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LILAC DOMINO

OPERETTE
IN
THREE ACTS
from the
GERMAN
by
EMERICH VON GATTI
and
BELA JENBACH

MUSIC BY
**CHARLES
CUVILLIER**

Book by
**HARRY B. and
ROBERT B. SMITH**
Lyrics by
ROBERT B. SMITH

VOCAL

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SM 2746

What Is Done You Never Can Undo.

Lyric by
ROBERT B. SMITH.

Music by
CHARLES CUVILLIER.

Allegro. Valse moderato.

The musical score is written in 3/4 time. It begins with a vocal line that is silent for the first few measures, followed by the lyrics: "All the years that we have been part-ed As a waste of time I de-plore, Life for me has on-ly start-ed would that we had met be-fore! I have loved in". The piano accompaniment features a variety of textures, including chords and moving lines in both hands. Dynamics such as *p*, *rit.*, *f*, and *pp* are used throughout. The tempo changes from *Allegro* to *Valse moderato* after the first few measures.

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days gone by, I have loved I can-not de - ny And though that

love was fond and true; It was not like my love for you. But

rit. pp poco meno.

ff rit. pp poco meno.

p a tempo

tell me how am I to know your love for me will ne-ver go? And

p a tempo

what is to pre-vent the yearn-ing for some old by-gone love re - turn-ing? My

Meno. *poco rit.*

love for you has come to last, The old is bur-ied with the past.

mf *poco rit.*

Moderato. a tempo

What is done you nev-er nev-er can un-do, Try as you

p

may; What is gone you can-not beck-on-back to you, It's far a -

way; What is said, in time to come you may for-give, But

not for - get — In the mem'-ry all things live and

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The vocal line begins with a half note 'not', followed by a quarter note 'for', a quarter note 'get', a half note rest, and then a quarter note 'In', a quarter note 'the', a quarter note 'mem'-ry', a quarter note 'all', a quarter note 'things', a quarter note 'live', and a quarter note 'and'. The piano accompaniment consists of chords and moving lines in both hands.

allarg. all you can do is re - gret — *f a tempo.* I do love

The second system continues the piece. The vocal line starts with a half note 'all', a quarter note 'you', a quarter note 'can', a quarter note 'do', a quarter note 'is', a quarter note 're -', a quarter note 'gret', a half note rest, a quarter note 'I', a quarter note 'do', and a quarter note 'love'. The piano accompaniment includes dynamic markings: *allarg.* (ritardando) for the first part, *f a tempo.* (forte at tempo) for the second part, and *dim.* (diminuendo) for the final part.

you love you.

The third system shows the vocal line with a half note 'you', a quarter note 'love', and a half note 'you.' followed by a fermata. The piano accompaniment features a *allarg.* marking and ends with a double bar line and a 3/4 time signature.

All the years that we have been part - ed As a waste of time I de -

The fourth system begins with a vocal line in treble clef and a piano accompaniment in grand staff. The key signature changes to two flats (B-flat, E-flat), and the time signature is 3/4. The vocal line starts with a half note 'All', a quarter note 'the', a quarter note 'years', a quarter note 'that', a quarter note 'we', a quarter note 'have', a quarter note 'been', a quarter note 'part -', a quarter note 'ed', a quarter note 'As', a quarter note 'a', a quarter note 'waste', a quarter note 'of', a quarter note 'time', and a quarter note 'I de -'. The piano accompaniment is marked *ff* (fortissimo).

pp mf

pire Life for me. has on - ly start-ed would that we had met be -

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'pire' followed by a series of quarter notes. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings 'pp' and 'mf' are placed above the piano part.

p

fore — I have loved in days gone-by I have loved I

The second system continues the vocal line with a half note 'fore' followed by quarter notes. The piano accompaniment features a more active bass line. A dynamic marking 'p' is placed above the piano part.

f ff pp

can-not de - ny I thought that love was fond and true; It was

The third system shows the vocal line with a half note 'can-not' followed by quarter notes. The piano accompaniment has a more complex texture. Dynamic markings 'f', 'ff', and 'pp' are used throughout the system.

not like my love for you.

p affrett. ff

The fourth system concludes the vocal line with a half note 'not' followed by quarter notes. The piano accompaniment ends with a flourish. Dynamic markings 'p', 'affrett.', and 'ff' are present.

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