

No. 3. If somebody there chanced to be  
 Song  
 Rose

Tempo di Valzer moderato  $\text{♩} = 60$

Piano introduction in 3/4 time, 3/4 key signature. The music is written for piano with a treble and bass clef. It features a melody in the right hand and a bass line in the left hand. The first measure is marked with a forte (*f*) dynamic, and the second measure is marked with a piano (*p*) dynamic. The introduction consists of four measures.

Rose

Verse 1 only

Musical notation for the first two verses of the song. The melody is written in a treble clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The first verse is: "1. If some - bod - y there chanced to". The second verse is: "2. If an - y well-bred youth I". The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand.

Musical notation for the final part of the song. The melody is written in a treble clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: "be Who loved me in a man - ner true, My  
 knew, Po - lite and gen - tle, neat and trim, Then". The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand.

heart would point him out to me, And I would point him out to  
I would hint as much to you, And you could hint as much to

(referring to book)

you. But here — it — says of those — who point, Their  
him. But here — it — says in plain — est print, "It's

man - ners must be out of joint - You *may* not point, you  
most un - la - dy - like to hint" - You *may* not hint, you

*must* not point, It's man-ners out of joint, to point! Ah! ——— Had  
*must* not hint, It says you must-n't hint, in print! Ah! ——— And

I the love of such\_ as he, Some qui - et spot he'd  
if I loved him through and through—(True love and not a

*p dolce*

take\_ me to, Then he could whis - per it to me, \_\_\_\_\_ And  
pass - ing whim), Then I could speak of it to you, \_\_\_\_\_ And

(referring to book)

I could whis - per it to you. \_\_\_\_\_ -But whis - per - ing, I've some - where  
you could speak of it to him. \_\_\_\_\_ But here I find it does - n't

(searching book)

met, Is con - tra - ry to et - i - quette; Where can it be?  
do To speak un - til you're spo - ken to. Where can it be?

(finding reference)

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Now let me see - Yes, yes! It's con-tra-ry to et-i-quette!  
Now let me see - Yes, yes! "Don't speak un-til you're spoken to!"

1. 2. (Exit Hannah, L.)

*p* *f* *ff*

Rose: Poor aunt! Little did the good soul think, when she breathed the hallowed name of Robin, that he would do even as another. But he resembleth all the youths in this village, in that he is unduly bashful in my presence, and lo, it is hard to bring him to the point. But soft, he is here! (As she starts to leave L., Robin enters R. and calls her.)

Robin: Mistress Rose!

Rose: (surprised) Master Robin!

Robin: I wished to say that. . . it is fine.

Rose: It is passing fine.

Robin: But we do want rain.

Rose: Aye, sorely! (a pause) Is that all?

Robin: (sighing) That is all.

Rose: Good day, Master Robin!

Robin: Good day, Mistress Rose! (Both going— both stop and speak together.)

Rose: { I crave pardon, I. . .

Robin: { I beg pardon, I. . .

Rose: You were about to say?

Robin: I would fain consult you—

Rose: Truly?

Robin: It is about a friend.

Rose: In truth I have a friend myself.

Robin: Indeed? I mean, of course—

Rose: And I would fain consult you—

Robin: (anxiously) About him?

Rose: (prudishly) About her.

Robin: (relieved) Let us consult one another.