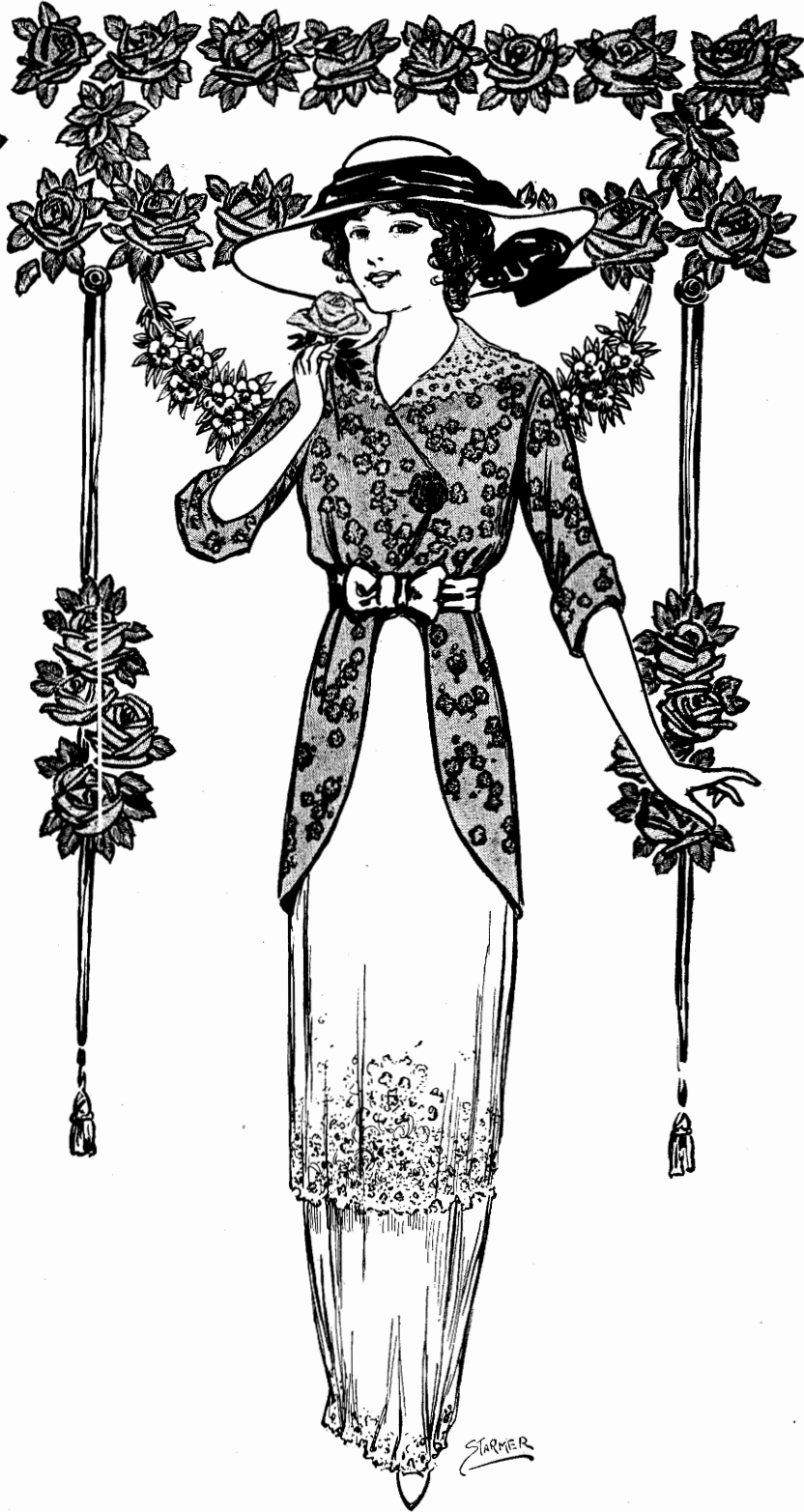


T. Richard Long

July 1911

ADELE



A FRENCH OPERETTA
IN THREE ACTS

Book by
PAUL HERVÉ

Music by
JEAN BRIQUET
and
ADOLF PHILIPP

English Adaptation
Edward Paulton
and
Adolf Philipp—

VOCAL SCORE
Price Two Dollars

JEROME H. REMICK & CO.
NEW YORK DETROIT

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 Jos. P. Bickerton, Jr., Managing Director
 PRESENTS

ADELE

A French Operetta in Three Acts

Book by PAUL HERVÉ

Music by JEAN BRIQUET and ADOLF PHILIPP

English Version Prepared by ADOLF PHILIPP and
 EDWARD A. PAULTON

Staged by BEN TEAL

Augmented orchestra under the direction of Arthur Weld

The Cast.

Baron Charles de Chantilly.	HAL FORDE
Robert Friebur.	CRAUFURD KENT
Henri Parmaceau.	WILL DANFORTH
Alfred Friebur.	DALLAS WELFORD
Jacques.	HARRY C. BRADLEY
Louis Papricot.	MICHAEL RING
Gaston Neuilly.	E. H. BARLAB
Armond Cartouche.	HENRY WARD
Francois.	CHARLES FRYE
Pierre.	EDWARD WOOSTER
Adele.	NATALIE ALT
Mme. Myrienne de Neuville.	GEORGIA CAINE
Babiolo.	EDITH BRADFORD

CHORUS

ACT I.— Scene—Bachelor Apartment of the Baron Charles de Chantilly, Paris

ACT II.— Scene—Adele's Boudoir. Trouville

ACT III.— Scene—Garden surrounding the hotel. Trouville

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ADELE

AN OPERETTA IN THREE ACTS

Lyric by
EDWARD PAULTON

OPENING ACT I

Music by
JEAN BRIQUET
and ADOLF PHILIPP

Maestoso

PIANO

Valse lento

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First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music features a mix of eighth and sixteenth notes in both hands, with some chords and rests.

Second system of musical notation. The treble clef part has a long melodic line with a slur and a fermata. The bass clef part continues with rhythmic patterns.

Third system of musical notation. The treble clef part features a complex chordal structure with a slur and a fermata. The bass clef part has a more active line with eighth notes.

Fourth system of musical notation, marked with a first ending bracket labeled '1'. The treble clef part has a melodic line with a slur and a fermata. The bass clef part has a steady accompaniment.

Fifth system of musical notation, marked with a second ending bracket labeled '2'. The treble clef part has a melodic line with a slur and a fermata. The bass clef part has a steady accompaniment. A dynamic marking 'p' is present.

Sixth system of musical notation. The treble clef part has a melodic line with a slur and a fermata. The bass clef part has a steady accompaniment. Dynamic markings 'p', 'cresc.', and 'ff' are present.

Nº 2

My Last Farewell

DUET

Charles, Jacques and Chorus

Lyric by
EDWARD PAULTON

Music by
JEAN BRIQUET
and ADOLF PHILIPP

Vivace

PIANO

The piano accompaniment consists of three systems of music. The first system is in 6/8 time, marked *p* (piano), with dynamics *cresc.* and *poco a*. The second system is in 6/8 time, marked *poco*, *mf* (mezzo-forte), *cresc.*, and *poco a*. The third system is in 2/4 time, marked *poco* and *ff* (fortissimo). The piano part features a mix of chords and moving lines in both hands, with some passages marked with slurs and accents.

VOICE
Marcia

The voice part is a vocal line in 2/4 time, marked *p* (piano). It begins with a series of rests, followed by a melodic line with eighth and quarter notes. The accompaniment for the voice part is a rhythmic pattern of eighth notes in the bass clef.

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(Chas.) Dear-est one, this note I'm leav - ing Bears to
(Girls) We're a - fraid he'll do some des - p'rate deed. (Jac.) It's

you my last fare-well, And tho' it means a lit - tle griev-ing, Time will
strange to see him off his feed. (G.) He's hard - ly touched the wine to - night. (C.) By

soon your grief dis - pel: My thoughts of you, of your sweet face, dear, Make it
this time as a rule he's tight. (G.) Dear Charles your man - ner is de - ject - ed,

hard for me to die; But you will quick-ly fill my place, dear, My - ri -
what's the mat - ter? Won't you tell? (C.) No won - der that my mind's af - fect - ed, I

anne! Sweet-heart! Good - bye! (G.) What can be on the
bid you all fare - well! I've had my fling! I've

Ba - ron's mind? _____ To con - verse with us _____ He is
paid the price! _____ Scorn - ing good ad - vice - _____ But to

dis - in - clined; _____ Some aw - ful scheme he's
be pre - cise - _____ I can say good - bye with -

plan - ning now - _____ Or _____ why that strange - ly
out re - gret - _____ For to me the world is

wrin- kled brow? _____ (J.) A trip p'rhaps to some
 not in debt! _____ For what is life? The

for- eign clime, _____ P'raps he'll be a - way _____ quite a
 an- swer's plain- _____ Just a lit - tle joy, _____ rath - er

length of time. _____ (G. & J.) We're an - xious and we show it-
 more of pain! _____ But that for thoughts of sor - row, _____

— What e'er the rea - son we should know it. *D. S.*
 — We may not live to see the mor - -

2. *Girls*
row. We're 'fraid he'll do some des-p'rate deed, It's

Jacques
We're 'fraid he'll do some des-p'rate deed, It's strange to

f

strange to see him off his feed. For what is life? The an-swer's plain, Just a

see him off his feed. For what is life? The an-swer's plain, Just a

lit - tle joy rath - er more _____ of pain, _____ of pain!

lit - tle joy rath - er more _____ of pain, _____ of pain!

S

("Its Love")
Is It Worth While

No 3

QUARTETTE and SONG

Lyric by
EDWARD PAULTON

Adele, Babirole, Farmaceau & Jacques

Music by
JEAN BRIQUET
and ADOLF PHILIPP

Allegretto

Bell

PIANO

The piano introduction is in 2/4 time, marked 'Allegretto' and 'Bell'. It begins with a treble clef staff containing a melody of eighth notes, and a bass clef staff with a rhythmic accompaniment of eighth notes. The dynamic is marked 'mf'.

VOICE

(Parm.) Come

The piano accompaniment for the first vocal line consists of a treble and bass clef staff. The treble staff has a melody of eighth notes, and the bass staff has a rhythmic accompaniment of eighth notes.

in you stu - pid child and hur - ry! Now you're in, Miss, please be - have!

The piano accompaniment for the second vocal line consists of a treble and bass clef staff. The treble staff has a melody of eighth notes, and the bass staff has a rhythmic accompaniment of eighth notes.

You're a source of con - stant wor - ry, Hast' - ning Fath - er to his grave!

The piano accompaniment for the third vocal line consists of a treble and bass clef staff. The treble staff has a melody of eighth notes, and the bass staff has a rhythmic accompaniment of eighth notes.

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(Adele) Pa - pa dear, I am be-hav - ing, Im as gen - tle as a dove!

You it is that's al - ways rav - ing, Just be-cause I am in love. I

Valse tempo

know what's the mat - ter with me, It's love! (Bab.) It's

love! (Jac.) It's love, (P) It's love! (A) It's

noth - ing un - u - sual to be in love, In

love! (B) In love! (J) In love! (A) These
(P) true love!

sighs which a - rise, re - a - lize Mean love! (P) Just

love! (B) Just love! (J) True love! (A) Al -

tho' I've been told It's not me you should scold, But

love, scold love! scold love! (All) I Love! Not you But
 me her

Andante **SOLO**

love! (A) Yes, I'm in love! I must con - fess, And all I've
 Yes, I'm in love! but I've been told That sen - ti -

read up - on that score Falls oh! so short, to well ex - press The doubts that
 ment al - tho' re - turned, May un - ac - count - ab - ly grow cold, So cold, it

make my heart feel sore. Tho' love be sweet if in re -
 might have nev - er burned, The look which held the heart in

turn The loved one should re - ci - pro - cate, If one's ad -
 thrall, The clasp of hands, the close em - brace, The kiss it -

van - ces he should spurn, The pain is hard to es - ti - mate.
 self, all some day pall, And of their joys, leave not a trace.

CHORUS

So lit - tle girls, don't look for trou - ble, Hap - pi - est

rit. *a tempo*

you when fan - cy free; Love on - ly caus - es

rit.

cares to dou - ble, Joys tho' are mul - ti - plied — by

three. But when love goes the joys fly aft - er, Trou - bles r -

f

main tho' that is their style! Tears fol - low close - ly th

pp

heels of laugh-ter, So lit - tle la - dies, Is it worth while?

ADELE

So lit - tle girls dont look for trou - ble, Hap-pi - est

BAB. PARM. & JAC. *pp*

Girls dont look for trou - ble,

p you when fan - cy free. Love on - ly caus - es

rit. *a tempo*

Hap - pi - est you when fan - cy free. Love on - ly

mf

rit. *a tempo*

cares to dou - ble. Joys tho' are mul - ti - plied by three.

caus - es cares to dou-ble. Joys tho' are mul - ti - plied by three.

But when love goes, the joys fly aft - er, Trou-bles re -

But when love goes the joys fly aft - er,

pp

main tho' that is their style; Tears fol - low close - ly the

trou-bles re - main, that's their style; Tears fol - low close - ly the

f allarg.

heels of laugh-ter, So lit - tle la - dies, Is it worth while?

heels of laugh-ter, So lit - tle la - dies, Is it worth while?

pp *ff*

No 4

Adele

SONG

Lyric by
EDWARD PAULTON

Adele

Music by
JEAN BRIQUET
and ADOLF PHILIPP

Allegretto

VOICE

p

You would know my name, sir, Praps you're not to
Names, be-yond a ques-tion, Ought to give sug-

PIANO

mf

p

blame, sir, It's a nat'-ral thing and a most po-lite one. Have a try to
ges-tion Of the kind of girls who may chance to wear them, Hence Bab-ettes a

guess it, On you'twill im-press it If by an-y chance you should find the
pert girl, Fi-fi naughty flirt girl; Ver-on-ique hates men and her glanc-es

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right one. Gen-e-vieve! Ce-lesté! Non! Neith-er I sug-gest, Non! Vi-o-lette! Jus-
scare them. Paul-ine should be soul-ful: Mad-e-line be dole-ful, So Di-ane should

tine! Come, play the game! Ju-lie, praps? Ma-rie? Jo-seph-ine? I
tall and grace-ful be; — That sir is my case, Look me in the

see — Im ob-liged to tell you what's my name.
face — Tell me if my name's the one for me.

Valse Lento

A - dele! A - dele! A - dele! So shy,

you can tell; A - dele! A - dele! A -

The first system of music features a vocal line in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are "you can tell; A - dele! A - dele! A -". The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The piano part includes chords, arpeggiated figures, and melodic lines that support the vocal melody.

dele! She in Par - ee can't dwell.

The second system continues the vocal line with the lyrics "dele! She in Par - ee can't dwell.". The piano accompaniment features a prominent arpeggiated pattern in the right hand, creating a shimmering texture. The bass line continues with a steady rhythmic accompaniment.

- A - dele! A - dele! A - dele! Is

The third system has the lyrics "- A - dele! A - dele! A - dele! Is". The piano accompaniment includes a series of chords and arpeggios, with some notes held over from the previous system. The vocal line is sparse, focusing on the rhythmic placement of the words.

no reign - ing belle, No red rose co -

The fourth system contains the lyrics "no reign - ing belle, No red rose co -". The piano accompaniment features a complex texture with overlapping arpeggiated figures and chords in both hands. The vocal line is mostly sustained notes, emphasizing the melodic contour.

quette But a coy vi - o - let is A - dele! *Pauvre A-*

dele! A - dele! *Pauvre A - dele!*

p

p *decrescendo* *pp* *ff*

No 5

Like Swallow Flying

DUET

Lyric by
EDWARD PAULTON

Myrienne and Charles

Music by
JEAN BRIQUET
and ADOLF PHILIPP

Allegretto

VOICE

PIANO

mf *p*

(Myr.) Dear-est you're a-bout to

marry (Chas.) But not with the one I wish to wed, You give me to your

friend; (M) No, dear, I on - ly lend. Long with her you must not

tar - ry, Come back soon to me. (C) A - live or dead! (M) Like

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swal - low home-ward fly! (C) On my ae - ro - plane re - ly I'll head for

you ————— My heart still true ————— (M) Don't jest, I pray

— (C) It's just my way ————— (M) An - oth - er girl ————— will be your

wife. ————— (C) It's just a tem - po - ra - ry tie, It's not for

quasi recit.

life! (M) The hom - ing birds ex - em - pli - fy our

colla voce

case, (C) The swal - lows know the old time dwell - ing place.

Tempo I

(M) Like Swal-low fly - ing, fly - ing, fly - ing from a so - journ-ing o'er the

(C) Swal - low fly - ing, 'journ-ing o'er the

p

sea; With love un dy - ing, love un - dy - ing I'll steer my course for thee. In your dear
sea; Dy - ing, Love un - dy - ing I'll steer my course for thee.

arms I'll find a greet - ing, In ab - sent hours I'll think of this — Of all the
I'll find greet - ing — Think of this — Of all the

joys that in our meet - ing Con - cen - trate in one long kiss. Like swallows kiss.
joys that in our meet - ing Con - cen - trate in one long kiss. kiss.

A Honeymoon With You

Nº 6

DUET

Myrienne and Charles

Lyric by
EDWARD PAULTON

Music by
JEAN BRIQUET
and ADOLF PHILIPP

Moderato

VOICE

(Chas.) The heav - en I sigh for dis - clos - es Just
(Myr.) Im - a - gine the scent of the myr - tle, The

PIANO

mp

you on our own hon - ey - moon; Thro' gar - dens all sun - shine and
twi - light which you and I love, (C) The coo of the am - or - ous

ros - es, The warmth and the lan - guor of June. (M) Love
tur - tle, More gen - 'ral - ly known as the dove. (M) Im -

p

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tempts me, in fash - ion i - ron - ic, To break my faith with A -
a - gine my head on your shoul - der, Your arms which a - round me en -

dele, But prom - ise you'll be just pla - ton - ic, Not
twine, (C) And then — from en - cou - rage - ment bold - er — Your

kiss or spoon, or I'll re - bel. Dear arms en - fold me, My dar - ling
tremb - ling lips close, close to mine.

hold me A-against your heart, my own is true. Your love I'd

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics: "hold me A-against your heart, my own is true. Your love I'd". The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand.

die for, 'Tis all I sigh for, A hon - ey - moon a - lone with

The second system continues the musical score with the vocal line and piano accompaniment. The vocal line lyrics are: "die for, 'Tis all I sigh for, A hon - ey - moon a - lone with". The piano accompaniment maintains the same style as the first system, with a melodic right hand and a supporting left hand.

you. —

mf

The third system concludes the musical score. The vocal line ends with the word "you." followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

FINALE I

SONG

Paris! Good-Bye!

Lyric by
EDWARD PAULTON

Charles

Music by
JEAN BRIQUET
and ADOLF PHILIPP

Andantino maestoso

PIANO

Valse lento

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Piano introduction in 3/4 time, key of B-flat major. The right hand features a melodic line with a long note in the third measure, while the left hand provides a rhythmic accompaniment. A *rit.* marking is present in the fifth measure.

VOICE
Moderato

Vocal line and piano accompaniment for the first system. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment provides harmonic support.

1. 'Neath the moon se-rene, Like a fair - y scene, Lies the
false and fair And you call me there, As a

Vocal line and piano accompaniment for the second system. The vocal line continues with the lyrics. The piano accompaniment continues with harmonic support.

cit - y of my Love, so fair; Stand-ing proud and bright Like a
vam - pire with an in - fant's smile; Oh! your hon - ey'd voice Makes the

Vocal line and piano accompaniment for the third system. The vocal line concludes with the lyrics. The piano accompaniment concludes with harmonic support.

queen of night, With the gleam of jew - els in her hair. From the
heart re-joyce Till one learns to know your ser-pent's wile. While the

streets be - low Comes a sound I know, 'Tis the voice of Pa - ris, call - ing
gold was mine To com - mand the wine, To un - loose the bonds of fol - ly

low but clear; Call - ing "Join the throng, Help the fun a - long! As you've
for the fools, I had love and fame, But I've played my game! Room for

done now for man - y a year." Pa - ree! in vain you're
oth - ers! It's one of the rules.

rall. *p*

beck - on - ing to me, Too well I know your wiles! No

more your life, so mer-ry and so free, Your cap - ti - vat - ing

smiles; Some few may say "I must have gone a - way" And

few - er still will sigh — So bring the score, I'll pay the bill, Pa -

1. ree! good-night! good - bye! Pa - bye! 2. You are - bye!

Tempo I Last time

Tempo di Polka

mf marcato

The first system of music is in 2/4 time with a key signature of two sharps (F# and C#). It consists of two staves. The right hand features a melody of eighth notes with a dotted quarter note, while the left hand provides a rhythmic accompaniment of eighth notes. The dynamic marking is *mf marcato*.

The second system continues the piece with similar rhythmic patterns in both hands. The right hand melody continues with eighth notes and dotted quarter notes, and the left hand accompaniment remains consistent.

Valse lento

ritard.

The third system transitions to a waltz tempo. The right hand has a more melodic line with some slurs, and the left hand has a slower, more flowing accompaniment. The dynamic marking is *ritard.* (ritardando).

The fourth system continues the waltz section, maintaining the melodic and accompanimental lines established in the previous system.

The fifth system concludes the waltz section with a final cadence in the right hand and a sustained accompaniment in the left hand.

Tempo di Polka

marcato *cresc.*

The sixth system returns to the polka tempo. The right hand has a melody of eighth notes, and the left hand has a rhythmic accompaniment. The dynamic marking is *marcato* with a *cresc.* (crescendo) marking over the final measures.

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

Maestoso

The second system is marked 'Maestoso' and 'ff'. It features a treble staff with eighth notes and quarter notes, and a bass staff with triplets of eighth notes and quarter notes. A fermata is placed over the final note of the treble staff.

The third system continues the 'Maestoso' section. It features a treble staff with eighth notes and quarter notes, and a bass staff with triplets of eighth notes and quarter notes. A fermata is placed over the final note of the treble staff.

Valse lento

The fourth system is marked 'Valse lento' and 'rall.'. It features a treble staff with quarter notes and eighth notes, and a bass staff with quarter notes and eighth notes. The time signature is 2/4.

The fifth system is marked 'p'. It features a treble staff with quarter notes and eighth notes, and a bass staff with quarter notes and eighth notes. The time signature is 2/4.

The sixth system continues the 'Valse lento' section. It features a treble staff with quarter notes and eighth notes, and a bass staff with quarter notes and eighth notes. The time signature is 2/4.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the upper staff with some slurs and a more rhythmic accompaniment in the lower staff.

The second system continues the piece. The upper staff has a melodic line with a long slur across the first two measures. The lower staff provides a steady accompaniment with eighth and sixteenth notes.

The third system shows a change in the upper staff's melody, with a dynamic marking of *p.* (piano) appearing in the second measure. The lower staff continues with its accompaniment.

The fourth system features a *rall.* (rallentando) marking in the middle and a *ff a tempo* (fortissimo, return to tempo) marking towards the end. The upper staff has a long slur over the first few measures.

The fifth system continues with the melodic line in the upper staff and the accompaniment in the lower staff. There are some accents and slurs in the upper staff.

The sixth system is the final one on the page. It features a melodic line in the upper staff and a more active accompaniment in the lower staff with many slurs and accents.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The treble staff contains a melodic line with a long, sweeping slur over several notes. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, continuing the piece. The treble staff features a melodic line with a slur, while the bass staff has a more active accompaniment with frequent sixteenth-note patterns.

Third system of musical notation. The treble staff shows a melodic line with slurs and accents. The bass staff continues with a rhythmic accompaniment, including some chordal textures.

Fourth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff features a more complex accompaniment with slurs and accents, including some sixteenth-note runs.

Fifth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff features a more complex accompaniment with slurs and accents, including some sixteenth-note runs.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with slurs and accents. The bass staff features a more complex accompaniment with slurs and accents, including some sixteenth-note runs. The system concludes with a double bar line.

OPENING ACT II
SONG

Wedding Bells

Lyric by
EDWARD PAULTON

Babiole, Jacques and Chorus

Music by
JEAN BRIQUET
and ADOLF PHILIPP

Moderato

PIANO

The piano introduction is written for a grand piano in 2/4 time with a key signature of one sharp (F#). It begins with a forte (f) dynamic and a 'Moderato' tempo. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes. The piece concludes with a final chord in the right hand.

VOICE

The first vocal line is written in a soprano clef with a key signature of one sharp. The lyrics are: *(Bab. & Jac.)* The *(Girls.)* How joy - ous wed - ding bells are ring - ing. The piano accompaniment continues with a similar rhythmic pattern to the introduction, ending with a piano (p) dynamic.

joy - ous wed - ding bells are ring - ing *(B)* Woe to my A - dele a - bring - ing.
 dear the wed - ding bells are ring - ing, Hap - pi - ness to bride a - bring - ing;

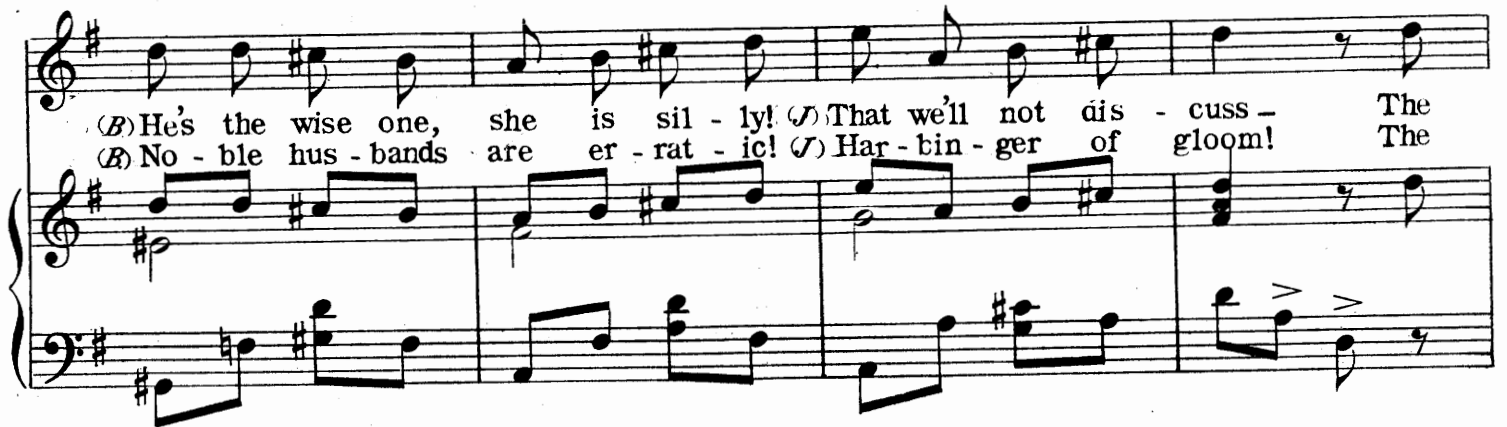
The second vocal line continues the melody with lyrics: *(B)* Woe to my A - dele a - bring - ing. *(B)* dear the wed - ding bells are ring - ing, Hap - pi - ness to bride a - bring - ing;. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

(Jac.) Don't you raise a fuss, It's just as bad for us! Mon -
(Jac.) Al - so let's pre - sume, To that poor wretch, the groom! *(Girls.)* A -

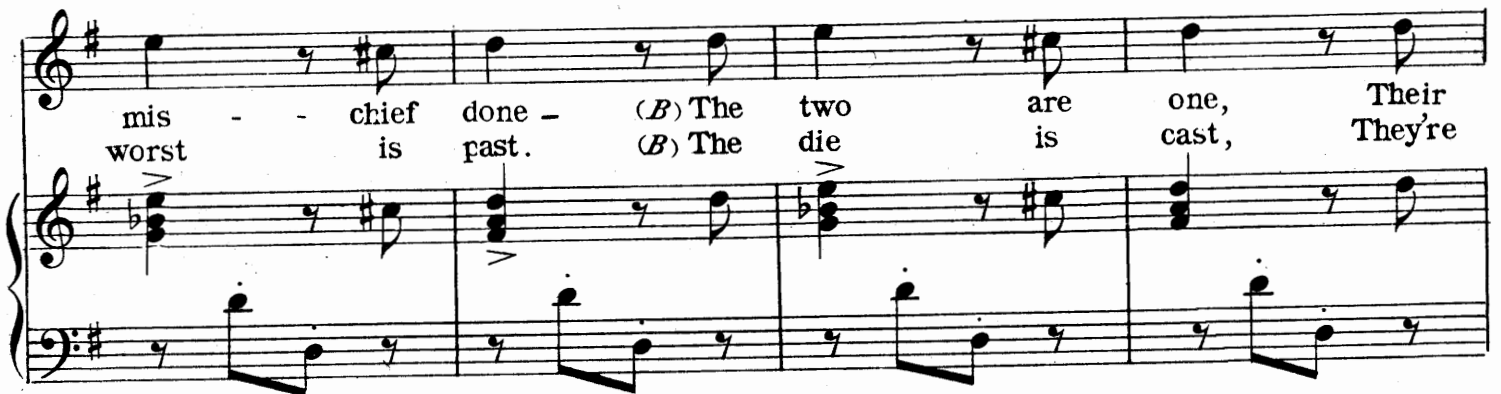
The third vocal line features a more complex melodic line with lyrics: *(Jac.)* Don't you raise a fuss, It's just as bad for us! Mon - *(Jac.)* Al - so let's pre - sume, To that poor wretch, the groom! *(Girls.)* A -. The piano accompaniment continues with chords and eighth-note patterns.



-sieur le Bar-on Charles Chan-ti-ly Has to wed her wil-ly wil-ly
dele is now a - ris - to - crat - ic, Fate for *Bour-geois* girls ec - stat - ic.



(B) He's the wise one, she is sil - ly! (V) That we'll not dis - cuss - The
(B) No - ble hus - bands are er - rat - ic! (V) Har - bin - ger of gloom! The



mis - - chief done - (B) The two are one, Their
worst is past. (B) The die is cast, They're



mar - ried and life's wife be - gun. Sweet
man and wife at last.

CHORUS

wed - ding bells! Ring out! ring out! In

The first system of the chorus features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a repeat sign and contains the lyrics 'wed - ding bells! Ring out! ring out! In'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

braz - en tones, dis - pell - ing doubt; Let joy a -

The second system continues the vocal line with the lyrics 'braz - en tones, dis - pell - ing doubt; Let joy a -'. The piano accompaniment maintains the same rhythmic pattern as the first system.

lone per - vade your song. Ding Dong - Ding

The third system continues the vocal line with the lyrics 'lone per - vade your song. Ding Dong - Ding'. The piano accompaniment features a melodic flourish in the right hand during the 'Ding Dong - Ding' section.

Dong - Ding Dong. Sweet Dong.

The fourth system concludes the chorus with the lyrics 'Dong - Ding Dong. Sweet Dong.'. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and a final melodic flourish in the right hand.

Yours For Me And Mine For You

Nº 9

Concerted Number

Lyric by
EDWARD PAULTON

Adele, Charles, Myrienne, Robert and Chorus

Music by
JEAN BRIQUET
and ADOLF PHILIPP

PIANO

Allegro

VOICE

Moderato

(Adele) I'm so ner-vous now it's end-ed *(Chas)* Think of splen-did! *(Rob)* you looked sweet, dear! *(C)* I don't

"Least said soon-est mend-ed," What is done we can't un-
feel so! *(A)* it's a cheat, dear, and my con - science smarts me

do _____ We must see this
now! _____ *(C)* For the fool - - ish

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thro' _____ (A) I'm to blame I know, not
 vow! _____ It's too late, you must al -

you! _____ I de - spise you now for aid - ing in this
 low. _____ (Myr.) Now you're rich, dear, you need wait, dear, But a

pro - ject, so de - grad - ing. (C) I my - self do not ad -
 short while for your maté dear. (C) But a month or two, no

mire, _____ But tho' I en - dorse you, we'll have the di -
 more, _____ (R) Dear heart, it's worth wait - ing. Mean - while go on

vorce you so much de - - sire. _____ May your
 stat - ing, you me a - - dore. _____

fu - ture free from care be And the skies a

love be blue _____ May your hearts with love beat

ev - er true, .But yours for me and mine for you. May all

bless - ings for your share be, May af - fect - ion

nev - er pall; Tho' the wish ap - plies to

marcato
you, It is meant for our - selves the most of all.

(M.) You were

Animals Are Better Off Than Humans Of To Day

No 10

Lyric by
EDWARD PAULTON

SONG
Parmaceau

Music by
JEAN BRIQUET
and ADOLF PHILIPP

Allegro moderato

PIANO

§ VOICE

1. I've oft - en - times com -
2. When we are hot a
3. One thing is sure, the

pared the low - er an - i - mals with man, They're
cool - ing drink we dear - ly love to quaff, But
rob - in is a rob - bin' all the time, But

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far be-neath our-selves of course in Moth-er Na-ture's plan. But in
just sup-pose if we had necks like that of a gi-raffe, Each—
has a pull, he nev-er gets ar-rest-ed for the crime; The—

spite of their u-til-i-ty They've no re-spon-si-bil-i-ty— And
time we drained a meas-ure there'd be sev-'ral feet of pleas-ure And—
swal-low is no glum-mer if he does-nt make a sum-mer, And—

nev-er have had an-y since this world of ours be-gan. No
no pre-post'rous check to make the ca-fe own-er laugh. The
var-ie-gat-ed hum-ming birds a-dore the trop-ic clime. And

tax col-lec-tors pes-ter them or fol-low in their tracks, They
cam-el on the oth-er-hand with-out a drink can last, He
when they've fin-ish'd hum-ming it is cer-tain soon or late, Like

grow the lat - est fash - ions, du - ty free up - on their backs. From
 slakes his thirst by call - ing on his mem - 'ries of the past; His -
 oth - er pret - ty birds some la - dy's hat they'll dec - o - rate; So the

wor - ry that should free males, and from jeal - ous - y the fe - males, Since their
 hab - its nev - er va - ry while his kin, the drom - e - da - ry, I pre -
 sab - le, please to note, ends 'round some girls - pret - ty throat - If you

Moderato

suits must fit their fig - ures - like - well - let us say like wax. So they
 sume has milk a plen - ty if he cares to break his fast. So they
 ask - my o - pin - ion I should call that fin - ish great, So they

CHORUS

ought to be con - tent - ed in their hum - ble beast - ly way — Since
 ought to be con - tent - ed in their hum - ble beast - ly way — Since
 ought to be con - tent - ed in their hum - ble beast - ly way — Since

ig - no - rance is bliss ——— That's how they ought to
 ig - no - rance is bliss ——— That's how they ought to
 ig - no - rance is bliss ——— That's how they ought to

stay; ——— For en - joy - ment, match the lamb ——— Does the
 stay; ——— The seal who sports a seal - skin ——— Knows for
 stay; ——— And the rab - bit when he's per - ished ——— As A -

beav - er care a dam? ——— Ah the an - i - mals are
 sure that it's a real skin ——— Ah the an - i - mals are
 las - ka seal is cher - ished ——— Ah the an - i - mals are

bet - ter off than mor - tals of to - day. So they day. ———
 bet - ter off than mor - tals of to - day. So they day. ———
 bet - ter off than mor - tals of to - day. So they day. ———

f *f* *f* *D.S.*

Close Your Eyes

DUET

Adele and Charles

Nº 11

Lyric by
EDWARD PAULTON

Music by
JEAN BRIQUET
and ADOLF PHILIPP

Allegretto

VOICE

PIANO

mf

rall.

p

(Adele) You
(A.) So

must be quite an ex - pert mak - ing love, from all I hear, Your
far so good, but tell me more. what next - come tell me true. (C.) I

My - ri - anne de - clares that you're a per - fect cav - a - lier. (Chas.) A
sat be - side her talk - ing as I'm talk - ing now to you - My

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man can on - ly do his best; I've had no oth - er plan In
arm was on the so - fa back (A.) As ev - en now it's placed. (C.) And,

pay - ing earn - est court to My - ri - anne... (A.) I'm
first thing that I knew, 'twas round her waist... (A.) Did

mf *cresc.*

cu - ri - ous to know just what first moved her ston - y heart. (C.) It's
she ob - ject or did she snug - gle this way to your side? (C.) I

p.

dif - fi - cult to know pre - cise - ly how love gets a start. I
rath - er think she snug - gled, to es cape she nev - er tried? I

seem to re - col - lect A glance which warmed my blood like wine_ That's
do re - call I said, "Dear Girl! I love you, oh, so much!" (A.) Go

right! It was her eyes like yours now look - ing in - to mine.
on! (C) My heart beats fas - ter when your dar - ling hand I touch.

(A.) You
(A.) I'm

mf

looked at My - ri - anne like that_ Of course her heart want pit - a - pat, What
sure she sighed a sigh like this (C) She did I tried to steal a kiss, She

accel. *poco rall.*

fol - lowed next (C) Oh, one fine day I held her hand (A) Hold mine that way. (C) I
rose to go (A) Like this - I see! (C) But found her - self up - on my knee; Her

accel. *poco rall.* *f dim.*

pressed it, so - quite ten - der - ly, (A) Ex - em - pli - fy just now on me, Re -
arms were round my neck en - twined, (A) By that time she was quite resigned! (C) My

p

gard me now as My - ri - anne (C) 'Twas thus our love be - gan. -
dear - est heart thus love be - gan, (A) Go on I'm My - ri - anne. -

Andante

(A) Close your eyes, don't think of me - My - ri - anne, to you I'll be;
(C) Close your eyes, don't think of me - Ro - bert for a while I'll be

Whis - per love, your hopes con - fide Fan - cy - ing that she, not
 Whis - per love, your hopes con - fide Fan - cy - ing that she, not

I, am by your side. Take her in your lov - ing arms, Think I've all your
 you, are by my side. Take her in my lov - ing arms, Think you've all my

dear one's charms, Don't at - tempt to re - a - lise I'm - not she, so
 dear one's charms, Don't at - tempt to re - a - lise Your not she, so

close your eyes.
 close your eyes.

p *p* *poco a poco* *pp* *decresc.* *pp*

54
When The Little Birds Are Sleeping

No 12

DUET

Lyric by
EDWARD PAULTON

Adele and Robert

Music by
JEAN BRIQUET
and ADOLF PHILIPP

Andante Modērato

PIANO

The piano introduction is in 6/8 time, marked 'Andante Modērato'. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The accompaniment consists of chords in the right hand and a bass line in the left hand. The piece concludes with a fermata over the final chord.

VOICE

(R.) Please, dear, for - give me, I'm ve - ry sor - ry!

The first vocal line is in 6/8 time. The lyrics are "(R.) Please, dear, for - give me, I'm ve - ry sor - ry!". The melody is in the right hand, and the piano accompaniment is in the left hand. The piano part features chords in the right hand and a bass line in the left hand. The piece concludes with a fermata over the final chord.

I was as rude as a fel - low could be, But what I'm suff-'ring

The second vocal line is in 6/8 time. The lyrics are "I was as rude as a fel - low could be, But what I'm suff-'ring". The melody is in the right hand, and the piano accompaniment is in the left hand. The piano part features chords in the right hand and a bass line in the left hand. The piece concludes with a fermata over the final chord.

you can't im - a - gine — Or it would make you suf - fer with me!

The third vocal line is in 6/8 time. The lyrics are "you can't im - a - gine — Or it would make you suf - fer with me!". The melody is in the right hand, and the piano accompaniment is in the left hand. The piano part features chords in the right hand and a bass line in the left hand. The piece concludes with a fermata over the final chord.

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L'istesso tempo

(A) You by your an - ger the se - cret be - trayed, Which from my

simile

fa - ther to keep we es - sayed; And since our fu - ture it's

like - ly to hurt, Clear - ly at schem - ing you're not an ex - pert!

Allegro

(B) Don't let these
(C) An age has

f (Cuckoo)

(Clarinet)

(Horn)

mf

fool - ish fears dis - tress you, Trust my love, my own - est own, Don't let your
passed of de - pri - va - tion, Since our lips in kiss - ing met; But then this

hus - band Charles ca - ress you, Least of all when you're a - lone. (A) To - night for
lab - ial sal - u - ta - tion Once ac - quired one can't for - get. (A) I'm now a

Pa - ris he will leave us, He means to take the mid - night train; 'Twas all ar -
wife let me re - mind you, Your pas - sion you must keep sup - pressed; So when a -

ranged he won't de - ceive us, He views us with too much dis - dain, (R.) 'Til
mong the flow'rs I find you, To be dis - creet were much the best. (R.) We'll

mid-night is so long to wait. Love makes one day a year! (A.) It's
 talk a-bout the sil-vry moon, (Both) We'll view the slumb'-ring sea; (A.) As

fool-ish to ex - ag - ger - ate, (Both) Per - haps but I'm sin - cere my dear (R) For
 still as some land - locked la - goon, (Both) What ev - er that may be may be (R) We'll

rit.

rit.

a tempo

you'll fan to flame loves smould'ring spark (A) An old re - mark! (R) You will
 hear the cease-less rust - ling of the trees (A) And blame the breeze, (R) We will

a tempo

hear my dul - cet sig - nal af - ter dark, (Both) Yes! af - ter dark. ah! (A) When the
 think of love (A) But talk of things like these, (Both) Of things like these. ah! (A) When the

CHORUS
2d time both

lit - - - - - tle birds are sleep - ing And the

p 2d time f

flow - - - - - ers are at rest, I'll a

lov - - - - - ing watch be keep - ing For the

one I love the best; You will

know _____ that I am wait - ing To re -

sume _____ my care of you, _____ When you

hear me im - i - tat - ing Cuckoo, cuckoo, cuckoo with all

eag - er - ness for you. _____ (Both) When the you. _____ D.S.

"The Clock Is Striking Ten"

No 13

Concerted Number Octette and Chorus

Adele, Myriamne, Babiole, Charles, Robert, Parmaceau, Alfred and Jacques

Lyric by
EDWARD PAULTONMusic by
JEAN BRIQUET
and ADOLF PHILIPP

VOICE

PIANO

Andante Moderato

Horns

ritard.

p *pp*

(Chas.) Since you must
go, what use ap - peal - ing! It's non - sense urg - ing
you to stay! (Parm.) We have a sort of in - ward feel - ing
Tell - ing us we're in the way. (Myr.) Our pre - sence must be an in -

The musical score is written for voice and piano. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Andante Moderato'. The score includes a horn part with a 'ritard.' marking. The piano part features dynamic markings of 'p' and 'pp'. The lyrics are: (Chas.) Since you must go, what use ap - peal - ing! It's non - sense urg - ing you to stay! (Parm.) We have a sort of in - ward feel - ing Tell - ing us we're in the way. (Myr.) Our pre - sence must be an in -

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tru - sion! Near those who "love" were out of place! _____ (Rob.) A -

dele is blush - ing with con - fu - sion, E - nough to make her hide her

face. _____ (Ade) Don't run a - way, pa - pa, I pray you! (P) Your

hub - by sure - ly can't dis - may you! (A) It is - n't late! and praps I

fear him, I trem-ble so when I am near him! *(P)* That's

right! Good - night! *(All)* Good - night! *to C* Re - mem - ber the

Slow Waltz

p

sig - nal that calls you, dear, *(C)* From Car - men, as you

know! *(R)* The coo - ko's glad tones you will short - ly

hear and I'll be there, be - low! (P) Kiss

pa - pa good - night, lit - tle child of mine, (M) Look up! See -

shin - ing bright The hon - ey moon is

smil - ing (All) Good - night ma - dame! good - night! (A) The

night, yes, good - night!

clock is strik - ing ten _____ It's time we

said good - night. _____ Our eye - lids so heav - y well

quick - ly close And cares be for - got - ten in sweet re -

pose! The o - cean's lul - la - by _____ To our

mood is tuned a - right _____ So gen-tle, so deep it will

sing us to sleep So good - night _____ All good - night _____ *(All)* The *pp*

dim. *pp*

clock is strik - ing ten _____ It's time we

said good - night. ——— Our eye lids so heav - y well

The first system of the musical score consists of a vocal line and a 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 "said good - night. ——— Our eye lids so heav - y well". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. It features a steady eighth-note bass line and chords in the right hand.

quick - ly close And cares be for - got - ten in sweet re -

The second system continues the musical score. The vocal line lyrics are "quick - ly close And cares be for - got - ten in sweet re -". The piano accompaniment continues with similar rhythmic patterns and chordal textures.

pose! The o - cean's lul - la - by ——— To our

The third system concludes the musical score on this page. The vocal line lyrics are "pose! The o - cean's lul - la - by ——— To our". The piano accompaniment features a more melodic line in the right hand, with some notes held over from the previous system.

mood is tuned a - right _____ So gen-tle, so deep It will

This system contains the first two systems of music. The vocal line (soprano) begins with the lyrics "mood is tuned a - right" followed by a long line. The piano accompaniment consists of a treble and bass clef. The bass clef has a steady eighth-note accompaniment. The treble clef has chords and melodic lines.

sing us to sleep, So good - night, All good - nightl _____

This system contains the next two systems of music. The vocal line continues with "sing us to sleep, So good - night, All good - nightl" followed by a long line. The piano accompaniment continues with similar textures. The word "dim." is written above the piano part, and "pp" is written below it towards the end of the system.

Lento

Good - night, good - night, All good - nightl

Lento

pp cresc. ff a tempo

This system contains the final two systems of music. The tempo is marked "Lento". The vocal line repeats "Good - night, good - night, All good - nightl". The piano accompaniment features sustained chords in the treble and a simple bass line. The word "pp" is written below the piano part, followed by "cresc." and "ff a tempo".

Tell Me That You Miss Me

DUET

No 14

Myrienne and Charles

Lyric by
EDWARD PAULTON

Music by
JEAN BRIQUET
and ADOLF PHILIPP

Andante Moderato

VOICE

PIANO

Myr. { When you were un-wed and your at -
When I say I do not fear her

ten-tions I'd ex-pect, I would you neg-lect, Cold-ness I'd af-fect,
charms, I am not vain, She is al-most plain, Style that you dis-dain,

Now an-oth-er wom-an for a-while your time may claim,
Just as nice a wife as an-y trades-man might de-sire,

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Some-thing seems to set my heart a - flame. —
 Not at all the kind that you ad - mire. — *Chas.* { That is ver - y nat - u - ral, In -
 Kind - ly, but un-called for, is The

diff' - rence is a way Wom - en have, they say, When cer - tain of their prey!
 in - ter - est you show, Why dis - cuss her so, When she's en - gaged we know,

If you want the truth which does - n't al - ways pay in life,
 She has her i - deal and tho' her taste we fail to see,

I be - lieve you're jeal - ous of my wife. *M* { I am!
 She pre - fers an - oth - er man to me. { Quite so!
rall

Myr.
(both times)

My heart's pal - pi - tat - ing in the same old way for you,

(Chas. 2d time)

Your heart's pal - pi - tat - ing and it fol - lows mine is, too!

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). It contains the lyrics 'My heart's pal - pi - tat - ing in the same old way for you,'. The second staff is another vocal line, also in G major, with the lyrics 'Your heart's pal - pi - tat - ing and it fol - lows mine is, too!'. The third staff is a piano accompaniment, split into a right-hand treble clef and a left-hand bass clef. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Hap - pi - ness is due, Say you love me true;

Hap - pi - ness is due, That has long been true;

The second system of the musical score consists of three staves. The top staff is a vocal line in G major with the lyrics 'Hap - pi - ness is due, Say you love me true;'. The second staff is another vocal line in G major with the lyrics 'Hap - pi - ness is due, That has long been true;'. The third staff is a piano accompaniment, split into a right-hand treble clef and a left-hand bass clef. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Tell me that you miss me, that with - out me you can't live,

Now you know you've missed me, that with - out me you can't live,

The third system of the musical score consists of three staves. The top staff is a vocal line in G major with the lyrics 'Tell me that you miss me, that with - out me you can't live,'. The second staff is another vocal line in G major with the lyrics 'Now you know you've missed me, that with - out me you can't live,'. The third staff is a piano accompaniment, split into a right-hand treble clef and a left-hand bass clef. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

With a kiss I'll prove that I for - give,
Kiss me and I'll know that You for - give,

C (1st t.) What I have not done, you will for - give.
M (2nd t.) Kiss me and I'll know that you for - give.
C (2dt.) Kiss me and I'll know that you for - give.

D.C.

give.
give.

dim

("Yesterday")

Nº 15 Some How It's Not The Same

SONG

Lyric by
EDWARD PAULTON

Adele

Music by
JEAN BRIQUET
and ADOLF PHILIPP

Andante moderato

PIANO

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The music begins with a piano (*p*) dynamic. The bass line features a steady eighth-note accompaniment.

Second system of piano introduction, continuing the accompaniment from the first system.

Third system of piano introduction, ending with a first ending bracket.

Fourth system of piano introduction, marked with a second ending bracket and the tempo change "Waltz lento". The time signature changes to 3/4.

VOICE
Waltz lento

Vocal line and piano accompaniment for the first verse. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The tempo is "Waltz lento" in 3/4 time. The lyrics are: "Yes - ter - day I was a girl free from care, Con - scious on - ly of Yes - ter - day morn - ing I played with each pet, With my col - lie, dear,"

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youth in the pres - ent; Sun - shine and glad - ness per -
leap - ing be - side me; My po - ny, there's none like my

mf

vad - ed the air, Life it seemed could be noth - ing but pleas - ant. The
dar - ling "Co - quette"! Their af - fec - tion well proved sat - is - fied me. The

fu - ture had for me no frowns or fears, What should I know of
ros - es red, the lil - ies fair and white, Gave me so much de -

tears? light; I was still a child de - spite
Rob - ert used to throw a kiss,

p

all my eigh - teen years. _____ Love had made me hap - py
pa - pa's rage de - spite. _____ I'd for - got - ten Rob - ert

as I'd al - ways read it would, _____ As I had
for the mo - ment, it's un - kind _____ But still I'm

pp

un - der - stood That true af - fec - tion on - ly
quite re - signed, He'd some - how quite es - caped my

rall.

could. _____ Heigh - o! _____ Heigh - o! _____ Life
mind. _____ Heigh - o! _____ Heigh - o! _____

rall.

is - n't what they told me, Old days un -

p-f

chang - ing came, Old thoughts no lon - ger

hold me, I hope I'm not to blame.

If pa - pa tries to scold me I'll

tell him it's a shame. Life is - n't

what they told me, Some - how it is not the

1. same. Life same. 2. same.

stacc. *mf*

Final piano accompaniment section.

FINALE II

Nº 16

Adele and Charles

Lyric by
EDWARD PAULTONMusic by
JEAN BRIQUET
and ADOLF PHILIPP

Tempo di Valse Moderato

VOICE

(*Chas*) A - dele, ma chere! for - give me, pray, On you un - sus -

PIANO

pect - ed I've spied; ————— I should per - haps have run a -

way, But af - ter all you are my bride. ————— (*Ad.*) Ah! please sir!

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Don't make fun of me, For me, what do you care! —

— With her you love, with My - ri - anne, I know I

don't com - pare! — (C) Pray, don't tell me — you ex - pell me —

If I lin - ger you're to blame. — I was blind to

all your beau - ty rare, your ten - der grace, your girl - ish - ness,

fair. Please to leave me, For you grieve me, Tho' sin -

cer - i ty you claim, (C.)'Tis the truth, be -

lieve me Dear lit - tle woman Je t'aime, Je t'aime..

rallentando

marcato rallentando

I love you so! — Mon-sie you know — It is-nt true! — I vow to

you — I you a - dore. — How oft be - fore — You've made that vow! — I mean it

Andante

now, A - dele! — This sud-den flame — not love well name, — Don't be un -

kind — Yet I've re-signed. A - new to start. To win your heart, Dear A - dele!

Marcia

(As he moves to put his arm about her, Toreador heard from below) (A.) Sir, you pre -

Andante

sume - Pray leave my room - Be-fore you go - You ought to know - my sen-ti -

ment (C) Oh please re - lent - Be mine for life - Sweetheart or wife (A.) Thus far just

wife - Re-peat the vow - You made just now - (C) I'm mad for you - With love that's

true. (A) Would you de - ceive, Dare I be - lieve!

Marcia

(Myr.) To - re - o - dor I'm ea - ger for the fray, With heart a -
outside (C) Con - found that

glow Thy cou - rage show In spite of dan - ger near
tune! (A) Some one be - low Per - haps it's My - ri - anne,

for thy dear sake my true love is a - wake. (Chas.) A -
'Tis she, I know (C) That hack - neyed, song, I hate it so!

dim. pp

Valse lento

dele, A - dele, A - dele, My doubt

pray dis - pel; A - dele, A - dele, A -

dele, (A.) You swear you love me well.

(C.) A - dele, A - dele, A - dele, (A.) No!

No! I - re - bell! _____ (C.) Close, dear, to my

heart, Nev-er more can I part from A - dele, _____ your A -

Slow March

dele, (*Myr.*) In spite of dan-ger near _____ for thy dear sake,
 (*outside*) (*Spoken*)(*A.*) That's meant for you (C.) Yes I'm aware she calls in vain, I do

Allegretto

my — To-rea - dor. — _____ (C.) New love and true love, to
 not care!

whom I as - pire, Dear - est, your gaze sets my fan - cy on

f > p

fire; See ov - er head, clouds all have fled,

Shin - ing on high is the moon of de - sire, (A.) Tho' I'm a -

fraid with my fear is de - light, Love nev - er came in such

f > p

guise as the night. Please go a - way, No place to

stay, If I were sure but I'm not, not quite!

(C.) Dear - est, to you all my love I give, Cuckoo, Cuckoo, Part - ed from

(Rob.) outside

you I've no wish to live Cuckoo, Cuckoo, (A) Now I be - lieve that your

(Rob.)

(Rob.)

love is true, Cuckoo Cuckoo Kiss me! I love you, too!

(C) A - dele, A - dele, A - dele! (A.) All

pp

doubts you dis - pel. (C) A - dele, A -

dele, A - dele! No words my joy can

tell, A - dele, A - dele, A - dele!

cresc. e riten.

(A.) I love you so well, Far
(C.) I love you so well, Far

Lento

more than my life, Your sweet-heart and wife, your A - dele,
more than my life, You're my sweet-heart and wife, you're A - dele,

f marcato

Marcia

Your A - dele. My A - dele. (outside) To - re - a - dor I'm ea - ger for the fray.

pp cresc poco f

Your A - dele. My A - dele.

pp cresc poco f

Maestoso

(C.) Be my heart your throne, yours and yours a - lone! Yours and yours a -

ff

(Rob.) lone! Cuckoo, cuckoo, cuckoo, cuckoo, cuckoo, cuckoo.

pp

(Both) Thy burn - ing lips to kiss and heav - en knows no more

ff

(Rob.) bliss, Cuckoo, cuckoo, cuckoo, And heaven knows no more bliss. A - dele, A -

pp

dele! A - dele, A - dele! (C.) A -

poco a poco rall. p pp

dele, A - dele, A - dele! (Both) I

pp

love you so well! A -

dele, A - dele, A - dele! (A.) No

words my joy can tell. (C.) A -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#). The vocal line consists of a series of quarter notes: 'words', 'my', 'joy', 'can', 'tell.', followed by a rest. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines in both hands.

dele, A - dele, A - dele! (A.) I

The second system continues the musical piece. The vocal line has a more melodic and expressive quality, with notes for 'dele,', 'A -', 'dele,', 'A -', and 'dele!'. The piano accompaniment features more complex rhythmic patterns, including eighth and sixteenth notes, and some chords with accidentals.

love you so well, _____ far

The third system shows the vocal line with a long, sustained note for 'far'. The piano accompaniment continues with a steady rhythm, supporting the vocal melody. The key signature remains one sharp.

more than my life, Your sweet - heart, your wife! (Both) Your My

The final system on the page. The vocal line concludes with 'more than my life, Your sweet - heart, your wife!'. The piano accompaniment provides a final harmonic resolution. The key signature is one sharp.

dele _____ your A - dele! _____
dele _____ my A - dele! _____

molto rit

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, with lyrics 'dele your A - dele!' and 'dele my A - dele!'. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand. The tempo marking 'molto rit' is placed at the end of the system.

Detailed description: This system shows the piano accompaniment for the second system. It continues the eighth-note bass line and chordal accompaniment from the first system, maintaining the G major key signature.

Marcia

p *dim. rall* *poco a poco* *ff*

Detailed description: This system begins with a piano accompaniment in G major, marked 'p' (piano) and 'dim. rall' (diminuendo, rallentando). The tempo and dynamics gradually change to 'poco a poco' and 'ff' (fortissimo). The system then transitions to a 2/4 time signature, where the right hand plays a rhythmic march pattern and the left hand plays a steady eighth-note bass line.

Detailed description: This system continues the march section in 2/4 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand maintains a consistent eighth-note bass line. The key signature remains G major.

Detailed description: This system concludes the march section. It features the same rhythmic patterns as the previous systems, ending with a final chord in G major. The piece concludes with a double bar line.

OPENING ACT III

No 17

Gay Soldier Boy

DUET

Lyric by
EDWARD PAULTON

Babiolle, Jacques and Chorus

Music by
JEAN BRIQUET
and ADOLF PHILIPP

Marcia

VOICE

PIANO

f *p*

walk - ing in the Bois one day, Be - hind a p'ram - bu
time he mur - mured "Sweet be mine?" I an - swered, yes sir!

la - tor (J) Ba - by car-riage? P'ram-bu la - tor. (B) I was a nurse-maid
shy - ly, (J) You mean sly - ly! (All) She said shy - ly (B) He'd loved no oth - er

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then, you see. A sol - dier boy in cos - tume gay, From jaun - ty cap to
girl but me, At this date he was twen - ty - nine And ra - ted ve - ry

gait - er, (J)Sec - ond rat - er! (All)To the gait - er! (B)A sweet smile gave to
high - ly. (J)He was wil - y! (All)Ve - ry high - ly. (B)A cor - po - ral was

me. (J)What im - pu - dence! You spurned it? (All)You spurned it? (B)I spurned it! In -
he, (J)The tale is old I've heard it! (All)He's heard it! In - ferred it! Ex -

deed, no! I re - turned it! Re - turned it! (J)Re - turned it! As
plain then how oc - curred it. (All)Oc - curred it! (J)I word it! Your

soon as you dis - cerned it? Dis - cerned it? (B.) Dis - cerned it? I
love tho' he had stirred it, (A.H.) Had stirred it! (J.) He slurred it! (B.) You're

did! (J.) She did! (B.) He said "Mam'selle Bon - jour!" (All.) Bon - jour! (J.) Bon -
wrong! (All.) You're wrong! (B.) A - way my boy they sent. (All.) They sent! (J.) He

jour! And I thought you de - mure! (B.) Each day the troops march'd by, Stepping
went, And found time to re - pent!

high, (All.) Ta ra - ra - ra! Zing boom! (B.) I used to catch his eye, wink - ing

shy. (*All*) Ta ra - ra - ra! Zing boom! (*B*) Love soon be - gan to start, He was

smart! (*All*) Ta ra - ra - ra! Zing boom! (*B*) So well did he play his sol - dier - ly part He

speed - i - ly won my heart (*D*) There's no de - ny - ing that ban - ners fly - ing,

And the ryth - mic beat of scores of feet, a tramp - ing down the street.

That brass band bray - ing, And drums a play - ing, Make ev' - ry

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "That brass band bray - ing, And drums a play - ing, Make ev' - ry". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady rhythmic accompaniment with chords and single notes.

heart much fas - ter beat. Zing boom! Ta ra - ra! Boom! Zing Boom!

The second system continues the vocal line and piano accompaniment. The lyrics are: "heart much fas - ter beat. Zing boom! Ta ra - ra! Boom! Zing Boom!". The piano accompaniment includes triplet markings (indicated by a '3' over a group of notes) in both the treble and bass staves.

ff marcato

The third system shows the piano accompaniment continuing. It begins with a double bar line and the dynamic marking *ff marcato*. The music is characterized by strong, accented chords and rhythmic patterns in both staves.

The fourth system continues the piano accompaniment with strong, accented chords and rhythmic patterns, ending with a double bar line and repeat dots.

Strawberries And Cream

DUET

Lyric by
EDWARD PAULTON

Adele and Charles

Music by
JEAN BRIQUET
and ADOLF PHILIP

Tempo di Gavotte

VOICE

PIANO

mf *p*

shade so cool and pleas-ant We will break-fast, You and I; What
sun your fruit is spoil-ing, On your plate, dear, See it shine; (C) I'd

could be more de-light-ful on a day like this! (Chas.) With your
rath-er look at you, A-dele, the fruit may wait. (A) Please be-

smil-ing beau-ty pre-sent, For no bet-ter fate I sigh; Each
gin, the cof-fee's boil-ing; (C) Let it boil, I can't re-sign Your

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mo - ment I am with you is a pe - ri - od of bliss. (A) Dear
hand for such a trif - le (A) And it has to per - co - late. (C) The

Charles this is en - tranc - ing, It's charms you're much en - hanc - ing. (C) What
sun rests on your hair, dear, (A) Go back now to your chair, dear, (C) Re -

non - sense! You're ro - manc - ing! You look a per - fect dream! The
fuse I would not dare, dear, (A) To rule you I'll con - trive. (C) I

love - lights in your eyes, dear! (A) Those ber - ries are a size, dear! (C) Mere
need a lit - tle school - ing, (A) Al - low it time for cool - ing, Ob -

food I just des - pise, dear (A) You will make me spill the cream!
 serve the judg - es' rul - ing, (C) You're the sweet - est judge a - live.

(A) Straw-ber - ries and cream it seems to
 (C) Straw-ber - ries and cream it seems to

me. On love's men-u ev' - ry day should
 me. On love's men-u ev - ry day should

be. What is so aes - thet - ic - al, Dain-ty light po -
 be. What is so aes - thet - ic - al, Dain-ty light po -

et - ic - al with month of June, with hon - ey - moon, What else is in the key?

et - ic - al with month of June, with hon - ey - moon, What else is in the key?

In your heart my heart may reign su - preme, In your eyes I

In your heart my heart may reign su preme, In your eyes I

not love's ten - der gleam; But hun - ger in - dis - pu - ta - ble Sends

not love's ten - der gleam; But hun - ger in - dis - pu - ta - ble Sends

forth it's claim im - mu - ta - ble, And noth - ing's quite so suit - a - ble as Straw - ber - ries and cream.

forth it's claim im - mu - ta - ble, And noth - ing's quite so suit - a - ble as Straw - ber - ries and cream.

My Long Lost Love Lenore

Nº 19

SONG

Parmacean

Lyric by
EDWARD PAULTON

Music by
JEAN BRIQUET
and ADOLF PHILIPP

VOICE

Allegretto

PIANO

mf *p*

You nev - er know just
She real - ly was as
The charms which she'd at

when or why You fall in love; per - haps your eye Is
light as air, One was - n't sure that she was there. A
length re - veal In rub - ber pipe she could con - ceal, But

tak - en with some girl, Some nose or mouth or curl; But
hug one dare not take For fear her ribs would break. Her
not, to put things right, Through lack of ap - pe - tite; No

The musical score is written in 2/4 time. The voice part is on a single staff, and the piano part is on a grand staff (treble and bass clefs). The tempo is marked 'Allegretto'. Dynamics include 'mf' (mezzo-forte) and 'p' (piano). The lyrics are placed below the voice staff, with some words aligned with specific notes. The piano accompaniment consists of chords and simple melodic lines in both hands.

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ev - en now, I can't ex - plain Pre - cise - ly why I went in - sane And
 beau - ty I should call u - nique, When e'er we played at hide and seek She'd
 mai - den I have known could touch My pet at a spag - het - ti clutch You'd

grov - elled on the floor At the feet of my Le - nore. I
 hide her in the door, In a crack, would my Le - nore. I
 won - der more and more At the sto - rage of Le - nore. I

sought her love to win, she was thin, oh so thin! Euc - lid
 sought her love to win, she was thin, oh so thin! Tho' I
 sought her love to win, she was thin, oh so thin! And

p-f

might say there's a fine De - fin - i - tion of a line! A
 most de - sired a wife Not a hu - man pa - per knife! And
 how my dar - ling tried To be plump and thick and wide; Poor

piece of rope or string Was a cor - pu - lent thing To the
 yet I must con - fess, I could not love her less, At the
 girl! She fell one day In the street, sad to say, Thro' a

girl whose name I can't ig - nore, My lean and lost Le - nore. I nore.
 time I could not love her more, My lank - y lost Le - nore. I nore.
 slot I nev - er saw her more, My lean my lost Le - nore. I nore.

You And Only You

No 20

DUET

Adele and Charles

Music by

JEAN BRIQUET
and ADOLF PHILIPP

Lyric by

EDWARD PAULTON

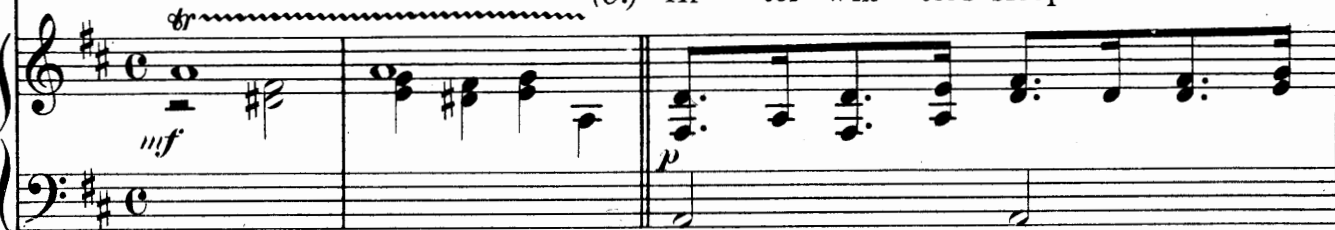
Moderato

VOICE



(Chas.) While I live I can't for - get the
(C.) Af - ter win - ter's sleep all nat - ure

PIANO



ten - der - ness you show;
hears the call of spring;

I can't let you go,
Birds up - on the wing,

Dear, I want you so!
Ev' - ry liv - ing thing!

(Adele.) Hap - pi - ness so new - ly found, why should we cast a - way?
(A.) So my heart re - spond - ing to the mes - sage of your eyes

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Sure - ly it was nev - er born to per - ish in a day!
Brings me hap - pi - ness so great I can - not re - al - ise.

(C.) Love for you grows more with ev' - ry beat - ing of my heart;
(A.) When your arms first held me and your kiss my be - ing thrilled,

(A.) In your arms I ask, could death him - self keep us a - part?
Then my life be - gan, then was my des - tin - y ful - filled.

Af - ter all to prove its worth af - fac - tion should be tried,
Ev' - ry tie was sun - dered, which had held the child un - taught,

(C) You mean more to me, my own, than all the world be - side. 'Tis true, I
Love had shown me all that was, not worth a pass - ing thought, You do, 'Tis

do! true. For you I bur - y all re - gret, Old

fan - cies glad - ly I for - get; The past I grudge, Be -

(C) Ah

lieve it true, Each day on which I knew not you. I thought I loved and

Love! _____ Ah _____ Love! _____ To
then you came to prove that love an emp - ty name; To

charm me till one wish I know, To live for you and on - ly you.
charm me till one wish I know, To live for you and on - ly you.

Slowly

I Did Not Intend To

No 21

DUET

Myrienne and Robert

Lyric by
EDWARD PAULTON

Music by
JEAN BRIQUET
and ADOLF PHILIPP

Tempo di Valse

PIANO

VOICE

(Rob) Our con - duct is base But the mus - ic we'll face, To
(R) My task tho' I hate, — The facts I will state, And

shirk the en - coun - ter is weak; (Myr) Al - tho' we're to blame And
trust to A - dele's com - mon sense; (M) Of jilt - ings of note, A

think it a shame, Our case is by no means un - ique.
score I could quote But'twould add to his an - ger in - tense.

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(*R*) What is to be said, Al - tho' they were wed Un - will - ing - ly
 (*R*) Love can't be con-trolled, She'll soon be con-soled And find one as

each said "I will" (*M*) So while you're fond of me And I'm wild a - bout
 worth - y as I. (*M*) Bit-ter taunt, i - cy sneer, Wild re - proach-es I

thee, Each of them loves each one of us still. (*R*) It's clear - ly per -
 fear For the guilt which I can not de - ny. (*R*) This try - ing or -

plex - ing, I'd rath - er be shot Than do what I know must be
 deal I would like to post - pone, To - mor - row would do just as

done. _____ (M) Poor Charles, I must wound him, I'd much rath - er
well. _____ (M) Be brave, get it ov - er, For once it is

not, For his con - stan - cy's se - cond to none.
known You'll be great - ly re - lieved, I fore - tell.

CHORUS

I did not in - tend to love you, sweet, How could I know _____ that I

would? _____ Who could ev - er think a man in love could al - ter

so, _____ But he could! _____ Tho' I

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a long note on 'so', followed by 'But he could!' and 'Tho' I'. The piano accompaniment consists of chords and moving lines in both hands.

thought a-bout my love, I'd not speak but for life _____ keep it

The second system continues the vocal line with 'thought a-bout my love, I'd not speak but for life' and 'keep it'. The piano accompaniment provides harmonic support with chords and melodic fragments.

hid, In the light of your eyes re-so-lu-tion grew weak, So I

The third system features the vocal line with 'hid, In the light of your eyes re-so-lu-tion grew weak, So I'. The piano accompaniment continues with harmonic accompaniment.

slipped _____ and I did! _____ did!

The fourth system concludes the vocal line with 'slipped' and 'and I did!' followed by a repeat sign and 'did!'. The piano accompaniment includes a repeat sign and first/second endings.

MONDAY, TUESDAY, WEDNESDAY, DEC. 7, 8, 9
MATINEE WEDNESDAY

NEW ERA PRODUCING COMPANY, INC.
JOSEPH P. BICKERTON, JR., MANAGING DIRECTOR,
Presents

“ADELE”

An Operetta in Three Acts

Book by Paul Herve Music by Jean Briquet

English Version Prepared by Adolf Philipp and Edward A. Paulton.

THE CAST

Baron Charles de Chantilly.....	John Park
Robert Friebur.....	Stephen Stott
Henri Parmaceau.....	Eugene Arnold
Alfred Friebur.....	Fred Frear
Jacques.....	Sidney Davies
Louis Papricot.....	Julian Winters
Gaston Neuilly.....	H. H. Barlab
Armond Cartouche.....	Edw. Le Rose
Francois.....	Willie Collins
Pierre.....	Edward Wooster
Adele.....	Carolyn Thomson
Mme. Myrienne de Neuville.....	Mrs. Phelps
Babiolo.....	Katheryn Beach
Violette.....	Louise Burpee
Germaine.....	Margaret Vogt
Gabrielle.....	Alyce Humpries
Faustine.....	Marguerite Cunard
Henriette.....	Julienne Bertrand
Therese.....	Anna Gartin
Pauline.....	Leonora D'Arcy
Georgette.....	Rue Brown

ACT. I—Bachelor Apartment of the Baron Charles de Chantilly, Paris.

ACT II—Adele's Boudoir, Trouville.

ACT III.—Garden Surrounding the Hotel, Trouville.

One week is supposed to elapse between Acts I and II and one night between Acts II and III.

Augmented Orchestra under the Direction of Frank Mandeville

J. A. Novak, Assistant Musical Director

MUSICAL NUMBERS

ACT I.

1. Opening Number, Solo and Ensemble. Charles, Jaques, Girls and Men
2. Quartette and Solo..... Adele, Parmaceau, Babiolo and Jacques
 - (a) Quartette, "It's Love."
 - (b) Solo, "Is It Worth W... ?"
3. Song, "Adele"..... Adele
4. Duet, "Like Swallow"..... Myrienne and Girls
5. Duet, "Honey"..... Charles
6. Finale (a) "Bye"..... Charles and Girls

ACT II.

1. Opening Number, "Wedding Bells"..... Babiolo, Jacques, Bridesmaids, Ushers
2. Quartette and Ensemble, "Yours for Me and Mine for You"..... Adele, Charles, Myrienne, Robert, Babiolo, Jacques, Bridesmaids, Ushers
3. Trio, "Matter of Opinion"..... Myrienne, Charles and Robert
4. Duet, "Close Your Eyes"..... Charles and Adele
5. Duet, "When the Little Birds Are Sleeping"..... Robert and ? ? ?
6. Concerted Number and Solo, "The Clock Is Striking Ten"..... Adele, Charles, Myrienne, Robert, Parmaceau, Friebur, Jacques, Bridesmaids, Ushers
7. Song, "Yesterday"..... Adele
8. Finale..... Adele, Charles, Myrienne, Robert

ACT III.

1. Song, "Gay Soldier Boy"..... Myrienne, Robert, Girls and Boys
2. Duet, "Strawberries and Cream"..... Charles and Adele
3. Song, "My Long Lost Love, Lenore"..... Parmaceau
4. Quartette, "Disappointed Love"..... Adele, Charles, Myrienne and Robert
5. Finale, "Adele."

Gowns by Henri Bendel, New York.

Draperies and Furnishings by Altman & Co.

Scenery designed and painted by Unitt & Wickes.

Mechanical construction by William Kellem.

Furniture especially designed and made by Redler Mfg. Co.

Properties by Siedle & Co.

Light effects by Kliegl Brothers.

Floral decorations by John E. Felipelli (General Flower and Decorating Company).

Mary Garden Perfume used in Act III.

"The Mechanical Advance Agent" advertising "ADELE" made by Rex Talking Machine Corporation.



REMICK
EDITION