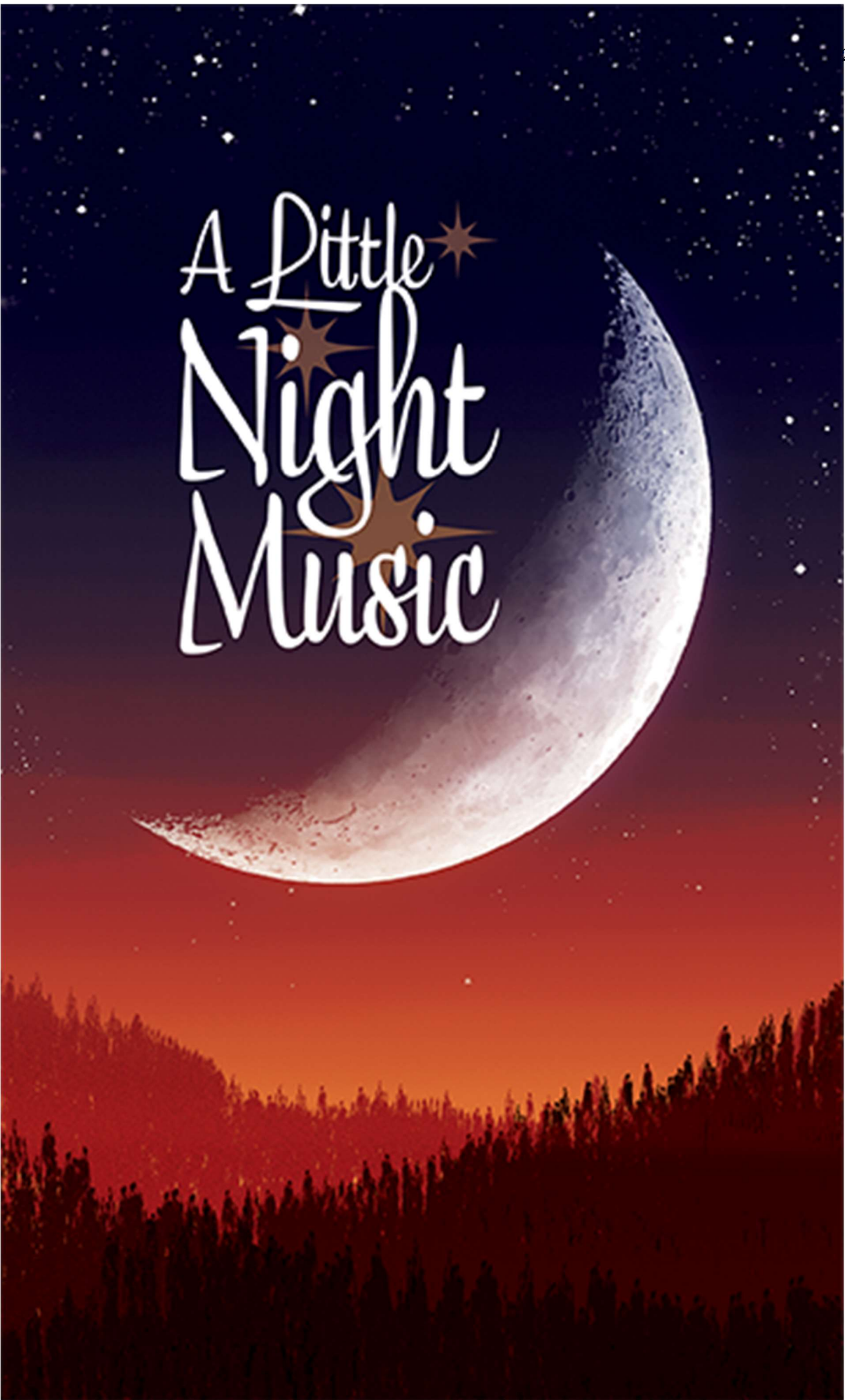


A Little  
Night  
Music



**A Little Night Music**  
Libretto  
**A1 Script**

1 3 2  
3 4 5

0	0	-5	-5
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## Go 2.5

**1-2** MEN  
LA, LA LA LA  
LA, LA LA LA

**3-5** GIRLS  
LA LA LA LA  
LA LA LA LA

-10	-5	-10	-10
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**4** MRS. NORDSTROM *Keep 1-5*  
THE OLD DESERTED BEACH THAT WE WALKED —  
REMEMBER?

**2** MR. ERLANSON  
REMEMBER?  
THE CAFÉ IN THE PARK WHERE WE TALKED —  
REMEMBER?

**5** MRS. ANDERSSON  
REMEMBER?  
THE TENOR ON THE BOAT THAT WE CHARTERED  
BELCHING “THE BARTERED BRIDE.”

**1-5** ALL  
AH, HOW WE LAUGHED,  
AH, HOW WE CRIED,

**1** MR. LINDQUIST  
AH, HOW YOU PROMISED  
AND  
AH HOW  
I LIED.

**2-5** GIRLS & MEN  
LA LA LA LA  
  
AH ...  
LIE ... LIE ... LIE...

**3** MRS. SEGSTROM  
THAT DILAPIDATED INN,  
REMEMBER, DARLING?

**2** MR. ERLANSON  
THE PROPRIETRESS’ GRIN,  
ALSO HER GLARE.

**4** MRS. NORDSTROM  
YELLOW GINGHAM ON THE BED —  
REMEMBER, DARLING?

**1** MR. LINDQUIST  
AND THE CANOPY IN RED,  
NEEDING REPAIR.

I THINK YOU WERE THERE **1-5** ALL  
1 . . 2 . . 3 . . 4 . .

**Go 3**

[Picc.] 1 . . 2 . . 3 . . 4 . . 5 . . 6 . . 7 . . 8 . .

[strings] 1 . . 2 . . 3 . . 4 . . 5 . . 6 . . 7 . . 8 . .

[harp] 1 . . 2 . . 3 . . 4 . . 5 . . 6 . . 7 . . 8 . .

[vl/hrn] 1 . . 2 . . 3 . . 4 . . 5 . . 6 . . 7 . . 8 . . 9 . . 10 . . 11 . . 12 . .

[strings] 1 . . 2 . . 3 . . 4 . . 5 . . 6 . . 7 . . 8 . .

[w.w.] 1 . . 2 . . 3 . . 4 . .

1 . . 2 . . 3 . . 4 . . 5 . . 6 . . 7 . . 8 . .

**Go 3.2**

[Clo/bs.] 1 . . 2 . . 3 . . 4 . .

[Strings] 1 . . 2 . . 3 . . 4 . . 5 . . 6 . . 7 . . 8 . .

1 . . 2 . . 3 . . 4 . . 5 . . 6 . . 7 . . 8 . .

1 . . 2 . . 3 . .

**Vv @ 0**

**1, 7-8** ALL

Mmm\_\_\_\_\_ Mmm\_\_\_\_\_ Mmm\_\_\_\_\_ Mmm\_\_\_\_\_

1 . . 2 . . 3 . . 4 . . 5 . . 6 . . 7 . . 8 . . 1 . . 2 . . 3 . . 4 . . 5 . . 6 . . 7 . . 8 . .

Mmm Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_ Ah\_\_\_\_\_

1 . . 2 . . 3 . . 4 . . 1 . . 2 . . 3 . . 4 . . 5 . . 6 . . 7 . . 8 . . 1 . . 2 . . 3 . . 4 . .

1 . . 2 . . 3 . . 4 . . 5 . . 6 . . 7 . . 8 . .

**Go 3.5**

1 . . 2 . . 3 . . 4 . .

-10	-5	-10	-10
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**7-8** ALL

UNPACK THE LUGGAGE, LA LA LA  
PACK UP THE LUGGAGE, LA LA LA  
UNPACK THE LUGGAGE, LA LA LA  
HI-HO THE GLAMOROUS LIFE.

BRING UP THE CURTAIN, LA LA LA  
BRING DOWN THE CURTAIN, LA LA LA  
BRING UP THE CURTAIN, LA LA LA  
HI-HO, HI-HO!  
FOR THE GLAMOROUS LIFE!

*(Music Continues)*

**Go 4**

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**ACT I  
PROLOGUE**

<b>-30</b>	<b>-5</b>	<b>OUT</b>	<b>OUT</b>
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**1** FREDRIKA  
If you cheated a little, it would come out.

**2** MADAME ARMFELDT  
Solitaire is the only thing in life that demands absolute honesty. As a woman who has numbered kings among her lovers, I think my word can be taken on that point.

What was I talking about?

**1** FREDRIKA  
You said I should watch.

**2** MADAME ARMFELDT

Watch — what?

**1** FREDRIKA  
It sounds very unlikely to me, but you said I should watch for the night to smile

**2** MADAME ARMFELDT  
Everything is unlikely, dear, so don't let that deter you. Of course the summer night smiles. Three times.

**1** FREDRIKA  
But how does it smile?

**2** MADAME ARMFELDT  
Good heavens, what sort of nanny did you have?

**1** FREDRIKA  
None, really. Except Mother, and the other actresses in the company — and the stage manager.

**2** MADAME ARMFELDT  
Stage managers are not nannies. They don't have the talent.

**1** FREDRIKA  
But if it happens — how does it happen?

**2** MADAME ARMFELDT  
You get a feeling. Suddenly the jasmine starts to smell stronger, then a frog croaks — then all the stars in Orion wink. Don't squeeze your bosoms against the chair, dear. It'll stunt their growth. And then where would you be?

**1** FREDRIKA  
But why does it smile, grandmother?

**2** MADAME ARMFELDT

At the follies of human beings, of course. The first smile smiles at the young, who know nothing.

The second, at the fools who know to little, like Desiree.

**1** FREDRIKA

Mother isn't a fool.

**2** MADAME ARMFELDT

Um hmm. And the third at the old who know too much — like me.

Frid, time for my nap.

*Prep 6-8 @ 0*

**1** FREDRIKA

Grandmother, might it really smile tonight?

**2** MADAME ARMFELDT

Why not? Now, practice your piano dear, preferably with the soft pedal down. And as a treat tonight at dinner, I shall tell you amusing stories about my liaison with the Baron de Signac, who was, to put it mildly, peculiar.

<b>-30</b>	<b>-5</b>	<b>OUT</b>	<b>OUT</b>
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**Before Piano      Go 4.5**

**ACT I**  
**Scene 1**

**THE EGERMAN ROOMS.**

Oh Henrik, dear, don't you have anything less gloomy to practice?

It isn't gloomy, it's profound.

"... In discussing temptation, Martin Luther says: 'You cannot prevent the birds from flying over your head, but you can prevent them from nesting in your hair.'" Oh dear, that's gloomy too! Don't they teach you anything at the seminary a little more cheerful?

A man who's going to serve in God's Army must learn all the ruses and stratagems of the Enemy.

And which of your professors made that historic statement?

Pastor Ericson, as a matter of fact. He says we're like generals learning to win battles against the devil.

Oh dear, my ball!

You can put in there, you know. My lap isn't one of the Devil's snares

Anne, I was wondering — could we go for a walk?

Now?

I've got so much to tell you. What I've been thinking, and everything

Silly Henrik, don't you realize it's almost tea-time? And I think I hear your father.

I'm sure you've made the most wonderful discoveries about life, and I long to talk, but — later.

Fredrik dear!

Later

6-7 @ OUT

<b>-30</b>	<b>-5</b>	<b>OUT</b>	<b>OUT</b>
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Look who's come home to us — holier than ever. **2** ANNE

Hello, son. How was examination? **1** FREDRIK

Well, as a matter of fact... **3** HENRIK

You passed with flying colors, of course. **1** FREDRIK

First on the list. **2** ANNE

And Pastor Ericson said... **3** HENRIK

Splendid — you must give us a full report. Later. **1** FREDRIK

He'd better be careful or he'll go straight to Heaven before he has a chance to save any sinners. **2** ANNE

Don't tease him, dear. **1** FREDRIK

Oh, Henrik likes to be teased, don't you, Henrik? Fredrik, do you want your tea now? **2** ANNE

Not now, I think. It's been rather an exhausting day in Court and as we have a long evening ahead of us, I feel a little nap is indicated **1** FREDRIK

Tickets for the theatre! **2** ANNE

It's a French comedy. I thought it might entertain you. **1** FREDRIK

It's "Woman Of The World," isn't it? With Desiree Armfeldt! She's on all the posters! Oh, Fredrik, how delicious! **2** ANNE  
 What shall I wear? My blue with the feathers —  
 genuine angel's feathers — ? Or the yellow? Ah, I know. My pink, with the bosom. And Henrik,  
 you can do me up in the back

I'm sorry, son. I should have remembered you were coming home and got a third ticket. But then perhaps a French comedy is hardly suitable **1** FREDRIK

**3** HENRIK

Why does everyone laugh at me? Is it so ridiculous to want to do some good in this world?

**1** FREDRIK

I'm afraid being young in itself can be a trifle ridiculous. Good has to be so good, bad so bad. Such superlatives!

**3** HENRIK

But to be old, I suppose, is not ridiculous.

**1** FREDRIK

Ah, let's not get into that. I love you very much, you know. So does Anne — in her way. But you can't expect her to take your mother's place. She's young too; she has not yet learned...

**3** HENRIK

... to suffer fools gladly?

**1** FREDRIK

You said that, son. Not I.

**2** ANNE

Fredrik!

You were sweet to think of the Theater for me.

**1** FREDRIK

I'll enjoy it too.

**2** ANNE

Who wouldn't — when all the posters call her The One And Only Desiree Armfeldt? I wonder what it would feel like to be a One and Only! The One and Only — Anne Egerman! Poor Fredrik! Do I still make you happy? After eleven months? I know I'm foolish to be so afraid — and you've been so patient, but, soon — I promise.

Oh, I know you think I'm too silly to worry, but I do...

Oh no! For heaven's sakes, can that be a pimple coming?

**Go 5**

<b>-7.5</b>	<b>-5</b>	<b>-8</b>	<b>-8</b>
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**1** FREDRIK

NOW, AS THE SWEET IMBECILITIES  
TUMBLE SO LAVISHLY  
ONTO HER LAP...

**2** ANNE

Oh Fredrik, what a day it's been! Unending drama! While Petra was brushing my hair, the doorbell...

**1** FREDRIK

NOW, THERE ARE TWO POSSIBILITIES:  
A, I COULD RAVISH HER,  
B, I COULD NAP.

... that grumpy old Mrs. Nordstrom from next door. Her sister's coming for a visit.

**2** ANNE

**1** FREDRIK

SAY IT'S THE RAVISHMENT  
THEN WE SEE  
THE OPTION THAT FOLLOWS OF COURSE

**2** ANNE

... do hope I'm imperious enough with the servants. I try to be. But half the time I think they're laughing at me.

**1** FREDRIK

A, THE DEPLOYMENT OF CHARM, OR B,  
THE ADOPTION  
OF PHYSICAL FORCE.

*(Music)*

NOW B MIGHT AROUSE HER,  
BUT IF I ASSUME  
I TRIP ON MY TROUSER  
LEG CROSSING THE ROOM...

*(Music)*

HER HAIR GETTING TANGLED,  
HER STAYS GETTING SNAPPED,  
MY NERVES WILL BE JANGLED,  
MY ENERGY SAPPED...

*(Music)*

REMOVING HER CLOTHING  
WOULD TAKE ME ALL DAY,  
AND HER SUBSEQUENT LOATHING  
WOULD TURN ME AWAY —  
WHICH ELIMINATES B  
AND WHICH LEAVES US WITH A.

**2** ANNE

Could you ever be jealous of me?

**1** FREDRIK

NOW, IN SO FAR AS APPROACHING IT,  
WHAT WOULD BE FESTIVE  
BUT HAVE ITS EFFECT?

**2** ANNE

Shall I learn Italian? It think it would be amusing, if the verbs aren't too irregular.

**1** FREDRIK  
 NOW, THERE ARE TWO WAYS OF BROACHING IT:  
 A, THE SUGGESTIVE  
 AND B, THE DIRECT.

**2** ANNE  
 ... but then French is a much chic-er language. Everyone says so. Parlez vous Francais?

**1** FREDRIK  
 SAY THAT I SETTLE ON B, TO WIT,  
 A CHARMINGLY LECHEROUS MOOD...

A, I COULD PUT ON MY NIGHTSHIRT OR SIT  
 DISARMINGLY  
 B, IN THE NUDE

THAT MIGHT BE EFFECTIVE —  
 MY BODY'S ALL RIGHT,  
 BUT NOT IN PERSPECTIVE  
 AND NOT IN THE LIGHT

I'M BOUND TO BE CHILLY  
 AND FEEL A BUFFOON,  
 BUT NIGHTSHIRTS ARE SILLY  
 IN MIDAFTERNOON...

WHICH LEAVES THE SUGGESTIVE,  
 BUT HOW TO PROCEED?  
 ALTHOUGH SHE GETS RESTIVE,  
 PERHAPS I COULD READ...

IN VIEW OF HER PENCHANT  
 FOR SOMETHING ROMANTIC,  
 DE SADE IS TOO TRENCHANT  
 AND DICKENS TOO FRANTIC,  
 AND STENDHAL WOULD RUIN  
 THE PLAN OF ATTACK,  
 AS THERE ISN'T MUCH BLUE IN  
 "THE READ AND THE BLACK."

DE MAUPASSANT'S CANDOR  
 WOULD CAUSE HER DISMAY.  
 THE BRONTES ARE GRANDER  
 BUT NOT VERY GAY.

HER TASTE IS MUCH BLANDER,  
 I'M SORRY TO SAY,  
 BUT IS HANS CHRISTIAN ANDER-  
 SEN EVERY RISQUE?

WHICH ELIMINATES A.

**2** ANNE  
And he said, "You're such a pretty lady!" Wasn't that silly?

**1** FREDRIK  
NOW, WITH MY MENTAL FACILITIES  
PARTIALLY MUDDLED  
AND READY TO SNAP...

**2** ANNE  
... I'm sure about the bracelet. But earrings, earrings! Which earrings?

**1** FREDRIK  
NOW, THOUGH THERE ARE POSSIBILITIES  
STILL TO BE STUDIED,  
I MIGHT AS WELL NAP...

**2** ANNE  
Mother's rubies?... Oh, the diamonds are – Agony! I know...

**1** FREDRIK  
BOW THOUGH I MUST  
TO ADJUST  
MY ORIGINAL PLAN...

**2** ANNE  
Desiree Armfeldt – I just know she'll wear the most glamorous gowns!

**1** FREDRIK  
HOW SHALL I SLEEP  
HALF AS DEEP  
AS I USUALLY CAN? ...

**2** ANNE  
Dear, distinguished old Fredrik!

**1** FREDRIK  
WHEN NOW, I STILL WANT AND/OR LOVE YOU  
NOW, AS ALWAYS,  
NOW,  
ANNE?

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**Go 5.5**

<b>-30</b>	<b>-5</b>	<b>OUT</b>	<b>OUT</b>
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Nobody rang. Doesn't he want his tea? **2** PETRA

They're taking a nap. **1** HENRIK

You smell of soap. **2** PETRA

I'm reading. **1** HENRIK

Do those old teachers take a scrubbing brush to you every morning and scrub you down like a dray horse? **2** PETRA

Get away from me! **1** HENRIK

Oh what a wicked woman I am! I'll go straight to Hell! **2** PETRA

And don't walk like that! **1** HENRIK

Like – what? *Like this?* **2** PETRA

Stop it. Stop it? **1** HENRIK

Careful!  
That's a new blouse! A whole week's wages and the lace extra!  
Poor little Henrik!  
Later! You'll soon get the knack of it!

**6-8 @ 0**

<b>-10</b>	<b>-5</b>	<b>-10</b>	<b>-10</b>
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**Go 6**

*(HENRIK accompanying himself on the cello)*

**1** HENRIK  
LATER...  
WHEN IS LATER?...  
ALL YOU EVER HEAR IS "LATER, HENRIK! HENRIK,  
LATER..."  
"YES, WE KNOW, HENRIK –  
OH, HENRIK –  
EVERYONE AGREES, HENRIK –  
PLEASE, HENRIK!"  
YOU HAVE THOUGHT YOU'RE FAIRLY BURSTING WITH,  
A PERSONAL DISCOVERY OR PROBLEM, AND IT'S  
"WHAT'S YOUR RUSH, HENRIK?"  
SHUSH, HENRIK –

GOODNESS, HOW YOU GUSH, HENRIK –  
 HUSH, HENRIK!”  
 YOU MURMUR,  
 “I ONLY...  
 IT’S JUST THAT...  
 FOR GOD’S SAKE!”  
 “LATER, HENRIK...”

**8 OUT**

“HENRIK”...  
 WHO IS “HENRIK?”...  
 OH, THAT LAWYER’S SON, THE ONE WHO MUMBLES –  
 SHORT AND BORING,  
 YES, HE’S HARDLY WORTH IGNORING  
 AND WHO CARES IF HE’S ALL DAMMED –  
 (Looks up)  
 -- I BEG YOUR PARDON –  
 UP INSIDE?  
 AS I’VE  
 OFTEN STATED  
 IT’S INTOLERABLE –  
 BEING TOLERATED.  
 “REASSURE HENRIK,  
 POOR HENRIK.

HENRIK, YOU’LL ENDURE  
 BEING PURE, HENRIK.”

THOUGH I’VE BEEN BORN, I’VE NEVER BEEN!  
 HOW CAN I WAIT AROUND FOR LATER,  
 I’LL BE NINETY ON MY DEATHBED  
 AND THE LATE, OR RATHER LATER,  
 HENRIK EGERMAN!

**6 OUT , 7 @ 0      Go 6.3**

**6 @ 0 , 7 @ -10**

DOESN’T ANYTHING BEGIN?

**Go 6.5**

**2** ANNE

<b>-6</b>	<b>-5</b>	<b>-10</b>	<b>-10</b>
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SOON, I PROMISE.  
 SOON I WON’T SHY AWAY,  
 DEAR OLD –

**6-7 OUT**

(SHE bites her lip)  
 SOON. I WANT TO  
 SOON, WHATEVER YOU SAY.  
 EVEN NOW,  
 WHEN YOU’RE CLOSE AND WE TOUCH,  
 AND YOU’RE KISSING MY BROW  
 I DON’T MIND IT TOO MUCH.  
 AND YOU’LL HAVE TO ADMIT  
 I’M ENDEARING,  
 I HELP KEEP THINGS HUMMING,  
 I’M NOT DOMINEERING,

WHAT'S ONE SMALL SHORTCOMING?  
 AND THINK OF HOW I ADOR YOU,  
 THINK OF HOW MUCH YOU LOVE ME.  
 IF I WERE PERFECT FOR YOU,  
 WOULDN'T YOU TIRE OF ME  
 SOON,  
 ALL TOO SOON?  
 DEAR OLD –

*(The sound of HENRIK's cello)*

Henrik! That racket! Your father's sleeping!

SOON – **2** ANNE (Continued)

"LATER" ... **1** HENRIK

I PROMISE. **2** ANNE

WHEN IS "LATER?" **1** HENRIK

**1** HENRIK  
 "LATER, HENRIK, LATER."  
 ALL YOU EVER HEAR IS,  
 "YES, WE KNOW, HENRIK, OH HENRIK  
 EV'RYONE AGREES, HENRIK, PLEASE  
 HENRIK!"

**2** ANNE  
 SOON  
 I WON'T SHY  
 AWAY,  
 DEAR OLD...

**1** HENRIK  
 "LATER"  
 WHEN IS "LATER"  
 ALL YOU EVER  
 HEAR IS

LATER, HENRIK,

LATER  
 AS I'VE OFTEN  
 STATED:  
 WHEN?  
 MAYBE

SOON, SOON  
 I'LL BE NINETY  
 AND

**2** ANNE  
 SOON.  
 I WANT TO.  
 SOON,  
 WHATEVER YOU  
 SAY. ↓

EVEN  
 NOW  
 WHEN YOU'RE CLOSE  
 AND WE TOUCH

**3** FREDRIK  
 NOW,  
 AS THE SWEET IMBECILITIES  
 TRIP ON MY TROUSER LEG  
  
 STENDHAL ELIMINATES  
 "A"  
 BUT  
 WHEN?  
 MAYBE  
  
 LATER.

**6-7 @ 0**

**Vv Out**

**6-7 OUT**

<b>-10</b>	<b>-5</b>	<b>-7.5</b>	<b>-7.5</b>
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DEAD.

I DON'T MIND IT  
TOO MUCH,

SINCE I HAVE TO  
ADMIT  
I FIND PEERING  
THROUGH LIFE'S  
GRAY WINDOWS  
IMPATIENTLY

NOT VERY CHEERING

DO I FEAR DEATH

LET IT  
COME TO ME  
NOW,

NOW,

NOW,

NOW.

COME TO ME  
SOON IF I'M  
DEAD  
I CAN  
WAIT.

HOW CAN I  
LIVE UNTIL  
LATER?

LATER...

LATER...

AND YOU'RE KISSING  
MY BROW

I DON'T MIND IT  
TOO MUCH,

AND YOU'LL HAVE  
TO ADMIT  
I'M ENDEARING  
I HELP  
KEEP THINGS  
HUMMING, I'M

NOT DOMINEERING

WHAT'S ONE SMALL

SHORTCOMING?  
AND  
THINK OF HOW  
I ADORE YOU,  
THINK OF HOW  
MUCH YOU LOVE ME  
IF I WERE PERFECT  
FOR YOU  
WOULDN'T YOU TIRE  
OF ME  
LATER?

WE WILL  
LATER?

WE WILL...  
SOON.

SOON.

SOON.

WHEN I'M KISSING  
YOUR BROW  
AND I'M STROKING YOUR  
HEAD,  
YOU'LL COME INTO MY BED

AND YOU HAVE TO  
ADMIT  
I'VE BEEN HEARING  
ALL THOSE TREMULOUS CRIES

PATIENTLY

NOT INTERFERING

WITH THOSE TREMULOUS  
THIGHS

COME TO ME.  
SOON,

SOON,

SOON,

SOON.

COME TO ME  
SOON,

STRAIGHT TO ME, NEVER  
MIND  
HOW.  
DARLING,  
NOW —  
I STILL WANT AND/OR  
LOVE  
YOU.

NOW, AS  
ALWAYS  
NOW,  
(He does a kiss)  
DESIREE.

**Vv -20**

*(FREDRIKA, still at the piano, is playing scales)*

**Go 7**

**8 @ 0**

**-15 -5 -12 -12**

**@ 0 3** FREDRIKA

ORDINARY MOTHERS LEAD ORDINARY LIVES:  
KEEP THE HOUSE AND SWEEP THE PARLOR,  
COOK THE MEALS AND LOOK EXHAUSTED.  
ORDINARY MOTHERS, LIKE ORDINARY WIVES,  
FRY THE EGGS AND DRY THE SHEETS AND  
TRY TO DEAL WITH FACTS.

**8 OUT**

MINE ACTS. |

**Go 7.5**

**Vv**

**1** DESIREE

**-20** DARLING, I MISS YOU A LOT  
BUT, DARLING THIS HAS TO BE SHORT  
AS MOTHER IS GETTING A PLAQUE  
**-10** FROM THE HALSINBORG ARTS COUNCIL  
AMATEUR THEATRE GROUP.  
**-20** WHETHER IT'S FUNNY OR NOT,  
I'LL GIVE YOU A FULLER REPORT  
THE MINUTE THEY CARRY ME BACK  
**-10** FROM THE HALSINBORG ARTS COUNCIL  
AMATEUR THEATRE GROUP...  
LOVE YOU...

**4-8** LIEDER

UNPACK THE LUGGAGE, LA LA LA  
PACK UP THE LUGGAGE LA LA LA  
UNPACK THE LUGGAGE LA LA LA  
HI-HO THE GLAMOROUS LIFE!

**6** MRS. SEGSTROM

ICE IN THE BASIN LA LA LA

**5** MR. ERLANSON

CRACKS IN THE PLASTER, LA LA LA

**8** MRS. ANDERSSEN

MICE IN THE HALLWAY, LA LA LA

**4-8** LIEDER

HI-HO THE GLAMOROUS LIFE!

**4-8** MEN

RUN FOR THE CARRIAGE, LA LA LA

**4-8** WOMEN

WOLF DOWN THE SANDWICH, LA, LA, LA

**4-8** LIEDER

WHICH TOWN IS THIS ONE? LA, LA, LA  
HI-HO, THE GLAMOROUS LIFE!

**Go 8**

**(2)!**

**-15**

**-5**

**-12**

**-12**

**2** MADAME ARMFELDT

<b>-15</b>	<b>-5</b>	<b>-12</b>	<b>-12</b>
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ORDINARY DAUGHTERS AMELIORATE THEIR LOT,  
 USE THEIR CHARMS AND CHOOSE THEIR FUTURES,  
 BREED THEIR CHILDREN, HEED THEIR MOTHERS.  
 ORDINARY DAUGHTERS, WHICH MINE, I FEAR, IS NOT,  
 TEND EACH ASSET, SPEND IT WISELY  
 WHILE IT STILL ENDURES...

MINE TOURS.

**Vv****1** DESIREE**-20**

MOTHER, FORGIVE THE DELAY,  
 MY SCHEDULE IS DRIVING ME WILD.  
 BUT, MOTHER, I REALLY MUST RUN,

**-10**

I'M PERFORMING IN ROTTVIK  
 AND DON'T AS WHERE IT IS, PLEASE.  
 HOW ARE YOU FEELING TODAY

**-20**

AND ARE YOU CORRUPTING THE CHILD?  
 DON'T. MOTHER, THE MINUTE I'M DONE  
 WITH PERFORMING IN ROTTVIK,

**-10**

I'LL COME FOR A VISIT  
 AND ARGUE.

**4-5** MEN

MAYORS WITH SPEECHES, LA LA LA

**6-8** WOMEN

CHILDREN WITH POSIES, LA LA LA

**4-5** MEN

HALF-EMPTY HOUSES, LA LA LA

**4-8** ALL LIEDER

HI-HO THE GLAMOROUS LIFE!

**8** MRS. NORDSTROM

CULTURAL LUNCHES

**4-8** ALL LIEDER

LA LA LA

**7** MRS. ANDERSEN

DEAD FLORAL TRIBUTES

**4-8** ALL LIEDER

LA LA LA

**4** MR. LINDQUIST

ANCIENT ADMIRERS

**(4-8)**

LA LA LA  
HI-HO. THE GLAMOROUS LIFE!

**4-8** ALL LIEDER

**Vv -20**

MOTHERS ROMANTIC, LA LA LA!

**3** FREDRIKA

**Go 8.3**

MOTHERS MISGUIDED, LA LA LA

**2** MADAME ARMFELDT

MOTHER'S SURVIVING, LA LA LA  
LEADING, THE GLAMOROUS LIFE!

**1** DESIREE

CRACKS IN THE PLASTER, LA LA LA  
YOUNGISH ADMIRERS, LA LA LA  
WHICH ONE WAS THAT ONE? LA LA LA  
HI-HO THE GLAMOROUS LIFE!

BRING UP THE CURTAIN, LA LA LA  
BRING DOWN THE CURTAIN, LA LA LA  
BRING UP THE CURTAIN, LA LA LA  
HI-HO THE GLAMOROUS...

**1, 7-8** DESIREE & LIEDER

**Vv -10**

LIFE.

**1** DESIREE

*Wait for Orch Cresc.*

**Go 8.5**

<b>-30</b>	<b>-5</b>	<b>-10</b>	<b>-10</b>
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**ACT I  
Scene 2**

**STAGE OF A LOCAL THEATER.**

Does she look like her pictures? **2** ANNE

Who, dear? **3** FREDRIK

Desiree Armfeldt, of course. **2** ANNE

How would I know, dear? **3** FREDRIK

I only thought... **2** ANNE

You only thought – what? **3** FREDRIK

Desiree is not a common name. I mean, none of your typists and things are called Desiree, are they? **2** ANNE

My typists and things in descending order of importance are Miss Osa Svensen, Miss Ona Nilson, Miss Gerda Bjornson, and Mrs. Amalia Lindquist. **3** FREDRIK

*(A PAGE enters, and knocks three times with the staff HE is carrying)*

<b>4</b> FIRST LADY (MRS. SEGSTROM)	<b>-30</b>	<b>-5</b>	<b>OUT</b>	<b>OUT</b>
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Tell me something about this remarkable Countess, Madame.

I shall try as best I can to depict the personality of the Countess, Madame, although it is too rich in mysterious contradictions to be described in a few short moments. **5** SECOND LADY (MRS. ANDERSSEN)

It is said that her power over men is most extraordinary. **4** FIRST LADY (MRS. S)

There is a great deal of truth in that, Madame, and her lovers are as many as the pearls in the necklace which she always wears. **5** SECOND LADY (MRS. A)

Your own husband, Madame, is supposed to be one of the handsomest pearls, is he not? **4** FIRST LADY (MRS. S)