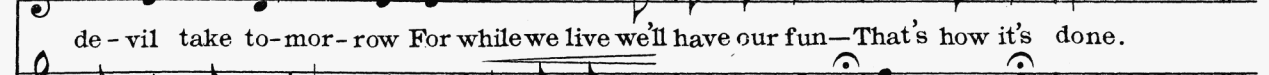
LAR.  A fig for care or sor - row! The

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

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

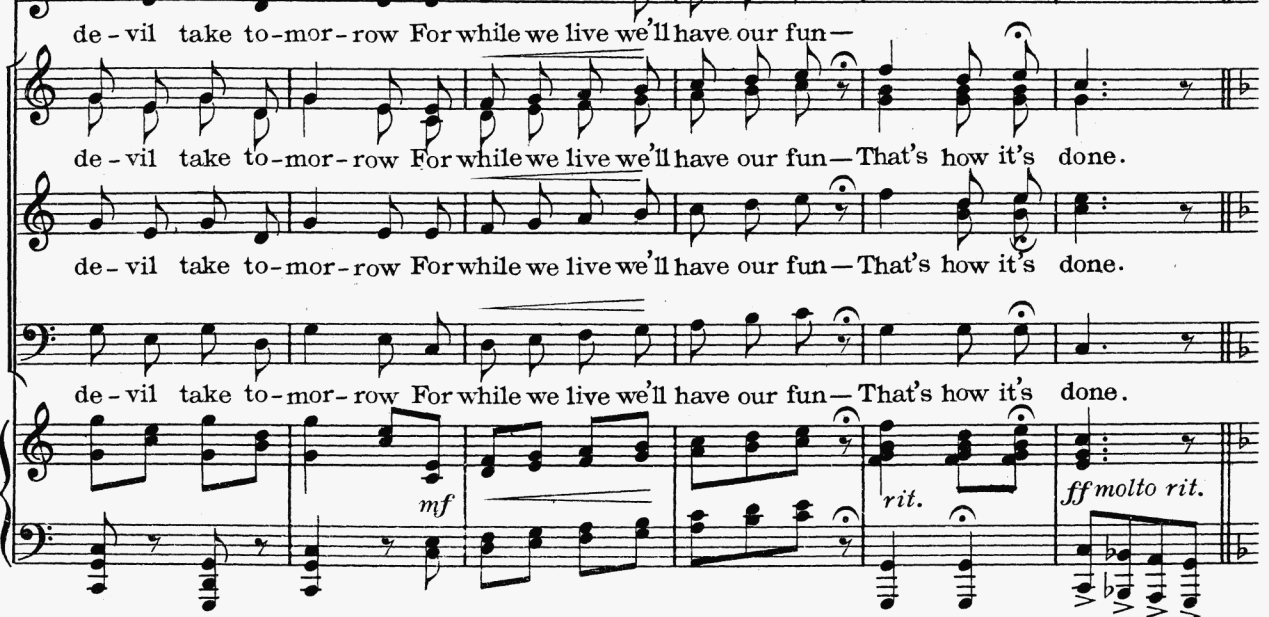


MIMI.  de - vil take to - mor - row For while we live we'll have our fun - That's how it's done.

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

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

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



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

## Marcia.

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both in 2/4 time. The key signature has one flat (B-flat). The piece is marked *ff* (fortissimo) at the beginning. The first system shows a rhythmic pattern of eighth notes in the treble and a bass line with chords and eighth notes. The second system continues this pattern. The third system features a more complex treble line with sixteenth notes and chords. The fourth system is marked with an asterisk (\*) and includes dynamic markings *ff*, *p* (piano), and *f* (forte). The fifth system has a treble line with a triplet of eighth notes and a bass line with a steady eighth-note pattern. The sixth system concludes with a treble line featuring a triplet of eighth notes and a bass line with a steady eighth-note pattern.

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

The second system continues the musical piece. The bass staff includes a triplet of eighth notes. The treble staff has a mix of eighth and sixteenth notes.

The third system shows a more active treble staff with eighth and sixteenth notes. The bass staff provides a steady accompaniment.

The fourth system is marked with a forte *f* dynamic and a *crescendo* hairpin. The treble staff has a melodic line with a slur, while the bass staff has a dense, rhythmic accompaniment.

The fifth system begins with the name **BRISSARD.** and the instruction **Clear the**. The treble staff has a melodic line with slurs and accents. The bass staff features a complex accompaniment with triplets and slurs. Dynamics include *ff*, *rit.*, and *pp*.

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a whole note 'way,' followed by a half note 'for here we come' and a half note 'So blow the fife and'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a minor key. A piano dynamic marking 'p' is present at the beginning of the piano part.

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

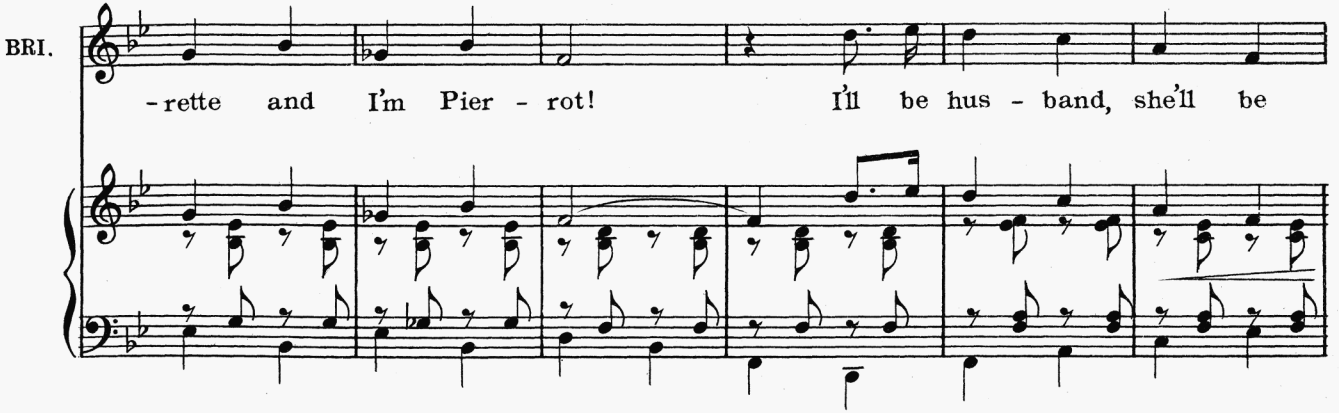
The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'bang the drum,' followed by a half note 'Clink the glass - es,' and a half note 'bang the'. The piano accompaniment maintains the same melodic and harmonic structure as the first system.

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

The third system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'trays,' followed by a half note 'As we pass the gay ca - fés.' The piano accompaniment continues with the same melodic and harmonic structure.

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

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has a half note 'Bow be - fore..... us as we go,' followed by a half note 'She is Pier -'. The piano accompaniment continues with the same melodic and harmonic structure.

BRI. 

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

BRI. 

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

BRI. 

.....

CHO. 

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

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

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

*p*



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

*cresc.*

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

*ff*

BRISSARD.

CHO.

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

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

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

Detailed description: This system contains the first vocal and piano parts. The vocal parts (Soprano, Alto, and Bass) are written on three staves. The piano accompaniment is on two staves. The lyrics are: "Tra, la, la, la, la, Tra, la, la, la, la, Tra, la, la, -fore..... us as we go, She is Pier-rette and". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

BRI.

CHO.

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

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

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

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

Detailed description: This system contains the second vocal and piano parts. The vocal parts (Bass, Tenor, and Soprano) are written on three staves. The piano accompaniment is on two staves. The lyrics are: "Tra, la, la, Tra, la, la, la, la! I'll be hus - band, she'll be wife, I'm Pier - rot..... I'll be hus - band, she'll be wife, I'll be hus - band, she'll be wife, I'm Pier - rot..... I'll be hus - band, she'll be wife,". The piano part continues with a similar rhythmic accompaniment.

JULIETTE

So

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

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

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

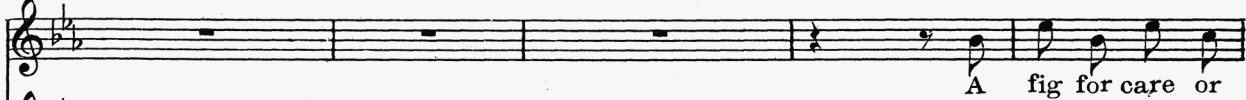
JUL. lend it, spend it, end it, And out of win - dow send it!

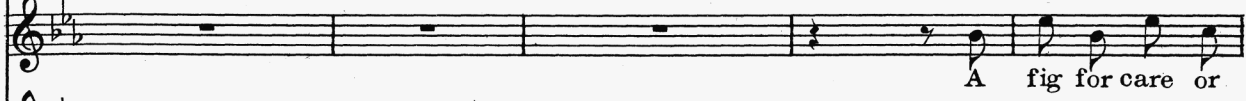
BRI. lend it, spend it, end it, And out of win - dow send it! RENÉ.

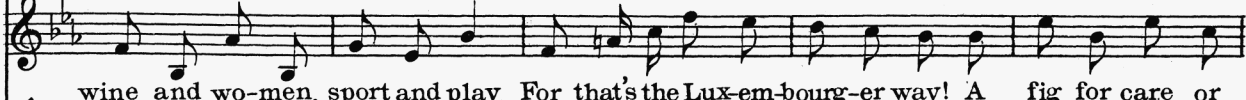
With

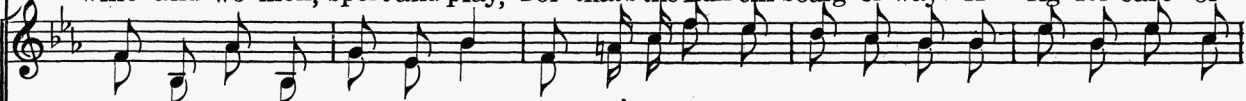
CHO. lend it, spend it, end it, And out of win - dow send it! With


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

JUL.  A fig for care or

BRI.  A fig for care or

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

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

 *mf* *f*

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

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

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

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

 *mf*

Prestissimo.

JUL. That's how it's done! That's how it's done! Lend it, spend it,  
 BRI. That's how it's done! That's how it's done! Lend it, spend it,  
 RENÉ. That's how it's done! That's how it's done! spend it,  
 That's how it's done! That's how it's done! Lend it, spend it,  
 CHO. That's how it's done! That's how it's done! Lend it, spend it,  
 Prestissimo. That's how it's done! That's how it's done!

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

JUL.  
BRI.  
RENÉ.  
CHO.

out of win - dow send it! And quaff off a glass As we laugh with a  
out of win - dow send it! And quaff off a glass As we laugh with a  
out of win - dow send it! And quaff off a glass As we laugh with a  
out of win - dow send it! And quaff off a glass As we laugh with a  
out of win - dow send it! And quaff off a glass As we laugh with a

JUL.  
BRI.  
RENÉ.  
CHO.

lass! Tra, la, la!.....  
lass! Tra, la, la!.....  
lass! Tra, la, la!.....  
lass! Tra, la, la!.....  
lass! Tra, la, la!.....  
lass! Tra, la, la!.....

*ff* *ff* *ff*

# VALE - INTERMEZZO

OPENING SCENE and DANCE

Act II.

No 11.

By FRANZ LEHAR

Tempo di Valse

*ff*

*ff*

*ff*

8

8

8

8

In strict waltz time

ff

ff

ff

(Curtain) (Society goes to and fro)

ff

ff

ff

2a

\*



(Dialogue) Melodrama

The first system of musical notation for '(Dialogue) Melodrama' consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The melody in the treble clef begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. The bass clef accompaniment features a series of chords, including a triad of G2, B2, and D3, and a dyad of G2 and B2.

The second system of musical notation continues the '(Dialogue) Melodrama' piece. The treble clef melody features a quarter note C5, followed by a half note D5, and then a quarter note E5. The bass clef accompaniment continues with chords, including a triad of G2, B2, and D3, and a dyad of G2 and B2.

The third system of musical notation begins with the section 'Dance'. The treble clef melody starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. The bass clef accompaniment features a series of chords, including a triad of G2, B2, and D3, and a dyad of G2 and B2. The dynamic marking *ff* is present in the bass clef.

The fourth system of musical notation continues the 'Dance' section. The treble clef melody features a quarter note C5, followed by a half note D5, and then a quarter note E5. The bass clef accompaniment continues with chords, including a triad of G2, B2, and D3, and a dyad of G2 and B2.

The fifth system of musical notation concludes the 'Dance' section. The treble clef melody features a quarter note G4, followed by a half note A4, and then a quarter note B4. The bass clef accompaniment continues with chords, including a triad of G2, B2, and D3, and a dyad of G2 and B2. The dynamic marking *pp* is present in the bass clef.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth notes and chords, while the left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

Second system of musical notation. The right hand continues with chords and melodic fragments. The left hand has a few rests. Dynamic markings *pp* are present in both hands.

Third system of musical notation. Similar to the first system, with a melodic line in the right hand and an eighth-note accompaniment in the left hand.

Fourth system of musical notation. The right hand has some rests, and the left hand continues with eighth notes. A *pp* dynamic marking is visible.

Fifth system of musical notation. The right hand features a melodic line with a *p* dynamic marking. The left hand has rests and some chords. Asterisks are placed below the left hand.

Sixth system of musical notation. The right hand has chords and rests. The left hand has a melodic line with eighth notes and rests. Asterisks are placed below the left hand.

*mf*

*And.* \*

*And. simile*

*mf*

*And.* \*

*And.* \*

*p*

*pp*

*And. simile*

*rit.*

*a tempo*

pp

pp

First system of musical notation, featuring piano (pp) dynamics in both staves.

Second system of musical notation.

Third system of musical notation.

Tempo di Valse

a tempo

Fourth system of musical notation, marked "Tempo di Valse" and "a tempo".

Fifth system of musical notation.

ff

Sixth system of musical notation, marked "ff" (fortissimo).

The musical score is written for piano and consists of six systems of staves. Each system contains a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, slurs, and dynamic markings. The dynamics are marked as *fff*, *f*, *p*, and *pp*. The piece concludes with a double bar line and repeat signs.

# ENTRANCE CHORUS

and SOLO - Angèle.

No 12.

Words by ADRIAN ROSS

Music by FRANZ LEHAR

*Allegro molto*

Piano. *ff*

The piano introduction consists of two systems of music. The first system is in 2/4 time, featuring a right-hand melody with eighth-note patterns and a left-hand accompaniment of chords and eighth notes. The second system continues the piece with similar rhythmic patterns and harmonic support.

CHO.

SOP.

ALTO.

TEN.

BASS.

Hail, An-gele, our night - in -

Hail, An-gele, our night - in -

Hail, An-gele, our night - in -

*mf*

The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics 'Hail, An-gele, our night - in -'. The piano accompaniment provides harmonic support, including a triplet in the bass line. The dynamic marking is *mf*.

CHO.

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

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

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

The vocal parts continue with the lyrics 'gale, Hail to the love - ly Di - va!'. The piano accompaniment features a triplet in the bass line and provides harmonic support for the vocalists.

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

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

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

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

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

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

*mf*

Poco meno

CHO.

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

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

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

Poco meno

ANGELE.

CHO.

I thank you,

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

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

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

rit.

rit.

rit.

rit.

*ff*

*p*



Moderato

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

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

CHO. *No*  
*No*

ANG. *Yet it must be!*

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

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

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

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The lyrics are "Ah, say not so! Come back to us, our Di - va! Have". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a complex texture with many sixteenth and thirty-second notes, including triplets and sixteenth-note runs.

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

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

love, our star of song!

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are "love, our star of song!". The piano accompaniment continues with the sixteenth-note run in the right hand, which is marked with a *pp* dynamic. The left hand has a more static accompaniment with some sixteenth-note patterns.

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

The fourth system introduces a new character, ANGÈLE. The vocal line is in a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are "I may not yield, al tho' I sigh, To dreams of art and love good-bye!". The piano accompaniment is in a grand staff with the same key signature and time signature. It features a more complex texture with many sixteenth and thirty-second notes, including triplets and sixteenth-note runs. The dynamic marking is *mf* (mezzo-forte).

Valse moderato

*espressivo*  
*mf*

*mf*

ANG. *rit.*

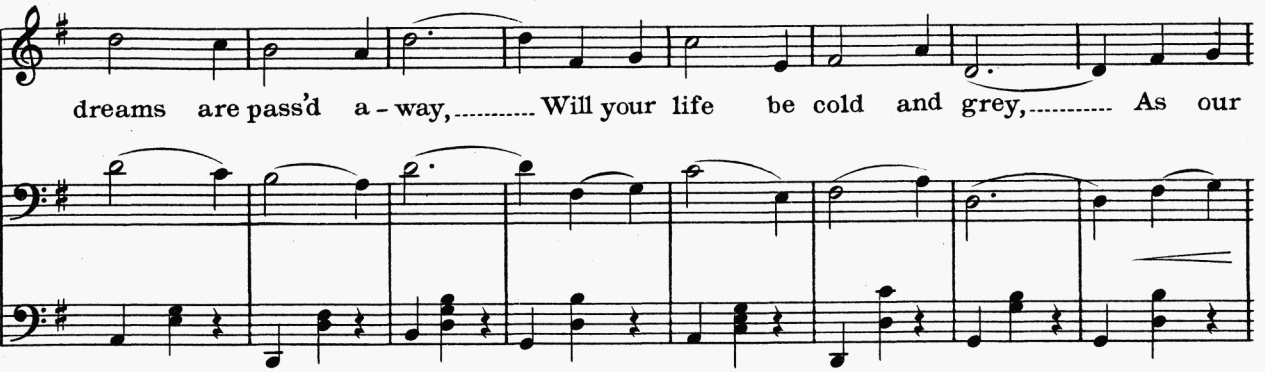
Day - dreams, you must go, For it is time that we should part,.....

*pp* *mf rit.*

ANG. *pp più lento* **SOLO TENOR.**

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

*pp* *p* **Cello Solo**  
*mf*

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

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

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

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

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

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

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

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

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

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

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

# Fanfare.

## No 12<sup>a</sup>

Allegro

Piano. *ff*

Musical score for Fanfare No 12<sup>a</sup>, Piano part. It consists of two systems of music. The first system has two staves (treble and bass clef) with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked 'Allegro' and the dynamic is 'ff'. The second system continues the piece with similar notation and dynamics.

# Stage Music.

## No 12<sup>b</sup>

Valse

Piano. *pp* (On the Stage) *p*

*mf* *p*

*fz*

*sempre più animato*

*Ca* \* *Ca* \* *Ca* \* *Ca* \*

Repeat ad lib.

Musical score for Stage Music No 12<sup>b</sup>, Piano part. It consists of four systems of music. The first system has two staves (treble and bass clef) with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The tempo is 'Valse'. Dynamics include 'pp (On the Stage)', 'p', and 'mf'. The second system continues with 'p'. The third system has 'fz' and 'sempre più animato'. The fourth system has 'fz'. There are markings 'Ca' and '\*' between systems. The piece ends with 'Repeat ad lib.'

# "PRETTY BUTTERFLY."

No 13.

SONG — ( Grand Duke.)

Words by  
BASIL HOOD

Music by  
FRANZ LEHAR

Allegro

The piano introduction is in 2/4 time with a key signature of three sharps (F#, C#, G#). It features a melody in the right hand and a rhythmic accompaniment in the left hand. The piece starts with a forte (*f*) dynamic and includes a trill in the final measure.

This section continues the piano introduction, ending with a trill and a ritardando (*rit.*) leading to a final chord.

GRAND DUKE. Allegretto

Once a But - ter-fly came flut-tring To a ten - der lit - tle  
While the But - ter-fly was ut-tring What I've told you to the

The Grand Duke's part is in 2/4 time with a key signature of three sharps. The melody is in the right hand, and the piano accompaniment is in the left hand. The piano part starts with a piano (*p*) dynamic.

G.D.  
Rose!..... Soft-ly mur - mur - ing and mutt'ring, "Rosebud, let your heart un-  
Rose,..... She, with all her pet - als flutt'ring, Let her ten - der heart un-

The G.D. part is in 2/4 time with a key signature of three sharps. The melody is in the right hand, and the piano accompaniment is in the left hand. The piano part starts with a mezzo-forte (*mf*) dynamic and ends with a pianissimo (*pp*) dynamic.

*This number may be omitted.*

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

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

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

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

G.D. *(murmuring like an insect)*  
*Sur - re, sur - re, sur - re, summ, summ, summ! Sur - re, sur - re, sur - re, summ, summ, summ!*  
*Sur - re, sur - re, sur - re, summ, summ, summ! Sur - re, sur - re, sur - re, summ, summ, summ!*

G.D. *rit.*

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

*mf* *rit.*

G.D. *a tempo*

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

*a tempo* *p* 14

G.D.

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

*mf*

G.D. *rit.*

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

*rit.*



# "HER GLOVE."

No 14.

SONG — René.

Words by  
ADRIAN ROSS

Music by  
FRANZ LEHAR

*Allegro*

Piano. *p*

*mf*

*mf*

Detailed description: This section contains the piano accompaniment for the first three systems of the song. The first system is marked 'Allegro' and 'Piano. p'. It features a treble clef with a key signature of one flat and a 2/4 time signature. The right hand plays a melody of eighth notes with slurs, while the left hand plays a rhythmic accompaniment of eighth notes. The second system continues the piano accompaniment, marked 'mf', and includes triplet markings in both hands. The third system also continues the piano accompaniment, marked 'mf', and features a change in the bass clef key signature to two flats.

RENÉ. *Moderato*

Ah, the perfume—

*p*

Detailed description: This section contains the vocal line and piano accompaniment for the fourth and fifth systems. The fourth system shows the vocal line in a treble clef with a key signature of two flats and a 2/4 time signature. The lyrics 'Ah, the perfume—' are written below the vocal line. The piano accompaniment for this system is marked 'p' and features a treble clef with a key signature of two flats. The fifth system continues the piano accompaniment, marked 'p', and features a key signature change to two sharps.

(spoken)

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

*p* *mf*

**Allegro**

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

*p*

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

*p*

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

*mf*

Moderato *(thoughtfully)*

RENÉ.

Nev - er!

*pp*

This system contains the first musical phrase. The vocal line (RENÉ.) is in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "Nev - er!". The piano accompaniment consists of a right hand with chords and a left hand with a continuous eighth-note pattern. The dynamic marking *pp* is placed at the beginning of the piano part.

RENÉ.

Nev - er? Sure - ly!

This system contains the second musical phrase. The vocal line (RENÉ.) has the lyrics "Nev - er? Sure - ly!". The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

RENÉ.

Did I?

*pp*

This system contains the third musical phrase. The vocal line (RENÉ.) has the lyrics "Did I?". The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand. The dynamic marking *pp* is placed at the end of the piano part.

RENÉ.

It's absurd! I must be wrong!

*mf*

This system contains the final musical phrase. The vocal line (RENÉ.) has the lyrics "It's absurd! I must be wrong!". The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand. The dynamic marking *mf* is placed at the beginning of the piano part.

*(spoken softly)* *(thoughtfully)*

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

*Più mosso (non troppo)*

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

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

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

Moderato

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

*pp* *mf*

RENÉ. dream was gone! Like a dream was

*p* *fz*

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

*tempo rubato*

*pp* *tempo rubato*

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

*tr* *6*

RENÉ.

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

*mf*

RENÉ.

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

*poco animato*

*pp*  
*poco animato*

Moderato

RENÉ.

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

*p*

RENÉ.

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

Allegro

RENÉ.

more!

*ff*

*ff rit.*

*slow*

*p*

RENÉ.

*thoughtfully* **Più mosso**

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

*pp*

*pp*

*p*

RENÉ.

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

*p*

RENÉ.

*rit.*

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

*p rit.*

*mf*

Moderato

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

*f* *mf*

RENÉ. dream was gone — Like a dream was

*p* *fs*

Allegro non troppo

RENÉ. gone!

*p*

RENÉ.

*morendo* *pp*



## IN SOCIETY.

DUET — ( Juliette and Brissard.)

No 15.

Words by  
ADRIAN ROSSMusic by  
FRANZ LEHAR

Marcia  $\frac{2}{4}$

Piano. *f*

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

*f* *pp*

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

*f* *f*

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

*p*

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

*tr.*  
*fs* *pp*

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

*cresc.*

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

*fs* *mf*

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

*mf*

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

*pp* *mf*

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

*pp*

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

*p* *mf*

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

*p*

BOTH.

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

DIALOGUE.

JULIETTE.

Yes, in so-ci-e-ty that's how it's done. after 1st verse. after 2nd verse.  
 Yes, in so-ci-e-ty that's how it's done! done. done!

BRISSARD.

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

Last.

# "LOVE BREAKS EVERY BOND."

No 16.

DUET—Angèle and René.

Words by  
BASIL HOOD

Music by  
FRANZ LEHAR

*Allegretto*

ANGÈLE.

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

PIANO.

ANG.

your sen - ses! Yes, mad, if mad it

RENÉ.

be to say I love you!

*rit.* **Moderato**

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

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

**Valse mod'to**

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

**ANGÈLE**

But at-tend! Are stars never

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

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

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

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

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

**Animato**  
**RENÉ.**

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

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

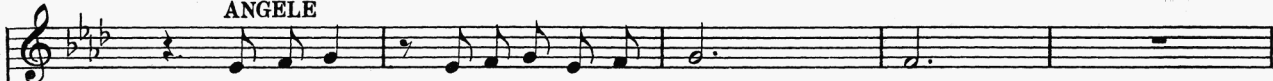
**Moderato**

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

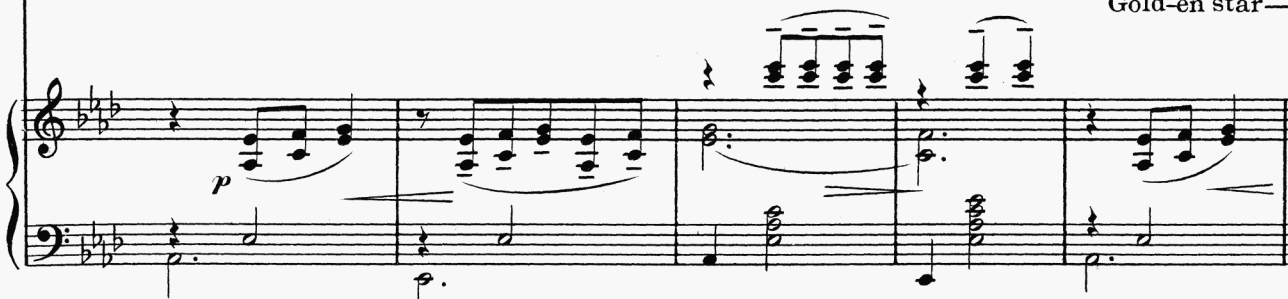
REN. A mor-tal's heart to Heav'n a - bove!.....  
*p*



Valse mod<sup>o</sup>  
ANGELE

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

REN.  Gold-en star—



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

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



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

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



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

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

*p a tempo*

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

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

*mf*

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

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

*p rit. p*

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

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

This block contains the first system of music. It features two vocal staves, ANG. and REN., and a piano accompaniment. The ANG. staff has lyrics "Ah!..... Ah!..... Now". The REN. staff has lyrics "Ah!..... Ah!.....". The piano accompaniment includes dynamic markings *mf* and *pp*. The key signature is one sharp (F#) and the time signature is 2/4.

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

(Behind the scene)

This block contains the second system of music. It features the ANG. vocal staff with lyrics "I've no ears For the mu - sic of spheres, I'm bored with the stu - dy of stars! Re -". Below the vocal staff is a piano accompaniment with the instruction "(Behind the scene)". The piano accompaniment includes a dynamic marking *f*. The key signature is one sharp (F#) and the time signature is 2/4.

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

This block contains the third system of music. It features the ANG. vocal staff with lyrics "turn to the mirth And the mu - sic of earth, And we'll dance to the o - pen - ing bars!". Below the vocal staff is a piano accompaniment with a dynamic marking *f*. The key signature is one sharp (F#) and the time signature is 2/4.

RENÉ.

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

REN.

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

ANGÈLE.

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

ANG. Moderato

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

*p*

Moderato

RENÉ. Valse moderato

Say not love is a dream! Say not that

*pp*

REN. Moderato

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

*mf*

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a series of chords and melodic fragments, including a prominent eighth-note pattern in the right hand and a steady bass line in the left hand.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note D5, followed by quarter notes E5, F5, and G5, then a half note A5, and finally a quarter note B5. The piano accompaniment continues with similar harmonic and melodic patterns, including a dynamic marking of *p* (piano) in the right hand.

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

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note C6, followed by quarter notes D6, E6, and F6, then a half note G6, and finally a quarter note A6. The piano accompaniment continues with similar harmonic and melodic patterns, including a dynamic marking of *p* (piano) in the right hand.

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

Cello Solo

The fourth system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note B5, followed by quarter notes C6, D6, and E6, then a half note F6, and finally a quarter note G6. The piano accompaniment continues with similar harmonic and melodic patterns, including a dynamic marking of *p* (piano) in the right hand. The system concludes with a *Cello Solo* instruction.

con molto espress.

First system of piano accompaniment. Treble clef contains a melodic line with slurs and ties. Bass clef contains a harmonic accompaniment of chords and single notes.

Second system of piano accompaniment, continuing the melodic and harmonic lines from the first system.

Third system of piano accompaniment, continuing the melodic and harmonic lines.

Fourth system of piano accompaniment, concluding with a double bar line. The bass clef has some markings: *Red.*, *\* Red.*, and *\**.

ANGÈLE.

First system of vocal and piano accompaniment. The vocal line (treble clef) has lyrics: "Say not love is a dream! Say not that hope is". The piano accompaniment (grand staff) is marked *p*.

Second system of vocal and piano accompaniment. The vocal line (treble clef) has lyrics: "vain! Say not that cru - el fate will re - deem". The piano accompaniment (grand staff) is marked *mf*.

ANG.

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with a melodic line. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a steady accompaniment with chords and moving lines in both hands.

ANG.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note D5, followed by quarter notes E5, F5, and G5, then a half note A5, and continues with a melodic line. The piano accompaniment maintains the accompaniment pattern from the first system.

ANG.

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

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with a melodic line. The piano accompaniment maintains the accompaniment pattern from the first system.

ANG.

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

The fourth system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note D5, followed by quarter notes E5, F5, and G5, then a half note A5, and continues with a melodic line. The piano accompaniment maintains the accompaniment pattern from the first system.



(Dialogue)

*pp*

*mf*

*mf* *p*

DANCE. Strict Valse time

*f*

Più animato

Presto

*ff*

*ff* *ff*

# “KUKUSKA!”

## Russian Dance

No 17.

By FRANZ LEHAR

Allegro

Piano. *ff*

*f*

*mf*

*ff rit.*

Allegretto

The first system of the piece consists of two staves. The right-hand staff begins with a treble clef and a key signature of one flat (B-flat). The left-hand staff begins with a bass clef and the same key signature. The time signature is 2/4. The music starts with a piano (*p*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the musical piece. The right-hand staff shows a continuation of the chordal and eighth-note patterns. The left-hand staff maintains the eighth-note accompaniment. The piano (*p*) dynamic is maintained throughout this system.

The third system introduces a mezzo-forte (*mf*) dynamic in the right hand, which plays a more active eighth-note melody. The left hand continues with eighth notes. The system concludes with a piano (*p*) dynamic marking.

The fourth system features a mezzo-forte (*mf*) dynamic in the right hand, which has a more complex, flowing eighth-note melody. The left hand continues with eighth notes. The system ends with a piano (*p*) dynamic marking.

The fifth system continues with a piano (*p*) dynamic in both hands. The right hand has a more active eighth-note melody, while the left hand provides a steady accompaniment.

The sixth system concludes the piece. It begins with a piano (*p*) dynamic in the right hand. The right hand features a series of chords and eighth notes. The left hand continues with eighth notes. The system ends with a forte (*f*) dynamic in the right hand, followed by a piano (*pp*) dynamic marking.

*a tempo*

*f* *f* *p* *f rit.*

**Molto Allegro**

*mf* *f* *mf* *ff*

The musical score is written for piano and consists of six systems of staves. The first system begins with a dynamic marking of *ff* in the bass staff and *mf* in the treble staff, with a *cresc.* marking at the end. The second system features a *f* dynamic in the bass staff. The third system is marked *Animato* and includes *ff* dynamics in both staves. The fourth system has a *mf* dynamic in the bass staff. The fifth system is marked *Lento* and *f marcato* in the bass staff. The sixth system includes *ff*, *fs*, and *mf* dynamics in the bass staff. The score includes various musical notations such as slurs, accents, and dynamic markings.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes dynamic markings *ff*, *f*, and *mf*, along with various articulation marks such as accents and slurs.

Allegro

Second system of musical notation, marked *Allegro*. It features a treble and bass clef with a key signature of two sharps. The music includes a dynamic marking of *f* and articulation marks.

Presto

Third system of musical notation, marked *Presto*. It features a treble and bass clef with a key signature of two sharps. The music includes a dynamic marking of *f* and articulation marks.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. The music includes articulation marks.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. The music includes a dynamic marking of *ff* and articulation marks.

Sixth system of musical notation, featuring a treble and bass clef with a key signature of two sharps. The music includes a dynamic marking of *ff* and articulation marks. A first ending bracket labeled '8' is present at the end of the system.

*sempre più ff e più presto*

**Prestissimo**  
*ff*

*ff*

*ff*

*ff*

Red.

\*

No 18.

## "ROOTSIE-POOTSIE."

SONG — Grand Duke and Girls.

Words by  
BASIL HOOD and ADRIAN ROSSMusic by  
FRANZ LEHAR

Marcia moderato

Grand Duke.

1. Since first I
2. The maid - ens

PIANO.

Grand Duke.

PIANO.

G.D.

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

G.D.

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

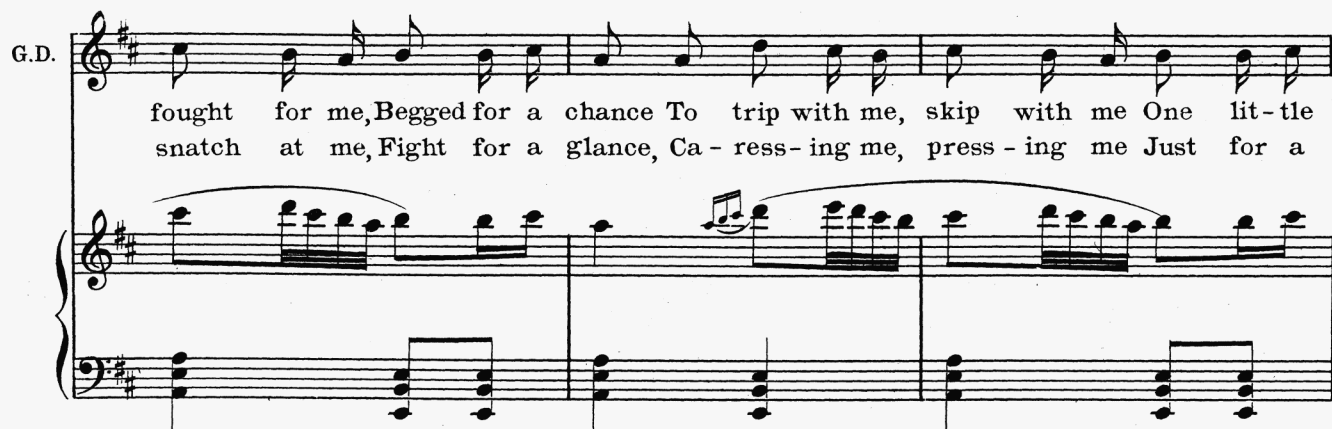
G.D.

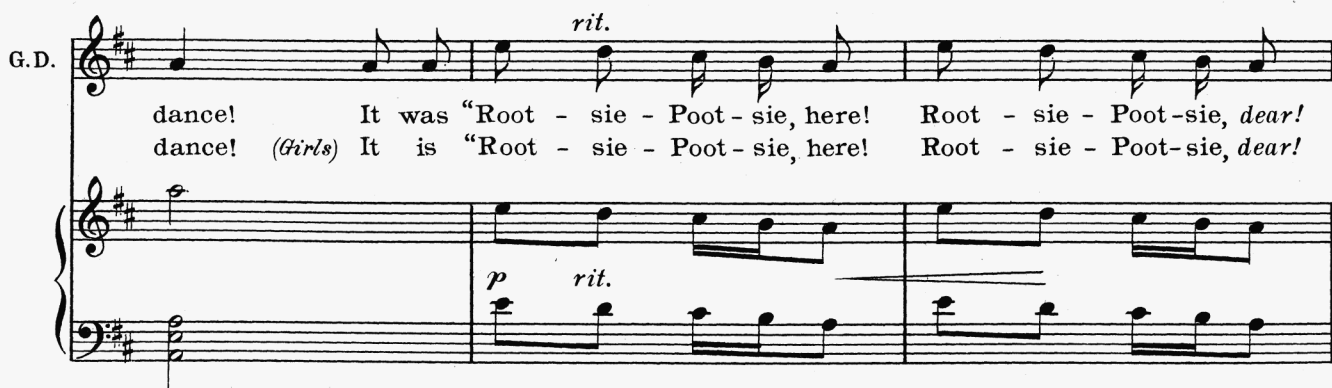
beau - ties of the Up - per Ten confessd their love in - tense; They ask'd me out  
sil - ly whip - per - snap - pers Win and wear them if they will; For I have all



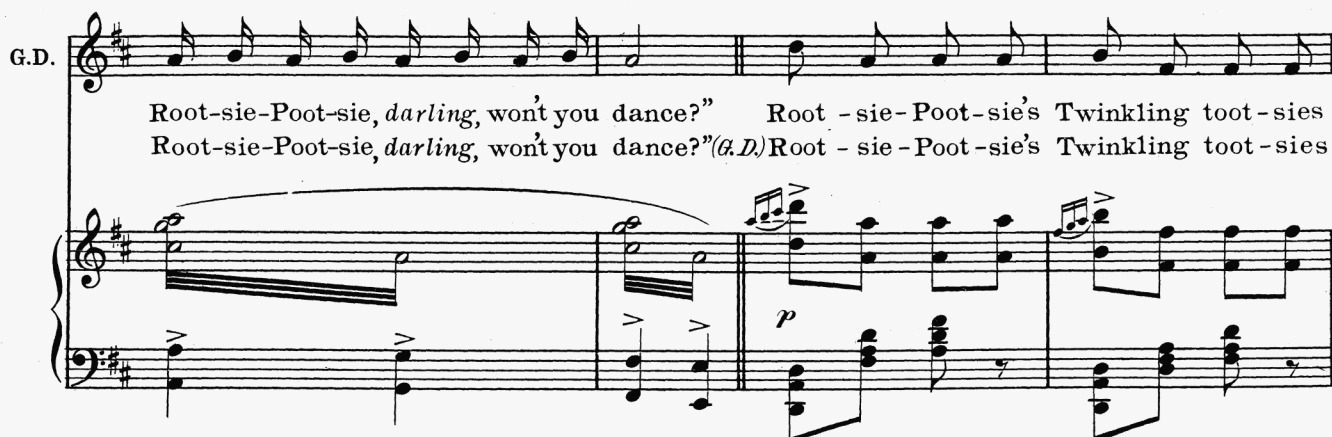
G.D.  to tea and sup - per At my own ex - pense! They sought for me, the pret - ty flap - pers Crowd - ing round me still. They catch at me,

*mf* *pp*

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

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

*rit.* *p rit.*

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

*p*

G.D.

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

G.D.

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

G.D.

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

GIRLS.

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

8

Girls.

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

Girls.

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

Girls.

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

Tempo I.

G. D.

GRAND DUKE.

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

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

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

G.D.  *p*

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

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

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

G.D.  *GIRLS.*

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

Girls. *rit.*

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

*p rit.* *f*

Polka Moderato  
GRAND DUKE.

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

*p* *mf*

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

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

*p*

G.D. GIRLS.

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

Girls.

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

Girls.

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

Girls.

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

## Dance.

Musical score for "Dance." in 3/4 time, featuring piano accompaniment. The score is written in two systems of grand staves (treble and bass clefs). The key signature is one sharp (F#). The piece begins with a forte (*ff*) dynamic. The first system includes a repeat sign. The second system features a forte (*f*) dynamic. The third system includes a fortissimo (*ff*) dynamic. The fourth system includes a piano (*p*) and ritardando (*rit.*) marking. The fifth system includes a forte (*f*) and mezzo-forte (*mf*) dynamic. The sixth system includes a piano (*p*) dynamic. The seventh system includes a mezzo-forte (*mf*) and forte (*f*) dynamic. The score concludes with a first ending (1) and a second ending (2), both marked with a forte (*f*) dynamic. The piece ends with a double bar line and a fermata.

# "ARE YOU GOING TO DANCE?"

No 19.

DUET— Angèle and René.

Words by  
BASIL HOOD

Music by  
FRANZ LEHAR

Tempo di Valse

Angèle.

René.

PIANO.

*f* *mf*

ANG.

RENÉ.

PIANO.

*p*

ci, mon a - mi! Not with me, as you  
May not I have a chance?

ANG.

RENÉ.

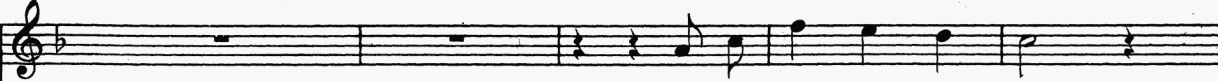
PIANO.


*p* *mf*


see!

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



ANG.  It is cer-tain-ly true—

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



*p* *mf*

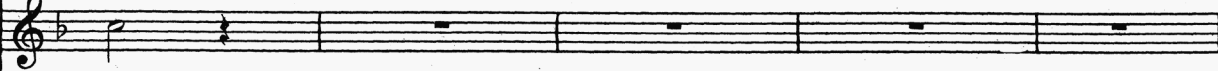
ANG.  When I'm waltz-ing with you—

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



*p* *mf*

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

RENÉ.  less—



*p*

BOTH.

RENÉ.

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

*mf*

BOTH.

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

BOTH.

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

ANGÈLE. (With closed lips.)

RENÉ.

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

ANG.

RENÉ.

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

ANG.

RENÉ.

If you quite un - der - stand -  
Fai - ry - land!..... All I hear, nev - er

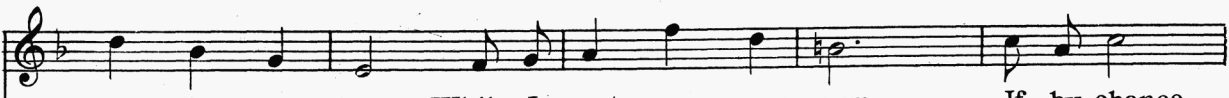
*p* *mf*

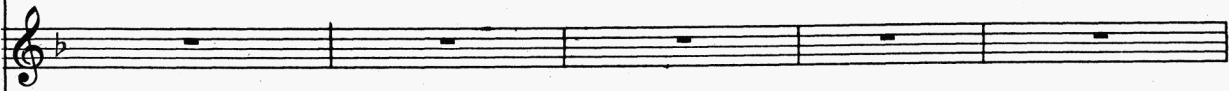
ANG.


RENÉ.

I have prom - ised my hand - I'll be  
fear! Fate aus - tere, it is clear!

*p* *mf* *p*

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

RENÉ. 



*mf*

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

RENÉ.  Tho' a cir - cle se - lect -



*p* *mf*

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

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



*p* *mf* *p*

RENÉ.

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

BOTH.

RENÉ.

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

ANGÈLE.

BOTH.

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

RENÉ.

ANG.

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

ANGÈLE. (With closed lips.)

ANGÈLE. (With closed lips.)

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

*mp*

ANG.

RENÉ.

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

*Repeat according to business.*

*pp* *sempre* *piu* *cresc.*

## "BOYS."

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

## No 20.

Words by  
ADRIAN ROSSMusic by  
FRANZ LEHAR

Allegretto moderato

Piano.

Piano introduction in 2/4 time, key of D major. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a bass line of eighth notes in the left hand. Dynamics include *f*, *ff*, and *f*. The piece concludes with a final chord.

GRAND DUKE.

A

Piano accompaniment for the Grand Duke's entrance. The right hand features a melodic line with eighth notes and rests, while the left hand provides a steady bass line. Dynamics include *mf*, *f*, and *p*. The piece ends with a fermata over the final chord.

Moderato

G.D.

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

Piano accompaniment for the Grand Duke's song, featuring a steady bass line and a right hand with eighth notes.

G.D.

Vocal line for the Grand Duke, continuing the melody with lyrics: "go - ing to burn My cen - sus return, I know it's wrong!"

Piano accompaniment for the Grand Duke's song, continuing the bass line and right hand accompaniment.

MIMI.

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

BRISSARD.

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

BRI.

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

JULIETTE.

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



Animato

MIMI.

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

G.D.

I shall look younger than my wife!

Animato

*pp*

JULIETTE.

ALL.

*rit.*

All men and maids Have join'd the Boys' Bri-gade!.....

BRISSARD.

*rit.*

GRAND DUKE & BRISSARD.

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

*f rit. p*

Tempo di Marcia vivace

G.D. & BRI.

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

*a tempo*

G.D. & BRI.

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

GIRLS.

So give up the

G.D. & BRI.

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

GIRLS.

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

G.D. & BRI.

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

GIRLS.

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

G.D. & BRI.

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

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

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

The first system of the score includes two vocal parts and a piano accompaniment. The vocal parts are for GIRLS and G.D. & BRI. The piano accompaniment is in G major and features a strong *f* dynamic. The lyrics are "Girls will be hap - py, and boys will be boys!".

*Allegretto moderato*

The piano accompaniment for the first system is marked *Allegretto moderato*. It features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The dynamics range from *f* to *mf*.

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

The second system of the score features the GRAND DUKE's vocal line and piano accompaniment. The tempo is marked *Moderato*. The lyrics are "I mean to for-get All". The piano accompaniment includes a *mf* dynamic marking.

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

The third system of the score features the G.D.'s vocal line and piano accompaniment. The lyrics are "stiff et - i-quette And for - mal pomp; For love will be sport And". The piano accompaniment includes a *f* dynamic marking and a five-fingered scale-like passage in the right hand.

MIMI.

G D

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

*mf*

MIMI.

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

BRISSARD.

And  
8.....

*p*

BRI.

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

8.....

BRI.

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

8.....

JULIETTE.

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

JUL.

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

GRAND DUKE. *Animato*

JUL.

My fig-ure looks quite boy-ish still—  
If you have stays, of course it will!

BRISSARD.

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

MIMI.

G.D.&BRI.

Tempo di Marcia vivace

G.D. & B.R.I.

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

*a tempo*

G.D. & B.R.I.

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

G.D. & B.R.I.

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

GIRLS.

G.D. & B.R.I.

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

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

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

G.D. & BRI. Youth is too plea - sant to waste it at school,

GIRLS. Life shall be laugh - ter and fun and noise— Girls will be

G.D. & BRI. Life shall be laugh - ter and fun and noise— Girls will be

GIRLS. hap - py, and boys will be boys! So boys!

G.D. & BRI. hap - py, and boys will be boys! So boys!

DANCE.

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. It begins with a melodic line of eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth notes. The tempo marking *a tempo* is written in the first measure of the upper staff.

The second system continues the piece with similar melodic and harmonic patterns in both staves. The upper staff features a melodic line with some phrasing slurs, while the lower staff maintains a steady accompaniment.

The third system shows a continuation of the musical themes. The upper staff has a melodic line with a fermata over a note in the third measure. The lower staff includes some more complex rhythmic patterns and dynamic markings.

The fourth system continues the piece with consistent melodic and harmonic development. The upper staff has a melodic line with some phrasing slurs, and the lower staff provides a steady accompaniment.

The fifth system continues the piece with consistent melodic and harmonic development. The upper staff has a melodic line with some phrasing slurs, and the lower staff provides a steady accompaniment.

The sixth system concludes the piece. The upper staff has a melodic line with some phrasing slurs. The lower staff features a prominent dynamic marking of *fz* (forzando) in the third measure, indicating a strong accent. The piece ends with a final chord in both staves.



## FINALE—ACT II.

## No 21.

Words by  
BASIL HOOD & ADRIAN ROSS

Music by  
FRANZ LEHAR

Valse moderato

Angèle.

PIANO.

ANG.

ANG.

love is a dream, Say not that hope is vain; Say not that

crue - el fate will re - deem Per - fect joy with

The musical score is for a waltz in 3/4 time with a key signature of one flat. It features a vocal line for Angèle and a piano accompaniment. The tempo is marked 'Valse moderato'. The score is divided into three systems. The first system shows the beginning of the piece with Angèle's vocal line and the piano accompaniment. The second system shows Angèle's vocal line with lyrics and the piano accompaniment. The third system shows Angèle's vocal line with lyrics and the piano accompaniment. Dynamics include piano (p), mezzo-forte (mf), and accents (>).

ANG. pain..... Look, ah! look not be - yond

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a long note on 'pain', followed by a dotted line. The lyrics 'Look, ah! look not be - yond' are written below the notes. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a mix of chords and moving lines, with some notes beamed together. There are dynamic markings like 'f' and 'p' and some phrasing slurs.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics 'Joy so near;..... True hearts' are written below the notes. The piano accompaniment is in two staves with a key signature of one flat, featuring various chordal textures and melodic fragments.

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

The third system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics 'may not des - pond, For love knows nought of fear.....' are written below the notes. The piano accompaniment is in two staves with a key signature of one flat, showing more complex harmonic structures and some grace notes.

ANG. Love breaks ev - er - y bond, And love, true love, is

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics 'Love breaks ev - er - y bond, And love, true love, is' are written below the notes. The piano accompaniment is in two staves with a key signature of one flat, ending with a final chord and some fermatas.

ANG. RENÉ.

here! You love me,

ANGELE. RENÉ. ANGELE.

I love you, That shall be All life

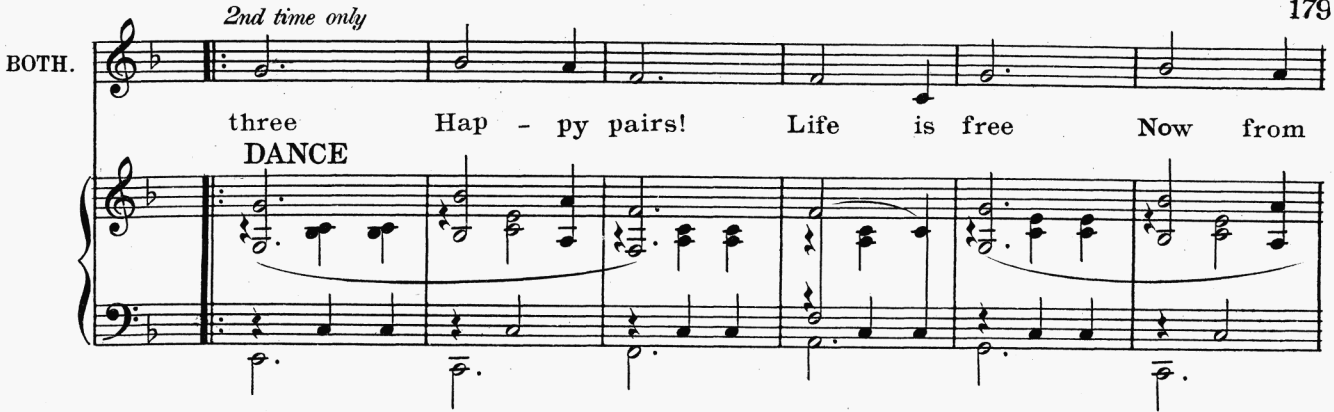
ANG. BOTH.

through, As we go on - ward hand in hand,

BOTH.

Mak - ing the world a fai - ry - land! Hail the

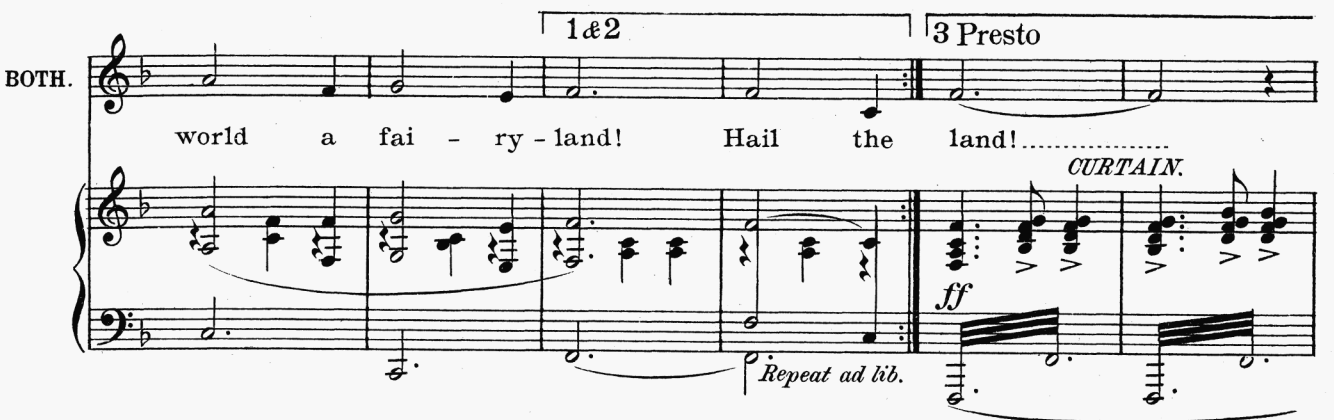
*2nd time only*

BOTH. 

three Hap - py pairs! Life is free Now from  
DANCE

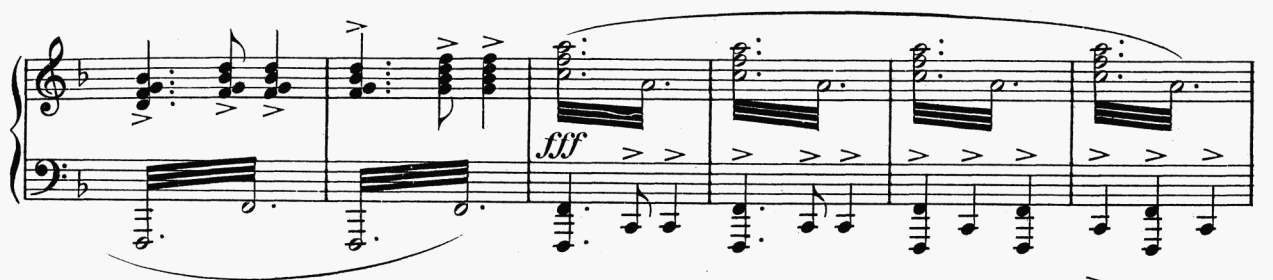
BOTH. 

cares! They will go on - ward hand in hand, Mak - ing the

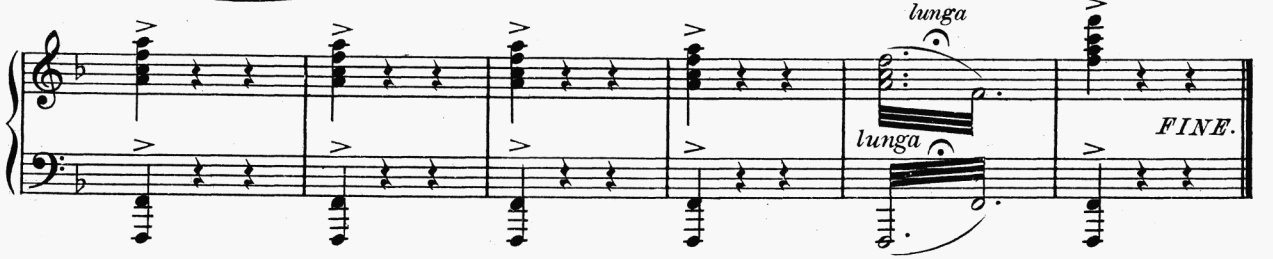
BOTH. 

world a fai - ry - land! Hail the land!.....  
1 & 2 3 Presto CURTAIN.

*ff*  
*Repeat ad lib.*



*fff*



*lunga*  
*lunga* FINE.

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<u>MAUDE VALÉRIE WHITE</u>	" In Golden June "
"	" In the Summer Garden "
"	" Love me to-day "
"	" To his beloved "
<u>FLORENCE AYLWARD</u> ...	" Mother of Mighty Sons "
"	" I claim you mine "
"	" Out of reach "
"	" The Sleepy Song "
<u>TERESA DEL RIEGO</u> ...	" Brown Eyes "
"	" O Loving Father "
"	" The Songs of the Summer " and " April's Gift " (Two Songs)
"	" To Phyllida "
"	" The Bell "
"	" Look up, O heart "
"	" Thou little tender flower "
"	" Happy Song "
<u>GUY D'HARDELLOT</u> ...	" For you alone "
"	" I think "
"	" For Propriety's Sake "
"	" My heart will know "
"	" Out of the Darkness "
"	" When you speak to me "
"	" I hid my love "
"	" Because "
<u>LIZA LEHMANN</u> ...	" Tell me ! "
"	" Rose Song "
"	" In the Tassel-time of Spring "
<u>BERNARD ROLT</u> ...	SILHOUETTES OF LONDON :
"	1. " The Children of London " }
"	2. " The Organ Man " }
"	3. " River Thames " }
"	4. " Amethyst, Rose, and Pearl " }
"	" The Lily of Boulter's Lock "
"	" The Little Gold Firefly "
"	" A Duet "
<u>JOHN ANSELL</u> ...	" A Garden Song "
"	" Since love hath come "
<u>HERBERT HUGHES</u> (arr. by)	" The Stuttering Lovers "
"	" The Ninepenny Fiddle "
<u>PAUL A. RUBENS</u> ...	" The Summer "
"	" Once upon a time "
<u>W. H. SQUIRE</u> ...	" The Siesta "
"	" Love is waiting "
"	" Three for Jack "
"	" The Jolly Sailor "
"	" The Old Black Mare "
<u>O LEONI</u> ...	" A Butterfly "
"	" The Merry Maiden "
"	" Coolan Dhu "
"	" When he comes home "
"	" At Love's close "
"	" Love's Awakening "
"	" In Sympathy "

<u>EDWARD GERMAN</u> ...	" When maidens go a-maying "
"	" Love is meant to make us glad "
"	" A Fancy " and " Heigh-Ho " (Two Lyrics)
<u>HERMANN LÖHR</u> ...	" Oh, to forget "
"	" Alone "
"	" The Hunt's up "
"	" A Chain of Roses "
"	" Remember me "
"	" In the heather, my lads "
"	" Lanagan's Log "
<u>NOEL JOHNSON</u> ...	" Wild Roses "
"	" Your life and mine "
"	" Little Maid's Slumber Song "
<u>GEORGE H. CLUTSAM</u> ...	" Postman Love "
"	" The red rose tree "
"	" Sweet, be not proud "
"	" Woodland Croon Song "
"	" Vanity Fair "
"	" A Folk Song "
<u>ERNEST NEWTON</u> ...	" Through the forest "
"	" The Magic Month of May "
"	" Love's Echo "
<u>ELLEN COWDELL</u> ...	" Maytime "
"	" Life's Garden "
<u>HAROLD LONSDALE</u> ...	" This is love "
"	" April Rain "
<u>DALHOUSIE YOUNG</u> ...	" Bredon Hill "
<u>WADDINGTON COOKE</u> ...	" Visitors "
"	" Dream Ships "
<u>ROBERT CONINGSBY CLARKE</u>	MINIATURES (each 1/6 net) :
"	1. " April, April "
"	2. " Say not good-bye "
"	3. " Yon lilac fair "
"	4. " A Bowl of Roses "
"	5. " The Queen of Loveliness "
"	6. " A Dream from Rainbow Land. "
"	" A Birthday Song "
"	" A Dedication "
"	" The Linnet "
"	" Betty's Way "
<u>FRANK LAMBERT</u> ...	" Bid you good-morrow "
"	" The Buried Rose "
"	" Dear Hands "
"	" Deep in my heart "
"	" My Lady June "
"	SERIES OF SHORT SONGS (each 1/6 net) :
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"	13. " Dearest, when I am dead "
"	14. " O heedless flower "
"	15. " Yesterdays "
"	16. " When love bends low "
"	17. " In June "

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