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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

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LILAC - TIME.

OVERTURE.

Music from FRANZ SCHUBERT.

Arranged by
HEINRICH BERTÉ and G. H. CLUTSAM.

Maestoso.

Piano. *f largamente*

The first system of the piano accompaniment is in 3/4 time, marked Maestoso. It begins with a forte dynamic and a *largamente* instruction. The music consists of a series of chords and single notes in both the treble and bass staves, with accents over many notes. The system concludes with a *ff* dynamic marking.

Allegretto grazioso.

p rit. *a tempo*

The second system of the piano accompaniment is marked Allegretto grazioso. It begins with a *p rit.* (piano ritardando) instruction, followed by *a tempo*. The music features a more rhythmic and melodic line in the treble staff, with a steady accompaniment in the bass staff.

The third system continues the piano accompaniment with similar melodic and harmonic patterns in both staves.

The fourth system continues the piano accompaniment, showing further development of the melodic and harmonic material.

The fifth system concludes the piano accompaniment with a *f brillante* dynamic marking. The music features more active and rhythmic passages in both staves.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of chords and melodic lines with various articulations.

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

Third system of musical notation, starting with a piano (*p*) dynamic marking. It includes a variety of rhythmic patterns and chordal structures.

Fourth system of musical notation, featuring dense chordal textures and melodic fragments.

Fifth system of musical notation, containing performance instructions: *rit.* (ritardando), *a tempo*, *mf* (mezzo-forte), and *p* (piano).

Sixth system of musical notation, concluding with *rit. e dim.* (ritardando e diminuendo), *pp* (pianissimo), and *p* (piano) markings.

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, including some rests. 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 piece with similar melodic and accompanimental patterns. The bass staff maintains a steady eighth-note accompaniment.

The third system introduces more complex phrasing in the treble staff, with some notes beamed together and others separated by rests. The bass accompaniment remains consistent.

The fourth system shows a change in the bass line, with the accompaniment becoming more rhythmic and driving. The treble staff continues with its melodic development.

The fifth system features a prominent chordal texture in the treble staff, with several chords held across measures. The bass accompaniment continues with eighth notes.

The sixth system concludes the page with a final melodic flourish in the treble staff and a corresponding accompaniment in the bass staff.

ff

ff

ff

poco rit.

March tempo. $d = \text{♩}$

p

p

p

First system of musical notation, featuring a treble and bass clef with various notes and rests. The key signature has two flats (B-flat and E-flat). The music includes several accents (v) and dynamic markings.

Second system of musical notation, continuing the piece. It includes a mezzo-forte (*mf*) dynamic marking and various chordal textures.

Third system of musical notation, featuring a piano (*pp*) dynamic marking. The system concludes with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

Allegretto.

Fourth system of musical notation, starting with a *poco rit.* (slightly ritardando) marking, followed by a *pp a tempo* (pianissimo at tempo) marking. The time signature is 3/4.

Fifth system of musical notation, showing a continuation of the piano accompaniment with various chordal patterns.

Sixth system of musical notation, continuing the piano accompaniment with similar chordal textures.

Seventh system of musical notation, concluding the piece with a final melodic line in the treble clef and a bass line.

rit.

sf *p*

cresc.
f
sf

Valse tempo.

p

f

f

ten.
rit.
f 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, marked with *Vivace.* and *ff rit.* in the bass staff. The music becomes more rhythmic and dynamic.

Fourth system of musical notation, showing a continuation of the rhythmic patterns with various articulations.

Fifth system of musical notation, featuring a more active bass line with eighth-note patterns.

Sixth system of musical notation, marked with *ff* in the bass staff, indicating a forte dynamic.

Seventh system of musical notation, concluding the piece with a final cadence and a double bar line.

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 rhythmic patterns and dynamic markings such as accents and *f*.

Second system of musical notation, continuing the piece with complex chordal textures and dynamic markings including *f* and *p*.

Third system of musical notation, showing a mix of melodic lines and harmonic support with dynamic markings like *f*.

Fourth system of musical notation, marked *Quasi Presto.* in the upper right. It features a prominent melodic line in the treble and a bass line with dynamic markings *p* and *ff*.

Fifth system of musical notation, characterized by dense chordal structures and rhythmic patterns.

Sixth system of musical notation, concluding the page with a final cadence and dynamic markings including *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.

p

The first system of the musical score is for piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato.' and the dynamic is 'p'. The music features a series of chords in the right hand, some with slurs, and a more active bass line. There are some markings above the treble staff, possibly indicating fingerings or ornaments.

poco - a - poco

pp

The second system continues the piano accompaniment. The tempo marking is '*poco - a - poco*' and the dynamic is '*pp*'. The musical texture remains similar to the first system, with chords in the right hand and a steady bass line.

- allegretto.

cresc.

The third system shows a change in tempo to '- allegretto.' and a dynamic marking of '*cresc.*'. The right hand part becomes more rhythmic with eighth notes, while the left hand continues with a steady accompaniment.

poco a poco rall.

f *p*

The fourth system is marked '*poco a poco rall.*' and includes dynamic markings of '*f*' and '*p*'. The music concludes with a series of chords in the right hand and a final bass line.

(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!

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

TILLI. Ah! Seem cold,

WILLI. Ah! Seem cold,

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

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

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

poco a poco rallent.

LILLI. Just this thing— Wed-ding ring!

TILLI. Just this thing— Wed-ding ring!

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

poco a poco rallent.

pp meno

Tempo I.

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

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

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

Tempo I.

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

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 -

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

SCHWIND. KAPPEL *pp*

f *decresc.* *f* *decresc.*

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. *(Comically.)*

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

SCHW. *(Comically.)*

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

KAPP. *(Comically.)*

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

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. 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 *decresc.* *f* *decresc.*

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 marked 'Allegro moderato'. It features a melody in the right hand with triplets and a harmonic accompaniment in the left hand. The piece begins with a forte (f) dynamic.

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 line for Schubert is in G major, 6/8 time, and marked 'p' (piano). It consists of two verses of lyrics. The piano accompaniment is in G major, 6/8 time, and marked 'p'.

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 for Schubert continues with the lyrics. The piano accompaniment continues with the same harmonic support.

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 line for Vogl is in G major, 6/8 time, and marked 'p'. It consists of two verses of lyrics. The piano accompaniment continues with the same harmonic support.

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-a 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! }

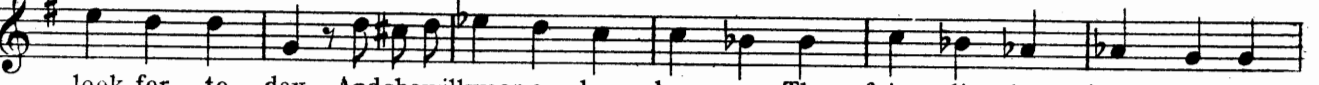
poco a poco rall. 3 *rall. molto*




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 (SCHU., SCHO., VOGL., SCHW., KAPP.) and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano part is in grand staff. Dynamics include *mf* and *f*. The key signature has one sharp (F#).

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 continues the vocal parts and piano accompaniment. The vocal parts have lyrics. The piano part includes dynamics like *f* and *p*. The key signature remains one sharp (F#).

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 with a key signature of three flats (B-flat major). It begins with a piano (*p*) dynamic and features a melody in the right hand and a supporting bass line in the left hand. The dynamics shift to forte (*f*) and then fortissimo (*sf*) before ending with a piano (*p*) dynamic.

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 steady eighth-note accompaniment in the right hand and chords in the left hand, with a piano (*pp*) dynamic.

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 same eighth-note accompaniment and chords as in the previous system.

LILI. SCHUBERT.

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

Lili's second vocal line begins with a piano (*p*) dynamic. The piano accompaniment continues with the same eighth-note accompaniment and chords.

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.

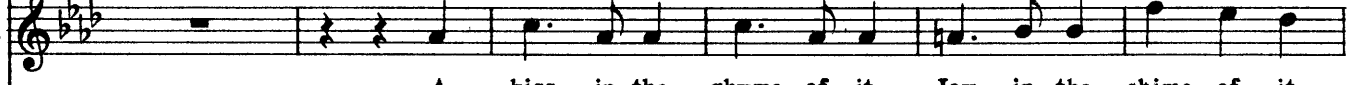
love That makes us like an - gels in Heav'n a - bove. A


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. The right hand features a triplet eighth-note pattern, and the left hand has a steady eighth-note accompaniment. Dynamics include piano (*p*) and pianissimo (*pp*).

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 continues with the same triplet eighth-note pattern in the right hand and eighth-note accompaniment in the left hand.

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 continues with the same rhythmic pattern.

LILI. *rit.* (*aside*)

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

SCHUBERT. *Andantino.*

SCHU. *p*

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

SCHU. LILI.

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

LILI. SCHUBERT.

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

SCHU.  *key signature: B-flat major*
 kiss in the rhyme of it, Joy in the chime of it, Hearts to the



LILI.  *key signature: B-flat major*
 A kiss in the rhyme of it,

SCHU.  *key signature: B-flat major*
 time of it Beat - ing strong! A kiss in the rhyme of it,



LILI.  *key signature: B-flat major*
 Joy in the chime of it, Hearts to the time of it Beat -

SCHU.  *key signature: B-flat major*
 Joy in the chime of it, Hearts to the time of it Beat -



LILI.  *key signature: B-flat major*
 - ing strong! ———

SCHU.  *key signature: B-flat major*
 - 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*

LILI. TILLI. UNIS. 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

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

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

ALL. SCHUBERT SCHOBER.

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

Va-grant breez-es stray!

bring: *poco rit.* *rit.*

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

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

bring: SCHUBERT. Speak your wish and have no fear.

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

Tell the lav-ish Spring! I ask the

poco rit. *rit.*

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!

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

The first system of music features a piano accompaniment in a key with three flats (B-flat major or D-flat minor). The right hand plays a series of chords and arpeggiated figures, while the left hand provides a steady bass line with eighth-note patterns. Dynamic markings include *pp* and *ppp*.

The second system continues the piano accompaniment with similar harmonic and rhythmic patterns. The right hand features more complex chordal textures, and the left hand maintains its eighth-note accompaniment.

The third system of music shows the piano accompaniment continuing. The right hand has a more active melodic line with eighth-note runs, while the left hand provides a consistent bass accompaniment.

Poco lento.

The fourth system of music is marked *Poco lento.* and features a change in time signature to 8/4. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

LILI.

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

pp

The fifth system of music includes a vocal line for LILI. The vocal line begins with the lyrics "Oh! what is so sweet as a gold - en song, That". The piano accompaniment is in a key with three flats and features a *pp* dynamic marking. The right hand plays chords, and the left hand plays a simple bass line.

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 —

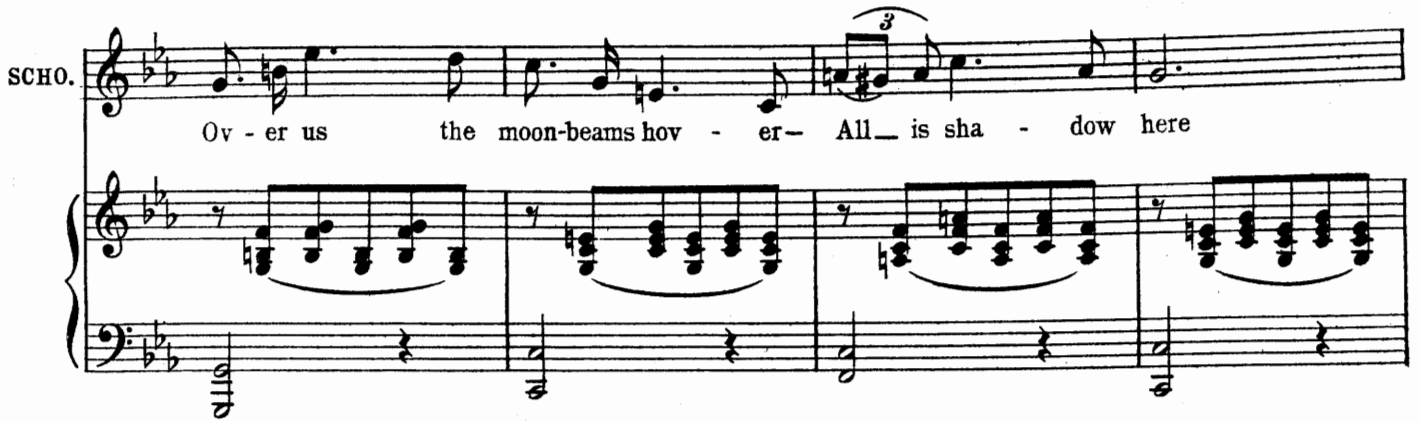
Piano. 

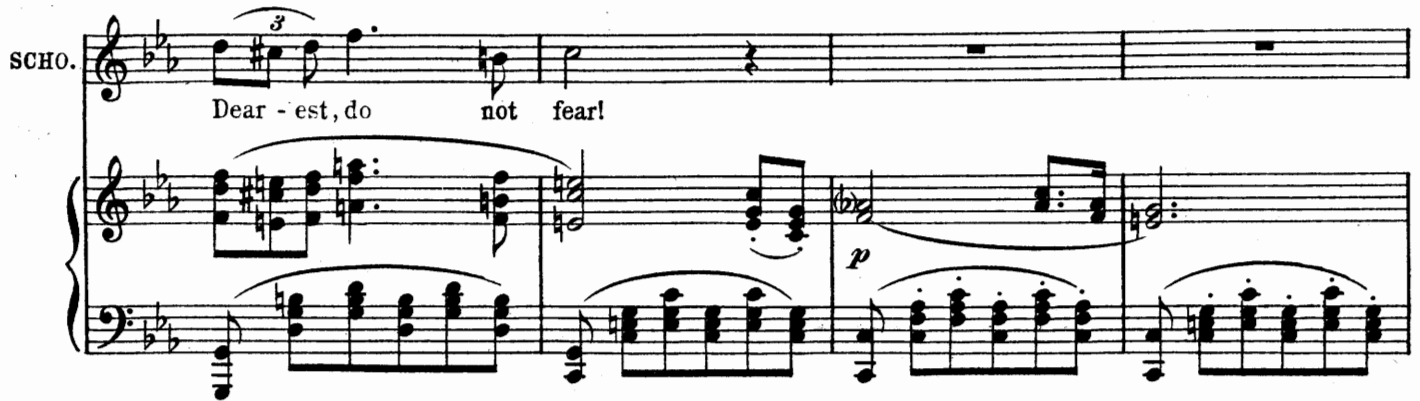
SCHO.  I — your lov — er Call — ing through the night Where the arch — ing



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



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

SCHO.  Dear - est, do not fear!

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

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

(Curtain.)

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

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

SCHO. An - swer us a - gain,

CHO. Ah _____

Ah _____

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

SCHO. us a - - - gain.

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

An - swer us a - gain.

SCHO.

CHO.

No. 9.

DANCE OF BRIDESMAIDS AND CHILDREN.

Allegro moderato.

PIANO.

The musical score is written for piano in a 2/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). It consists of five systems of music, each with a treble and bass staff. 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.

pp

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking *pp* is present in the first measure.

Second system of musical notation, continuing the piece. The treble staff shows more complex rhythmic patterns, including sixteenth-note runs. The bass staff continues with a steady accompaniment.

ppp *dim.*

Third system of musical notation. The treble staff features a melodic line with a *dim.* marking. The bass staff has a consistent accompaniment. The dynamic marking *ppp* is in the first measure.

sempre dim.

Fourth system of musical notation. The treble staff has a melodic line with a *sempre dim.* marking. The bass staff continues with a steady accompaniment.

perdendosi

Fifth system of musical notation, concluding the piece. The treble staff has a melodic line with a *perdendosi* marking. The bass staff continues with a steady accompaniment.

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

LILL. 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

LILL. 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.

LILL. 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!

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

LILI.
TILLI.
WILLI.

SCHO.
BIND.
BRA.

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

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 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 begins in the third system, marked *pp*. The score concludes with a key signature change to A major and a time signature change to 3/4 in the final system.

Tempo I. TUTTI.

LILL.
TILLI.
WILLI.

SCHO.
BIND.
BRA.

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

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

f *p*

LILL.
TILLI.
WILLI.

SCHO.
BIND.
BRA.

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

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

LILL.
TILLI.
WILLI.

SCHO.
BIND.
BRA.

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

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

mf

Allegro moderato.

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 *allegro* *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.

The first system of the musical score consists of two staves. The upper staff is for the voice, starting with a treble clef and a 6/8 time signature. It contains a few notes and rests. The lower staff is for the piano, with a grand staff (treble and bass clefs) and a 6/8 time signature. It is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

VEIT.

%

The second system of the musical score features a voice line with lyrics and a piano accompaniment. The voice line is marked with a first ending bracket (1.) and includes the lyrics: "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". The piano accompaniment is marked with a piano (*p*) dynamic. The piano part continues with the same rhythmic pattern as the first system.

The third system of the musical score features a voice line with lyrics and a piano accompaniment. The voice line includes the lyrics: "boy! There they will lie and they cry Nev - er a lass! Our lit - tle girls are as bad They will go". The piano accompaniment continues with the same rhythmic pattern as the previous systems.

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

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

pp

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

Fa - ther!
Mo - ther!

poco rall.

L'istesso tempo.

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

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

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

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

poco rall. **YODEL.**

The first system consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line features a melodic phrase with eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The second system continues the musical piece. It includes the instruction "Come prima." above the vocal staff. The piano accompaniment features a dynamic marking of *mf* (mezzo-forte). The system concludes with a double bar line and repeat signs.

The third system is marked with "MFS VEIT." and "§2." above the vocal staff. The lyrics "(2) Oh, the" are written below the vocal line. The piano accompaniment includes a dynamic marking of *mf*. The system ends with a double bar line and repeat signs.

The fourth system features two vocal parts: "MFS V." and "VEIT." Each has its own staff with lyrics. The piano accompaniment is on a grand staff. Dynamic markings include *pp rall.* (pianissimo, rallentando) and *p* (piano). The lyrics are "Fa - ther, you know!" for the first part and "Mo - ther, you know!" for the second part. The system concludes with a double bar line and repeat signs.

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, 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 accompaniment of chords and triplets.

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 same accompaniment style.

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

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

LILI.

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

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! ———

SCHOBER. *ff*

Lili! You! You!

Molto vivace.

fff

rall.

f

Poco lento.

SCHOBER. *rit.*

She loves me! She loves me!

pp *espress.* *rit.*

Andantino.

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

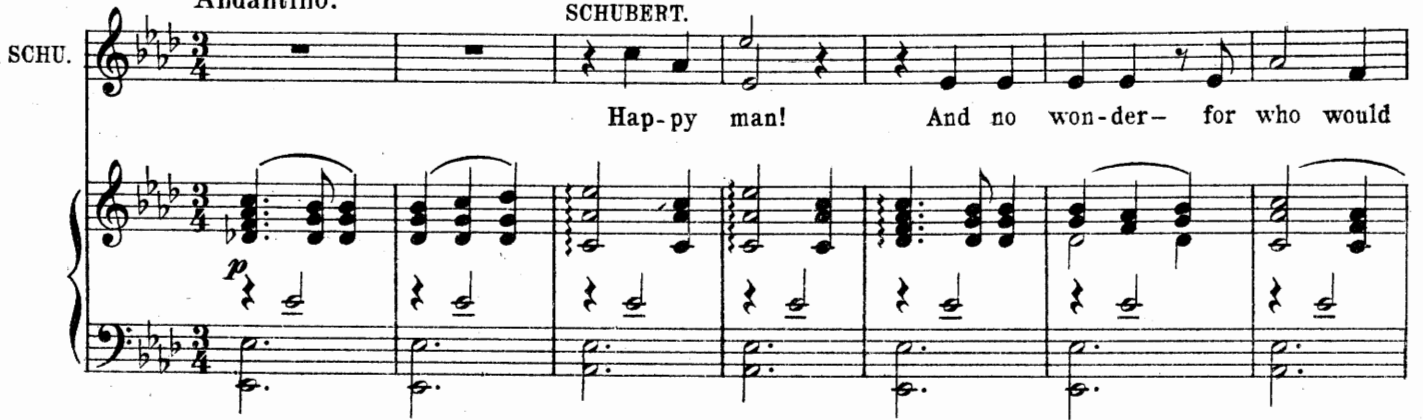
SCHUBERT. You need say no-thing, Franz, I do not blame you; It is my

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

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

Andantino.

SCHUBERT.

SCHU.  *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

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 musical themes. The treble staff has a more active melodic line, and the bass staff maintains the accompaniment.

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.
 BIND. VOGL.
 BRA. SCHW. KAPP.

p

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

TILLI. WILLI.
 BIND. VOGL.
 BRA. SCHW. KAPP.

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

TILLI. WILLI.
 BIND. VOGL.
 BRA. SCHW. KAPP.

We will let you know!
 You will let us know!

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*

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

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

pp BRA. SCHW. KAPP. *p*

pp TILLI. WILLI. *p*
 lir - ra - lay Lir - ra - lay, lir - ra - lay la la la

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

BRA. SCHW. *p*
 la la la

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

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

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

ff *sf*

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 vocal line starting with 'In my heart the' and the piano accompaniment. The second system continues with 'whole day-long, Once a song was ring - ing, All my pas - sion'. The third system continues with 'pure and strong To a maid - en bring - ing, Sigh - ing, call - ing,'. The fourth system concludes with 'cling - ing! Then an - o - ther sang my song, Won her by his sing - ing! Ah,'. The score includes dynamic markings such as *mp*, *p*, and *rit.*, and performance instructions like *ten.* (tenuto). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4.

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.

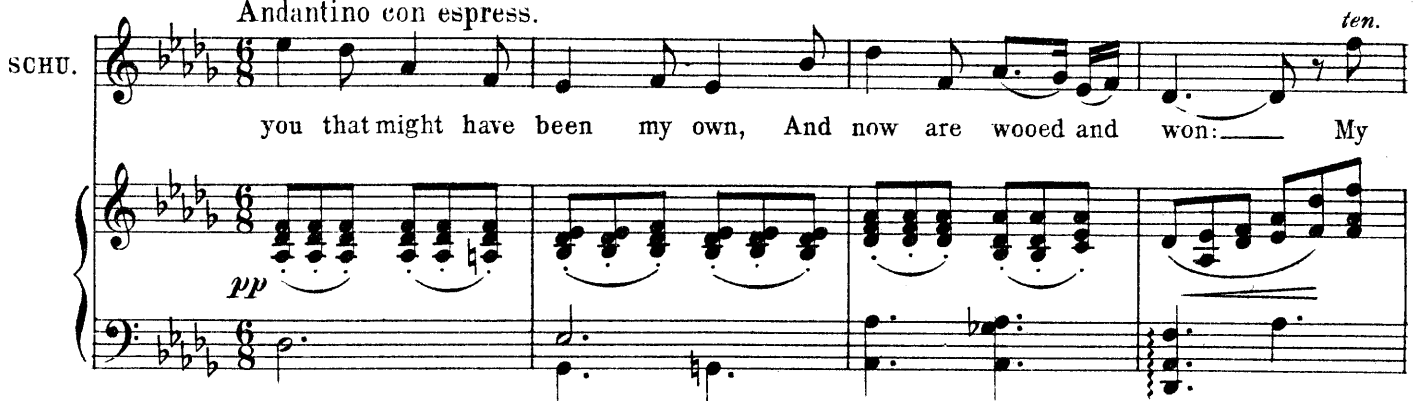
Allegretto.

SCHU.  *Allegretto.*
 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.  *p* *rit.* *ten.*
 cold-er, Then another spoke so well, He could win and hold her! Ah,

Andantino con espress.

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

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

p.

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

b.d.

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 UNCLOSES."

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.

mp *rit. ten.*

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

a tempo

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

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

Schober.

Vogl.

Binder.

Veit.

Schwind.

Kappel.

Braun.

Piano.

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

Moderato.

The musical score is arranged in ten staves. The first nine staves are for vocal parts, and the tenth is for piano. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'Moderato'. Schubert's part has the lyrics: 'I ask the spring, blos-som lad-en, to show me my maid-en, The one that I'. The piano part starts with a piano (p) dynamic and later has a fortissimo piano (fp) dynamic. The score includes various musical notations such as notes, rests, and slurs.

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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