

Allegretto.

ADELE.



Mon-sieur Mar - quis, how - can you be mis - tak - ing me for - your maid?
I will be di - rect: get your vi - sion checked... and take that ad - vice to the bank.

Allegretto.



What a sil - ly thought, and it's all for naught be - cause it's no
I have on this list oph - thal - mo - lo - gists, don't mind me, I'm



mas - que - rade. Ob - serve, sir, my fe - mi - nine charms, ha, ha, ha, ha! The
ve - ry frank. Second verse only. For - give me, but where do I start, ha, ha, ha, ha! I'm

Frank: Frank.



sen - su - ous - ness of my arms, ha, ha, ha, ha, ha! My lips are red as ru - bies, and
Mi - che - lan - ge - li - an art, ha, ha, ha, ha, ha! They call me "the chef d'oeuv - re," they'll



rit. a tempo

just look at my el - bow. A fing - er ne - ver ling - ered with so neat a line and
 mount me in the Lou - vre. My eye - brows reach the sky, how's the ap - peal for you? My

shoul - ders ne - ver smol - dered with such heat as mine. And yet you thought I
 ar - ches have launched mar - ches, sounds un - real, but true.

cresc. e rit. p a tempo

was a maid de - spite the clues I've now dis - played. It's too fun - ny, ha ha ha,
 ha ha ha,

your con - fu - sion, ha ha ha, lis - ten, ho - ney, ha ha ha, wrong con - clu - sion ha ha ha ha ha ha,
 ha ha ha, ha ha ha, ha ha ha ha ha ha.

ADELE.

CHOR.

It's too fun - ny, ha ha ha, your con - fu - sion, ha ha ha, ha

It's too fun - ny, ha ha ha, your con - fu - sion, ha ha ha, ha ha ha

It's too fun - ny, ha ha ha, your con - fu - sion, ha ha ha, ha ha ha

It's too fun - ny, ha ha ha, your con - fu - sion, ha ha ha, ha ha ha

cresc.

cresc.

cresc.

cresc.

cresc.

ha — ha — I'm de - fi - nite - ly not your

ha ha ha ha ha ha ha!

ha ha ha ha ha ha ha!

ha ha ha ha ha ha ha!

p *rolla parte!* *ff*

maid.

f a tempo

2. Ha!

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a fermata over a whole note, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *fp* (fortissimo piano) and *p* (piano).

ha ha ha ha ha

ha ha ha ha ha

ha ha ha ha ha

The second system contains three vocal staves and piano accompaniment. The vocal lines are mostly rests, with the final notes of each line corresponding to the lyrics 'ha ha ha ha ha'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *sf* (sforzando).

ha!

ha!

ha!

The third system contains three vocal staves and piano accompaniment. The vocal lines are mostly rests, with the final notes of each line corresponding to the lyrics 'ha!'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *ff* (fortissimo).

Rosalinde enters, dressed as a Hungarian countess. Falke crosses over to her.

Falke: And who might you be?

Rosalinde: Zsa-Zsa, Gab- uh, Countess Zsa-Zsa.

Falke: Exactly as I figured. Hungarian? Don't lay it on too thick.

Rosalinde: I am here to look for a man. I think you might know which man I mean.

Falke: Countess Zsa-Zsa, you are as transparent as you are beautiful. (*Points to Eisenstein*) I think you'll find him right over there. Let me introduce you.

Rosalinde: Why, thank you.

Rosalinde and Falke cross to Eisenstein.

Falke: Excusez-moi, Monsieur Marquis Renard. Laissez-moi vous présenter la Comtesse Zsa-Zsa, de Hongrie...

Eisenstein: (*French accent*) I am always pleased to meet a beautiful Hungarian woman.

Rosalinde: The pleasure is distinctively yours, Monsieur.

Falke: You'll have to forgive the occasional pronoun problem, Monsieur Marquis. But perhaps Mademoiselle would be interested in your pocket watch?

Music starts: No. 9 Duett

Eisenstein: Mais oui. Et merci!

Das wäre ein vortreffliches corpus delicti.

№ 9. DUETT.

Eisenstein: Mais oui. Et merci!

Un poco moderato.

Rosalinde.

Eisenstein.

PIANO.

(für sich)

Who could she be? So my-ste-rious... you must

pinch me, I'm de-li-rious. There's no harm in ooz-ing charm when such a

(für sich)

How un-man-nered and dis-gust-ing, af-ter
beau-ty is a-bout-Ro-sa-lin-de won't find out...

all the girls he's lust-ing. No de-ny-ing he's been ly-ing, so let's

stringendo
have a lit - tle fun. And you'll see, that in a snap, he will fall in - to my



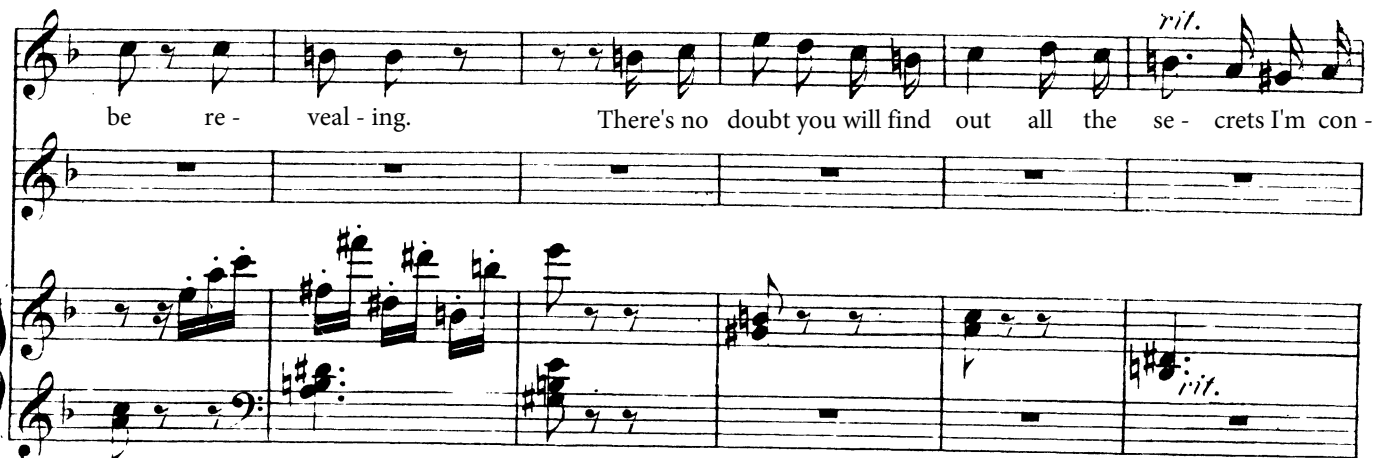
trap! *a tempo*
Ah, and who - might - you be, a - lone here, may I ask? I hope



Allegro.
No! Too soon to
you won't mis - con - strue - me, but let me re - move that mask.



rit.
be re - veal - ing. There's no doubt you will find out all the se - crets I'm con -



Tempo I. (für sich)

a tempo

-cea-ling, there's no doubt you will find out. How in - si - dious (für sich) and fa -

Watch the ma - ster

più rit. *a tempo.* *f* *p*

-sti-dious are his Ma- chia - vell - ian ac - tions! How un - seem - ly is this

gett - ing passed her. Ne - ver fas - ter have I been. Not too much...

scheme he thinks he's runn - ing ve - ry well. It's too ea - sy... he's so

And as such... have - n't lost my touch. It's too ea - sy...

poco rit.

slea - zy... I feel quea - - - - -sy, but I'll fol - low him and

she's so bree - zy. She'll soon be mine! And for once in my

poco rit.

> dolce riten. a tempo

wal - low, grim in lang-uish-ing de - spair. (Eisenst. lässt seine Uhr repetiren.)

dolce riten.

life, she re - minds me of my wife... Glückchen.

a tempo

colla parte

p

pp

Moderato.

Meno.

ROSALINDE

(mit schwacher Stimme, die Hand auf's Herz legend und zum Canapé wankend.) Oh, how faint and weak I'm feel - ing, and my heart is

Moderato.

Meno.

pp

pp

skipping a beat.

EISENSTEIN.

(sie triumphirend beobachtend.) Ah, good thing I'm here to help you. Here's my arm, dear, now come take a

Ad.

*

(wie vorher.)

It is noth - ing but a mur - mur, an ar - ry - thmia of my heart. Get your

seat.

watch out to con - firm, you're tim - ing beats when I say "start."

An - y -

Rosalinde places Eisenstein's hand on the underside of her wrist.

Put your hand on me right here.

-thing to help you, dear.

cresc. *cresc. molto*

Let's count the - beats, yes, count the beats, yes, count the beats, yes, count the

Let's count the beats, count the beats, count the beats, yes, count the

poco rit. *poco rit.* *dolce* *poco rit.*

Allegro.

beats.

beats. **Allegro.** *pp* *p* One,

Five, six, seven, nine...
two, three, four... Nine? Then you're not

Più lento.

Oh, this om - mis - sion means we
fine, be - cause your heart is skipp - ing eight!

Più lento.

a piacere

must now change po - si - tion. So I can hold your poc - ket

Change it? Why?

colla parte

(sie nimmt die Uhr, die Eisenst. ihr sammt Kette reicht.)

watch while you come 'round and feel my heart, but tak - ing pulse can be an art...

Più Allegro.

De - li - cate - ly, Mon - sieur Mar - quis...

Più Allegro. Yes, I a - gree.

p

animato

One, two, three, four, five, six, seven, eight, nine, ten and then thir - teen, four - teen,

One, two, three, four, five, six, seven, eight, thump, thump, thump, thump, on with - out a

pp animato

fif - teen, six - teen, sev'n-teen, eigh - teen, nine - teen, twen - ty, thir - ty, for - ty,

jump! One, two, three... Four, five, six... sev'n!

f *p*

fif - ty, six - ty, sev'n-ty, eigh - ty! Your heart's in -

Oh my, and then... eight, nine, ten! Six hun - dred and nine!

sp

-line with - mine! My! My!

Fine! (That was by de - sign!) I should dou - ble check the

My! (I've ne - ver seen such woe - ful
count! Just to be sure of the a - mount.

(die Uhr einsteckend) *poco rit.*
act - ing.) Give me that watch, it must be
(She real - ly is much too dis - tract - ing.)

poco rit.

a tempo broken. Why,
a tempo It's just as good as it was new! That's my watch!

rit.

thank you! It's pret - ty. You joke-ster... so wit - ty.

I didn't mean you...

rit.

This musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The vocal line consists of two staves. The first staff contains the lyrics "thank you! It's pret - ty. You joke-ster... so wit - ty." and is marked with a *rit.* (ritardando) instruction. The second staff contains the lyric "I didn't mean you...". The piano accompaniment is shown in a grand staff with treble and bass clefs. The melody is primarily composed of eighth and quarter notes, with some rests. The piano part provides harmonic support with chords and moving lines in both hands. A second *rit.* instruction is placed above the piano accompaniment in the final measures of the piece.

a tempo

Ha!

p

That was an ex - pen - sive flirt and - now my - watch is -

a tempo

p

hid - den in her skirt. This spells trou - ble.

cresc.

pp. *Più mosso.* *f*

Ha!

I don't know what I was think-ing, may - be I should blame the drinking, but that won't re-

pp. *Più mosso.* *f*

Ha! Ha!

--turn what's lost! Oh, think of the cost! My

Allegro molto.

Ha!

watch!

Allegro molto.

f