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LILAC TIME

MUSIC FROM

FRANZ SCHUBERT

CHAPPELL



LYRIC THEATRE

149980

CHAPPELL & Co., Ltd.,
PRESENT

LILAC TIME

A Play with Music

IN THREE ACTS

BY

DR. A. M. WILLNER AND HEINZ REICHERT

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

ENGLISH ADAPTATION AND LYRICS BY

ADRIAN ROSS

MUSIC FROM

FRANZ SCHUBERT

ARRANGED BY

HEINRICH BERTÉ AND G. H. CLUTSAM

VOCAL SCORE - - - PRICE 8/- NET

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The Play produced by Mr. DION BOUCICAULT.

LILAC TIME.

CHARACTERS

(In order of their appearance).

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

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

Dances arranged by Carlotta Mussetti.

Costumes designed by Comelli.

SYNOPSIS OF SCENERY.

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

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

Act. III.—The Prater (*E. H. Ryan*).

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

Musical Director: Mr. Clarence Raybould.

LILAC - TIME.

OVERTURE.

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

Maestoso.

Piano. *f largamente*

Allegretto grazioso.

p rit. a tempo

The first system of music consists of two staves. The treble staff contains a series of chords and melodic fragments, with some notes beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has two sharps (F# and C#).

The second system continues the musical piece. It features similar rhythmic patterns and chordal structures as the first system. The treble staff has more complex melodic lines, while the bass staff maintains a steady accompaniment.

The third system includes a dynamic marking of *p* (piano) in the bass staff. The music continues with intricate chordal textures and melodic movement in both staves.

The fourth system shows a more dense texture with many chords in both staves. The treble staff has a lot of sixteenth-note activity, while the bass staff has a more rhythmic accompaniment.

The fifth system contains several performance markings: *rit.* (ritardando) in the bass staff, *a tempo* in the treble staff, and *mf* (mezzo-forte) in the bass staff. The music transitions from a slower feel back to the original tempo.

The sixth system includes markings for *rit. e dim.* (ritardando and decrescendo) in the bass staff, *pp* (pianissimo) in the bass staff, and *p* (piano) in the treble staff. The piece concludes with a final chord in the treble staff.

Allegro vivace.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and quarter notes, some with slurs. The lower staff is in bass clef and provides a piano accompaniment with eighth notes. A dynamic marking 'p' (piano) is placed above the first measure of the bass staff.

The second system continues the musical piece. The treble staff shows a continuation of the melodic line with various rhythmic values and slurs. The bass staff maintains the eighth-note accompaniment pattern.

The third system features more complex melodic phrasing in the treble staff, including some rests and slurs. The bass staff continues with the consistent eighth-note accompaniment.

The fourth system shows a change in the bass line's rhythmic pattern, moving from eighth notes to a more complex sequence of eighth and sixteenth notes. The treble staff continues with its melodic line.

The fifth system introduces a prominent chordal texture in the treble staff, with several measures containing block chords and dyads. The bass staff continues with the eighth-note accompaniment.

The sixth system concludes the page with a final melodic flourish in the treble staff, ending with a long horizontal line. The bass staff continues with the eighth-note accompaniment until the final measure.

ff

poco rit.

March tempo. $d = \text{♩}$

p

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including a *mf* dynamic marking.

Third system of musical notation, including a *pp* dynamic marking.

Allegretto.

Fourth system of musical notation, including *poco rit.* and *pp a tempo* markings.

Fifth system of musical notation.

Sixth system of musical notation.

Seventh system of musical notation.

First system of musical notation, featuring treble and bass staves with various notes and rests. Includes the instruction *rit.* (ritardando).

Second system of musical notation, featuring treble and bass staves with various notes and rests. Includes the instruction *sf p* (sforzando piano).

Third system of musical notation, featuring treble and bass staves with various notes and rests. Includes the instruction *cresc.* (crescendo).

Valse tempo.

Fourth system of musical notation, featuring treble and bass staves with various notes and rests. Includes the instruction *p* (piano).

Fifth system of musical notation, featuring treble and bass staves with various notes and rests.

Sixth system of musical notation, featuring treble and bass staves with various notes and rests.

Seventh system of musical notation, featuring treble and bass staves with various notes and rests. Includes the instruction *ten.* (tenuendo) and *f a tempo* (forzando a tempo).

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands, with various articulations and dynamics.

Second system of musical notation, continuing the piece with similar chordal and melodic textures.

Third system of musical notation, including the tempo marking **Vivace.** and dynamic markings *ff rit.* and *f sf*.

Fourth system of musical notation, showing a change in key signature and rhythmic patterns.

Fifth system of musical notation, featuring a more active melodic line in the right hand.

Sixth system of musical notation, including the dynamic marking *ff*.

Seventh system of musical notation, concluding the page with a final cadence.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes various note values, rests, and dynamic markings such as *f* and *p*.

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

Third system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes various note values, rests, and dynamic markings such as *f* and *p*.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes various note values, rests, and dynamic markings such as *p* and *ff*. The tempo marking **Quasi Presto.** is present above the staff.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes various note values, rests, and dynamic markings such as *f* and *p*.

Sixth system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes various note values, rests, and dynamic markings such as *f* and *ff*.

ACT I.

OPENING NUMBER.

No 1.

Words by
ADRIAN ROSS.

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

Moderato.

Piano.

The first system of music is in 3/4 time with a key signature of one sharp (F#). It begins with a piano (p) dynamic. The right hand features a melodic line with a slur over the first two measures and a triplet of eighth notes in the third measure. The left hand provides a harmonic accompaniment with chords and single notes.

poco - a - poco -

pp

The second system continues the piece with a piano-pianissimo (pp) dynamic. The tempo is marked 'poco a poco', indicating a gradual change. The right hand has a melodic line with a slur and a triplet. The left hand continues with harmonic support.

- allegretto.

cresc.

The third system is marked 'allegretto'. It features a 'cresc.' (crescendo) marking. The right hand has a more active melodic line with eighth notes. The left hand has a steady accompaniment.

poco a poco rall.

f p

The fourth system is marked 'poco a poco rall.' (poco a poco rallentando). It includes dynamic markings of forte (f) and piano (p). The right hand has a melodic line with a slur and a triplet. The left hand has a steady accompaniment.

(Curtain.)

TWO STROLLING SINGERS.

SINGERS.
I.
II.

1. Oh! the

1. Oh! the

Moderato.

LÄNDLER.
Lento.

SINGERS.
I.
II.

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

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

SINGERS.
I.
II.

Poco più mosso.

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

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

SINGERS.
I.
II.

lu - lu - li - oh! lu - lu - li - oh, lu - lu - li - oh, lu - lu - li - oh, lu - lu - li - oh,

lu - lu - li - oh! lu - lu - li - oh, lu - lu - li - oh, lu - lu - li - oh, lu - lu - li - oh,

Tempo I.

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

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

a tempo

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

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

Poco più mosso.

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

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

p *fp*

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

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

fp *fp* *mf*

(Children dance and clap their hands)

La la la la la la la la la la

mf

ALL *Più mosso.*

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

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

f

ALL.

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

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

ALL.

lal

la!

ff

tremolo

Nº 2.

TRIO. (Lili, Tilli and Willi.)

"JUST A LITTLE RING!"

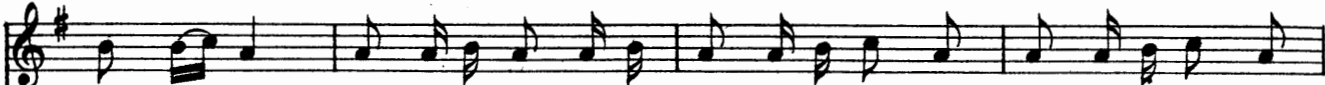
Andantino.


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


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


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

Piano. 

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

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

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



LILLI. Here to - night? Say, is hersweetheart here?

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

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

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

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

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

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

TILLI.

WILLI.

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

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

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

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

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

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

LILI. - Leads you in - to fear - ful dan - gers! Men are_

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

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

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

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

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

f *p*

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

TILLI. Ah! Seem cold,

WILLI. Ah! Seem cold,

pp

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

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

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

dim.

poco a poco rallent.

LILLI. Just this thing— Wed-ding ring!

TILLI. Just this thing— Wed-ding ring!

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

poco a poco rallent.

pp meno

Tempo I.

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

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

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

Tempo I.

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

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

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

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

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

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

f *p poco rall.* *f*

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

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

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

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

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

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

pp *pp* *pp* *pp*

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

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

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

DANCE.

p

p

p

cresc.

p

fz

No. 3.

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

"FOUR JOLLY BROTHERS"

Allegro moderato. *f* (Boisterously)

Vogl.
Schwind.

Kappel.

Piano.

We're
We're

VOGL.
SCHW.

KAPP.

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

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

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

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

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

KAPP.
 - dore the three di - vine Of

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

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

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

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

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

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

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

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

SCHOBER.

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

ff *mp*

SCHO.

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

SCHO. VOGL.

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

SCHW. KAPP.

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

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

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

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

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

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

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

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

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

SCHO. VOGL. *ff*
chor - us, We're four ve - ry mer - ry broth - ers, We're four jol - ly, jol - ly, four jol - ly, jol - ly

SCHW. KAPP. *ff*
chor - us, We're four ve - ry mer - ry broth - ers, We're four jol - ly, jol - ly, four jol - ly, jol - ly

SCHO. VOGL.
boys!

SCHW. KAPP.
boys!

sempre ff e marcatisimo

Nº 4.

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

“HARK, HARK! THE LARK.”

Allegretto.

Piano.

First system of the piano introduction, featuring treble and bass staves with a forte (f) dynamic marking.

Second system of the piano introduction, continuing the treble and bass staves.

SCHUBERT.

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

Third system of the score, showing the vocal line for Schubert and the piano accompaniment with a piano-piano (pp) dynamic marking.

SCHU.

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

Fourth system of the score, showing the vocal line for Schwind and the piano accompaniment.

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

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

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

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

SCHUBER. *pp*

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

SCHWIND. *pp*

KAPPEL *pp*

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

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

SCHW. KAPP.

(Dialogue.)

pp

SCHO. *(Comically.)*

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

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

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

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

pp

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

f *decesc.* *f* *decesc.*

SCHUBERT.

A ban-quet all di - vine!

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

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

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

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

f

No. 5.

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

“UNDER THE LILAC BOUGH.”

Allegro moderato.

Piano.

The piano introduction is in G major, 6/8 time, and begins with a forte (f) dynamic. It features a melody in the right hand with triplets and a steady accompaniment in the left hand.

SCHUBERT.

SCHU.

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

The vocal entry for Schubert is in G major, 6/8 time, and begins with a piano (p) dynamic. The melody is simple and lyrical, with a piano accompaniment that supports the vocal line.

SCHU.

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

The vocal line continues with the same melody, now in a different harmonic setting. The piano accompaniment remains consistent, providing a harmonic foundation for the vocal line.

SCHU.

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

VOGL.

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

The vocal entries for Schubert and Vogl are in G major, 6/8 time. Schubert's part continues the previous phrase, while Vogl's part enters with a new melody. The piano accompaniment continues to support the vocal lines.

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

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

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

SCHW. sings!
flame.

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

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

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

poco a poco rall. 3 *rall.*

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

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

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

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

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

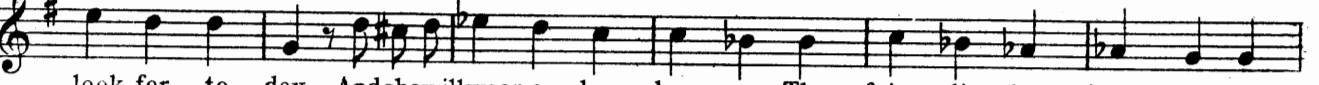
poco a poco rall. 3 *rall. molto*




Moderato.

SCHU. 
 Spring, blossom laden, To show me my maiden, The love that I long for and



SCHU. 
 look for to-day. And she will wear on her bosom, The fair lilac blossom, My



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

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

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

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

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

The first system of the musical score features five vocal staves and a piano accompaniment. The vocal parts are for SCHU., SCHO., VOGL., SCHW., and KAPP. Each vocal part has a specific instruction: SCHOBER. mf, VOGL. mf, SCHWIND. mf, and KAPPEL. mf. The lyrics for the vocal parts are: SCHU. "fair - est, my ra - rest, My maid of the May!"; SCHO., VOGL., SCHW., and KAPP. "I ask the Spring,blos-som la-den, To". The piano accompaniment is written in treble and bass clefs, with dynamics *f* and *mf* indicated.

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

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

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

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

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

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts are for SCHU., SCHO., VOGL., SCHW., and KAPP. The lyrics for the vocal parts are: SCHU. "The love that I long for— And she will"; SCHO., VOGL., SCHW., and KAPP. "show me my mai - den, The love that I long for and look for to - day.". The piano accompaniment is written in treble and bass clefs, with dynamics *f* and *p* indicated.

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

SCHO. My fair - est, My

VOGL. My fair - est, My

SCHW. My fair - est, My

KAPP. My fair - est, My

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

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

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

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

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

1. Tempo I. | 2.

Tempo I.

f *p* *fff*

No 6.

DUET.- (Lili & Schubert)

"THE GOLDEN SONG."

Allegretto.

Piano.

The piano introduction is in 2/4 time, key of B-flat major. It begins with a piano (*p*) dynamic. The right hand features a melody of eighth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a fortissimo (*sf*) dynamic and a piano (*p*) dynamic marking.

LILI. *p* SCHUBERT.

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

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

SCHU. LILI.

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

Schubert's vocal line begins with a piano (*p*) dynamic. The piano accompaniment continues with the eighth-note triplet pattern.

LILI. SCHUBERT.

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

Lili's vocal line continues with a piano (*p*) dynamic. The piano accompaniment features a more active eighth-note melody in the right hand.

SCHU. *rit.* *(aside)*

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

LILI. *Andantino.*


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

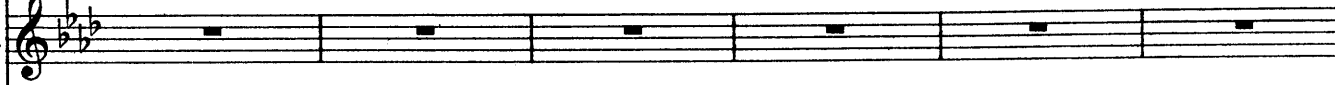
SCHUBERT.

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


SCHU. *LILI.*

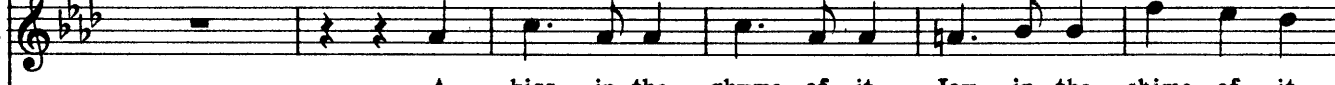
love That makes us like an - gels in Heav'n a - bove. A


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

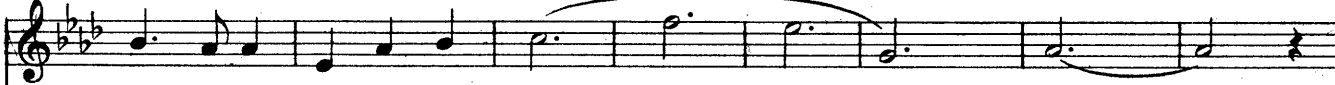
SCHU. 

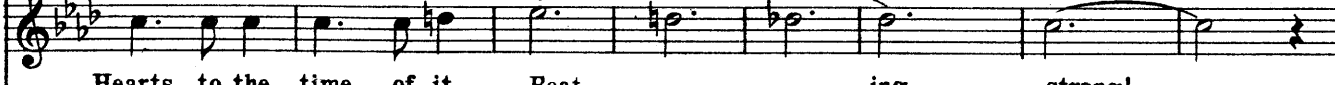


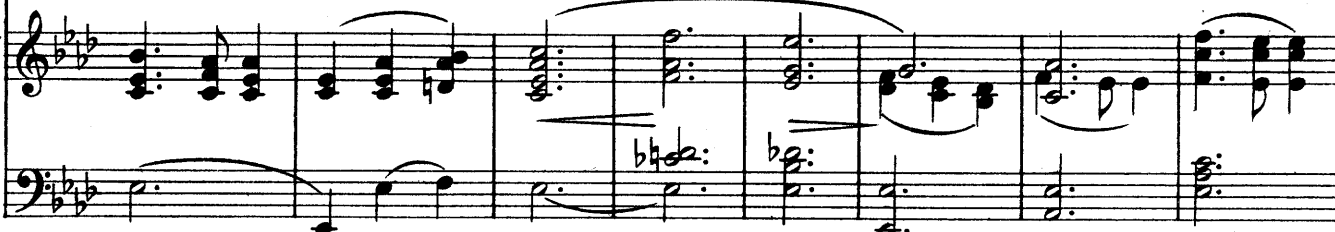
LILI.  Beat - ing strong! A kiss in the rhyme of it, Joy in the chime of it,

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



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

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



Tempo I.

p *sf* *p*

Detailed description: This block shows the piano introduction. It starts with a treble clef staff containing a whole note chord. Below it are two staves for the piano. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include piano (*p*), sforzando (*sf*), and piano (*p*). The time signature is 2/4.

SCHUBERT. *p* LILLI.

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

pp

Detailed description: This block contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment consists of two staves with a steady eighth-note accompaniment. Dynamics include piano (*p*) and pianissimo (*pp*). The time signature is 2/4.

LILLI. SCHUBERT.

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

Detailed description: This block contains the second vocal line and piano accompaniment. The vocal line continues in the same treble clef and key signature. The piano accompaniment remains consistent. Dynamics are not explicitly marked in this section.

SCHU. LILLI.

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

Detailed description: This block contains the final vocal line and piano accompaniment. The vocal line concludes the phrase. The piano accompaniment features a more active eighth-note pattern in the right hand. Dynamics are not explicitly marked.

LILI. *rit.* (*aside*)

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

SCHUBERT. *Andantino.*

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

SCHU. LILI.

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

LILI. SCHUBERT.

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

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



LILI. 
 A kiss in the rhyme of it,

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



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

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



LILI. 
 - ing strong! ———

SCHU. 
 - ing strong! ———


rit.

No. 7.

FINALE:- ACT. I.

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

Allegro moderato.

Lili and Tilli. Pro-sit! Pro-sit! Pro-sit! Pro-sit!

Willi. Pro-sit! Pro-sit! Pro-sit! Pro-sit!

These parts may be distributed ad lib. Schubert. Pro-sit! Pro-sit! Pro-sit! Pro-sit!
Schober. Pro-sit! Pro-sit! Pro-sit! Pro-sit!
Veit. Pro-sit! Pro-sit! Pro-sit! Pro-sit!
Binder. Pro-sit! Pro-sit! Pro-sit! Pro-sit!

Vogl. Pro-sit! Pro-sit! Pro-sit! Pro-sit!
Kappel. Pro-sit! Pro-sit! Pro-sit! Pro-sit!
Braun. Pro-sit! Pro-sit! Pro-sit! Pro-sit!

Allegro moderato.

Piano. *f* *ff*

UNIS.

LILI. TILLI. What de-light to stay!_

WILLI. What de-light to stay!_

SCHUBERT. ALL. SCHUBERT. Un - der-neath the li-lac-bloom What de-light to stay!_ All a-cross the

MEN. What de-light to stay!_

p

Heart of mine, The May is here, Fai - ry gifts to
 Va-grant breez-es stray! Heart, the May is here Gifts to

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

bring: *poco rit.* *rit.*
 Tell the lav-ish Spring! I ask the

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

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

Moderato.

UNIS.

LILI
TILLI

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

WILLI

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

MEN.

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

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

LILI
TILLI

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

WILLI

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

MEN.

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

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

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

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

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

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

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

LILI. TILLI. meet me, and greet me, His maid of the May!

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

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

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

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

VEIT.

Allegretto.

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

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

LILI.

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

VEIT.

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

rit.

rit.

f

Allegro moderato.

LILI. *p* There's a

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

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

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

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

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

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

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

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

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

Allegretto.

LILI.

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

LILI.

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

LILI.

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

TILLI
WILLI.

Oh!

MEN.

Oh!

Oh!

LILI.

TILLI.
WILLI.

MEN.

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

LILI.

TILLI.
WILLI.

MEN.

p Cu - pid is hid in our eyes and our curls
 all that we meet; Love lurks in the curls
 all that they meet; Love lurks in the curls
 all that they meet; Love lurks in the curls

1.

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

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

MEN. of the Three Lit - tle Girls!

cresc

2.

LILI. Girls!

TILLI. WILLI. Girls!

MEN. Girls!

ff

Alla marcia.

VEIT.

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

VEIT.

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

VEIT.

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

SCHOBER.

SCHO.

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

LILI.
TILLI.
WILLI.
MEN.

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

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

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

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

BINDER. (*offering arm to Tilli.*)

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

BRAUN. (*offering arm to Willi.*)

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

TILLI & WILLI.

TILLI.
WILLI.

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

p

TILLI.
WILLI.

VEIT.

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

mf

VEIT.

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

TILLI.
WILLI.

TILLI & WILLI.

La la la la la la

MEN. without SCHUBERT.

MEN.

La la la la la la

f

TILLI.
WILLI.

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

MEN.

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

TILLI.
WILLI.

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

MEN.

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

TILLI.
WILLI.

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

MEN.

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

All. going off.

TILLI.
WILLI.

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

ALL.

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

f *mf*

Behind Scenes.

TILLI.
WILLI.

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

ALL.

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

p

TILLI.
WILLI.

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

ALL.

la la la la la la la la la

pp

ppp

Poco lento.

LILI.

LILI.

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

pp

LILI. sings in your heart for a whole life long, A mus - ic of

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

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

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

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

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

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

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

Moderato.

ACT II. PRELUDE.

Nº 8.

Moderato.
Tpt.

PIANO.

mf

dim.

p

rit.

Andante.

p

No 8a

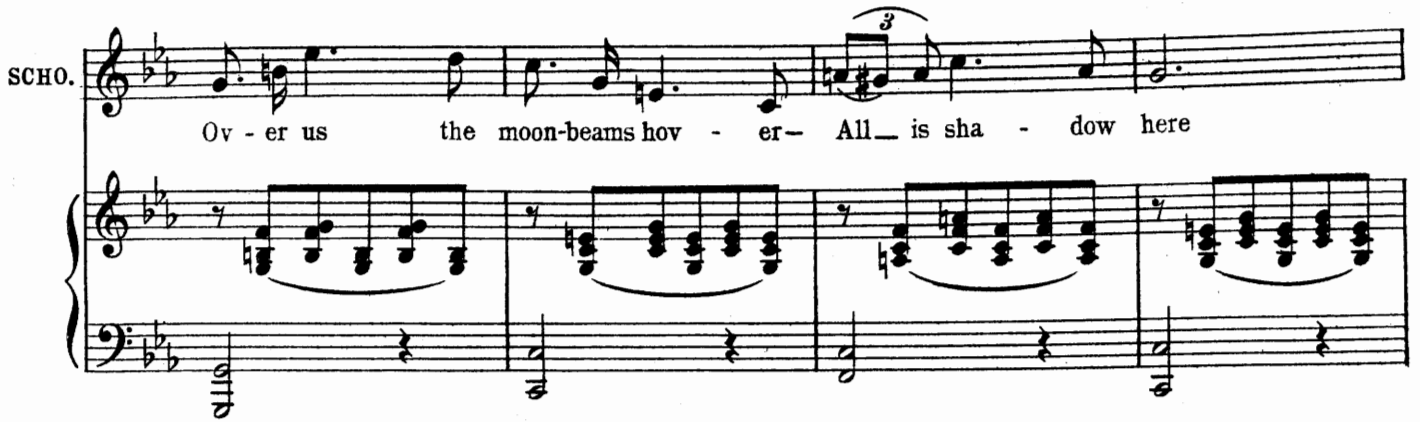
SERENADE.—(Schober).

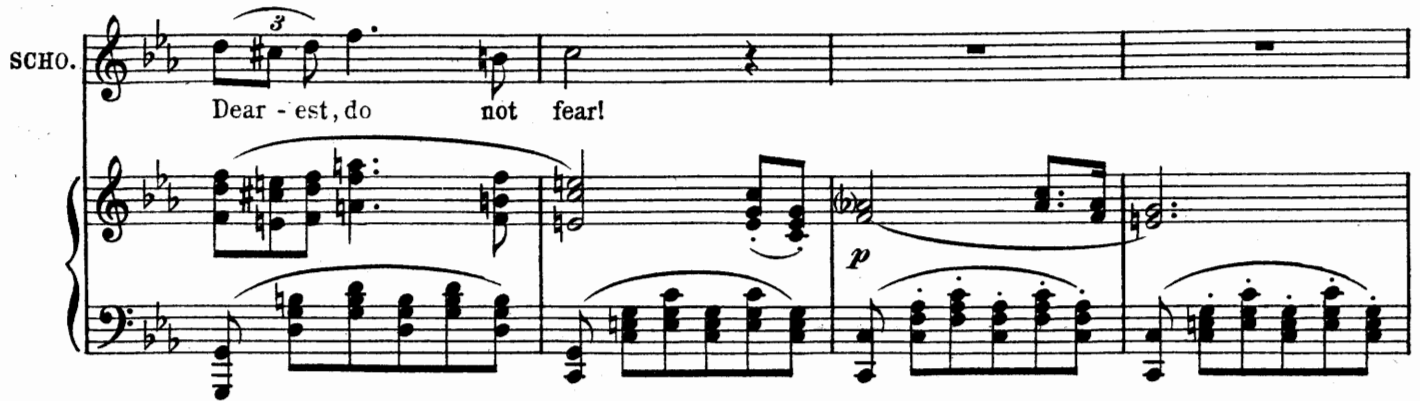
Andante con moto. SCHOBER.

Schober.  I — am sing — ing —

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

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

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

SCHO.  Dear - est, do not fear!

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

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

(Curtain.)

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "They can feel the love I sing you All its joy and". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The lyrics are "pain Hear the plead - ing song we bring you,". The piano accompaniment features a dynamic marking of *sf* (sforzando) and includes a long, sustained chord in the right hand.

SCHO. An - swer us a - gain,

CHO. Ah _____ Ah _____

The third system of music includes a vocal line, a choral line, and piano accompaniment. The vocal line has a triplet of eighth notes and the lyrics "An - swer us a - gain,". The choral line consists of two parts, both with the word "Ah" followed by a long horizontal line indicating a sustained note. The piano accompaniment features a dynamic marking of *pp* (pianissimo) and includes a triplet of eighth notes in the right hand.

SCHO. *f* *ten.* *p*
An - swer us a - gain, An - swer

SCHO. us a - gain.

CHO. *p*
An - swer us a - gain.

An - swer us a - gain.

SCHO.

CHO.

No 9.

DANCE OF BRIDESMAIDS AND CHILDREN.

Allegro moderato.

PIANO.

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

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, starting with a *pp* dynamic marking. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff continues the melodic line with various articulations and slurs. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff features a melodic line with a *ppp* dynamic marking and a *dim.* instruction. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a steady accompaniment. A *sempre dim.* instruction is present in the treble staff.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. A *perendosi* instruction is present in the treble staff.

No 10.

“VISION” SONG. (Schubert.)

“DREAM ENTHRALLING.”

Allegretto moderato.

PIANO. *p*

SCHU. *p*

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

SCHU.

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

SCHU. *rit.*

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

colla voce

Andantino grazioso.

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

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

p

crese.

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

colla voce *a tempo* *rit.* *p*

Tempo I.

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

SCHU. joy- and the pain I long for in- vain I am but an ech- o that an- swers a -

colla voce

SCHU. *Andantino grazioso.*

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

p

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

cresc.

SCHU. *ad lib.*

life _____ di - vine! _____

colla voce *al tempo* *molto rit.*

No. 11.

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

Allegretto.

Lili.
Tilli.
Willi.

Schober.
Binder.
Braun.

Piano.

LILI.
TILLI.
WILLI.

SCHO.
BIND.
BRA.

LILI.
TILLI.
WILLI.

SCHO.
BIND.
BRA.

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

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

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

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

LILI.
TILLI.
WILLI.

SCHO.
BIND.
BRA.

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

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

mf

LILI.
TILLI.
WILLI.

SCHO.
BIND.
BRA.

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

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

rit.

rit.

Allegro con spirito.

LILI.
TILLI.
WILLI.

SCHO.
BIND.
BRA.

Unis.

With

ff

LILI.
TILLI.
WILLI.

SCHO.
BIND.
BRA.

Oh, dear, we're in a
love that is vol - ca - nic Our hearts are a - flamel!

p

LILI.
TILLI.
WILLI.

SCHO.
BIND.
BRA.

pan - ic! We're so sor - ry we came!
Unis. You won't es - cape us long - er, It's

f

LILI.
TILLI.
WILLI.

SCHO.
BIND.
BRA.

Then since you are the strong - er, We'll run right a - way!
use - less to pray: Oh

p

LILI.
TILLI.
WILLI.

Oh no, oh

SCHO.
BIND.
BRA.

no, eh no, stay here with us, dol

LILI.
TILLI.
WILLI.

no, we're quite done_ with you!

SCHO.
BIND.
BRA.

For - give and

LILI.
TILLI.
WILLI.

Unis.

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

SCHO.
BIND.
BRA.

stay, we pray!

Poco meno. *a tempo* LILLI. TILLI.

Thank you, sir! Thank you,

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

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

Poco meno.
p rall. *a tempo*

TILLI. WILLI.

sir! Thank you, sir!

BRAUN. SCHO. BIND. & BRAUN.

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

LILLI. TILLI.

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

SCHOBER. BINDER.

Thank you, dear! Thank you,

WILLI. LILI, TILLI & WILLI.

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

BIND. BRAUN.

dear! Thank you, dear!

pp

The musical score is written in G major (one sharp) and 2/4 time. It features four systems of music. The first system contains the vocal entries for Willi and Lili, Tilli & Willi. The second system contains the vocal entries for Bind and Braun. The piano accompaniment is written in grand staff notation. The first system of piano accompaniment includes a *pp* dynamic marking. The score concludes with a key signature change to A major (two sharps) and a time signature change to 3/4.

Tempo I. TUTTI.

LILLI.
TILLI.
WILLI.

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

SCHO.
BIND.
BRA.

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

f *p*

LILLI.
TILLI.
WILLI.

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

SCHO.
BIND.
BRA.

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

LILLI.
TILLI.
WILLI.

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

SCHO.
BIND.
BRA.

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

mf

Allegro moderato.

LILL.
TILLI.
WILLI.

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

SCHO.
BIND.
BRA.

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

poco rall.

f a tempo

Animato.

N^o 12.

DUET.- (Lili and Schubert)

"THE FLOWER."

Andantino. *p*

Lili. *p* Dear

Piano. *mf* *p*

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

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

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

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

Tempo di Valse lente.

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

pp molto sost.

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

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

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

cresc. rit. f ten.

colla voce a tempo rit.

LILI. *p a tempo*

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

p a tempo

LILI.

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

LILI.

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

f

LILI.

all his heart is on - ly mine. _____

ten. rit. ten. rit.

rit. rit. p. rit. p.

A tempo Primo.

SCHUBERT.

SCHU. 

Dear flow - er, in my turn I

SCHU. 

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

SCHU. 

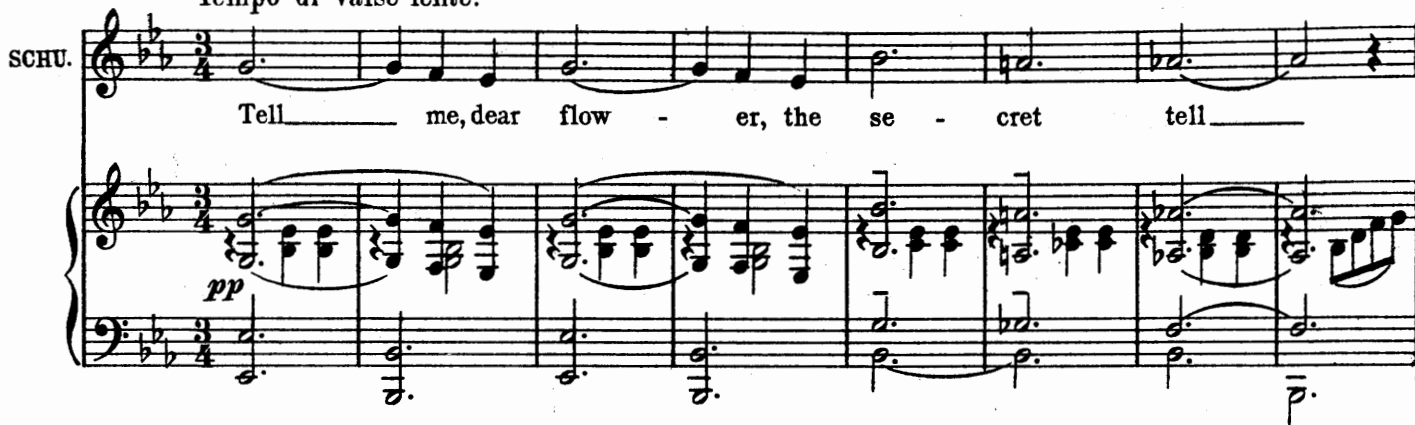
word for which I long, The soul of all my song— Will you

SCHU. 

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

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

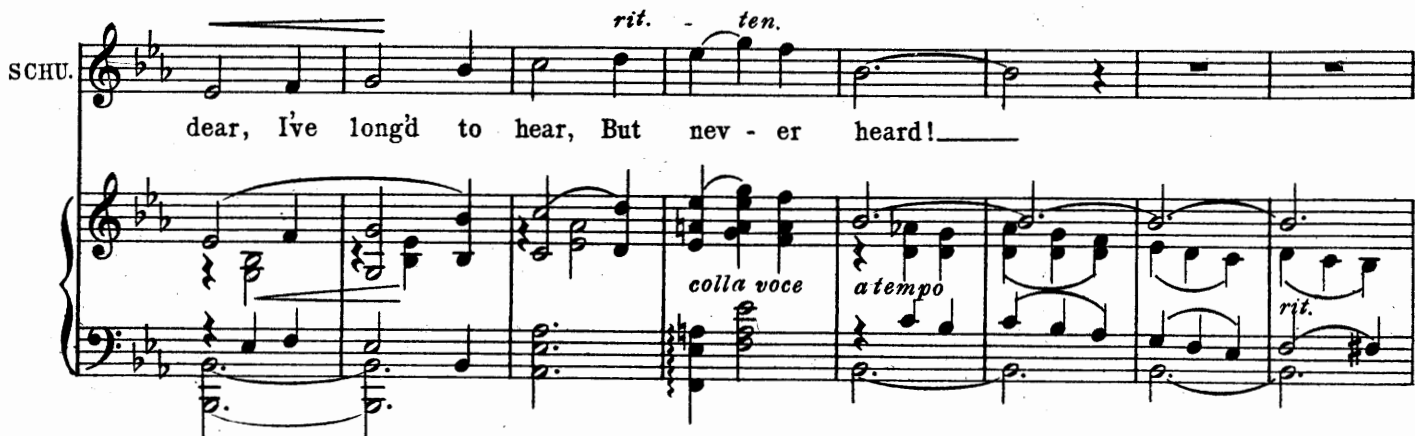
Tempo di Valse lente.

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

pp

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

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

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

rit. - ten.

colla voce *atempo* *rit.*

a tempo

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

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

a tempo

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

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

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

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

ten.

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

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

LILI. That all his heart is mine! *rit. ten.*

SCHU. all his heart, is on - ly mine! *ten.*
(on - ly) (on - ly)

LILI. all her heart is on - ly mine!

LILI.

SCHU.

N^o 13.DUET.—(M^{rs} Veit and Veit.)

"GIRLS AND BOYS".

Moderato molto.

Voice.

Musical score for the first system, featuring a voice line and a piano accompaniment. The piano part is marked *mf*.

VEIT. %

Musical score for the second system, featuring a voice line with lyrics and a piano accompaniment. The piano part is marked *p*.

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

Musical score for the third system, featuring a voice line with lyrics and a piano accompaniment.

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

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

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

pp

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

Fa - ther!
 Mo - ther!

poco rall.

L'istesso tempo.

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

p

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

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

mf

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

poco rall. **YODEL.**

p *pp poco rall.* *pp*

1. Come prima.

M^{rs} VEIT. §2.
(2) Oh, the

M^{rs} V. *pp rall.*
Fa - ther, you know!

VEIT. *pp*
Mo - ther, you know!

Nº 14.

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

Allegro, ma non troppo.

Piano.

Musical score for the piano introduction, featuring a treble and bass clef with a 3/4 time signature. The music consists of a series of chords and triplets in both hands, marked with a piano (*p*) dynamic.

SCHOBER.

Piano accompaniment for the first vocal line, continuing the chordal and triplet patterns from the introduction. It includes a forte-piano (*fp*) dynamic marking.

SCHO.

Vocal line and piano accompaniment for the first vocal part. The vocal line includes the lyrics: "want to carve your name on ev - 'ry tree, On ev - 'ry stone that lies where want to teach a star - ling all the song, My heart would sing to you the". The piano accompaniment features a steady triplet accompaniment.

SCHO.

Vocal line and piano accompaniment for the second vocal part. The vocal line includes the lyrics: "you may see. I want to plant in ev - 'ry gar - den plot My whole day long. To teach him till his voice can find the tone To". The piano accompaniment continues with the triplet accompaniment.

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

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

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

SCHO. yours _____ for ev - er. - er. How

1. 2. LILI (excited)

Moderato.

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

trem.
pp

SCHUBERT.
(aside to Schober)

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

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

rit.
p
rit.

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

a tempo
p a tempo

LILI. stars were bending down to love me All their eyes of golden fire! Ah,

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

SCHU. The

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

SCHU. song is like a magic spell! It tells the passion of a lover! Of

LILI. *cresc.* love! — Then it is love! — Yes, it is love! It is my lover's

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

LILI. *song!*

SCHU. *song!*

Moderato.
SCHOBER.

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

LILI.

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

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

SCHO. then- What will you say?

Vivace.

LILI. *f*

Yours is my heart! Yours is my heart! ———

SCHOB. Lili! You! You!

ff

Molto vivace.

fff

rall.

f

Poco lento.

SCHO. She loves me! She loves me!

pp *espress.* *rit.*

Andantino.

SCHO. *sf* But it can - not be! What am I to say *pp* to Schu - bert?

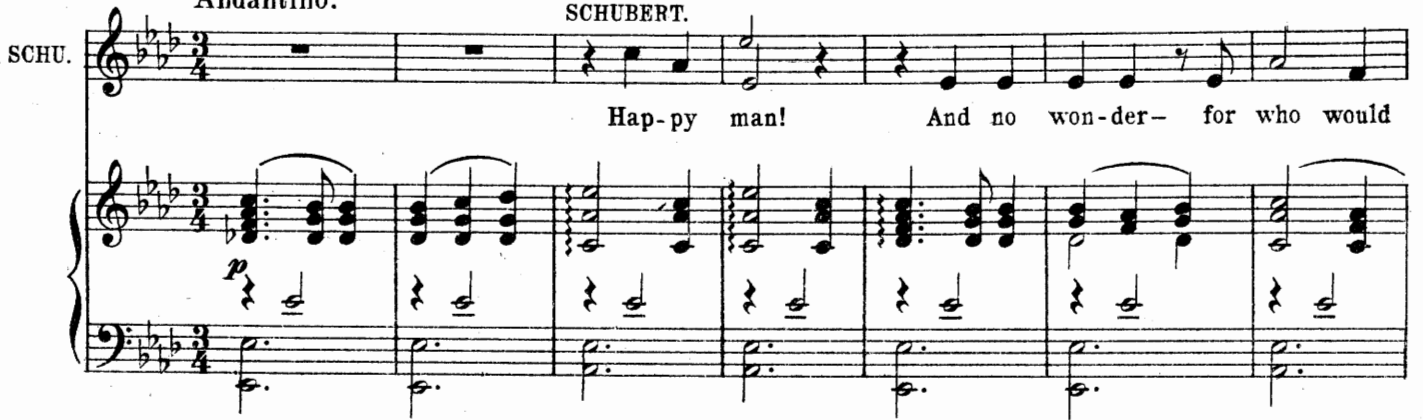
SCHUBERT. You need say no-thing, Franz, I do not blame you; It is my

SCHOBER. (*deeply agitated*) *rit.* *a tempo* for - tune, it is not your fault. Oh, Franz, I

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

Andantino.

SCHUBERT.

SCHU.  *Andantino.* SCHUBERT.
 Hap-py man! And no won-der- for who would

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

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

Andante con moto.

SCHU. 
 comes to me in my mu - sic!

SCHU.

pp *pp*

SCHU.

My song that won her love!—

rit. *ppp*

SCHU.

My love - song— for an - oth - er! I

pp *rit. e dim.*

Meno mosso.

SCHU.

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

p

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

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

SCHU. Yours is my heart! Yours is my heart!

rit. (*Breaks the song off*)

Largamente.

ACT III.

No. 15. PROMENADE SEPTET— (Tilli, Willi, Binder, Braun, Vogl, Kappel, Schwind).

“STROLLING THROUGH THE MORNING AIR.”

Allegro moderato.

Piano.

The first system of piano accompaniment consists of two staves. The treble staff begins with a series of eighth notes, while the bass staff provides a steady accompaniment of quarter notes. The music is in a 2/4 time signature and a key signature of one flat.

(Curtain.)

The second system of piano accompaniment continues the piece. It features dynamic markings of *p* (piano) and *pp* (pianissimo). The treble staff has a melodic line with some grace notes, and the bass staff continues with a rhythmic accompaniment.

The third system of piano accompaniment shows further development of the melodic line in the treble staff, with more complex rhythmic patterns and grace notes. The bass staff maintains its accompaniment role.

TILLI.
WILLI.

The vocal line for Tilli and Willi begins with a melodic phrase consisting of eighth and quarter notes.

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

BIND.
VOGL.

An empty vocal line for Binder and Vogl, indicated by a horizontal bar on the staff.

BRA.
SCHW.
KAPP.
SCHW.

An empty vocal line for Braun, Schwind, Kappel, and Schwind, indicated by a horizontal bar on the staff.

The final system of piano accompaniment concludes the piece. It features a final melodic flourish in the treble staff and a steady accompaniment in the bass staff.

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

BIND. VOGL.

BRA. SCHW. KAPP.

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

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

BRA. SCHW. KAPP.

mf

TILLI. WILLI.
 Is - nt it nice? La - lir-ra-lay, la - lir-ra-lay,

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

BRA. SCHW. KAPP.

f

TILLI. WILLI.
 Life is glad and gay! *pp* La - lir-ra-lay La - lir-ra-lay, All the world at

FIND. VOGL.
 Life is glad and gay! *pp* La - lir-ra-lay La - lir-ra-lay, All the world at

BRA. SCHW. KAPP.
pp

TILLI. WILLI.
 play!

BIND. VOGL.
 play! *mp* VOGL. If your part-ners you would change, We can ar - range

BRA. SCHW. KAPP.
mp SCHWIND & KAPPEL

TILLI. WILLI.

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

SCHW. KAPP.

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

BIND. VOGL.

BRA. SCHW. KAPP.

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

BIND. VOGL.
 So, so,

BRA. SCHW. KAPP.

TILLI. WILLI.
 We will let you know!

BIND. VOGL.
 You will let us know!

BRA. SCHW. KAPP.

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

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

BRA. SCHW. KAPP. *p*

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

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

BRA. SCHW. KAPP. *mf*

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

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

BRA. SCHW. KAPP. *f*

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

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

BRA. SCHW. KAPP. *pp*

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

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

BRA. SCHW. la la la la

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

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

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



N^o 16.

SONG: (Schubert).

"MY SWEETEST SONG OF ALL!"

Allegretto. SCHU.

Schubert. In my heart the

Piano. *mp*

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

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

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

rit.

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the beginning of the piece with the tempo marking 'Allegretto' and the dynamic 'mp'. The voice part starts with the lyrics 'In my heart the'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the lyrics 'whole day-long, Once a song was ring - ing, All my pas - sion'. The third system continues with 'pure and strong To a maid - en bring - ing, Sigh - ing, call - ing,'. The fourth system concludes with 'cling - ing! Then an - o - ther sang my song, Won her by his sing - ing! Ah,' followed by a final cadence. Performance markings include 'p' (piano) and 'rit.' (ritardando) in the voice part, and 'rit.' in the piano part.

Andantino con espress.

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

pp

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

p.

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

f

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

rit.

Allegretto.

SCHU. 

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

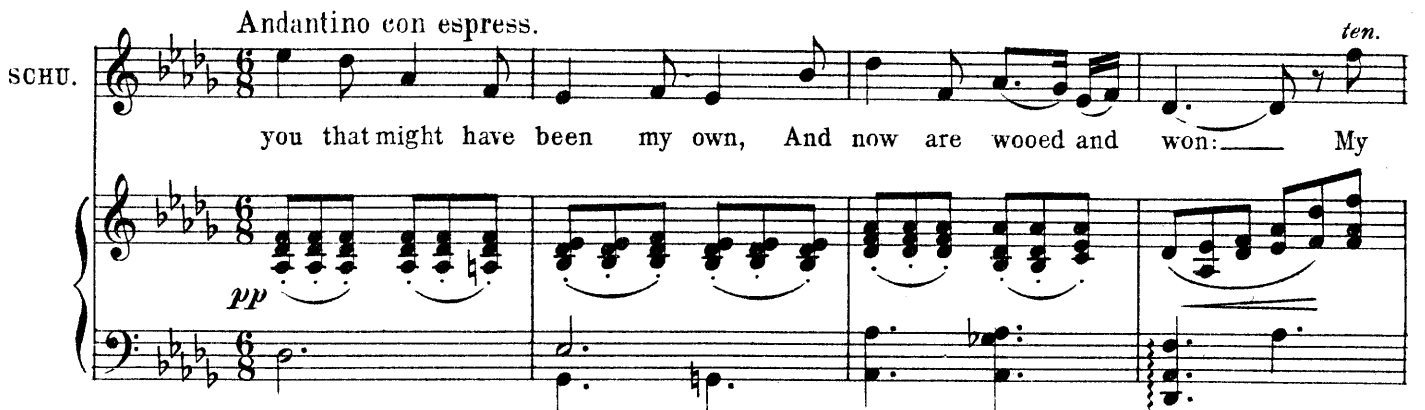
SCHU. 

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

SCHU. 

cold - er, Then an - o - ther spoke so well, He could win and hold her! Ah,

p *rit.* *ten.*

SCHU. 

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

pp *ten.*

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

p.

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

b.f.

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

ten.
f

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

rit.
ten.
p

No 17.

DUET. (Lili and Schober.)

"WHEN THE LILAC BLOOM UNCLOSSES."

Allegretto. SCHOBER.

Schober. 

Piano. *p* 

When the

SCHO. 

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



SCHO. 

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

LILI.



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

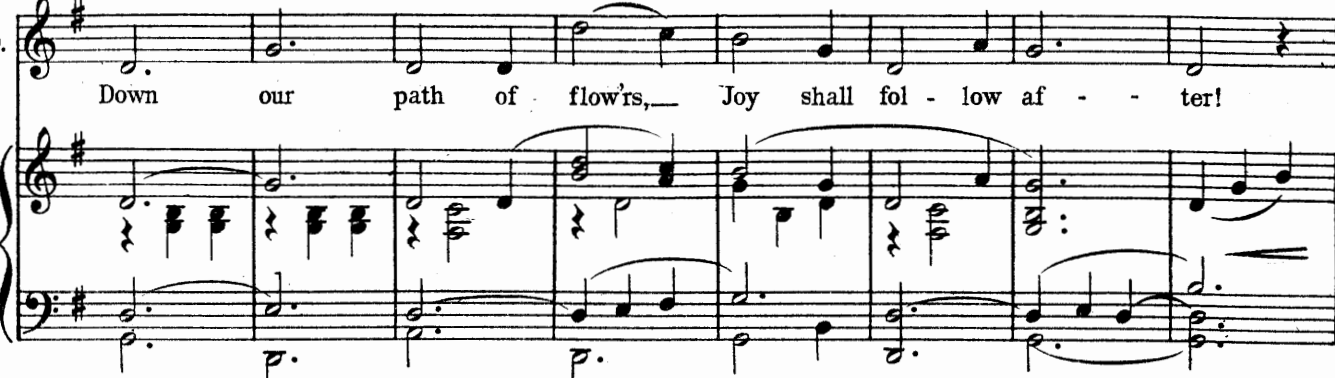
LILI. *ten.* SCHOBER.
 gave it to your keep - ing. When you won me with a song! And

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

LILI. *SCHOBER.*
 - known We will not go a - lone - My own!

Moderato.

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

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

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

a tempo

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

LILI. *rit. ten.*
 Just like rose and vine, Our two lives will twine.
 SCHOBER *ten.*
 Just like rose and vine, Our two lives will twine.
mf rit. ten.

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

Tempo primo. LILI.
 I had dream'd of fair - y lov - ers Who would give me ma - gic
 SCHOBER.

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

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

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

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

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

SCHOBER.

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

SCHO.

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

SCHO.

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

rall. ten.

SCHO.

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

a tempo

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

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

LILI. *timel*
 SCHO. *timel*
accel.

poco *a poco* *al fine* *f*

No 18.

FINALE- ACT III.

Moderato.

Lili.

Tilli.

Willi.

Schubert.

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

Schober.

Vogl.

Binder.

Veit.

Schwind.

Kappel.

Braun.

Moderato.

Piano.

p

fp

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

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

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

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

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

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

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

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

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

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

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

mf

f *cresc. poco a poco ff*

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

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

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

SCHU. *f* *cresc. poco a poco ff*
 blos-som, I'll meet her and greet her, my Maid of the May! _____

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

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

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

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

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

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

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

(Curtain.)

f *cresc. poco a poco ff*

END OF OPERA.

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