

The Duchess of Dantzic

(Dramatic
Opera)

Written by

HENRY BARNIMTON.

Composed by

IRVING CARYLL.



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THE
DUCHESS OF DANTZIC
(SANS-GÊNE).

A Romantic Light Opera

IN THREE ACTS.

WRITTEN BY

HENRY HAMILTON.

COMPOSED BY

IVAN CARYLL.

<u>VOCAL SCORE</u>	net	S.	D.	PIANOFORTE SOLO	net	S.	D.
Do.	(Cloth)	„	6	0	LYRICS	„	3	6
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THE DUCHESS OF DANTZIC (SANS-GÈNE).

Characters.

ACT I. (1792).

CATHERINE ÜPSCHER (<i>Known as "La Sans-Gêne"</i>)	MISS EVIE GREENE
LISETE	}	...	...	...	...	...	...	MISS CLAIRE GREET
JEANNE								MISS DOROTHY TEMPLETT
MATHILDE								MISS MEA WINFRED
JACQUELINE								MISS MONICA SAVER
THÉRÈSE								MISS MAY GLENN
LOUISE								MISS ISABELLE GRAY
BABETTE								MISS E. LABARE
MARIANNE								MISS PEARL HOPE
PHILIPPE, VICOMTE DE BETHUNE...	...	...	...	...	...	...	...	MR. LAWRENCE REA
CAPTAIN REGNIER (<i>National Guard</i>)	...	...	...	...	...	...	...	MR. PHILIP H. BRACY.
NAPOLEON BONAPARTE (<i>Lieutenant of Artillery</i>)	...	...	...	...	...	...	...	MR. HOLBROOK BLINN
SERGEANT FRANÇOIS LEFEBVRE	}	...	...	...	...	...	...	MR. DENIS O'SULLIVAN
SERGEANT FLAGEOT								MR. A. J. EVELYN
CORPORAL GILDON								MR. FRANK GREENE
PAPILLON (<i>a Pedlar</i>)	...	...	...	...	...	...	...	MR. COURTICE POUNDS

Laundresses, Soldiers, Mob.

ACTS II. AND III. (1807).

EMPRESS JOSEPHINE (<i>Consort of Napoleon</i>)	...	...	...	...	...	...	...	MISS BEATRICE PARKE
CAROLINE MURAT, GRAND DUCHESS OF BERG AND CLEVES	}	...	...	...	...	...	...	MISS KITTY GORDON
PAULINE, PRINCESS BORGHESE								MISS VIOLET ELLIOTT
CATHERINE, MARÉCHALE LEFEBVRE (<i>Madame Sans-Gêne</i>)	...	...	...	...	...	...	...	MISS EVIE GREENE
RENÉE DE SAINT MÉZARD (<i>an Imperial Ward</i>)...	...	...	...	...	...	...	...	MISS ADRIENNE AUGARDE
COMTESSE DE LABORDE	}	...	...	...	...	...	...	MISS ROSE ROSSLYN
MME. DE BEAUFFREMONT								MISS MABEL LORRELL
MME. DE CHATEL								MISS MINA GREEN
MME. DE LEGRANGE								MISS FLORENCE SNELL
LISETE (<i>Maréchale Lefebvre's Maid</i>)	...	...	...	...	...	...	...	MISS CLAIRE GREET
NAPOLEON I. (<i>Emperor of the French</i>)	...	...	...	...	...	...	...	MR. HOLBROOK BLINN
COMTE DE NARBONNE	}	...	...	...	...	...	...	MR. BARRY NEAME
COMTE DE CHANTEROUPE								MR. FRANK GREENE
COMTE DE LABORDE								MR. CLAUDE DAMPIER
M. DE FLAHAULT	...	...	...	...	...	...	...	MR. FORD HAMILTON
M. D'ALÈGRE (<i>Chamberlain to the Grand Duchess of Berg</i>)	...	...	...	...	...	...	...	MR. PHILIP H. BRACY
M. DE MONTMORENCI (<i>Page to the Empress</i>)	...	...	...	...	...	...	...	MR. CECIL CAMERON
FRANÇOIS, MARÉCHAL LEFEBVRE	...	...	...	...	...	...	...	MR. DENIS O'SULLIVAN
ADHÉMAR, VICOMTE DE BETHUNE	...	...	...	...	...	...	...	MR. LAWRENCE REA
PAPILLON (<i>Court Milliner</i>)	...	...	...	...	...	...	...	MR. COURTICE POUNDS

*Ladies of the Court, Ambassadors, Marshals of France, Chamberlains, Pages, Courtiers, Soldiers, &c.,
Milliner's Assistants, &c.*

SYNOPSIS OF SCENERY.

ACT I.—LA SANS-GÈNE'S LAUNDRY IN THE RUE ROYALE, PARIS	...	}	JOSEPH HARKER
ACT II.—GARDENS OF THE PALACE OF FONTAINEBLEAU	...		
ACT III.—THE TUILERIES.	...		
SCENE I.—APARTMENTS OF THE MARÉCHALE LEFEBVRE	...		
SCENE II.—THE THRONE ROOM	...		

MUSICAL DIRECTOR ... MR. CARL KIFFERT

THE DUCHESS OF DANTZIC

(SANS-GÊNE).

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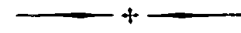
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THE DUCHESS OF DANTZIC.



Overture.

Written by
HENRY HAMILTON.

Composed by
IVAN CARYLL.

Allegro.

Piano.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with some rests, and the bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features a more active melodic line with sixteenth-note patterns, and the bass staff maintains the accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with some grace notes, and the bass staff continues with chords and moving lines.

Fifth system of musical notation. The treble staff shows a melodic line with eighth-note patterns, and the bass staff continues with a steady accompaniment.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with some rests, and the bass staff continues with a steady accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth notes and a slur. The bass clef contains a steady accompaniment of eighth notes. A dynamic marking of *f* is present at the beginning.

Second system of musical notation, including first and second endings. The treble clef has a melodic line with a slur and a fermata. The bass clef has a steady accompaniment. First and second endings are marked with '1.' and '2.' above the treble staff.

Third system of musical notation, showing a treble clef with a melodic line featuring a slur and a fermata. The bass clef has a steady accompaniment. The key signature changes to two sharps (F# and C#).

Fourth system of musical notation, featuring a treble clef with a melodic line and a bass clef with a steady accompaniment. A dynamic marking of *f* is present in the bass staff.

Fifth system of musical notation, showing a treble clef with a melodic line and a bass clef with a steady accompaniment.

Sixth system of musical notation, including a dynamic marking of *ff* and a fermata. The treble clef has a melodic line with a slur and a fermata. The bass clef has a steady accompaniment. The system concludes with a double bar line and a key signature change to C major.

Allegro. (*Lo stesso tempo.*)

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 one sharp (F#) and the time signature is 6/8. The music begins with a fortissimo (*ff*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and single notes. The system concludes with a mezzo-forte (*mf*) dynamic.

The second system continues the piece. The upper staff has a melodic line with some rests and slurs. The lower staff has a steady accompaniment. The dynamics include *dim:* (diminuendo) and *p* (piano).

The third system shows a more active melodic line in the upper staff, with eighth-note patterns. The lower staff continues with a consistent accompaniment.

The fourth system features a melodic line with some rests and slurs in the upper staff, and a steady accompaniment in the lower staff.

The fifth system includes a melodic line with some rests and slurs in the upper staff, and a steady accompaniment in the lower staff. The system ends with a fortissimo (*f*) dynamic.

The sixth system features a melodic line with some rests and slurs in the upper staff, and a steady accompaniment in the lower staff. The system ends with a piano (*p*) dynamic.

First system of a piano score. The right hand features a melodic line with a circled chord at the beginning and a *cres:* marking. The left hand plays a steady eighth-note accompaniment.

Second system of a piano score. The right hand has a melodic line with a circled chord and dynamic markings *f* and *p*. The left hand continues with eighth-note accompaniment.

Third system of a piano score. The right hand has a melodic line with a circled chord and a *ff* marking. The left hand continues with eighth-note accompaniment.

Fourth system of a piano score. The right hand has a melodic line with a circled chord. The left hand continues with eighth-note accompaniment.

Fifth system of a piano score. The right hand has a melodic line with a circled chord. The left hand continues with eighth-note accompaniment.

Sixth system of a piano score. The right hand has a melodic line with a circled chord. The left hand continues with eighth-note accompaniment. The system ends with a double bar line and a common time signature.

Andante.

p con espress:

p

rit:

pp

ppp

Allegro.

ff

pp

p

First system of musical notation. Treble clef, bass clef. Includes dynamic markings *cres:* and a fermata over a measure.

Second system of musical notation. Treble clef, bass clef. Includes dynamic markings *f* and *cres:*.

Third system of musical notation. Treble clef, bass clef. Includes dynamic markings *ff* and *p*.

Fourth system of musical notation. Treble clef, bass clef.

Fifth system of musical notation. Treble clef, bass clef. Includes a measure marked with the number 8.

Sixth system of musical notation. Treble clef, bass clef. Includes dynamic marking *f*, tempo marking *a tempo*, and a measure marked with the number 10.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in 6/8 time and features dynamic markings of *ff* and *mf*. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment.

Second system of musical notation, continuing the piece. It includes a *V* (ritardando) marking above the right hand staff. The texture remains consistent with the first system.

Third system of musical notation, featuring a *ff* dynamic marking in the bass line. The right hand has several *V* markings, indicating a gradual deceleration of the music.

Fourth system of musical notation, showing a continuation of the melodic and harmonic material. The bass line has a *b* (flat) marking under a chord.

Fifth system of musical notation, the final system on the page. It concludes with a *V* marking above the right hand staff, leading to the end of the piece.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key. The right hand contains chords and melodic fragments, while the left hand has a steady eighth-note accompaniment. A fermata is placed over a chord in the right hand.

Second system of musical notation, continuing the piece. It features similar textures to the first system, with a fermata in the right hand.

Third system of musical notation, showing a change in the right-hand accompaniment with more complex chordal structures.

Fourth system of musical notation, including a fermata in the right hand and the instruction *a tempo* in the center of the system.

Fifth system of musical notation, concluding the page with a fermata in the right hand and a final chord in the left hand.

No 1.

CHORUS OF LAUNDRESSES.

Allegro moderato.

Piano.

ff

SOPRANO I.

Here you may gaze on a

SOPRANO II.

Here you may gaze on a

f

CHO.

be . vy of beau . ty, Laun . dry of lov . li . ness, (so it is said,)

be . vy of beau . ty, Laun . dry of lov . li . ness, (so it is said,)

CHO. All of us damp, but de . vo . ted to du . ty, Brav . ing the ter . rors of

All of us damp, but de . vo . ted to du . ty, Brav . ing the ter . rors of

CHO cold in the head, Lu . di . crous ac . cents and no . ses of red!

cold in the head, Lu . di . crous ac . cents and no . ses of red!

CHO. This is the way we ac . cu . mu . late sav . ings Earned, you may put it, by

This is the way we ac . cu . mu . late sav . ings Earned, you may put it, by

CHO. lash - ings and lav - ings. Ac - tive a - pos - tles of sweet - ness and light,
 lash - ings and lav - ings. Ac - tive a - pos - tles of sweet - ness and light,

CHO. Here we trans - mo - gri - fy black in - to white, Here, like our bet - ters, in
 Here we trans - mo - gri - fy black in - to white, Here, like our bet - ters, in

CHO. froth we o - rate, Sum up our lov - ers and set - tle the state.
 froth we o - rate, Sum up our lov - ers and set - tle the state.

CH0. Here we dis . cov . er, di . ves . ted of bosh, All men are e . qual when sent to the wash.
 Here we dis . cov . er, di . ves . ted of bosh, All men are e . qual when sent to the wash.

CH0. Low . er class li . nen and frills of fri . vol . i . ty, Duch . ess . es' lin . ger . ie,
 Low . er class li . nen and frills of fri . vol . i . ty, Duch . ess . es' lin . ger . ie,

CH0. ci . ti . zen's duds, Met on a foot . ing of per . fect e . qual . i . ty,
 ci . ti . zen's duds, Met on a foot . ing of per . fect e . qual . i . ty,

CH0. Min . gle and mate in the le . vel . ling suds! Min . gle and mate in the
 Min . gle and mate in the le . vel . ling suds! Min . gle and mate in the

CHO. le - vel - ling suds!

LISETTE.
Here's an old gar - ment of shab - by old duf - fel - it,

JEANNE. MATH.
Here's a fine shirt that's ac - cus - tomed to ruf - fle it, Mou - choir sug - ges - tive of

MATH. ALL.
sneeze and of snuf - fle it, Pop 'em all in - to the tub, the tub!
Pop 'em all in - to the tub, the tub!

LISETE.

MARION.

What a pot-pour-ri of smart-ness and snobbe-ry,

Cant and ca-jo-le-ry,

HORT.

Jus-tice and job-be-ry,

All of a sim-mer in hap-py hob-nob-be-ry,

ALL.

Tak-ing the wring and the rub, the rub,

Rub-a-dub-dub a-dub-

Tak-ing the wring and the rub, the rub,

Rub-a-dub-dub a-dub-

dub-a-dub-dub.

Here you may learn then a

dub-a-dub-dub.

Here you may learn then a

CHO. les - son in li - ber - ty, Though ev - 'ry spou - ter a - gab - ble and gib - ber cry,
 les - son in li - ber - ty, Though ev - 'ry spou - ter a - gab - ble and gib - ber cry,

CHO. "Down with the no - bles!" and "Free - dom," such quash - ing dub,
 "Down with the no - bles!" and "Free - dom," such quash - ing dub,

CHO. Where's the Re - pub - lic can vie with the wash - ing tub?
 Where's the Re - pub - lic can vie with the wash - ing tub?

No 2.

CHORUS:- (Soldiers.)

Tempo di marcia.

Piano.

TENOR. *pp*
When the
As we

BASS. *pp*
When the
As we

trum . pets sound "To arms!" When Bel . lo . na's aw . ful charms, Rouse each
march a . down the street, There are gen . tle hearts a . beat, There are

trum . pets sound "To arms!" When Bel . lo . na's aw . ful charms, Rouse each
march a . down the street, There are gen . tle hearts a . beat, There are

TEN.
 mar - tial heart and hand to em - u - la - tion, oh! Be the
 dain - ty heads that turn to take a - no - ther look, And you'll

BASS.
 mar - tial heart and hand to em - u - la - tion, oh! Be the
 dain - ty heads that turn to take a - no - ther look, And you'll

TEN.
 call to North or South, We be - set the can - non's mouth, All a -
 give us leave to say That a mes - sage they con - vey Such as

BASS.
 call to North or South, We be - set the can - non's mouth, All a -
 give us leave to say That a mes - sage they con - vey Such as

TEN.
 - seek - ing of the bub - ble rep - u - ta - tion, oh! But in
 kind - est mai - den does - n't at her bro - ther look! And we

BASS.
 - seek - ing of the bub - ble rep - u - ta - tion, oh! But in
 kind - est mai - den does - n't at her bro - ther look! And we

TEN. pi - ping times of peace, Or in mo - ments of re - lease From the
note with pro - per pride All the win - dows o - pen wide, While the

BASS. pi - ping times of peace, Or in mo - ments of re - lease From the
note with pro - per pride All the win - dows o - pen wide, While the

TEN. du - ties of pa - rade or drill or sen - try go. *cres:* 'Tis the
gol - den heads with ra - ven at each lat - tice vie, For the

BASS. du - ties of pa - rade or drill or sen - try go. *cres:* 'Tis the
gol - den heads with ra - ven at each lat - tice vie, For the

TEN. or - der of the day. Mars shall bow to Ve - nus' sway, And we
clink of sword and spur Sets a pulse in 'em a - stir Such as

BASS. or - der of the day. Mars shall bow to Ve - nus' sway, And we
clink of sword and spur Sets a pulse in 'em a - stir Such as

TEN. straight way on an er - rand com - pli - ment' - ry go. } Too - tle -
no - thing but a sight of us can sat - is - fy. }

BASS. straight way on an er - rand com - pli - ment' - ry go. } Too - tle -
no - thing but a sight of us can sat - is - fy. }

TEN. - too! dzum, dzum, tan - ta - ra All a - march - ing we will go in time and

BASS. - too! dzum, dzum, tan - ta - ra All a - march - ing we will go in time and

TEN. tu - ney form. Where's the mai - den who can stand 'gainst a

BASS. tu - ney form. Where's the mai - den who can stand 'gainst a

TEN. mil - i - ta - ry band, Or who'll turn her pret - ty nose up at a
 BASS. mil - i - ta - ry band, Or who'll turn her pret - ty nose up at a

The first system of the score features a Tenor and Bass vocal line and a piano accompaniment. The Tenor and Bass parts are written in a treble and bass clef respectively, with lyrics: "mil - i - ta - ry band, Or who'll turn her pret - ty nose up at a". The piano accompaniment is in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines.

SOPRANO. Too - tle - too, tan - ta - ra, tan - ta - ra,
 TEN. u - ni - form? Too - tle - too! dzum, dzum, tan - ta -
 BASS. u - ni - form? Too - tle - too! dzum, dzum, tan - ta -

The second system introduces a Soprano part with a triplet of eighth notes: "Too - tle - too, tan - ta - ra, tan - ta - ra,". The Tenor and Bass parts continue with the lyrics: "u - ni - form? Too - tle - too! dzum, dzum, tan - ta -". The piano accompaniment includes dynamic markings of *ff* (fortissimo) and *f* (forte).

SOP. too - tle - too, tan - ta - ra, dzum! Too - tle - too, tan - ta - ra, tan - ta - ra,
 TEN. - ra! All a - march - ing they will go in time and
 BASS. - ra! All a - march - ing they will go in time and

The third system features a Soprano part with triplets: "too - tle - too, tan - ta - ra, dzum! Too - tle - too, tan - ta - ra, tan - ta - ra,". The Tenor and Bass parts sing: "- ra! All a - march - ing they will go in time and". The piano accompaniment continues with rhythmic accompaniment.

SOP. *3* too - tie - too, tan - ta - ra, dzum! Where's the mai - den who can stand 'gainst a

TEN. tu - ney form. Where's the mai - den who can stand 'gainst a

BASS. tu - ney form. Where's the mai - den who can stand 'gainst a

SOP. *rall:* mi - li - ta - ry band, Or who'll turn her pret - ty nose up at a u - ni - form? 1.

TEN. mi - li - ta - ry band, Or who'll turn her pret - ty nose up at a u - ni - form?

BASS. mi - li - ta - ry band, Or who'll turn her pret - ty nose up at a u - ni - form?

SOP. 2. u - ni - form?

TEN. u - ni - form?

BASS. u - ni - form?

No 3.

DRINKING SONG:-(Lefebvre)and CHORUS.

"WINE OF FRANCE"

Allegretto.

Lefebvre.

Piano.

ff *mf*

1. Wine of France or
2. Tell me not of

LEF.

pale or crim - son, not for - get - ting *pe - tit bleu*, Thine the flood that
draughts of am - ber, Quaffed be - side the cas - tled Rhine, Nor of Xer - ez'

LEF.

glo - ry swims on, Thine the fount to *fête beaux yeux!* What's O - por - to's
vines that clam - ber, Thick with elus - ter'd gold a - shine; There's a wine more

LEF.

ful - some nec - tar? Sire of Gout the De - mon Elf, Good Bor - deaux has
gold - en, glow - ing, runs in ri - ot through each vein, Foam - ing, frisk - ing,

LEF. no such spec-tre, 'Tis the Spring of youth it - self!
flashing, flow-ing From the vine-yards of Cham-pagne!

CHO. Yes, of youth it - self!
Vine-yards of Cham - pagne!

Yes, of youth it - self!
Vine-yards of Cham - pagne!

Yes, of youth it - self!
Vine-yards of Cham - pagne!

LEFEBVRE.

Then pledge me, oh, pledge me in wine of France, Where

LEF. net-ted from Hea-ven the sun - beams dance, In to-paz and ru - by each sense to en -

LEF. - trance; Drink deep, while the vin-tage the toast shall en - hance, "The Wo-men! the War-riors! the

LEF. Wines of France!"

CHOR. Then pledge me, oh, pledge me in wine of France, Where net.ted from Hea.ven the sun . beams

Then pledge me, oh, pledge me in wine of France, Where net.ted from Hea.ven the sun . beams

Then pledge me, oh, pledge me in wine of France, Where net.ted from Hea.ven the sun . beams

CHOR. dance, In to.paz and ru.by each sense to en . trance, Drink deep, while the vin.tage the toast shall en .

dance, In to.paz and ru.by each sense to en . trance, Drink deep, while the vin.tage the toast shall en .

dance, In to.paz and ru.by each sense to en . trance, Drink deep, while the vin.tage the toast shall en .

CHOR. . hance, "The Wo.men! the War.riors! the Wines of France!"

. hance, "The Wo.men! the War.riors! the Wines of France!"

. hance, "The Wo.men! the War.riors! the Wines of France!"

LEFEBVRE.

3. None can e'er in such a draught err, See, up-ri-sing to the rim,

mf

LEF. Va-lour, kind-ness, love and laugh-ter, Bead-ing all a-bout the brim.

LEF. Wit and beau-ty, sage and sol-dier, Kind-ly wine to kin-ship blends;

LEF. Hope meets mem-ry, new greets old year when we drink to "Ab-sent Friends!"

Tempo di Valse.

LEFEBVRE.

Then

CHO. *ff* Drink to "Ab . sent Friends!"

Drink to "Ab . sent Friends!"

Drink to "Ab . sent Friends!"

LEF. pledge me, oh, pledge me, in wine of France, Where net . ted from Hea . ven the

LEF. sun . beams dance, In to . paz and ru . by each sense to en . trance; Drink

LEF. deep, while the vin . tage the toast shall en . hance, "The Wo . men! the War . riors! the

LEF.
wines of France!"

Then pledge me, oh, pledge me in wine of France, Where net - ted from

CHO.
Then pledge me, oh, pledge me in wine of France, Where net - ted from

Then pledge me, oh, pledge me in wine of France, Where net - ted from

Hea - ven the sun - beams dance, In to - paz and ru - by each sense to en -

CHO.
Hea - ven the sun - beams dance, In to - paz and ru - by each sense to en -

Hea - ven the sun - beams dance, In to - paz and ru - by each sense to en -

.trance: Drink deep, while the vin . tage the toast shall en . hance, "The Wo . men! the
 CHO .trance; Drink deep, while the vin . tage the toast shall en . hance, "The Wo . men! the
 .trance; Drink deep, while the vin . tage the toast shall en . hance, "The Wo . men! the

War . riors! the Wines — of France!"
 CHO War . riors! the Wines — of France!"
 War . riors! the Wines of France!"

No 4.

SONG.—(Catherine.) and CHORUS.
"SANS-GÈNE."

Allegretto.

Catherine.

CATH.

CATH.

1. Cath.e.rine Up - - sher, li. censed laun - dress, Proud am I of my name and trade,
2. I'm all right till my tem - per rous - es, Then of for - ci - ble phrase I'm free,

CATH.

None can la - bel me slut or slan - dress, I'm as res - pec - ta - ble as they're made!
Ask 'em up at the big folks' hous - es, How they fare in a row with me!

CATH.

Chaffing, laugh - ing o'er my la - bours, Jol - li - est girl on the
Flounc - ing mad - am all frills and fan, sirs, Thinks to bul - ly me,

CATH.

banks of Seine, Rol - lick - ing, fro - lick - ing, so my neigh - bours
oh dear no! Once I be - gin — with my back an - swers,

CATH.

Christ - en me Main - zelle — Sans - Gène.
Up to her ears her fin - gers go!

CATH.

For of speech and of man - ners I'm plain, I'm plain, My
Oh, At mad - am in tin - sel and train, and train, I

CHOR.

She's plain,
and train,
She's plain,
and train,
She's plain,
and train,

CATH.
 feel. ings I ne - ver res - train, res - train, I'm bluff and I'm bree - zy, I'm
 put up my thumb in dis - dain, dis - dain, This wash - er of shirts is no

res - train,
 dis - dain,

res - train,
 dis - dain,

res - train,
 dis - dain,

CHO.

res - train,
 dis - dain,

res - train,
 dis - dain,

res - train,
 dis - dain,

CATH.
 free and I'm ea - sy, And that's why they call me Sans - Gène! Sans - Gène! And
 drop - per of curt - seys, And that's why they call me Sans - Gène! Sans - Gène! And

Sans - Gène!
 Sans - Gène!

Sans - Gène!
 Sans - Gène!

Sans - Gène!
 Sans - Gène!

CHO.

Sans - Gène!
 Sans - Gène!

Sans - Gène!
 Sans - Gène!

CATH.

that's why they call me Sans - Gène! _____ That jol - ly good fel - low Sans -
 that's why they call me Sans - Gène! _____ That in - so - lent wo - man Sans -

Of
At
Of
At
Of
At

p

CATH.

- Gène!
- Gène!

speech and of man - ners she's plain, she's plain, Her feel - ings shall nev - er res -
 mad - am of tin - sel and train, and train, She puts up her thumb in dis -

CHO.

speech and of man - ners she's plain, she's plain, Her feel - ings shall nev - er res -
 mad - am of tin - sel and train, and train, She puts up her thumb in dis -

speech and of man - ners she's plain, she's plain, Her feel - ings shall nev - er res -
 mad - am of tin - sel and train, and train, She puts up her thumb in dis -

CATH.

CHOR.

- train, res - train, She's bluff and she's bree - zy, She's free and she's ea - sy, And
 - dain, dis - dain, This wash - er of shirts is no drop - per of curt.seys, And

- train, res - train, She's bluff and she's bree - zy, She's free and she's ea - sy, And
 - dain, dis - dain, This wash - er of shirts is no drop - per of curt.seys, And

- train, res - train, She's bluff and she's bree - zy, She's free and she's ea - sy, And
 - dain, dis - dain, This wash - er of shirts is no drop - per of curt.seys, And

CATH.

CHOR.

And that's why they call me Sans -
 And that's why they call me Sans -

that's why they call her Sans - Gène! Sans - Gène!
 that's why they call her Sans - Gène! Sans - Gène!

that's why they call her Sans - Gène! Sans - Gène!
 that's why they call her Sans - Gène! Sans - Gène!

that's why they call her Sans - Gène! Sans - Gène!
 that's why they call her Sans - Gène! Sans - Gène!

CATH.

ff allargando rall:

- Gène! _____ That jol - ly good fel - low Sans - Gène!
 - Gène! _____ That in - so - lent wo - man Sans - Gène!

CH.

ff

That jol - ly good fel - low Sans - Gène!
 That in - so - lent wo - man Sans - Gène!

That jol - ly good fel - low Sans - Gène!
 That in - so - lent wo - man Sans - Gène!

ff allargando rall: *a tempo ff*

CATH.

3. I've got an eye for a hand - some fel - low, Bold of bear - ing

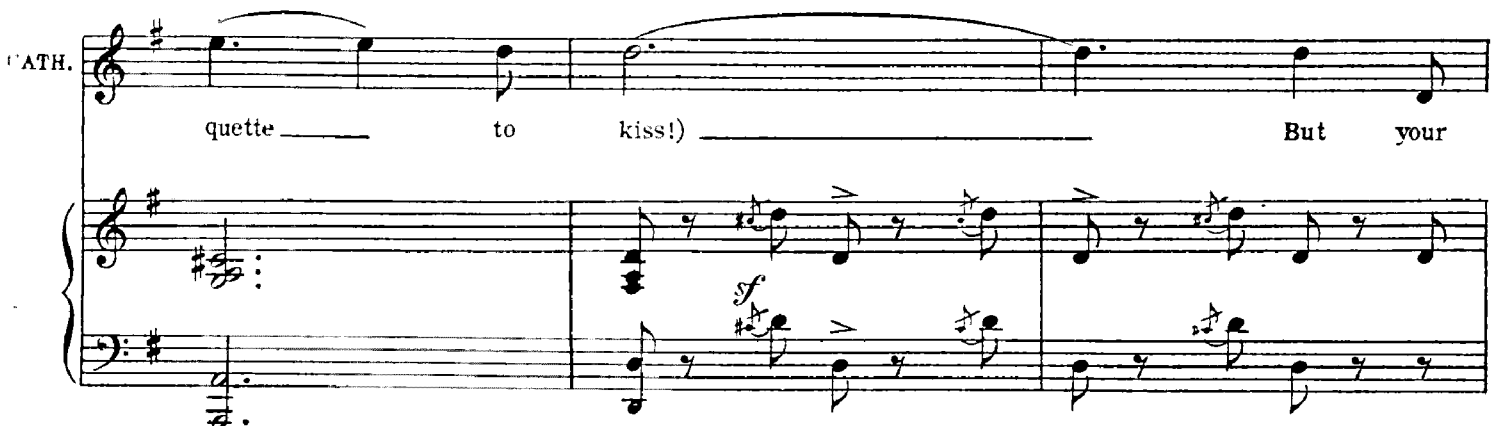
CATH.

lis - som of limb, I at a side - - long look can tell, oh,

CATH.  just the ef - fect that I make on him. I know how to

CATH.  wink if I want to! Blush, and bri - dle, and look like this, _____

CATH.  Know just the lim - it to lead him on to, (Much too coy a co -

CATH.  quette _____ to kiss!) _____ But your

CATH. fop and your sil - ly old swain, old swain, To me come a - snirk - ing, in
 old swain,
 CHO. old swain.
 old swain.

p *f* *p*

CATH. vain in vain! I teach 'em their pla - ces And smack the fools' fa - ces, And
 in vain!
 CHO. in vain!
 in vain!

f *p*

CATH. that's why they call me Sans - Gène! Sans - Gène! And that's why they call me Sans -

CHO. Sans - Gène!

Sans - Gène!

Sans - Gène!

Sans - Gène!

CATH. - Gène! That d-d lit - tle hus - sy Sans - Gène!

CHO. Your fop and your sil - ly old

Your fop and your sil - ly old

Your fop and your sil - ly old

CATH.

swain, old swain, To her come a .smirk .ing in vain, in vain, She'll

CHO.

swain, old swain, To her come a .smirk .ing in vain, in vain, She'll

swain, old swain, To her come a .smirk .ing in vain, in vain, She'll

CATH.

teach 'em their pla . ces, And smack the fools' fa . ces, And that's why they call her Sans .

CHO.

teach 'em their pla . ces, And smack the fools' fa . ces, And that's why they call her Sans .

teach 'em their pla . ces, And smack the fools' fa . ces, And that's why they call her Sans .

CATH. *allarg:*
 And that's why they call me Sans - Gène! _____ That

CHO. *ff*
 - Gène! Sans Gène! That

CHO. *ff*
 - Gène! Sans Gène! That

CHO. *ff*
 - Gène! Sans Gène! That

ff allarg:

CATH. *rall.*
 d-d lit - tle hus - sy Sans - Gène!

CHO. *rall.*
 d-d lit - tle hus - sy Sans - Gène!

CHO. *rall.*
 d-d lit - tle hus - sy Sans - Gène!

CHO. *rall.*
 d-d lit - tle hus - sy Sans - Gène!

rall. *a tempo ff*

No 5.

SONG.—(Papillon.) and CHORUS.

Papillon. *Allegretto.*

Piano.

PAP.

PAPILLON.

Are you want - ing silk or sat - in?
All my pack's a bar - gain, judge it,

PAP.

Traps for tak - ing mouse or rat in? Drugs des - cribed in doc - tor's la - tin?
But to you I don't be - grudge it, And I've got an - o - ther bud - get,

PAP.

On - ly tell me what d'ye lack? Fea - thers fine to stick your hat in?
Cri - er I as well as clown:) If your spir - its care or loss hip,

PAP.

Bal - lads gay as birds at ma - tin? Gauds of sil - ver, gold or pla - tin -
 Would you news (with just a gloss) sip, I can tell you all the gos - sip,

PAP

- um? I've got 'em in my pack!
 That is gad - ding through the town!

CHO.

Got 'em got 'em in his pack!
 All the gos - sip of the town!

Got 'em got 'em in his pack!
 All the gos - sip of the town!

Got 'em got 'em in his pack!
 All the gos - sip of the town!

PAP.

Hu - mours of Au - to - ly - cus - 's Prince of Ped - lars (jol - ly cus - ses)
 Would you know your neigh - bour's in - come? Who's to grief through debt or drink come?

PAP. All life lends to frolic us is quite at your dis . po . sal here;
 What young men to wed or wink come, All their pros . peets and their aims?

PAP. A . ny rea . son . a . ble bid . 'll buy the best of jape or rid . die;
 Would you hear how bad your "bet . ters" learn of com . pro . mis . ing let . ters?

PAP. Or a tune up . on the fid . die if you want it ne . ver fear!
 Breach of ma . tri . mo . nial fet . ters, And with all the par . ties' names!

ff
 We shall want it ne . ver fear!
 Tell us all the par . ties names!

PAPHILLON.
 For you

CHO. We shall want it ne . ver fear!
 Tell us all the par . ties names!

We shall want it ne . ver fear!
 Tell us all the par . ties names!

PAP. know me well, and the wares I sell Are a trea - sure at your plea - sure if you'll

PAP. buy, buy, buy! And ne'er did la - dy's tra - der to a bet - ter bar - gain aid her For her

PAP. mo - ney, oh, my ho - ney, Than will I, I, I! *ff*

CHO. For we know you well, and the *ff*

CHO. For we know you well, and the

CHO. For we know you well, and the

CHO. wares you sell Are a trea - sure at our plea - sure if we'll

CHO. wares you sell Are a trea - sure at our plea - sure if we'll

CHO. wares you sell Are a trea - sure at our plea - sure if we'll

CHO. wares you sell Are a trea - sure at our plea - sure if we'll

CHO. wares you sell Are a trea - sure at our plea - sure if we'll

CHO. wares you sell Are a trea - sure at our plea - sure if we'll

try, try, try! And ne'er did la - dy's tra - der to a

CHO. try, try, try! And ne'er did la - dy's tra - der to a

try, try, try! And ne'er did la - dy's tra - der to a

bet - ter bar - gain aid her for her mo - ney, oh, my ho - ney, So we'll buy, buy, buy!

CHO. bet - ter bar - gain aid her for her mo - ney, oh, my ho - ney, So we'll buy, buy, buy!

bet - ter bar - gain aid her for her mo - ney, oh, my ho - ney, So we'll buy, buy, buy!

3. Here are charms for sol - diers that 'll turn a mus - ket ball in bat - tle,

PAP.

PAP. *Win - ing cards and dice to rat - tle, (Al - ways right side up to fall)*

PAP. *Would you, tired of work for wa - ges, learn how lu - cra - tive the Stage is?*

PAP. *Would you know your ri - vals' a - ges? La - dies, I can tell 'em all!*

PAP. *Are you pen - man's art up - on dense?*

Oh, if he should tell 'em all!

CHOR. *Oh, if he should tell 'em all!*

Oh, if he should tell 'em all!

PAP. Much your man - age - ments be - yond hence, I'll con - duct your cor - res - pon - dence,

PAP. Draw your bills or bil - lets doux, I can in a man - ner ma - gic,

PAP. Pierce the fu - ture's veil um - bra - gic, Tell your for - tunes trite or tra - gic;

PAP. And what's more they'll all come true!

Will they real - ly all come true!

CHO. Will they real - ly all come true!

Will they real - ly all come true!

PAP. *f* For you know me well, and the *dim.* *p*

PAP. wares I sell Are a trea-sure at your plea-sure if you'll buy, buy, buy! And

PAP. ne'er did la-dy's tra-der to a bet-ter bar-gain aid her For her

PAP. mo-ney, oh, my ho-ney, Than will I, I, *ff*

CHO. *ff* For we know you well, and the
 For we know you well, and the
 For we know you well, and the

ff

wares you sell Are a trea . sure at our plea . sure if we'll try, try, try. And

wares you sell Are a trea . sure at our plea . sure if we'll try, try, try. And

wares you sell Are a trea . sure at our plea . sure if we'll try, try, try. And

ne'er did la . dy's tra . der to a bet . ter bar . gain aid her For her

ne'er did la . dy's tra . der to a bet . ter bar . gain aid her For her

ne'er did la . dy's tra . der to a bet . ter bar . gain aid her For her

mo - ney, oh, my ho - ney, So we'll buy, buy, buy!

mo - ney, oh, my ho - ney, So we'll buy, buy, buy!

mo - ney, oh, my ho - ney, So we'll buy, buy, buy!

DANCE.

The first system of the musical score 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 begins with a piano (*p*) dynamic marking. The melody in the treble staff is composed of eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with chords and single notes.

The second system continues the musical piece with the same two-staff format. The treble staff features a more active melody with some sixteenth-note runs, while the bass staff continues with a steady accompaniment. The dynamics remain consistent with the first system.

The third system introduces a change in dynamics. The bass staff begins with a forte (*ff*) marking, playing a series of chords. The treble staff continues with its melodic line. A piano (*p*) marking appears in the bass staff in the second measure of this system.

The fourth system maintains the two-staff structure. The treble staff has a melodic line with some grace notes, and the bass staff provides a consistent accompaniment. The overall texture is light and rhythmic.

The fifth and final system of the piece shows a variety of dynamics. It starts with a forte (*ff*) marking in the bass staff, followed by a forte (*f*) marking, then a *dim.* (diminuendo) marking, and finally a piano (*p*) marking. The treble staff concludes with a melodic phrase that ends with a grace note.

The image displays five systems of musical notation for piano, each consisting of a treble and bass staff. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff*. The first system shows a melodic line in the treble and a bass line with chords. The second system continues the melodic development. The third system features a *ff* dynamic marking and a more active bass line. The fourth system shows a complex melodic passage in the treble. The fifth system concludes with a final cadence in both staves.

No 6.

FRICASSÉE.

Allegro.

Piano.

p

The musical score is written for piano in a key of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of five systems of two staves each. The tempo is marked 'Allegro.' and the dynamics include 'Piano.' and 'p'. The music features a rhythmic melody in the treble and a supporting bass line in the bass. The first system includes a 'p' dynamic marking. The score concludes with a final cadence in the fifth system.

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and a dynamic marking of *mf*. The bass clef staff contains a harmonic accompaniment of chords.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. A fermata is placed over the final note of the treble staff.

Third system of musical notation. The treble clef staff features a melodic line with a dynamic marking of *p* and an accent (>) over the first note. The bass clef staff continues the harmonic accompaniment.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. A fermata is placed over the final note of the treble staff.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth-note chords and slurs. The bass clef contains a steady accompaniment of eighth-note chords. A dynamic marking of *f* (forte) is present at the beginning.

Second system of musical notation, including first and second endings. The treble clef has a melodic line with slurs and a first ending bracket labeled '1.' leading to a second ending bracket labeled '2.'. The bass clef has a steady accompaniment. A dynamic marking of *f* is present.

Third system of musical notation, showing a more complex melodic line in the treble clef with slurs and accents. The bass clef continues with a steady accompaniment. A dynamic marking of *f* is present.

Fourth system of musical notation, featuring a melodic line in the treble clef with slurs and a dynamic marking of *f* in the bass clef.

Fifth system of musical notation, showing a melodic line in the treble clef with slurs and a dynamic marking of *f* in the bass clef.

Sixth system of musical notation, concluding the piece with a melodic line in the treble clef and a dynamic marking of *ff* (fortissimo) in the bass clef.

No. 7.

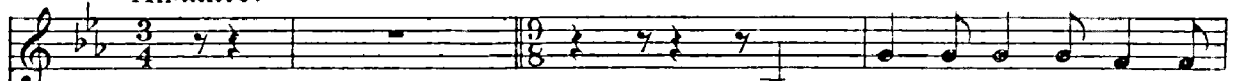
DUET- (Catherine and Lefebvre.)

"DO YOU REMEMBER?"

2 verses only

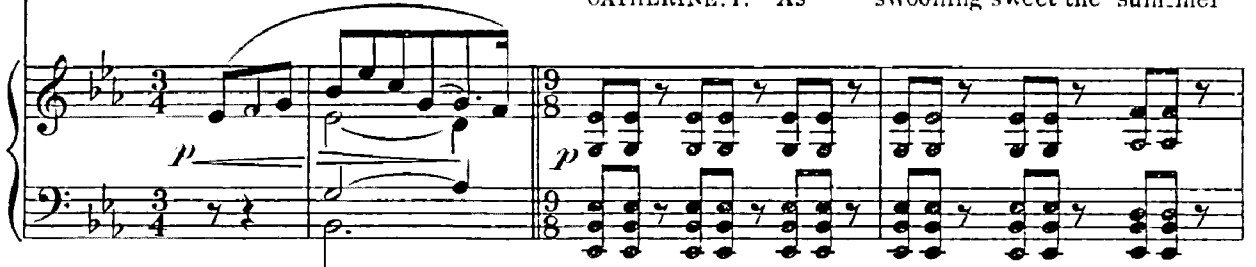
Andante.

Catherine.



CATHERINE. 1. As swooning sweet the summer

Piano.



South doth blow, Through laden limes with happy bees a hum, So




fresh with fragrance of the long ago That day of days will gladden





days to come And as I see you now in flush of youth, Straight



CATH.  as the pine that stands in for - est state, I'll see you then; in mem'ry's

CATH. *quicker*  mir - rored truth — Let time do what he will our love to bate.

CATH.  Do you re - mem - ber? Do you re - mem - ber? We

LEF.  Do you re - mem - ber? Do you re - mem - ber? We

CATH.  still shall ask as long - er grows the way; In jo - cund June, in drear De -

LEF.  still shall ask as long - er grows the way; In jo - cund June, in drear De -

CATH. 
 - cem - ber. For ev - er each to each shall fond - ly say.

LEF. 
 - cem - ber. For ev - er each to each shall fond - ly say. Do you re -



CATH. 
 Do you re - mem - ber? Dear heart, it seems to me but yes - ter -


LEF. 
 - mem - ber? Dear heart, it seems to me but yes - ter -




CATH. 
 - day!

LEF. 
 - day! 2. When



LEF. 
 I look back on ebb of many a year, — When I look down, as now in



LEF. thy dear eyes — What though with in their a - zure depths ap - pear — One

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is in two staves, with a treble and bass clef. The music is in 6/8 time and features a steady accompaniment of eighth notes in the bass and chords in the treble.

LEF. shade the less of blue than now I prize? — Though gold grow grey, though rose to

The second system continues the vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is in two staves, with a treble and bass clef. The music is in 6/8 time and features a steady accompaniment of eighth notes in the bass and chords in the treble.

LEF. *ad lib.* iv' - ry wane — Though fur - rows on thy brow tell — Time's ad - vance — I'll

The third system continues the vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is in two staves, with a treble and bass clef. The music is in 6/8 time and features a steady accompaniment of eighth notes in the bass and chords in the treble. The vocal line includes a fermata over the word "I'll".

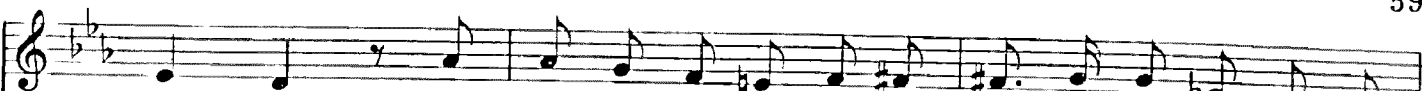
LEF. see thee, sweet, as on that day a - gain — I'll hear thy foot - fall dain - ty


The fourth system continues the vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is in two staves, with a treble and bass clef. The music is in 6/8 time and features a steady accompaniment of eighth notes in the bass and chords in the treble. The system ends with a double bar line and a repeat sign.


CATH. Do you re - mem - ber? Do you re -

LEF. in the dance. Do you re - mem - ber? Do you re -

The fifth system features two vocal lines and piano accompaniment. The CATH. line is in a single staff with a treble clef and a key signature of two flats. The LEF. line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is in two staves, with a treble and bass clef. The music is in 6/8 time and features a steady accompaniment of eighth notes in the bass and chords in the treble. The system ends with a double bar line and a repeat sign.

CATH.  .mem - ber? We still shall ask as lon - ger grows the way; In jo - cund


LEF.  .mem - ber? We still shall ask as lon - ger grows the way; In jo - cund





CATH.  June, In drear De - cem - ber, For ev - er each to each shall fond - ly

LEF.  June, In drear De - cem - ber, For ev - er each to each shall fond - ly



CATH.  say, Do you re - mem - ber? Dear heart, it

LEF.  say, Do you re - mem - ber? Dear heart, it




CATH.  seems to me but yes - ter - day!

LEF.  seems to me but yes - ter - day!



CATH.  3. I'll har - vest ev - 'ry word you spoke to me, — What

CATH.  way you looked, and how you held my hand, — How at your touch, love's mean - ing

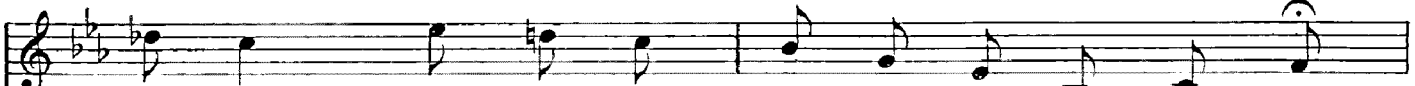
CATH.  broke to me, — And how I dared you in your dear de - mand! — 1

LEF.  shall re - call your witch - ing ways a - gain, — Your rip - pling rail - ler - y. *ad lib.* your


CATH.  each to each shall fond - ly say, Do you re -

LEF.  each to each shall fond - ly say, Do you re - mem - ber?



CATH.  - mem - ber? Dear heart, it seems to me but yes - ter - -

LEF.  Dear heart, it seems to me but yes - ter - -



CATH.  - day!

LEF.  - day!



No. 8.


TRIO.—(Catherine, Bethune and Lefebvre.)

Allegro. *Recit. CATH.*


Catherine. 

Piano. 

Dear François,

CATH. 

just in nick of time you came to save me, LEF. Say to save my own good



LEF. 

name, To save your lov-er there! CATH. My lov-er! he! 'Tis



CATH. 

false! 'tis false! LEF. How came he yon-der



PAPILLON.

LEF. then? Through me; I

PAP. brought the luck - less gen - tle - man up - stairs, For re - fuge, to Sans -

PAP. - Gene quite un - a - wares; Could she, a wo - man, wound - ed turn him out? Of

PAP. course she couldn't! Then there comes this rout, Blue guards and Black guards,

PAP. following hel - ter - skel - ter; and so she stowed him up the stair for shel - ter. You

CATH.

CATH. LEF.

hear? dear Fran. çois, say that you be. lieve! I cannot; he but joins you to de.

LEF. Moderato. CATH. And

- ceive.

CATH.

can it be that doubt is stron - ger To bind than love to

CATH.

break the bond? Or is't that lov - ing me no lon - ger, You

CATH.

fain would find me less than fond? Time was, a word from me had

CATH.  swayed you, Time was, a tear, a touch, a look, — Were

CATH.  in - dex of my heart dis - played you, To read as from an

CATH.  o - pen book. But now, a - las! 'tis all in vain, If truth be slurred and trust be slain, If

CATH.  faith but serve un - faith to swell. What is there for us but fare well! But

PAP.  But

LEF.  But

CATH. now a . las 'tis all in vain, If truth be slurred and trust be slain, If

PAP. now a . las 'tis all in vain, If truth be slurred and trust be slain, If

LEF. now a . las 'tis all in vain, If truth be slurred and trust be slain, If

CATH. faith but serve un . faith to swell What is there for us but fare . . well!

PAP. faith but serve un . faith to swell What is there for us but fare . . well!

LEF. faith but serve un . faith to swell What is there for us but fare . . well!

LEF. Time was, I held your heart a ha . ven Where

LEF. Pu - ri - ty her wings might furl; To me your words by Truth were

LEF. gra - ven, Your thoughts a ro - sa - ry of pearl. Time

LEF. is, a - wake from blind de - vo - tion; Time is, I see that wed - ding

LEF. you I drug my soul with Cir - ce's

LEF. po - tion, And take for bride Dis - ho - nour too. For

LEF. now, a - las! 'tis all in vain, If truth be slurred and trust be slain, If

CATH. For

PAP. For

LEF. faith but serve un - faith to swell, What is there for us but fare - well! For

CATH. now a - las! 'tis all in vain, If truth be slurred and trust be slain, If

PAP. now a - las! 'tis all in vain, If truth be slurred and trust be slain, If

LEF. now a - las! 'tis all in vain, If truth be slurred and trust be slain, If

CATH.
 faith but serve unfaith to swell What is there for us but fare . . well!

PAP.
 faith but serve unfaith to swell What is there for us but fare . . well!

LEF.
 faith but serve unfaith to swell What is there for us but fare . . well!

Allegro

Recit
 BETHUNE.

BETH.
 Hold Sir! and hear: ere wrong . ing past re . call Your . self and me, nay.

BETH.
 her the most of all.

Allegro

LEFEBVRE.

"Wrongs" ea . sy said! What proof can you ad . vance? Allegro.

recit. *f*

LEF. The word, Sir, of a gen . tle . man of France! For .

Allegro. BETHUNE.

recit. *p*

BETH . give me, pray, if lis . ten . ing in . vol . un . ta . ry hid . den there, I

BETH. learnt that tears un . bid . den were Through me in bright eyes glis . ten . ing. A

BETH. heart be . lied that pi . tied me, The truth is as she said it is, Sir!

BETH. un - im - peached my cre - dit is, Base false - hood ne'er be - fit - ted me! For

BETH. knight - ly truth of all re - nown is most to be pre - ferred, And

BETH. dear as to the king his crown, To gen - tle - man his word, And

BETH. though the mob's en - croach - ing "rights" A - bridge our old pres -

BETH. - tige, Still read we by our an - cient lights, The law "No - blesse o -

ETH. . blige." And thus to lin - ger

The first system of music shows a vocal line in treble clef with a key signature of two flats and a common time signature. The lyrics are ". blige." followed by "And thus to lin - ger". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Dynamics include *f* and *p*.

ETH. here I deem with hon - our in - com - men - sur - ate, Since mine in such low

The second system continues the vocal line with the lyrics "here I deem with hon - our in - com - men - sur - ate, Since mine in such low". The piano accompaniment remains consistent with the first system.

ETH. sense you rate, Life may be bought too dear I deem. Neer foe - man laid safe

The third system continues the vocal line with the lyrics "sense you rate, Life may be bought too dear I deem. Neer foe - man laid safe". The piano accompaniment continues with chords and a bass line.

ETH. hand on me, But wo - man's fame is ten - der too, And it I make sur -

The fourth system continues the vocal line with the lyrics "hand on me, But wo - man's fame is ten - der too, And it I make sur -". The piano accompaniment continues with chords and a bass line.

ETH. ren - der to - Throw wide your gates! A - ban - don me! For knight - ly truth of

The fifth system concludes the vocal line with the lyrics "ren - der to - Throw wide your gates! A - ban - don me! For knight - ly truth of". The piano accompaniment continues with chords and a bass line. A *tr* (trill) is indicated above the word "For".

BETH. *all* re - nown is most to be pre - ferred, And dear as to the

BETH. king - his crown. To gen - tle - man his word, And though the mob's en -

BETH. croach - ing "rights" A - bridge our old pres - tige, Still

BETH. read we by our an - cient lights, The law "No - blesse o - blige!" For

For
For
For

ff

BETH.

knigh.tly truth of all - re.nown Is most to be pre - ferred, And dear as to the

knigh.tly truth of all - re.nown Is most to be pre - ferred, And dear as to the

CHO.

knigh.tly truth of all - re.nown Is most to be pre - ferred, And dear as to the

knigh.tly truth of all - re.nown Is most to be pre - ferred, And dear as to the

BETH.

king his crown To gen . tle . man his word, And tho' the mob's en .

king his crown To gen . tle . man his word, And tho' the mob's en .

CHO.

king his crown To gen . tle . man his word, And tho' the mob's en .

king his crown To gen . tle . man his word, And tho' the mob's en .

BETH. *croach ing "rights" A - bridge our old pres - tige, Still read we by our an - cient lights, The*

CHO. *croach ing "rights" A - bridge our old pres - tige, Still read we by our an - cient lights, The*

croach ing "rights" A - bridge our old pres - tige, Still read we by our an - cient lights, The

BETH. *law "No - blesse o - blige!"*

CHO. *law "No - blesse o - blige!"*

law "No - blesse o - blige!"

No 9.

FINALE.—ACT I.

Moderato.

Piano. *ff* *cres.*

SOPRANO. *f*

TENOR. *f*

BASS. *f*

CHO. The ty - rant is sha - ken, the Tui - le - ries ta - ken, The
The ty - rant is sha - ken, the Tui - le - ries ta - ken, The
The ty - rant is sha - ken, the Tui - le - ries ta - ken, The

CHO. throne is a - tot - ter and rea - dy to fall, Their tor - por for - sa - ken the
throne is a - tot - ter and rea - dy to fall, Their tor - por for - sa - ken the
throne is a - tot - ter and rea - dy to fall, Their tor - por for - sa - ken the

CHO. Peo - ple a - wa - ken, Let trai - tors be - ware as in thun - der we call,
 Peo - ple a - wa - ken, Let trai - tors be - ware as in thun - der we call,
 Peo - ple a - wa - ken, Let trai - tors be - ware as in thun - der we call,

CHO. "Death to the Roy.al - ists! Down with them all!" The ty - rant is sha - ken, the
 "Death to the Roy.al - ists! Down with them all!" The ty - rant is sha - ken, the
 "Death to the Roy.al - ists! Down with them all!" The ty - rant is sha - ken, the

CHO. Tui - le - ries ta - ken, The throne is a - tot - ter and rea - dy to fall, Their
 Tui - le - ries ta - ken, The throne is a - tot - ter and rea - dy to fall, Their
 Tui - le - ries ta - ken, The throne is a - tot - ter and rea - dy to fall, Their

Death to them, Down with them, Death to them, Death to them, yes! Down with them

CHO. Death to them, Down with them, Death to them, Death to them, yes! Down with them

Death to them, Down with them, Death to them, Death to them, yes! Down with them

The first system of the score consists of four staves. The top three staves are vocal parts: a single voice line at the top, a 'CHO.' (choir) line in the middle, and a bass line at the bottom. All three vocal lines have identical lyrics: 'Death to them, Down with them, Death to them, Death to them, yes! Down with them'. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

all!"

LISETTE. Where on earth's the fel - low

CHO. all!"

all!"

all!"

The second system of the score consists of four staves. The top staff is for Lisette, with the label 'LISETTE.' above it. Her lyrics are 'all!"' followed by 'Where on earth's the fel - low'. The middle three staves are for the choir, each with the label 'CHO.' and the lyric 'all!"'. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth notes.

got to? Can't be far, but who are these? Don't give

LIS. FLAG. PAP.

The third system of the score consists of four staves. The top staff is for Lisette, with the label 'LIS.' above it. Her lyrics are 'got to? Can't be far, but who are these? Don't give'. Above the staff are the markings 'FLAG.' and 'PAP.'. The bottom three staves are a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth notes.

PAP. **BETH.** way! I'm try - ing not to!

PAP. I'm Rap - il - lon, if you

PAP. please; Ve - ry sha - ky at the knees!

FLAG. Right you are! Of course, I know you; Who's your pal?

BETH. A dolphe by name, Bel - lows - men - der I.

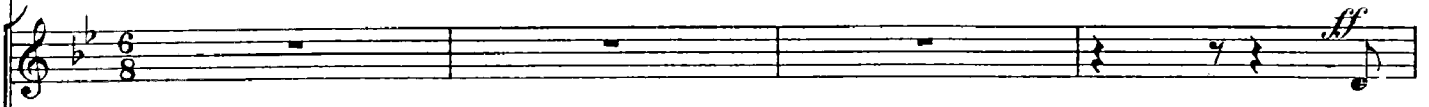
FLAG. Oh, blow you! Bel - lows, you're a

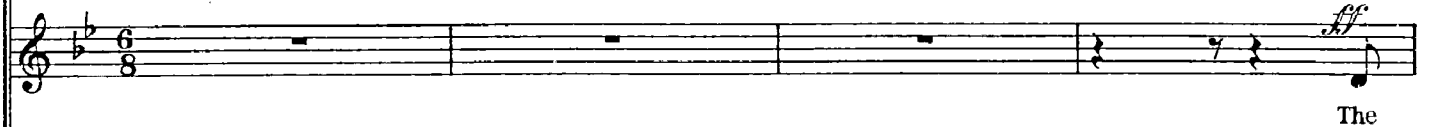
BETH. Yes, I've al - ways been the same.

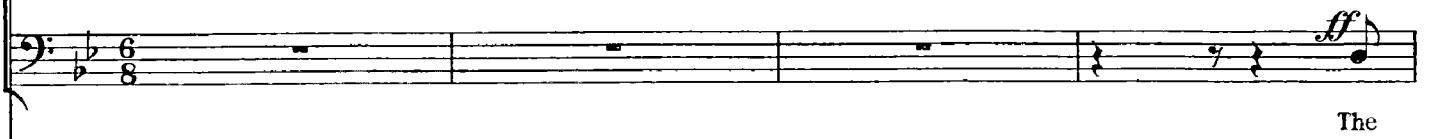
FL. lit - tle lame? Limp a - long then, and good

LEF.

FL.  day. God be praised they're safe a way!

CHO.  The

CHO.  The

CHO.  The

Tempo I.

 *p* *cres.* *f*

ty . rant is sha . ken, the Tui . le . ries ta . ken, The throne is a - tot . ter and

ty . rant is sha . ken, the Tui . le . ries ta . ken, The throne is a - tot . ter and

ty . rant is sha . ken, the Tui . le . ries ta . ken, The throne is a - tot . ter and

CHO. ready to fall, Their tor - por for - sa - ken, the Peo - ple a - wa - ken, Let
 ready to fall, Their tor - por for - sa - ken, the Peo - ple a - wa - ken. Let
 ready to fall, Their tor - por for - sa - ken, the Peo - ple a - wa - ken, Let

CHO. trai - tors be - ware as in thun - der we call, "Death to the Roy - al - ists!
 trai - tors be - ware as in thun - der we call, "Death to the Roy - al - ists!
 trai - tors be - ware as in thun - der we call, "Death to the Roy - al - ists!

CHO. Down with them all!" "Death to the Roy - al - ists! Down with them all!"
 Down with them all!" "Death to the Roy - al - ists! Down with them all!"
 Down with them all!" "Death to the Roy - al - ists! Down with them all!"

CHO.

"Death to them, Down with them, Death to them, Down with them, Death to them, Death to them,

"Death to them, Down with them, Death to them, Down with them, Death to them, Death to them,

"Death to them, Down with them, Death to them, Down with them, Death to them, Death to them,

LIS.

Who's here?

FLAG. LEF.

The Cap.tain! What's he sought this

yes! Down with them all!"

yes! Down with them all!"

yes! Down with them all!"

Allegro.

p

CHO.

CAPT.

Allegro.

LEF.

nook for? Le-fevre! The ve-ry man I came to look for. A ha! my boy, I

p segue

CAPT.

give you joy, Up head and swell your chest out, Good sol-dier you, I

CAPT.

al-ways knew, In fact the ve-ry best out! But through to-day in

CAPT.

such a way You've come with fly-ing pen nant, That thanks to me you'll

CAPT. short - ly be Ga - zet - ted a lieu - te - nant! LIEF. Lieu - te - nant! CAPT. Lieu -

CAPT. - te - nant! LIEF. Oh, Cap - tain mine! your

CHO. They've made him a lieu - - te - nant!

They've made him a lieu - - te - nant!

They've made him a lieu - - te - nant!

LIEF. news like wine My gid - dy brain up gets to! Lieu - te - nant live! to

LIEF. think that I've The right to e - pau - lettes too! Three francs a day by

LEF. way of pay, At ve - ry least I'll touch, sir! Such wealth to gain, and

LEF. wed Sans-Gêne! Oh, dam me it's too much, sir! Too much, sir! Too

CAPT. LEF.

LEF. much, sir! Then

CAPT.

He thinks it's much too much, sir!

CHOR. He thinks it's much too much, sir!

He thinks it's much too much, sir!

RECIT. *Allegro.*

CAPT. *Allegro.*
 stea - dy! since I've more for you to bear, *a tempo* They've made your pret - ty sweetheart vi - van -

CAPT. *Allegro.*
 - dière! *CATH.* Vi - van - dière, I! Vi - van - dière,

CATH. *CAPT.*
 I! I bring you your com - mis - sion, I see you've match - ed your kit to your am -

CATH.
 - bi - tion! Oh, joy, oh, rap - ture! that's the way I feel! Dear Fran - çois, kiss me! just to

CATH. show it's real. Vi . van . dière, !
 Vi . van . dière she!
 CHO. Vi . van . dière she!
 Vi . van . dière she!
 Vi . van . dière she!

CATH. CATH.
 1. Let so - ber maid . en
 2. When, tramp . ing all the

Allegro.

CATH.
 sit at home In calm con.tent like clod of loam, Be mine a . field a .
 dus . ty day, Flags, tir . ed boy and vet - 'ran grey, Be mine to cheer their

CATH. *rit.* *a tempo*
 far to roam As dash - ing vi - van - dière. Be mine a - mid the
 wea - ry way With gen'rous eau - de - vie! Be mine, when falls the

CATH.
 can - non's noise To share the sol - dier's stir - ring joys, A - march - ing, march - ing
 bul - lets' rain, 'Mid bat - tles' roar to so - lace pain, And staunch the wound and

CATH. *rit.* *a tempo*
 with the boys For France who do and dare!
 stem the vein That flows for France and me.

CATH.
 Bro - thers in arms are they, — Glo - ri - ous

CATH.
 fel - lows! Sons of the star whose ray — Vic - to - ry

CATH. mel - lows, Rea - dy to fight, work,

CATH. play, fore-most a - mid the fair, Who would 'nt march with such as they, To

rall.

CATH. live as a vi - van - dière!

CHO. Bro - thers in arms are they, —

Bro - thers in arms are they, —

Bro - thers in arms are they, —

CHO. Glo - ri - ous fel - - lows! Sons of the star whose ray
 Glo - ri - ous fel - - lows! Sons of the star whose ray
 Glo - ri - ous fel - - lows! Sons of the star whose ray

CHO. Vic - to - ry mel - - lows, Rea - dy to fight,
 Vic - to - ry mel - - lows, Rea - dy to fight,
 Vic - to - ry mel - - lows, Rea - dy to fight,

CHO. work, play, fore - most a - mid the fair, Who would - nt march with
 work, play, fore - most a - mid the fair, Who would - nt march with
 work, play, fore - most a - mid the fair, Who would - nt march with

CHO.

such as they, To live as a vi - van - dière!

such as they, To live as a vi - van - dière!

such as they, To live as a vi - van - dière!

CATH.

So, to my ser - vice ev - er true, With

CATH.

pride my u - ni - form I'll view, To think that I'm a sol - dier too Be -

CATH.

. neath the flag to fare! I love you, com - rades, one and all. And

CATH. *rit*
 proud were I, should du - ty call, With you be - neath that flag to fall As

CATH. fits a vi - van - dière! *a tempo*

CATH. Bro - thers in arms are they, Glo - ri - ous fel - lows!

CATH. Sons of the star whose ray Vic - to - ry mel - lows,

CATH. Rea - dy to fight, work, play, fore - most a -

CHO. *rall.*
 - mid the fair, Who would . nt march with such as they, To live as a vi - van -

CATH. - dière!

CHO. *ff*
 Bro - thers in arms are they, ——— Glo - ri - ous
 Bro - thers in arms are they, ——— Glo - ri - ous
 Bro - thers in arms are they, ——— Glo - ri - ous

CHO.
 fel - - lows! ——— Sons of the star whose ray ——— Vic - to - ry
 fel - - lows! ——— Sons of the star whose ray ——— Vic - to - ry
 fel - - lows! ——— Sons of the star whose ray ——— Vic - to - ry

CHO. mel - lows, Rea - dy to fight, work,

This system contains three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: "mel - lows, Rea - dy to fight, work,". The music is in a 2/4 time signature with a key signature of one flat (B-flat major or D minor).

CHO. play, fore - most a - mid the fair, Who would - n't march with such as they, To

This system contains three vocal staves and a piano accompaniment. The lyrics are: "play, fore - most a - mid the fair, Who would - n't march with such as they, To". The music continues in the same 2/4 time signature and key signature.

CHO. live as a vi - van - diere! a vi - van - diere, a vi - van - diere! Then

LEF.

This system contains three vocal staves and a piano accompaniment. The lyrics are: "live as a vi - van - diere! a vi - van - diere, a vi - van - diere! Then". The system includes a "LEF." marking above the piano part and a "p" dynamic marking. The piano part features a change in time signature to 2/4 and includes a fermata over the final notes.

CATH.

LEF.

sweet out-swell oh, bri - dal bell! We'll mar - ried be to - mor. row. I've ne'er a "nay" to

LIS.

CATH.

that to say, And ne'er a doubt or sor. row. And we'll be there with gar. lands fair Of

FLAG.

LIS.

LIS.

o. range bloom and lil. ies. And we will come with beat of drum To see the show of fil. lies. Of

SOLDIERS.

LIS.

fil. lies? Of fil. lies! (LAUNDR, How rude to call us fil. lies!
(SOLDIERS.) A dain. ty show of fil. lies!

Then

Then

Then

CHO.

Piano accompaniment for the final section, including treble and bass staves with dynamic markings like *f* and *p*.

Allegro.

CHO. haste to the wed.ding! the path they'll be tread.ing With blos.soms be-spread.ing (we'll

haste to the wed.ding! the path they'll be tread.ing With blos.soms be-spread.ing (we'll

haste to the wed.ding! the path they'll be tread.ing With blos.soms be-spread.ing (we'll

CHO. scat . ter them wide!) With trum.pets a - blow . ing and pret . ty girls show . ing And

scat . ter them wide!) With trum.pets a - blow . ing and pret . ty girls show . ing And

scat . ter them wide!) With trum.pets a - blow . ing and pret . ty girls show . ing And

CHO. on . look . ers "Oh . ing" at ev . 'ry side, Then haste to the wed . ding! the

on . look . ers "Oh . ing" at ev . 'ry side, Then haste to the wed . ding! the

on . look . ers "Oh . ing" at ev . 'ry side, Then haste to the wed . ding! the

CHO.

path they'll be tread - ing With blos - soms be - spread - ing (we'll scat - ter them wide!) With

path they'll be tread - ing With blos - soms be - spread - ing (we'll scat - ter them wide!) With

path they'll be tread - ing With blos - soms be - spread - ing (we'll scat - ter them wide!) With

CHO.

trum - pets a - blow - ing and pret - ty girls show - ing And on - look - ers "Oh - ing" at

trum - pets a - blow - ing and pret - ty girls show - ing And on - look - ers "Oh - ing" at

trum - pets a - blow - ing and pret - ty girls show - ing And on - look - ers "Oh - ing" at

HO.

ev - 'ry side, Joy to the bride - groom, joy to the bride!

ev - 'ry side, Joy to the bride - groom, joy to the bride!

ev - 'ry side, Joy to the bride - groom, joy to the bride!

CHO. Joy to the bride - groom, joy to the bride!

8

CHO. Ca - pi - tal pair are they! Jol - ly good fel - lows!

ff

CHO. Com - rades for life whose way Ten - der - ness mel - lows!

CHO.

Fel . lows in fight, feast, fun rea . dy to
 Fel . lows in fight, feast, fun, rea . dy to
 Fel . lows in fight, feast, fun, rea . dy to

CHO.

do and dare, He as a sous - lieu - te - nant bold And she as a vi - van -
 do and dare, He as a sous - lieu - te - nant bold And she as a vi - van -
 do and dare, He as a sous - lieu - te - nant bold And she as a vi - van -

CHO.

. dière! Ca - pi - tal pair are they! Jol - ly good fel . - lows!
 . dière! Ca - pi - tal pair are they! Jol - ly good fel . - lows!
 . dière! Ca - pi - tal pair are they! Jol - ly good fel . - lows!

CHO. Comrades for life whose way ——— Ten - der - ness mel - - lows!

Comrades for life whose way ——— Ten - der - ness mel - - lows!

Comrades for life whose way ——— Ten - der - ness mel - - lows!

Comrades for life whose way ——— Ten - der - ness mel - - lows!

CHO. Fel - lows in fight, feast, fun, rea - dy to

Fel - lows in fight, feast, fun, rea - dy to

Fel - lows in fight, feast, fun, rea - dy to

Fel - lows in fight, feast, fun, rea - dy to

CHO. do and dare, He as a sous - lieu - te - nant bold And she as a vi -

do and dare, He as a sous - lieu - te - nant bold And she as a vi -

do and dare, He as a sous - lieu - te - nant bold And she as a vi -

do and dare, He as a sous - lieu - te - nant bold And she as a vi -

CHO.

van - - - diere! a vi - van - diere, a vi - van - diere!

van - - - diere! a vi - van - diere, a vi - van - diere!

van - - - diere! a vi - van - diere, a vi - van - diere!

The first system of music features three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are "van - - - diere! a vi - van - diere, a vi - van - diere!". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. There are first and second endings marked with an '8'.

CHO.

The second system continues the vocal and piano parts. The vocal parts have rests in the second and third measures. The piano accompaniment features a more active bass line with eighth notes. A dynamic marking of *ff* (fortissimo) is present in the piano part.

The third system shows the piano accompaniment with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *piu mosso* (more motion) is present.

The fourth system continues the piano accompaniment, ending with a double bar line and repeat signs.

Act II.

N^o 10.

OPENING CHORUS.

Allegro.

Piano.

p

tr

CHOR.

p

Old days have come a - gain in full fe - li - ci - ty Em .

p

Old days have come a - gain in full fe - li - ci - ty Em .

p

Old days have come a - gain in full fe - li - ci - ty Em .

tr

p

CHOR.

p

. bell.ished all with 'broi - der - ies and bows, We've done with your Re - pub - li - can sim .

p

. bell.ished all with 'broi - der - ies and bows, We've done with your Re - pub - li - can sim .

p

. bell.ished all with 'broi - der - ies and bows, We've done with your Re - pub - li - can sim .

CHO. - pli - ci - ty, Your "ci - ti - zen!" his brus - que - rie and blouse, Oh,

CHO. hate - ful word! Who ev - er heard Such sound ab - surd! — Such sound ab -

COURTIERS. "Ci - ti - zen!"Lud! what a style of ad - dress!

CHO. - surd!

LADIES. ALL.

Dame of the mud was your "ci-ti-zen-ess!" How o-dious were their vul-gar "thee's" and

CHO.

"thou's." But now, once more In court-ly way In mode of yore, We
But now, once more In court-ly way In mode of yore, We
But now, once more In court-ly way In mode of yore, We

CHO.

"Bon-jour, Mes-sieurs" When beaux meet belles,
smirk and say, When beaux meet bel-les,
smirk and say,
smirk and say,

CHO. *mf* No more we quote "ty-ran-nis" with "Sie
 "Bon-jour, Mes-dames, Mes de-moi - sel - - - les!" No more we quote "ty-ran-nis" with "Sie
 mes de-moiselles! No more we quote "ty-ran-nis" with "Sie

CHO. *mf* Sem-per," or Ex - tol the Sov'reign Peo-ple and their "rights;" "The
 Sem-per," or Ex - tol the Sov'reign Peo-ple and their "rights;" "The
 Sem-per," or Ex - tol the Sov'reign Peo-ple and their "rights;" "The

CHO. *mf* King is dead," Why then "Long live the Em-per-or!" Since he's the new pur-vey-or of de -
 King is dead," Why then "Long live the Em-per-or!" Since he's the new pur-vey-or of de -
 King is dead," Why then "Long live the Em-per-or!" Since he's the new pur-vey-or of de -

lights. — He pays us well for do - ing no - thing pret - ti - ly, To

CHO. lights. —

lights. —

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a rest followed by the lyrics ". lights. — He pays us well for do - ing no - thing pret - ti - ly, To". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines. A dynamic marking of *p* is present.

him we look for of - fice great and small, For him we dress so fine and talk so

The second system continues the vocal line with lyrics "him we look for of - fice great and small, For him we dress so fine and talk so". The piano accompaniment continues with similar harmonic support.

wit - ti - ly, We're ve - ry, ve - ry loy - al to him, all! Since

CHO. Since

Since

The third system features a vocal line with lyrics "wit - ti - ly, We're ve - ry, ve - ry loy - al to him, all! Since". The piano accompaniment continues. The word "CHO." is written to the left of the vocal line, and the word "Since" appears below the piano line.

CHO. 'tis through him, That we to - day, In dap - per trim Can

'tis through him, That we to - day, In dap - per trim Can

'tis through him, That we to - day, In dap - per trim Can

CHO. "Bon-jour, Mes-sieurs" When beaux meet belles,
smirk and say - When beaux meet bel - les,

smirk and say -

smirk and say -

CHO. "Bon-jour, Mes-dames, Mes de - moi - sel - les!"
When beaux meet belles!

Mes de - moi - sel - les!

110 DANCE.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *pp* (pianissimo) is present at the beginning.

The second system continues the piece with similar rhythmic complexity in both staves. The melody in the upper staff remains active with many beamed notes. The bass line continues to support the melody with chords and single notes.

The third system shows a change in the upper staff's melody, with some notes marked with flats (Bb, Eb). The bass line continues with a steady accompaniment. A dynamic marking of *f* (forte) appears at the end of the system.

The fourth system continues the piece. The upper staff features a melodic line with various accidentals. The bass line provides a consistent accompaniment. A dynamic marking of *f* (forte) is present.

The fifth system continues the piece. The upper staff features a melodic line with various accidentals. The bass line provides a consistent accompaniment.

The sixth system concludes the piece. The upper staff has a few final notes, and the bass line ends with a final chord. The text "Solo. DALÈGRE." is written above the staff, and "At ." is written below it. A trill (tr) is marked on a note in the upper staff.

D'AL. *tr* *tr* *tr*

- ten - tion, pray! There walk this way On foot, like folk of mean - er clay, The

D'AL. *tr* *tr*

air to take be - neath the leaves, The Du - chess Grand of Berg and Cleves, With

D'AL. *tr* *tr*

the Se - rene Prin - cess Pauline, The Con - sort high of Prince Bor - ghese, Who

D'AL. *rall:* *f*

con - des - cends to crush the dai - sy, Be - neath her most ex - al - ted foot.

CHO. *f* Bra -

f Bra -

f Bra -

tr *tr*

CHO. *vo!* that's ve - ry neat - ly put! At - ten - tion, pray! and hom - age pay, Re -

vo! that's ve - ry neat - ly put! At - ten - tion, pray! and hom - age pay, Re -

vo! that's ve - ry neat - ly put! At - ten - tion, pray! and hom - age pay, Re -

CHO. mem - ber, oh! re - mem - ber they Here walk on foot, like

mem - ber, oh! re - mem - ber they Here walk on foot, like

mem - ber, oh! re - mem - ber they Here walk on foot, like

CHO. com - mon clay, How good of them to walk that

com - mon clay, How good of them to walk that

com - mon clay, How good of them to walk that

SOP. *p*
 way! All

CHO.
 way!

way!

SOP.
 hail! Im - pe - rial High - ness - es! We've nei - ther shames nor

SOP.
 Shy - ness - es, In hail - ing you Di - vine - ness - es, Your

SOP.
 state ly fa - ces tol All hail! Im - pe - rial

SOP. High - ness - es! We've nei - ther shames nor Shy - ness - es In

The first system of music consists of a soprano line and a piano accompaniment. The soprano line has a treble clef and a key signature of one flat. The lyrics are "High - ness - es! We've nei - ther shames nor Shy - ness - es In". The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth-note triplets in the right hand.

SOP. hail - ing you Di - vine - ness - es, Your

The second system of music continues the soprano line and piano accompaniment. The lyrics are "hail - ing you Di - vine - ness - es, Your". The piano accompaniment maintains the same rhythmic pattern of eighth-note triplets.

SOP. state - ly fa - ces to! Your state - ly fa - ces

The third system of music continues the soprano line and piano accompaniment. The lyrics are "state - ly fa - ces to! Your state - ly fa - ces". The piano accompaniment continues with eighth-note triplets.

SOP. to!

ff *allarg.* *ff*

The fourth system of music concludes the soprano line with the word "to!". The piano accompaniment features a final section with dynamic markings *ff* (fortissimo) and *allarg.* (ritardando). The piano part includes a series of chords and eighth-note triplets, ending with a double bar line and a 2/4 time signature.

Allegro.

8 *staccato*
p *f*

CAROLINE.

PAULINE.

Ob - serve, we bow to you! And good it is of

p

PAUL.

such as us, With - out fan - far - on - ade or fuss, To

PAUL.

bow to such as you!

CHO.

How sin - gu - lar - ly true! Dis -
How sin - gu - lar - ly true! Dis -
How sin - gu - lar - ly true! Dis -

p

CHO. course be hind your backs we may, Your high pre ten sions tax we may, And

course be hind your backs we may, Your high pre ten sions tax we may, And

course be hind your backs we may, Your high pre ten sions tax we may, And

CHO. deem your breed ing smacks we may, Of blood that's less than blue. Of

deem your breed ing smacks we may, Of blood that's less than blue. Of

deem your breed ing smacks we may, Of blood that's less than blue. Of

CAROLINE.

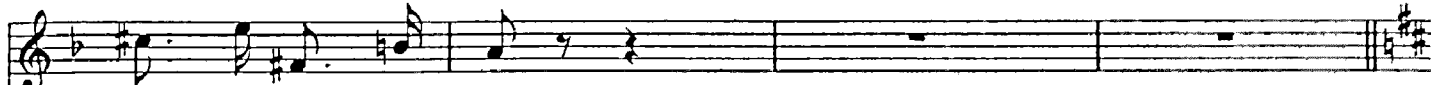
Dear sis ter pray es chew loo


CHO. blood that's less than blue.

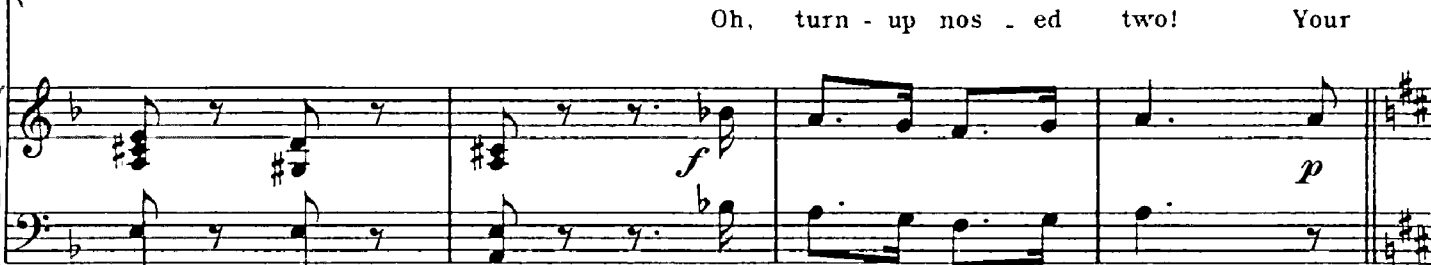
blood that's less than blue.

blood that's less than blue.

CAR.  smil - ing a ci - vi - li - ty, An i - cy af - fa - bil - i - ty From

CAR.  us a - lone is due.

CHO.  Oh, turn - up nos - ed two! Your *f* *p*

CHO.  Oh, turn - up nos - ed two! Your *f* *p*

CHO. Oh, turn - up nos - ed two! Your *f* *p*

CHO.  claims may be a - er - i - al, To us it's im - ma - ter - i - al, You

CHO.  claims may be a - er - i - al, To us it's im - ma - ter - i - al, You

CHO. claims may be a - er - i - al, To us it's im - ma - ter - i - al, You

Of

CHO. may be brut Im - per - i - al, Or slight - ly par - ve - nu!

may be brut Im - per - i - al, Or slight - ly par - ve - nu!

may be brut Im - per - i - al, Or slight - ly par - ve - nu!

PAU. course it would .n't do For real Prin - cess - es to un - bend, If

PAU. we should fail to con - des - cend 'Twould make us look so new!

CHO. Or

Or

Or

Or

PRINCESSES. Tempo I.

CHO. Our trade as cour-tiers
 slight-ly par-ve-nu! Our trade as cour-tiers
 slight-ly par-ve-nu! Our trade as cour-tiers
 slight-ly par-ve-nu! Our trade as cour-tiers

p

Tempo I.

PR. we know, And so we bow and curt-sey low!
 we know, And so we bow and curt-sey low!
 CHO. we know, And so we bow and curt-sey low!
 we know, And so we bow and curt-sey low!

tr

DANCE.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a complex, rhythmic melody with many beamed eighth notes. The left hand provides a simple accompaniment with quarter notes and rests. A dynamic marking of *p* (piano) is present. An 8-measure repeat sign is located at the end of the system.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the complex melody. The left hand accompaniment remains simple. An 8-measure repeat sign is located at the end of the system.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand melody is highly chromatic, featuring many accidentals. The left hand accompaniment includes some chromatic movement. An 8-measure repeat sign is located at the end of the system.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand melody is more melodic and less chromatic. The left hand accompaniment is simple. A dynamic marking of *f* (forte) is present. An 8-measure repeat sign is located at the end of the system.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand melody is more melodic. The left hand accompaniment is simple. An 8-measure repeat sign is located at the end of the system.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand melody is more melodic. The left hand accompaniment is simple. An 8-measure repeat sign is located at the end of the system.

No 11.

SONG. (Adhémar.)

"LOVE AND EVER LOVE"

Allegro agitato.

Adhémar.

When

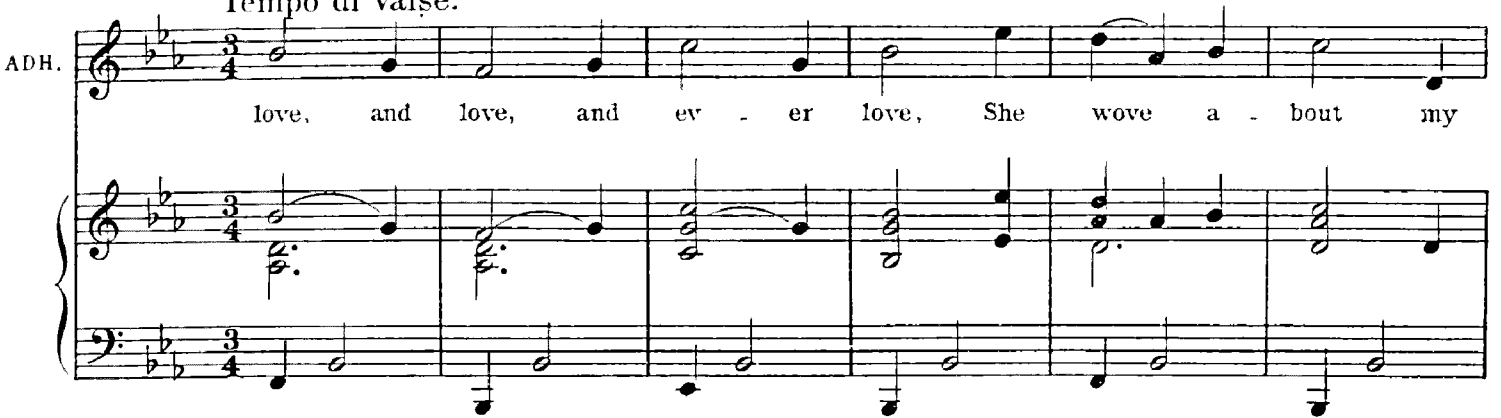
ADH. lu . rid ter . ror ruled the land, When name and worth were count . ed crime, When

ADH. for the Bour . bon sword in hand, My fath . er fell be . fore his prime, She

ADH. sought me out, of all be . ref, A waif, a . ban . doned and a . lone, She

ADH. 
 gave me love whom hope had left, And took the or - phan for her own. — And

Tempo di Valse.

ADH. 
 love, and love, and ev - er love, She wove a - bout my

ADH. 
 way. — No glor - ious guar - dian from a - bove, E'er

ADH. 
 held more ten - der sway. — And so with heart and

ADH. soul and will I wor-ship, and I love her still, And

Led. *

ADH. so with heart and soul and will I wor-ship, and I love her

Led. *Led.* *Led.* *

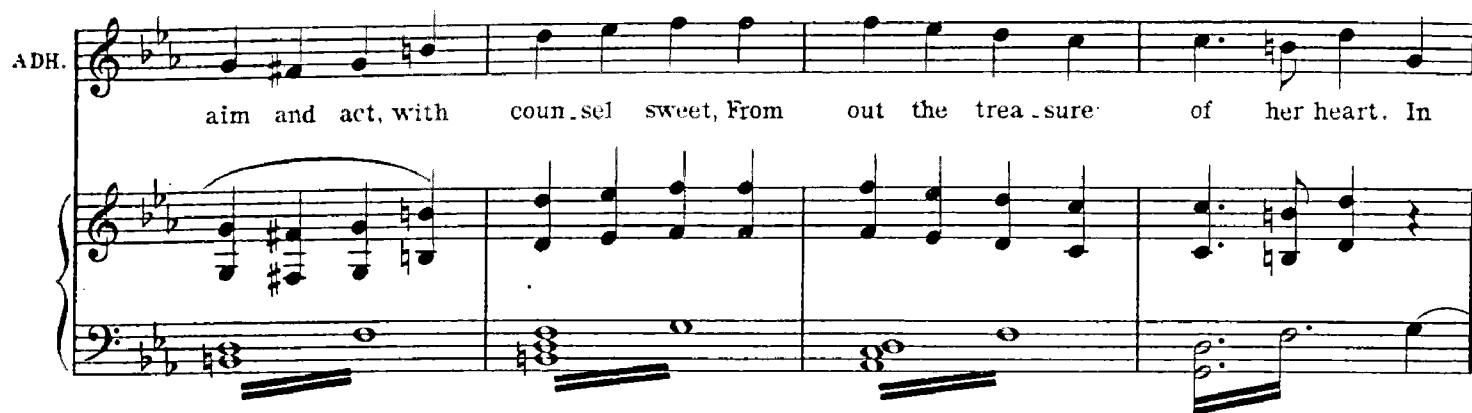
ADH. still. 'Twas

f a tempo *dim:* *p*

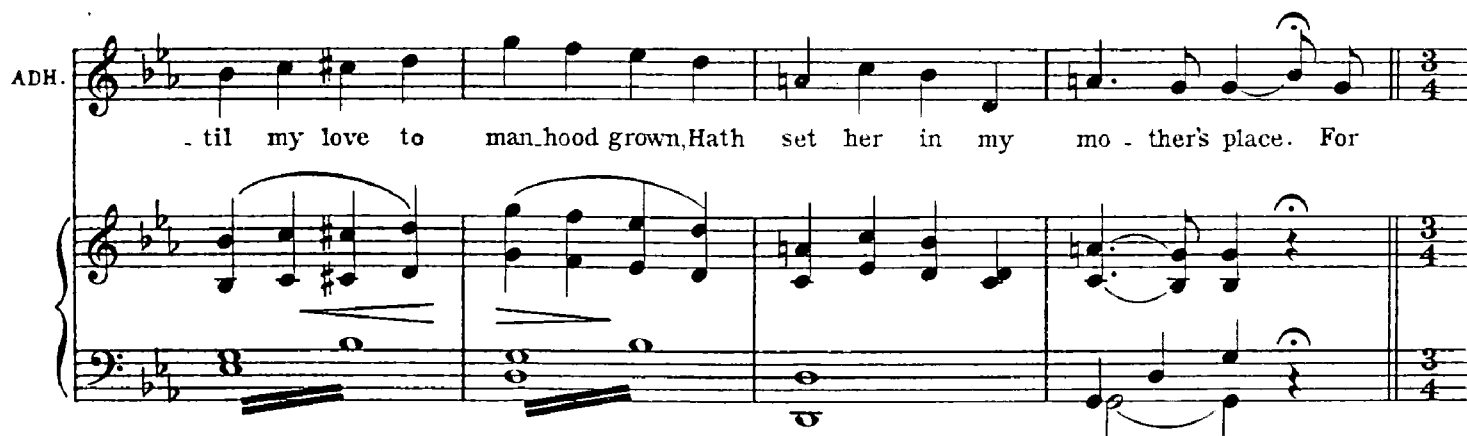
Tempo I.

ADH. she who stayed my child-ish feet, Who taught my youth the he-ro's part. High

8 8

ADH.  aim and act, with coun.sel sweet, From out the trea.sure of her heart. In

ADH.  camp or court no year hath flown, But of her ten.der love bore trace, Un-

ADH.  -til my love to man.hood grown, Hath set her in my mo-ther's place. For

Tempo di Valse.

ADH.  love, and love, and ev-er love, She weaves a-bout my

ADH. way. And still I wear her gage, her glove, To

ADH. own— her ten - der sway. And sword I'll wield, or

ADH. lance I'll break 'gainst all the world, for her dear sake, And

ADH. sword I'll wield, or lance I'll break 'gainst all the world, for her dear

ADH. sake.

f *allegro*

No. 12.

SCENE AND ENSEMBLE.

Allegro.

Caroline.

Piano.

CAROLINE.

CAR. His Ma - jes - ty or - ders that la - dies at Court Shall

CAR. nei - ther of train nor of tem - per be short, But en - dea - vour to gar - nish their

CAR. style of re - tort With less of the lan - guage the man - ner and port Af -

CAR. - fec - ted by cri - ers of cres - ses.

CHOR. "Wa' cres - ses!" Poor

"Wa' cres - ses!" Poor

"Wa' cres - ses!" Poor

CHOR. Ma - dame Sans Gène! She's in trou - ble a - gain, With her dud - geons, her d's, and her

Ma - dame Sans Gène! She's in trou - ble a - gain, With her dud - geons, her d's, and her

Ma - dame Sans Gène! She's in trou - ble a - gain, With her dud - geons, her d's, and her

PAULINE.

CHOR. dres - ses!

dres - ses!

dres - ses!

PAU. *pa - tois ple - bei - an should ne - ver be heard From lips of a la - dy to*

PAU. *ho - nour pre - ferred, But grace - ful of ges - ture and gra - cious of word, Sheshould*

PAU. *stu - dy the state - ly and shun the ab - surd, A - void - ing all vul - gar ex -*

PAU. *- ces - ses. CATH. 1 mark it with pain, But it's*

CHO. *Ex - ces - ses! Ex - ces - ses! Ex - ces - ses!*

CATH. *per - fect - ly plain This pal - pa - bly points at Prin - ces - ses!*

CHO. Prin -
Prin -
Prin -

HO. *ces - ses! She gues - ses His Ma - jes - ty means the Prin -*

CATH. *I mark it with pain, But it's per - fect - ly plain This*

HO. *ces - ses!*

CATH. pal - pa - bly points at Prin - ces - ses!

CHOR. Prin - ces - ses! She
Prin - ces - ses! She
Prin - ces - ses! She

f

CATH. I
gues - ses His Ma - jes - ty means the Prin - cess - es!

CHOR. I
gues - ses His Ma - jes - ty means the Prin - cess - es!

gues - ses His Ma - jes - ty means the Prin - cess - es!

CATH. mark it with pain, But it's perfect - ly plain This pal - pa - bly points at Prin - cess - es.

mf

CAROLINE.

'Gainst e . ti . quette la . dies are not to re . bel, Nor to

CAR. en . ter the Em . press's pre . sence pell . mell, And those who in awk . ward . ness

CAR. chief . ly ex . cel, Might bet . ter their dress and de . mean . our as well By a

CAR. les . son or two in de . port . ment.

CHO. De . port . ment! Poor
De . port . ment! Poor
De . port . ment! Poor

CAR. Ma - dame Sans - Gène! That's a cut at her train, And her curt - sey that's like a con -

CHO. Ma - dame Sans - Gène! That's a cut at her train, And her curt - sey that's like a con -

Ma - dame Sans - Gène! That's a cut at her train, And her curt - sey that's like a con -

CAR. PAULINE.
No

. tort.ment!

CHO. . tort.ment!

. tort.ment!

p

PAU. grace will be shown, We are bid to de - clare, To la - dies who swag - ger, and

p

PAU. can it be, "swear?" It's shock . ing to see, but it's cer . tain . ly there! Such

PAU. phras . es hence . forth are for . bid to the fair Who owns such a va . ried as .

PAU. . sort . ment! CATH. While I . ta . lian slang With a

CHOR. As . sort . ment!

CATH. Cor - si - can twang Is quite an Im - pe - rial dis - port - ment!

CHO. As -

As -

As -

CHO. - sort. ment! De - port. ment! Poor Ma - re - chale, What an ex -

sort. ment! De - port. ment! Poor Ma - re - chale, What an ex -

sort. ment! De - port. ment! Poor Ma - re - chale, What an ex -

CATH. While I - ta - lian slang With a Cor - si - can twang Is

hort. ment!

hort. ment!

hort. ment!

CATH. quite an im - pe - rial dis - port - ment!

As - sort - ment! De -

CHO. As - sort - ment! De -

As - sort - ment! De -

CATH. While

- port - ment! Poor Ma - re - chale, what an ex - hort - ment!

CHO. - port - ment! Poor Ma - re - chale, what an ex - hort - ment!

- port - ment! Poor Ma - re - chale, what an ex - hort - ment!

CATH. I - tal - ian slang With a Cor - si - can twang Is quite an Im - per - ial dis - port - ment.

mf *ff*

Allegretto.

1. (DE NAR.) In short it seems no la - dy "Who be -
 2. (DE CHAT.) They'll have to change their tac - tics Who've a

- haves her - self as sich' In fu - ture when pre - sent - ed is her
 turn for re - par - tee To the "sua - vi - ter in mo - do" from the

pet - ti - coats to hitch Like a hoy - den in a hur - ry Who's a -
 "for - ti - ter in re" Since you must - nt threa - ten fis - ti - cuffs and

- bout to jump a ditch, (MADAME DE B.) But a
 must - nt use a D- (CAROLINE.) The

CHO.

With a one, two, three, and o - ver it you go, oh! oh!
 For the gra - ces of the gut - ter are ta - boo - oo - oo!

With a one, two, three, and o - ver it you go, oh! oh!
 For the gra - ces of the gut - ter are ta - boo - oo - oo!

With a one, two, three, and o - ver it you go, oh! oh!
 For the gra - ces of the gut - ter are ta - boo - oo - oo!

la - dy with "her mon - key up" who wants to hold her own Will
Em - pe - ror is pur - posed that his court shall now be - gin To

have to do the dig - ni - fied And learn to "take a tone." And re -
be a court and not a sort Of court - yard to an inn. (CATH.) It would

- ly for am - mu - ni - tion on the die - tion - ry a - lone. A
much pro - mote his pur - pose could he change his kith and kin, Es -

meth - od a - ca - de - mi - cal but slow oh! oh! Slow, oh! oh!
pe - cial - ly his sis - ters who are two - oo - oo! Two - oo - oo,
CHORUS
Slow, oh! oh! Slow, oh! oh!
Two - oo - oo, Two - oo - oo,
Slow, oh! oh! Slow, oh! oh!
Two - oo - oo, Two - oo - oo,
Slow, oh! oh! Slow, oh! oh!
Two - oo - oo, Two - oo - oo,

Here's a heavy blow Levelled at a lady whom we know, oh! oh! Her
 Here's a shil-la-loo Here's a style of é-ti-quette that's new - oo - oo Her

gra - ces of the man - gle, And her gut - ter style of wran - gle, And her
 tongue she ne - ver fet - ters, Not a jot she cares for let - ters Nor a

syn - tax in a tan - gle, Are to go, oh! oh!
 but - ton for her bet - ters Who are two - oo - oo!

CHO. *ff* Go oh! oh!
 Two - oo - oo,
ff Go oh! oh!
 Two - oo - oo,
ff Go oh! oh!
 Two - oo - oo,

f

Here's a hea - vy blow Le - velled at a la - dy whom we know, oh! oh! Her
 Here's a shil - la - loo Here's a style of et - i - quette that's new - oo - oo! Her

Here's a hea - vy blow Le - velled at a la - dy whom we know, oh! oh! Her
 Here's a shil - la - loo Here's a style of et - i - quette that's new - oo - oo! Her

Here's a hea - vy blow Le - velled at a la - dy whom we know, oh! oh! Her
 Here's a shil - la - loo Here's a style of et - i - quette that's new - oo - oo! Her

gra - ces of the man - gle, And her gut - ter style of wran - gle, And her
 tongue she ne - ver fet - ters, Not a jot she cares for let - ters Nor a

gra - ces of the man - gle, And her gut - ter style of wran - gle, And her
 tongue she ne - ver fet - ters, Not a jot she cares for let - ters Nor a

gra - ces of the man - gle, And her gut - ter style of wran - gle, And her
 tongue she ne - ver fet - ters, Not a jot she cares for let - ters Nor a

syn - tax in a tan - gle, Are to go, oh! oh!
 but - ton for her bet - ters Who are too - oo - oo!

syn - tax in a tan - gle, Are to go, oh! oh!
 but - ton for her bet - ters Who are too - oo - oo!

syn - tax in a tan - gle, Are to go, oh! oh!
 but - ton for her bet - ters Who are too - oo - oo!

PAU

There's a la - dy I could men - tion Who'd a

PAU.

gram - mar bet - ter get, An Al - man - ach de Go - tha, and a

PAU.

book of Et - i - quette, And — learn to step the gay Ga - votte and

PAU.

pace the Min - u - et, CAR.
And

CHO.

Oh, she'll set us all a - laugh - ing till we die - ie - ie!
Oh, she'll set us all a - laugh - ing till we die - ie - ie!
Oh, she'll set us all a - laugh - ing till we die - ie - ie!

CAR. now that we have car - ried out the Em - per - or's be - hest, And

CAR. stat - ed his com - mand to you, Sans - Gène, a - mong the rest, You had

CAR. bet - ter seek the Pal - ace And es - say to look your best, Since His

CAR. Ma - jes - ty must cer - tain - ly be - nigh - igh - igh!

CHO. Nigh - igh - igh,
Nigh - igh - igh,
Nigh - igh - igh,

CHO. Pu . i . sant and high! Let us to the Pa . lace then and try - y - y To

CHO. cul . ti . vate a blen . ding Of a car . riage con . des . cend . ing With a

CHO. dig . ni . ty un . bend . ing That shall vie . ie . ie, Vie . ie . ie, *ff*

CHO. with the man - ners high Of the old no - bi - li - ty of days gone by, We'll
 with the man - ners high Of the old no - bi - li - ty of days gone by, We'll
 with the man - ners high Of the old no - bi - li - ty of days gone by, We'll

CHO. lead a lei - sure la - zy, And we'll tread a mea - sure maz - y In a
 lead a lei - sure la - zy, And we'll tread a mea - sure maz - y In a
 lead a lei - sure la - zy, And we'll tread a mea - sure maz - y In a

CHO. man - ner Lou - is - Seize - y Or we'll all know why.
 man - ner Lou - is - Seize - y Or we'll all know why.
 man - ner Lou - is - Seize - y Or we'll all know why.

No 13.

DUET. (Adhémar and Renée.)

"THE LEGEND OLDEN."

Andante.

Adhémar.

Piano.

1. ADH. You know the le-gend
2. REN. She knew the le-gend

old - en In El - fin lore en - fold - en, How, in
old - en The which did her em - bold - en On balm

— the for . est deep, _____ Where plane trees toss their
 - y morn of May, _____ When all the Court a -

tas.selled boughs And mur . mur soft of lo . vers' vows, Where tryst _____
 - may . ing went, To slip a - way, with full in - tent To seek _____

— the . pix . ies keep, _____ A fai - ry foun - tain
 — that home of fay, _____ Un - til she drew the

crys . tal - line Doth like a ma - gie mir - ror shine, So calm _____
 fountain near, And half in fun and half in fear, A - bove _____

— it's wa - ters sleep. REN. And mai - den who on
— it's wa - ters bent, ADH. Whose mir - ror framed in

morn of May Will to that fountain wend her way And to its depths de -
rock - y bas.in, She hoped to see a wished-for face in, And bub - ble, bub - ble

- vote a ring May see her fu - ture lord and king
went the Spring, As to the bot - tom went her ring,

With - in the glass if she but sing: _____
And she with sha - ky voice did sing: _____

RENEE.

"Foun - tain! fai - ry wa - - ter! Show me what I

ADHÉMAR.

"Foun - tain! fai - ry wa - - ter! Show me what I

REN. long to see, I of Eve am daugh - ter,

ADH. long to see, I of Eve am daugh - ter,

REN. Ve - ry son — of A - dam he; By your friend - ship

ADH. Ve - ry son — of A - dam he; By your friend - ship

REN. then _____ To the race of men _____

ADH. then _____ To the race of men _____

REN. Show my lov - er's face to me, _____ Show my lov - er's

ADH. Show my lov - er's face to me, _____ Show my lov - er's

REN. face to me." 2


ADH. face to me." 2 3. He knew the le - gend

ADH.



old . en And much to it be . hold . en He counts _____ him . self to .

ADH.



. day! _____ For though the mai . den tripped a . pace, He

ADH.



missed, and marked, and gave her chase A . long _____ the for . est way. _____

ADH.



_____ Till as she knelt that face to find, it chanced that he was

ADH. just be - hind When she in - voked the fay!

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics "just be - hind When she in - voked the fay!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

ADH. And lean - ing o'er to ma - gic's aid, The foun - tain mir - rored

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "And lean - ing o'er to ma - gic's aid, The foun - tain mir - rored". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

ADH. man and maid, But when she saw his face ap - pear, She gave a lit - tle

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "man and maid, But when she saw his face ap - pear, She gave a lit - tle". The piano accompaniment features a more active right hand with sixteenth-note patterns.

ADH. cry of fear, And jumped his laughing song to hear:

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "cry of fear, And jumped his laughing song to hear:". The piano accompaniment ends with a final chord in G major. The system concludes with a double bar line and a repeat sign.

RENÉE.

"Foun . tain! fai - ry wa - ter! Show me what I

ADHÉMAR.

"Foun . tain! fai - ry wa - ter! Show me what I

REN.

long to see, I of Eve am daugh . ter,

ADH.

long to see, I of Eve am daugh . ter,

REN.

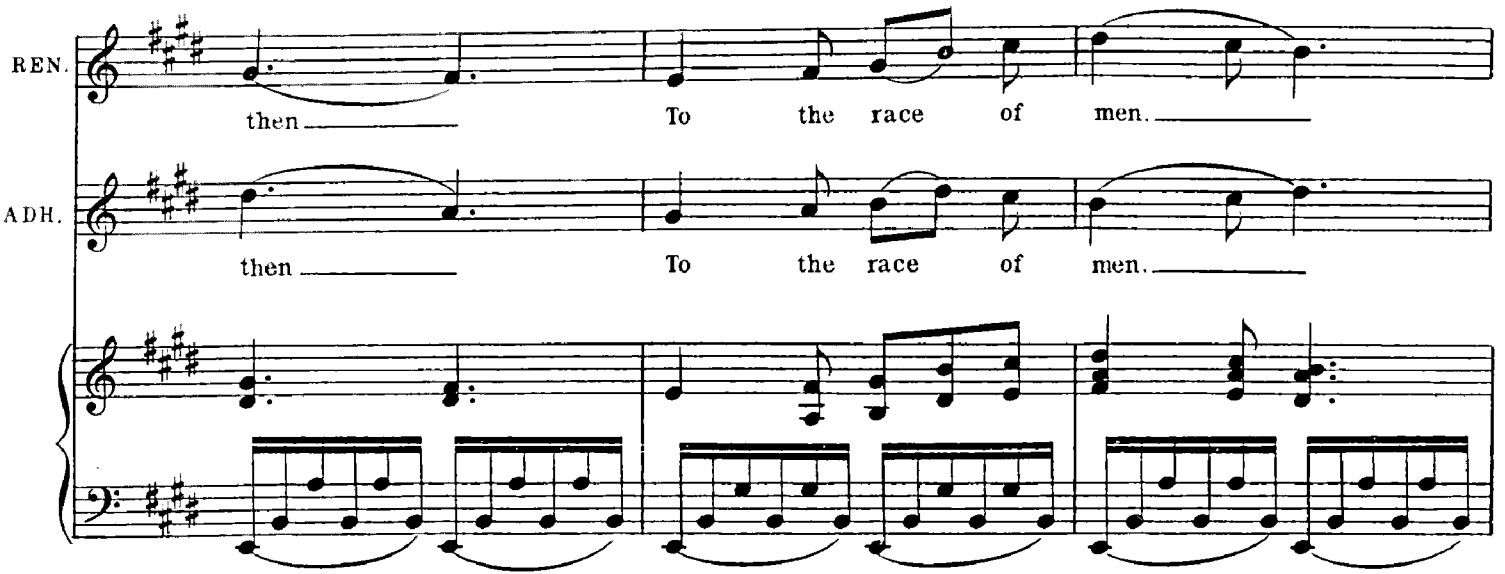
Ve . ry son of A - dam he, By your friend - ship

ADH.

Ve . ry son of A - dam he, By your friend - ship

REN. then _____ To the race of men. _____

ADH. then _____ To the race of men. _____



REN. Show my lo - ver's face to me, _____ Show my lo - ver's

ADH. Show my lo - ver's face to me, _____ Show my lo - ver's



REN. face to me?"

ADH. face to me?"



No 14.

CHORUS OF ASSISTANTS.

Allegretto.

Piano.

Piano accompaniment for the first system, marked *p* (piano) and *Allegretto*. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Piano accompaniment for the second system, continuing the melodic and harmonic lines from the first system.

Vocal staves for Soprano and Contralto, and piano accompaniment for the third system. The vocal parts enter with the lyrics "Here in boxes". The piano accompaniment continues with a melodic line in the treble and a harmonic line in the bass. The key signature remains three flats.

SOPRANO.
Here in boxes

CONTRALTO.
Here in boxes

Chorus vocal staves and piano accompaniment for the fourth system. The vocal parts enter with the lyrics "big we bear spoils of earth, and sea, and air;". The piano accompaniment continues with a melodic line in the treble and a harmonic line in the bass. The key signature remains three flats.

CHO.
big we bear spoils of earth, and sea, and air;

big we bear spoils of earth, and sea, and air;

CHO. Silk and saye in dain - ty dyes, Gor - geous garb of
Silk and saye in dain - ty dyes, Gor - geous garb of

CHO. var - ied guise, Roods of rib - bon, leagues of lace,
var - ied guise, Roods of rib - bon, leagues of lace,

CHO. Sewn on ev - ry inch of space. Who can match such
Sewn on ev - ry inch of space. Who can match such

CHO. proud par - ade? Not a house in all the trade.
proud par - ade? Not a house in all the trade.

CHO. We de - fy the lot to do so; Nev - er bride had such a

We de - fy the lot to do so; Nev - er bride had such a

CHO. trous - seau, As the gar - ments rich and rare That in

trous - seau, As the gar - ments rich and rare That in

CHO. box - es big we bear!

box - es big we bear!

No. 14^A

SONG. (Papillon.) and CHORUS.

Allegro.

The piano introduction is in 6/8 time, marked *mf*. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with eighth notes. The key signature has three sharps (F#, C#, G#).

PAPILLON.

The first vocal line is in treble clef with lyrics: "I'm mil - li - ner mon - arch of / Fond lov - er who bows be - fore". The piano accompaniment is in the same key and time, marked *p*. The lyrics are: "I'm mil - li - ner mon - arch of / Fond lov - er who bows be - fore".

PAP

The second vocal line is in treble clef with lyrics: "Par - is, And Par - is the fair to a - dorn Is / Ven - us, And sighs to em - brace as di - vine That". The piano accompaniment continues in the same key and time. The lyrics are: "Par - is, And Par - is the fair to a - dorn Is / Ven - us, And sighs to em - brace as di - vine That".

PAP

The third vocal line is in treble clef with lyrics: "mon - arch of rai - ment, it's need - less to say meant In pla - ces where rai - ment is / fi - gure so slen - der, that con - tour so ten - der, Be - lieve me, they're half of 'em". The piano accompaniment continues in the same key and time. The lyrics are: "mon - arch of rai - ment, it's need - less to say meant In pla - ces where rai - ment is / fi - gure so slen - der, that con - tour so ten - der, Be - lieve me, they're half of 'em".

PAP.

worn. Con . vic . tion this ar . gu . ment car . ries Who
mine! We've thought out each de . tail be . tween us, So

PAP.

ev . er to fash . ion lays claim, Though fem . in . ine Eur . ope has
think, when you o . gle your flame, Who made the con . fec . tion which

PAP.

on . ly one sure hope, Pa . pil . lon's the gen . tle . man's name!
makes her com . plex . ion? Pa . pil . lon's the gen . tle . man's name!

CHOR.

Though
Who
Though
Who
Though
Who

CHO.

fem - in - ine Eur - ope has on - ly one sure hope, Pa - pil - lon's the gen - tle - man's
 made the con - fec - tion which makes her com - plex - ion? Pa - pil - lon's the gen - tle - man's

fem - in - ine Eur - ope has on - ly one sure hope, Pa - pil - lon's the gen - tle - man's
 made the con - fec - tion which makes her com - plex - ion? Pa - pil - lon's the gen - tle - man's

fem - in - ine Eur - ope has on - ly one sure hope, Pa - pil - lon's the gen - tle - man's
 made the con - fec - tion which makes her com - plex - ion? Pa - pil - lon's the gen - tle - man's

PAPILLON.

name!
 name!
 name!
 name!

Then let the sex ac - claim — Their

name!
 name!

name!
 name!

PAP.

ar - bi - ter ser - ene, — Who lends, to blue, and yel - low too, And

PAP. *ev - ry hue, a gla - mour new; Let Fa - shion waft his fame — From*

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "ev - ry hue, a gla - mour new; Let Fa - shion waft his fame — From". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three sharps and a common time signature. It features a steady eighth-note bass line and chords in the right hand.

PAP. *Par - is to Pe - kin, — Who forms the taste, and moulds the waist of the*

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "Par - is to Pe - kin, — Who forms the taste, and moulds the waist of the". The piano accompaniment continues with the same rhythmic and harmonic structure as the first system.

PAP. *Em - press Jo - seph - ine.*

CHO. *Then let the sex ac - claim — Their*

The third system introduces a Chorus part. The Soprano part (PAP.) has the lyrics "Em - press Jo - seph - ine." The Chorus part (CHO.) has the lyrics "Then let the sex ac - claim — Their". The piano accompaniment continues. The system includes dynamic markings such as *f* (forte) and *ff* (fortissimo).

CHO. ar - bi - ter ser - ene, — Who lends, to blue, and yel - low too, And
 ar - bi - ter ser - ene, — Who lends, to blue, and yel - low too, And
 ar - bi - ter ser - ene, — Who lends, to blue, and yel - low too, And

CHO. ev - 'ry hue, a gla - mour new; Let Fa - shion waft his fame — From
 ev - 'ry hue, a gla - mour new; Let Fa - shion waft his fame — From
 ev - 'ry hue, a gla - mour new; Let Fa - shion waft his fame — From

CHO. Par - is to Pe - kin, — Who forms the taste and moulds the waist of the
 Par - is to Pe - kin, — Who forms the taste and moulds the waist of the
 Par - is to Pe - kin, — Who forms the taste and moulds the waist of the

Em - press Jo - seph - ine!

Em - press Jo - seph - ine!

Em - press Jo - seph - ine!

f $\%$ *mf*

D.C.

PAPILLON.

Though true 'tis the nod of a
The weeds of the woe-be-gone

p

PAP.

beau - ty The na - tions to bat - tle has fired, In
wi - dow, The white of the bride in her glee, The

PAP.

rags and the gut . ter . it won't cause a flut . ter If beau . ty should nod till she's
Dow . a . ger's sad . ness, the dé . bu . tante's glad . ness, Owe all their ex . pres . sion to

PAP.

tired. Though "cher . chez la femme" may do du . ty, Per .
me. Who, mas . ter of ma . gic un . hid, oh, En .

PAP.

. mit me to ask all the same, Who, pri . thee, sets her up such
. a . bles each dam . sel and dame, To rouse ri . vals' fur . y, or

PAP.

mis . chief to stir up? Pa . pil . lon's the gen . tle . man's
soft . en a jur . y? Pa . pil . lon's the gen . tle . man's

PAP. name!
name!

CHO. Who, pri - thee, sets her up such mis - chief to stir up? Pa -
To rouse ri - val's fur - y, or sof - ten a jur - y, Pa -

Who pri - thee, sets her up such mis - chief to stir up? Pa -
To rouse ri - val's fur - y, or sof - ten a jur - y, Pa -

Who pri - thee, sets her up such mis - chief to stir up? Pa -
To rouse ri - val's fur - y, or sof - ten a jur - y, Pa -

PAPILLON. Then

CHO. - pil - lon's the gen - tle - man's name!
- pil - lon's the gen - tle - man's name!

- pil - lon's the gen - tle - man's name!
- pil - lon's the gen - tle - man's name!

- pil - lon's the gen - tle - man's name!
- pil - lon's the gen - tle - man's name!

PAP. let the sex ac - claim — Their ar - bi - ter ser - ene, — Who

PAP. lends, to blue, and yel - low too, And ev - 'ry hue, a gla - mour new; Let

PAP. Fa - shion waft his fame From Par - is to Pe - kin, Who

PAP. forms the taste, and moulds the waist of the Em - press Jo - seph - ine.

CHO. Then

Then

Then

CHO. let the sex ac - claim Their ar - bi - ter ser -

let the sex ac - claim Their ar - bi - ter ser -

let the sex ac - claim Their ar - bi - ter ser -

CHO. - ene, Who lends, to blue, and yel - low too, And

- ene, Who lends, to blue, and yel - low too, And

- ene, Who lends, to blue, and yel - low too, And

CHO. ev - 'ry hue, a gla - mour new; Let Fa - shion waft his

ev - 'ry hue, a gla - mour new; Let Fa - shion waft his

ev - 'ry hue, a gla - mour new; Let Fa - shion waft his

CHO.

fame From Par - is to Pe - kin, Who

fame From Par - is to Pe - kin, Who

fame From Par - is to Pe - kin, Who

CHO.

forms the taste, and moulds the waist of the Em - press Jo - seph - ine!

forms the taste, and moulds the waist of the Em - press Jo - seph - ine!

forms the taste, and moulds the waist of the Em - press Jo - seph - ine!

D.S.

CODA.

ff

No 15.

VOCAL MENUET.- (Catherine and Papillon.)

ad lib.

Tempo di Menuet.

Papillon.

Piano.

First right, then left; Now poise as you point the

other toe. Bear your body lightly, Let your pose be sprightly, Easy, elegant, and

CATHERINE.

PAP.

First right, then left; With a wobble to and fro.

airy. Now pose

CATH.

PAP.

I shall never do it, drilling's nothing to it!

Try and fancy you're a fairy.

CATH.

PAP. *ad lib.*

Mode of old hand out - held, Light.ly let your fin - gers lie in mine,

CATH.

PAP.

Tom - fool fuss, sil - ly mon - key tricks for Madam fine!

Lips touched thus.

CATH.

PAP. *ad lib.*

Head un - stooped, train up - looped, Mind - ful of the curve that's beau - ty's line.

CATH.  Give the floor a dust . ing,


PAP.  Light its folds ad . just . ing, Grace . ful, sup . ple wrist . ed,



CATH.  Then the thing gets twist . ed; First right, then left, Just one slip and ov . er

PAP.  Dain . ty and deft, Now poise as you point the



CATH.  I shall go. I can ne . ver fake it, Oh! the de . vil take it!

PAP.  oth . er toe, All in ryh . thm take it, Light as you can make it.



CATH.  On - ly fan - cy me a fai - ry! Oh! I'm like a bloomin' e - le - phant,

PAP.  Try and fan - cy you're a fai - ry!



CATH.  Show - ing in a cir - cus. Drat the train!

PAP.  Talk - ing, Madame, is ir - re - ve - lant.



CATH.  [Silence]

PAP.  To a danc - ing les - son try a - gain.



SOP. *pp* Such for ho - nours of Ter - psi - chore!

TEN. *pp* Such for ho - nours of Ter - psi - chore!

BASS. *pp* Such for ho - nours of Ter - psi - chore!

SOP. Such a can - di - date was ne - ver yet, Feet of lead, and limbs of

TEN. Such a can - di - date was ne - ver yet, Feet of lead, and limbs of

BASS. Such a can - di - date was ne - ver yet, Feet of lead, and limbs of

SOP. hick - o - ry, Hea - vens! what a min - u - et!

TEN. hick - o - ry, Hea - vens! what a min - u - et!

BASS. hick - o - ry, Hea - vens! what a min - u - et!

CATH. *p* First right, then left, Just one slip and over I shall go.

PAP. *p* Dain - ty and deft, Now poise as you point the oth - er toe.

SOP. *p* First right, then left, It's far bet - ter than a pup - pet show,

TEN. *p* First right, then left, It's far bet - ter than a pup - pet show,

BASS. *p* First right, then left, It's far bet - ter than a pup - pet show,

CATH. I can ne - ver fake it, Oh! the de - vil take it! On - ly fan - cy me a

PAP. All in rhy - thm take it, Light as you can make it, Try and fan - cy you're a

SOP. Bless us! what a crea - ture, Fa - shion, form and fea - ture Fit her bet - ter for the

TEN. Bless us! what a crea - ture, Fa - shion, form and fea - ture Fit her bet - ter for the

BASS. Bless us! what a crea - ture, Fa - shion, form and fea - ture Fit her bet - ter for the

CATH. *fai - ry.* First right, then left, I do call this dance a rum - my go!

PAP. *fai - ry.* Dain - ty and deft. Now pause, ma - dam, and ba - lan - cez so!

SOP. *dai - ry.*

TEN. *dai - ry.*

BASS. *dai - ry.*

CATH. *slow - ly.*

PAP. Now you curt - sey low - ly, Take it slow - ly.

SOP. Don't she do it drol - ly,

TEN. Don't she do it drol - ly,

BASS. Don't she do it drol - ly,

CATH. 
slow - ly, slow - ly, low - ly,

PAP. 
slow - ly, slow - ly, low - ly.


SOP. 
she'll go ov - er whol - ly, slow - ly, low - ly, drol - ly,

TEN. 
she'll go ov - er whol - ly, slow - ly, low - ly, drol - ly,

BASS. 
she'll go ov - er whol - ly, slow - ly, low - ly, drol - ly,




CATH. 
Whol - ly!

PAP. 
Whol - ly!

SOP. 
Whol - ly!

TEN. 
Whol - ly!

BASS. 
Whol - ly!



No. 16.

CHORUS.- (Entrance of Napoleon.)

Allegro.

Piano.

Vi - vat! Vi - vat Im - pe - ra - tor Sal - ve Gal - li - ae sal - va - tor,

Vi - vat! Vi - vat Im - pe - ra - tor Sal - ve Gal - li - ae sal - va - tor.

Vi - vat! Vi - vat Im - pe - ra - tor Sal - ve Gal - li - ae sal - va - tor.

France re - vives the Ro - man glo - ries, Ro - man greet - ing to the fore is,

France re - vives the Ro - man glo - ries, Ro - man greet - ing to the fore is,

France re - vives the Ro - man glo - ries, Ro - man greet - ing to the fore is,

And our pae . ans proud of praise, are Trum - pet tongued with A - ve Cae - sar!

CHC.

And our pae . ans proud of praise, are Trum - pet tongued with A - ve Cae - sar!

And our pae . ans proud of praise, are Trum - pet tongued with A - ve Cae - sar!

ff

Vi - vat! Vi - vat Im - pe - - ra . tor. Sal - ve, Gal - li . ae

CHC.

Vi - vat! Vi - vat Im - pe - - ra . tor, Sal - ve, Gal - li . ae

Vi - vat! Vi - vat Im - pe - - ra . tor, Sal - ve, Gal - li . ae

Sal - - va - tor, France re - vives the Ro - man glo - ries,

CHC.

Sal - - va - tor, France re - vives the Ro - man glo - ries,

Sal - - va - tor, France re - vives the Ro - man glo - ries,

CHO. Ro - man greet - ing to the fore is. A - - ve!

Ro - man greet - ing to the fore is. A - - ve!

Ro - man greet - ing to the fore is. A - - ve!

CHO. Sal - - ve! Vi - - vat! Vi - -

Sal - - ve! Vi - - vat! Vi - -

Sal - - ve! Vi - - vat! Vi - -

CHO. - vat!

- vat!

- vat!

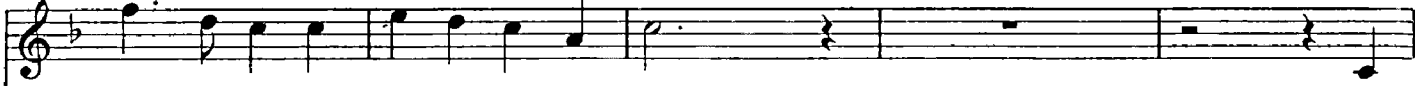
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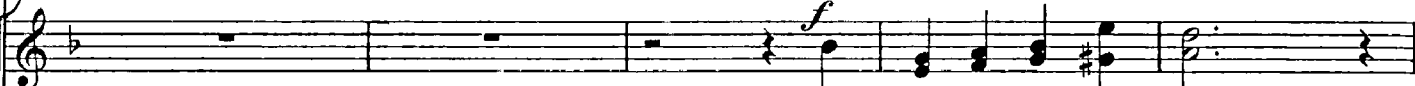
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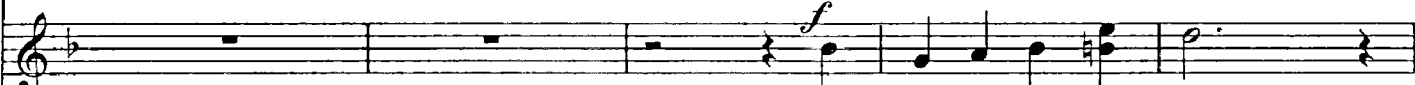
Allegro.

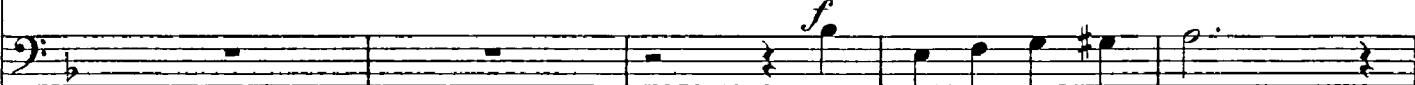
Catherine.  As - sent to no di - vorce I can, Tho' false.hood may be

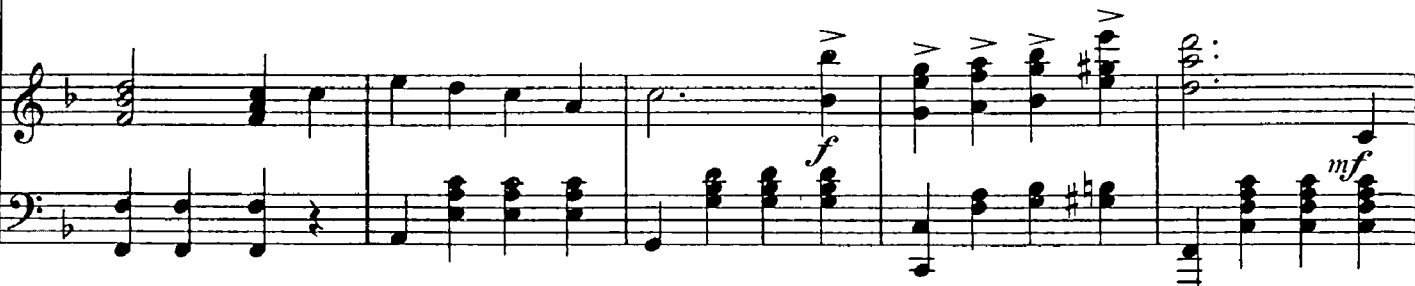
Piano.  *mf*


CATH.  Cor - si - can, Yet faith and I are French! Not


SOP.  Yes! Faith and she are French!

TEN.  Yes! Faith and she are French!

BASS.  Yes! Faith and she are French!

 *f* *mf*

CATH.  sul - len hate nor en - 'vy sour, Our wed - ded love shall o - ver.pow'r, No



CATH. cause have I as wife to cower, Nor e'er from here I'll blench!

SOP. Nor

TEN. Nor

BASS. Nor

LEFEBVRE.

SOP. For me, my liege, you e'er from here she'll blench!

TEN. e'er from here she'll blench!

BASS. e'er from here she'll blench!

LEF. know my mind, A soul so true, a heart so kind I

LEF. ne'er shall find a gain.

SOP. He ne'er would find a

TEN. He ne'er would find a

BASS. He ne'er would find a

RENÉE.

SOP. And love is free, Sire, to re-joice In

TEN. - gain!

BASS. - gain!

REN. lib - er - ty of heart and voice. 'Tis

REN. *rit:*
 here I set my con - stant choice, And here it shall re -

REN. - main!

SOP. *ff*
 She vows it shall re - main! —

TEN. *ff*
 She vows it shall re - main! —

BASS. *ff* *NAPOLEON. (speaking through music)*
 She vows it shall re - main! — No more!

ff *pp* *Moderato.*

NAP.
 Whatever be the choice you've made, You'll find *my* choice the one to be obeyed. Make no reply,

NAP.

You, Vicomte, understand, All thought's forbid you of this lady's hand! Today you'll join your regiment, now, sir, go!

ADHÉMAR.

Allegro.

ff

And leave her friend-less at your

recit.

ADH.

mer - cy? No! Be careful! I command you to obey, as subject, soldier!

Allegro.

ff

NAP.

ADHÉMAR.

Nei - ther from to - day! from to - day!

p *f* *p*

ADH.

The first Be.thune who ev . er drew His sword to serve a

ADH.

par . ve . nu, Then let it be the last! He's like to be the

CHORUS.

CHO.

ADHÉMAR.

last! All oaths to you I here de . lete, No more my man . hood

ADH.

hold them meet, And where France wel . ters at your feet, 'Tis there my sword I

cast!

CHO

'Tis trea - son! 'tis trea - son set on high! There
 'Tis trea - son! 'tis trea - son set on high! There
 'Tis trea - son! 'tis trea - son set on high! There

CHO

stands your trai - tor, crowned! True man am I!
 stands your trai - tor, crowned! True man am I!
 stands your trai - tor, crowned! True man am I!

NAP.

Enough. Arrest the Vicomte de Bethune. Let a court-martial be convened for noon tomorrow, It shall

CATHERINE.

deal with him, not I, But be its finding "Guilty," he shall die! Have

Musical score for Catherine's first part. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are "deal with him, not I, But be its finding 'Guilty,' he shall die! Have". The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature. It features a melody in the right hand and a bass line in the left hand, with dynamic markings like *ff*.

CATH. mer. cy, have pi. ty, Mer. cy! Jus. tice! sire! NAP. (You shall have justice, more than you desire.)

Musical score for Catherine's second part and Napoleon's part. Catherine's vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are "mer. cy, have pi. ty, Mer. cy! Jus. tice! sire!". Napoleon's part is in a treble clef with a key signature of two flats and a common time signature. The lyrics are "(You shall have justice, more than you desire.)". The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature. It features a melody in the right hand and a bass line in the left hand, with dynamic markings like *ff*.

Allegretto.

CATHERINE.

Nev. er shall sound for us Good . . Bye! Nev. er till Death us

RENEE.
Nev. er shall sound for us Good . . Bye! Nev. er till Death us

LEFEBVRE.
Nev. er shall sound for us Good . . Bye! Nev. er till Death us

ADHEMAR.
Nev. er shall sound for us Good. Bye! Nev. er till Death us

Musical score for the chorus. It features four vocal parts: Catherine, Renee, Lefebvre, and Adhemar. Each part is in a treble clef with a key signature of two flats and a common time signature. The lyrics are "Nev. er shall sound for us Good . . Bye! Nev. er till Death us". The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature. It features a melody in the right hand and a bass line in the left hand, with dynamic markings like *p*.

CATH. part. Shall we not dare them, you and I,

REN. part. Shall we not dare them, you and I,

LEF. part. Shall we not dare them, you and I,

ADH. part. Shall we not dare them, you and I,

CATH. Heart to di . vorce from heart? Ours is the love that

REN. Heart to di . vorce from heart? Ours is the love that

LEF. Heart to di . vorce from heart? Ours is the love that

ADH. Heart to di vorce from heart? Ours is the love that

CATH. years be . queath. — Deep in our hearts Love saith,

REN. years be . queath, — Deep in our hearts Love saith,

LEF. years be . queath, — Deep in our hearts Love saith,

ADH. years be . queath, Deep in our hearts Love saith,

CATH. Who shall dis . sev . er ~ souls knit for ev . er? Love is more strong than

REN. Who shall dis . sev . er souls knit for ev . er? Love is more strong than

LEF. Who shall dis . sev . er souls knit for ev . er? Love is more strong than

ADH. Who shall dis . sev . er souls knit for ev . er? Love is more strong than

CATH. Death!

REN. Death! *ff* Low let them breathe "Good . . . bye, good . . . bye!"

LEF. CHORUS. *ff* Death! Low let them breathe "Good . . . bye, good . . . bye!"

ADH. *ff* Death! Low let them breathe "Good . . . bye, good . . . bye!"

CHO. Deep from each ach . . . ing heart, Might must pre . . . vail, tho'

Deep from each ach . . . ing heart, Might must pre . . . vail, tho'

Deep from each ach . . . ing heart, Might must pre . . . vail, tho'

CHO. Right de . fy! Lives in . ter . twined to part.

Right de . fy! Lives in . ter . twined to part.

Right de . fy! Lives in . ter . twined to part.

CHO. Yet tho' they bow the blow be . neath, True are the words Love

Yet tho' they bow the blow be . neath, True are the words Love

Yet tho' they bow the blow be . neath, True are the words Love

CHO. saith, Who shall dis . sev . er souls knit for ev . er?

saith, Who shall dis . sev . er souls knit for ev . er?

saith, Who shall dis . sev . er souls knit for ev . er?

CHO. Love is more strong than Death, Who shall dis - sev - er
 Love is more strong than Death, Who shall dis - sev - er
 Love is more strong than Death, Who shall dis - sev - er

CHO. souls knit for ev - er? Love is more strong than Death!
 souls knit for ev - er? Love is more strong than Death!
 souls knit for ev - er? Love is more strong than Death!

N^o 18.

Act III.

SONG.— (Catherine.)

"THE MIRROR SONG"

Andante.

Catherine.

Piano.

p con espress.

Andante.

CATH.

Mir - ror, In thy glass we scan

p

CATH.

All the lit - tle life of man!

p

Andante.

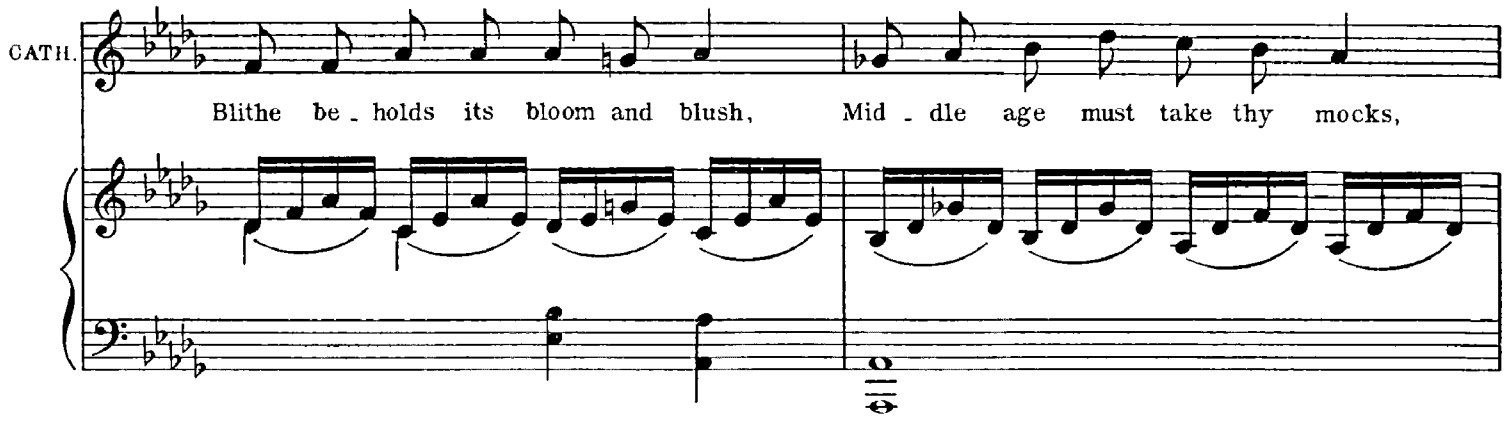
CATH.

Child - hood, with un - think - ing glee,

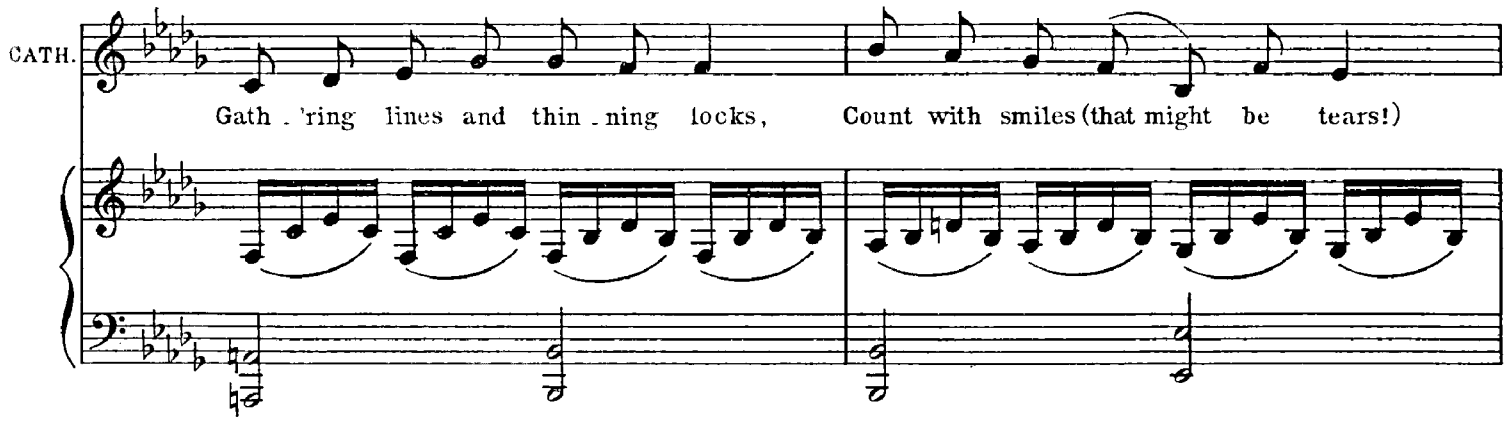
p l.h.

CATH. 

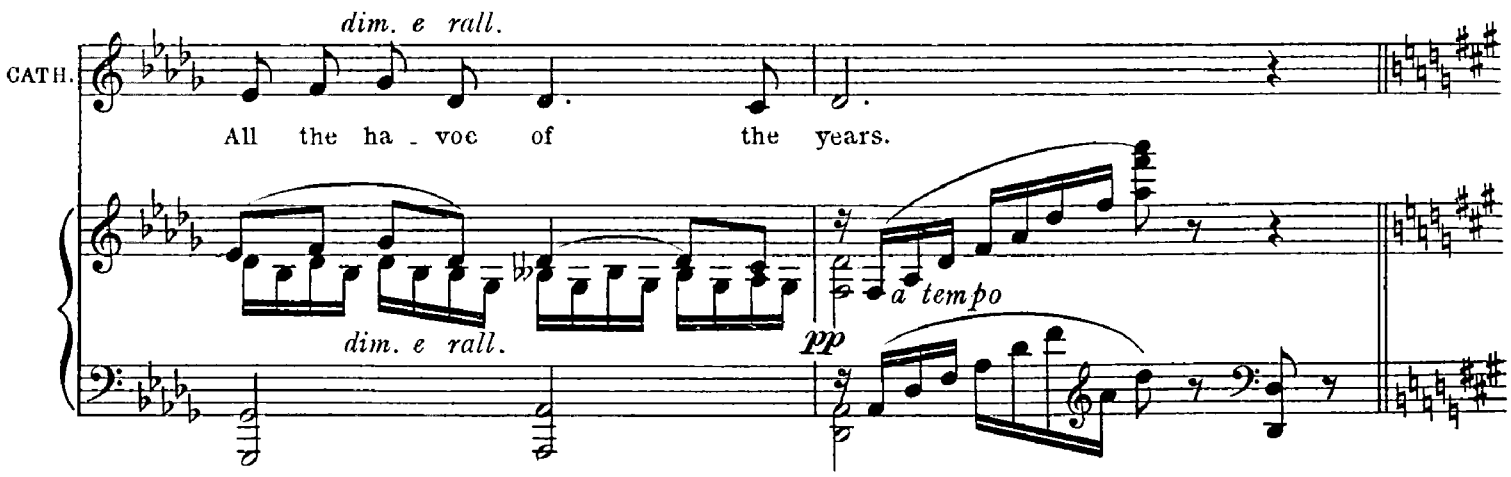
Crows to view it - self in thee, Youth, with hap - py hope a - flush,

CATH. 

Blithe be - holds its bloom and blush, Mid - dle age must take thy mocks,

CATH. 

Gath - ring lines and thin - ning locks, Count with smiles (that might be tears!)

CATH. 

All the ha - voc of the years.

dim. e rall. *a tempo* *pp* *dim. e rall.*

CATH.

Sil - vered age with wrin - led front, Needs must heed thy coun - sel blunt,

p

CATH.

cresc.

Les - son out of thee there looks, More than speaks from rev - 'rend books.

CATH.

Thee to clay - cold lips we hold All in vain, the tale is told!

mf

CATH.

Mir - ror! mir - ror! Schooled by thee, Of what shadow stuff are we!

rall.

dim. *p* *rall.* *a tempo*

Più lento.

rall.

ATH. We who o'er thy pol-ished gleam Flit like phan-toms in a dream,

l.h. *rall.*

Lento. con espress.

CATH. Sigh for poor hu-man-i-ty, Mur-mur "All is van-i-ty!"

r.h.

CATH. "All is van-i-ty!"

CATH.

pp *ppp* *ppp*

N^o. 19.

TRIO.— (Catherine, Renée, Babette.)

"A REAL GOOD CRY TOGETHER."

Allegretto.

Catherine. 

Piano. 

CATH. 

Moderato.

CATH.
When things go ill, (as go things will A



CATH.
. like in love and lu . cre.) Fond Wo man still must weep her



CATH.

fill, 'Tis on - ly fools — re - buke her. Let eau - de - vie and lan - guage

CATH.

free, — To Man bring con - so - la - tion. Dear sis - ters, we seek tears and

REN.

BAB.

CATH.

tea, — In time of tri - bu - la - tion. For

Allegretto

REN. grey when grow the skies of grief, A rain of tears shall bring re - lief,

BAB. grey when grow the skies of grief, A rain of tears shall bring re - lief,

CATH. grey when grow the skies of grief, A rain of tears shall bring re - lief, And

mf leggiero.

REN. And win back smil - ing weath - er, And

BAB. And win back smil - ing weath - er, And

CATH. win back smil - ing weath - er, And

REN. balm shall fall on irk and ache, And woe shall wane when wo - men take, A

BAB. balm shall fall on irk and ache, And woe shall wane when wo - men take, A

CATH. balm shall fall on irk and ache, And woe shall wane when wo - men take,

REN. real good cry, A real good cry, A

BAB. real good cry, A real good cry, A

CATH. A real good cry, A

REN. real good cry to - ge - ther,

BAB. real good cry to - ge - ther,

CATH. real good cry to - ge - ther,


cres. *f*


REN. *(crying)* to - ge - ther. Boo - hoo, Boo . hoo, Boo .


BAB. *(crying)* to - ge - ther, Boo - hoo, Boo . hoo, Boo -


CATH. *(crying)* to - ge - ther, Boo - hoo, Boo . hoo, Boo -

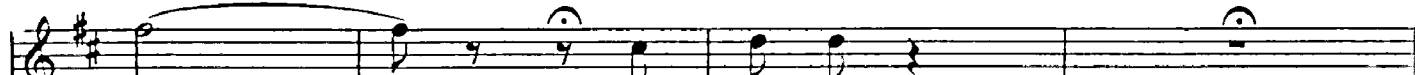
dim. *stacc:* *mf*


REN.  . hoo . oo . oo, Boo . hoo, Boo . hoo, Boo . hoo . oo . oo!


BAB.  . hoo . oo . oo, Boo . hoo, Boo . hoo, Boo . hoo . oo . oo!

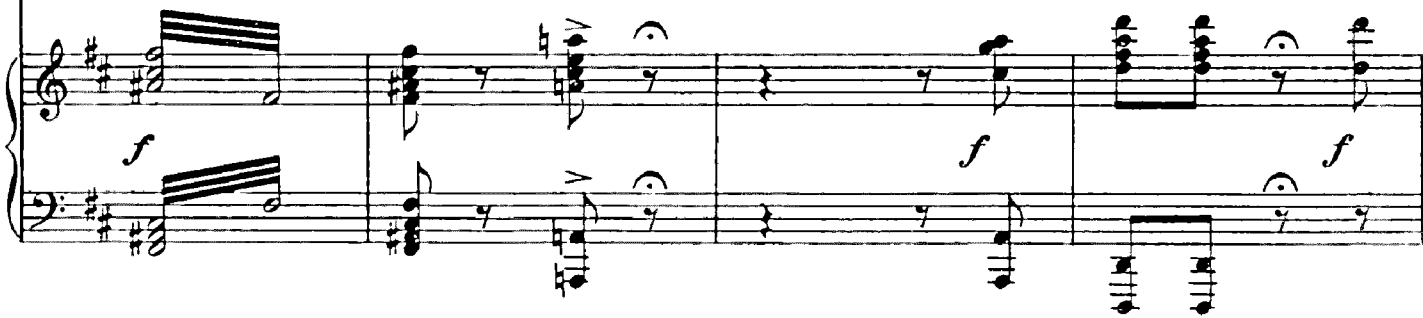
CATH.  . hoo . oo . oo, Boo . hoo, Boo . hoo, Boo . hoo . oo . oo!



REN.  Cry _____ to . ge . ther!

BAB.  Cry _____ to . ge . ther!

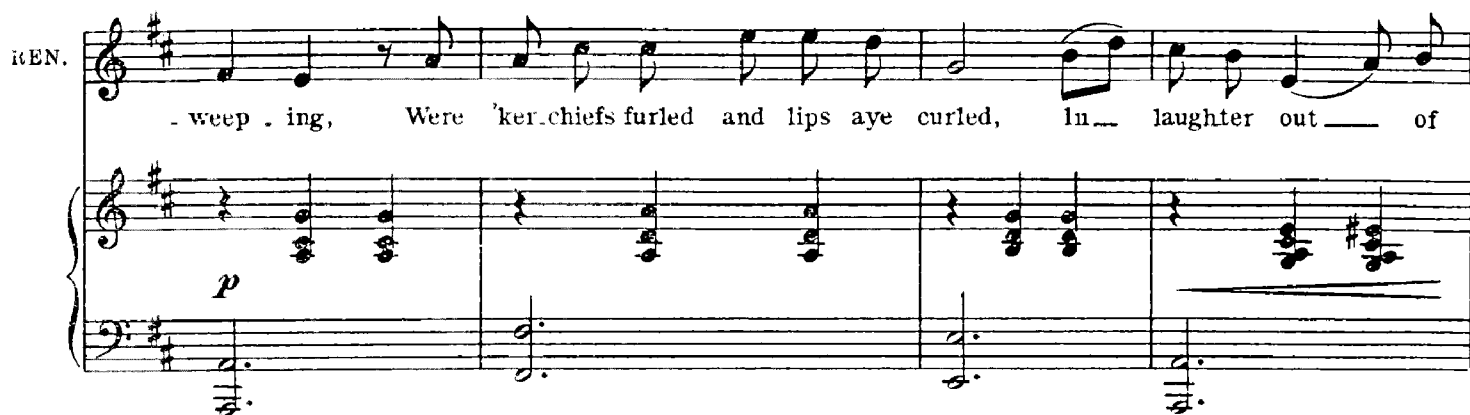
CATH.  Cry _____ to . ge . ther!




Moderato.

REN.  *p*

How sad were world, no tears im - pearled, — How hea - vy grief un -

REN.  *p*

- weep - ing, Were kerchiefs furled and lips aye curled, In — laughter out — of

REN. 

keep - ing; Did tears for - sake oft heart would break — And

REN.  *p*

string would o - ver - strain bow, Did sun ne'er wake o'er clouds o - paque —

REN. Why. where would be the rain - bow? For

BAB. For

CATH. For

rit.

p.

REN. grey when grow the skies of grief, A rain of tears shall bring re - lief,

BAB. grey when grow the skies of grief, A rain of tears shall bring re - lief,

CATH. grey when grow the skies of grief, A rain of tears shall bring re - lief, And

mf leggiero.

REN. And win back smil - ing weath - er, And

BAB. And win back smil - ing weath - er, And

CATH. win back smil - ing weath - er, And

REN. balm shall fall on irk and ache, And woe shall wane when wo - men take, A

BAB. balm shall fall on irk and ache, And woe shall wane when wo - men take, A

CATH. balm shall fall on irk and ache, And woe shall wane when wo - men take,

REN. real good cry, A real good cry, A real good


BAB. real good cry, A real good cry, A real good


CATH. A real good cry, A real good


REN. cry to - ge.ther. (crying.) to -

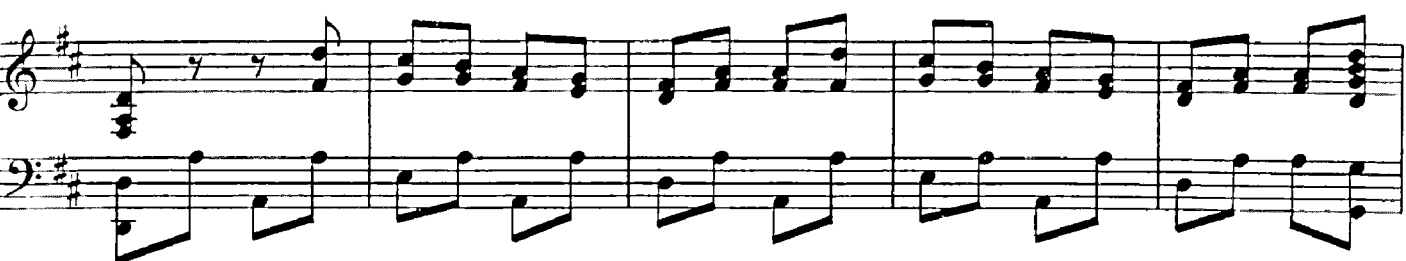
BAB. cry to - ge.ther. (crying.) to -


CATH. cry to - ge.ther. (crying.) to -

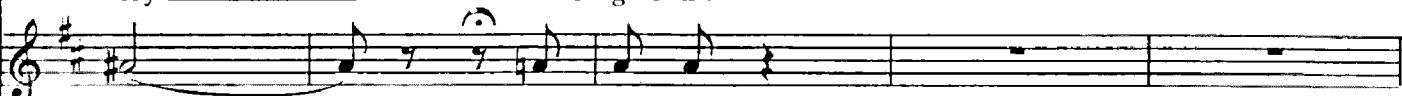
REN.  - ge - ther! Boo - hoo, Boo hoo, Boo - hoo - oo - oo, Boo - hoo, Boo.hoo, Boo - hoo - oo - oo!


BAB.  - ge - ther! Boo - hoo, Boo.hoo, Boo - hoo - oo - oo, Boo - hoo, Boo.hoo, Boo - hoo - oo - oo!

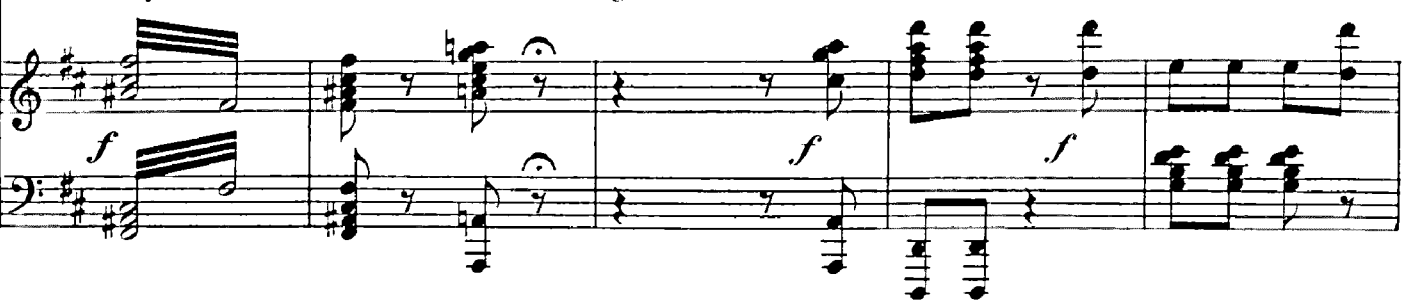
CATH.  - ge - ther! Boo - hoo, Boo.hoo, Boo - hoo - oo - oo, Boo - hoo, Boo.hoo, Boo - hoo - oo - oo!



REN.  Cry _____ to - ge - ther!

BAB.  Cry _____ to - ge - ther!

CATH.  Cry _____ to - ge - ther!



REN. 

BAB. 

CATH. 



No 20

DUET- (Catherine and Lefebre.)

Andante.

Catherine.

Piano.

p con espress.

CATH. Though ma . nya hap . py year hath flown Since

p

CATH. first your arms were round me thrown, Still find I in their fold a .

CATH. . lone Life's per . fect scheme and plan. And

cres.

CATH. *on me seems to fall a ray Of Love, from out the Far - a -*

CATH. *- way, When - e'er these sim - ple words I say, - - - - - these sim - ple*

CATH. *words I say, - "Me and my old man;" "Me and my old man;" -*

LEFEBRE.

CATH. *"Me and my old man;" So long the time since we were*

LEF. *twain, How could I face - - - - - the world a - gain - - - - -*

LEF. Save at your side? All life were pain, A blank, _____ the bye. and.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff. The lyrics are: "Save at your side? All life were pain, A blank, _____ the bye. and." The piano accompaniment is written in two staves (treble and bass clefs) and features a steady accompaniment of chords and moving lines.

LEF. . bye. To me it means a world of bliss, _____ I

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: ". bye. To me it means a world of bliss, _____ I". The piano accompaniment continues with similar harmonic support for the vocal melody.

LEF. call a gain your touch, your kiss, _____ I pray God bless you, breath.ing

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "call a gain your touch, your kiss, _____ I pray God bless you, breath.ing". The piano accompaniment includes performance markings: *rall: colla voce*, *p*, and *dim.*

LEF. this, _____ God bless you, breath.ing this, — "My dear wife and I!"

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "this, _____ God bless you, breath.ing this, — 'My dear wife and I!'". The piano accompaniment includes the performance marking *pp*.

LEF. "My dear wife and I!" "My dear wife and I!"

CATH. One pulse our hearts, one pace our feet, To -

LEF. One pulse our hearts, one pace our

CATH. - ge - ther in the morn - ing sweet, To - ge - ther in the noon - day

LEF. feet, To - ge - ther in the morn - ing sweet, To -

CATH. heat, We've jour - ney'd shade and sun. We

LEF. - ge - ther in the noon - day heat, We've jour - ney'd shade and sun.

CATH. did not fear the gath'ring gloom Of twi.light age, nor dread death's

LEF. We did not fear the gath'ring gloom Of twi.light

CATH. doom, Since Love tri.um.phant o'er the tomb, Could cry we

LEF. age, nor dread death's doom, Since Love tri.um.phant o'er the tomb,

CATH. twain are one! "Me and my old man!" "Me and my old man!"

LEF. We twain are one, "My dear wife and I!" Ah!

CATH. "Me and my old man!"

LEF. "My dear wife and I!"

Nº 21.

CHORUS.— Courtiers

Maestoso.

Piano.

CHO.

Once our lips the Bour.bon owned, Once our hearts the Bour.bon throned,
 Once our lips the Bour.bon owned, Once our hearts the Bour.bon throned,
 Once our lips the Bour.bon owned, Once our hearts the Bour.bon throned,

CHO.

No such ar . dent vo . tor . ies as we, Of the Ban . ner white and
 No such ar . dent vo . tor . ies as we, Of the Ban . ner white and
 No such ar . dent vo . tor . ies as we, Of the Ban . ner white and

CHO. Fleur . de . lis Now the Bour . bon's day is done,

Fleur . de . lis Now the Bour . bon's day is done,

Fleur . de . lis Now the Bour . bon's day is done,

CHO. We a . dore the ris . ing sun, Rank St. Lou . is' crown as

We a . dore the ris . ing sun, Rank St. Lou . is' crown as

We a . dore the ris . ing sun, Rank St. Lou . is' crown as

We a . dore the ris . ing sun, Rank St. Lou . is' crown as

CHO. far be . neath Bee and vi . o . let and Cae . sar wreath.

far be . neath Bee and vi . o . let and Cae . sar wreath.

far be . neath Bee and vi . o . let and Cae . sar wreath.

far be . neath Bee and vi . o . let and Cae . sar wreath.

CHO. Yes, the Ea-gle and the Tri - co - lor Are the fe - tish - es we

Yes, the Ea-gle and the Tri - co - lor Are the fe - tish - es we

Yes, the Ea-gle and the Tri - co - lor Are the fe - tish - es we

CHO. now a - dore. In the let - ter's ser - ried le - gion met

now a - dore. In the let - ter's ser - ried le - gion met

now a - dore. In the let - ter's ser - ried le - gion met

CHO. Why, we ask, should "A" be fore - most set? Girt with badge and

Why, we ask, should "A" be fore - most set? Girt with badge and

Why, we ask, should "A" be fore - most set? Girt with badge and

CHO. bla - zon For the world to gaze on,

bla - zon For the world to gaze on,

bla - zon For the world to gaze on,

CHO. "N" should be the al - pha - bet, Sym - bol, thou, of First of

"N" should be the al - pha - bet, Sym - bol, thou, of First of

"N" should be the al - pha - bet, Sym - bol, thou, of First of

p

pp

p

CHO. Men,- Be - a - ti - fic let - ter "N"!

Men,- Be - a - ti - fic let - ter "N"!

Men,- Be - a - ti - fic let - ter "N"!

ff Allargando.

ff

ff

No 22.

MENUET.

Tempo di menuetto.

Piano.

First system of musical notation (measures 1-4). The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked "Tempo di menuetto." The dynamics are marked *mf* (mezzo-forte). The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes.

Second system of musical notation (measures 5-8). The right hand continues the melodic line with eighth notes and some chords. The left hand maintains the eighth-note bass line.

Third system of musical notation (measures 9-12). The right hand features a more active melodic line with eighth notes and chords. The left hand continues with eighth notes. Dynamics include *f* (forte) in the right hand.

Fourth system of musical notation (measures 13-16). The right hand has a melodic line with eighth notes and chords. The left hand continues with eighth notes. Dynamics include *p* (piano) in the left hand and *f* (forte) in the right hand.

Fifth system of musical notation (measures 17-20). The right hand has a melodic line with eighth notes and chords. The left hand continues with eighth notes. Dynamics include *dim.* (diminuendo) in the right hand and *p* (piano) in the left hand.

Sixth system of musical notation (measures 21-24). The right hand has a melodic line with eighth notes and chords. The left hand continues with eighth notes. Dynamics include *mf* (mezzo-forte) in the right hand.

First system of musical notation. Treble clef with a key signature of three sharps (F#, C#, G#). The right hand plays a series of chords and eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *pp*.

Second system of musical notation. Treble clef. The right hand features a melodic line with slurs and ties. The left hand continues the accompaniment. Dynamics include *mf*, *f*, *dim.*, and *p*.

Third system of musical notation. Treble clef. The right hand has a melodic line with slurs. The left hand accompaniment is steady. Dynamics include *mf*, *rall:*, *p.*, and *lento.*

Fourth system of musical notation. Treble clef. The right hand has a melodic line with slurs. The left hand accompaniment is steady. Dynamics include *mf*.

Fifth system of musical notation. Treble clef. The right hand has a melodic line with slurs. The left hand accompaniment is steady. Dynamics include *mf* and *pp*.

Sixth system of musical notation. Treble clef. The right hand has a melodic line with slurs and a *tr* (trill) marking. The left hand accompaniment is steady. Dynamics include *cres: e rall:*, *lento.*, and *ff*.

No 23.

DUET.—(Catherine and Napoleon.)

"LETTER SONG"

Allegro moderato.

Catherine.

Though throned in

Piano.

CATH.

Ma - jes - ty, — do you re - call, Sire, No days at all, Sire, of for - tunes

CATH.

low? Are they all lost in Time's — great heap of em - ber? No, I re -

NAPOLÉON.

NA.

CATHERINE.

mem - ber I knew 'twas so! Once, in the Rue Roy - ale, — a laun - dry

CATH.

known, ——— Washed for a sous.lieu.ten.ant, (great now grown) And there, it

CATH.

chanced one day ——— he came a . . lone. And all of this was

NAPOLEON.

NA.

years a . go? Yes, years a . . go. 'Twas

CATHERINE.

rall:

rall: *p* **Tempo I.**

CATH.

Nine . ty . two, the Tui . ler . ies were fall . . ing, Not

p più mosso

NAPOLEON.

CATHERINE.

NA. past re . call . ing, they stand here still. As o . thers do, Sire, who

CATH. ne'er had thought it, Nor e'er had wrought it, But through your

CATH. will. That poor lieu . ten . ant since, has scaled the height Which then he

CATH. on . ly saw in vi . sions bright, But what he would . n't

NAPOLEON.

CATH. see, be . hold to . night! "Two shirts," What's this? a wash . ing

dim. rall. a tempo p

CATH. His wash . ing bill, his wash . ing bill.

NA. bill!

Tempo I.

rall. pp p

NA. H'm! un . re . ceipt . ed? Yes, Sire, since you say it. He did . n't

CATH.

CATH. pay it, I don't com . plain, For know . ing he was poor — you —

CATH. see, Sire, Those two lou - is, - Sire I let re - main. But

CATH. now I send in, (slight.ly o - ver - due), Your Ma - jes - ty's ac - count.
 NA. Mine, is this

NA. true? The laundress I, Sire, the lieu - ten - ant you (NA.)
 (Of course! why you *allegretto* were called "Sans.Gène")

CATHERINE.

CATH. Tou - jours "Sans - Gène!" Tou - jours "Sans - Gène!"

FINALE.

GAVOTTE DE VESTRIS.

No 24.

Piano.

f

mf

f

f

tr

SONG.—(Catherine.) and CHORUS.

"MY SABOTS"

Words by
ADRIAN ROSS.Music by
IVAN CARYLL.

Moderato con moto.

Catherine.

Piano.

CATHERINE.

The Queen and all her ladies, Have

CATH.

no - thing much to do So ev - 'ry high - born maid is To

CATH.

wear a high-heel'd shoe. But wash-ing clothes my trade' is I've

mf

CATH.

al-ways un-der-stood There's no-thing half so good, as wear-ing

rit.

CATH.

shoes of wood. *a tempo* Clack! clack! clack! clack! clack! clack! ah!

Clack! clack! clack! clack! clack! clack!

CHO.

Clack! clack! clack! clack! clack! clack!

Clack! clack! clack! clack! clack! clack!

f a tempo

CATH.

When the morn - ing comes you can hear my feet Ne - ver

ben marcato.

u tempo

CATH.

lag - ging ne - ver drag - ging On the flag - ging of the

CATH.

street! Like the tap of drums when the trum - pet

CATH.

blows Is the pat - ter of my blithe sa - bots

CATH.  is the pat - ter and the clat - ter of my

 Blithe sa . bots Blithe sa . bots

CHO.  Blithe sa . bots Blithe sa . bots

 Blithe sa . bots Blithe sa . bots



CATH.  blithe sa . bots.



CATH.  Prin .



CATH

cess - es and Mar - qui - ses And all the court Co - quettes Can

CATH.

dance as fa - shion plea - ses In slip - pers with ro - settes! But

CATH

when a work - girl sei - zes A mo - ment for a dance, She

CATH.

has n't a - ny chance of such ex - trav - a - gance! Clack! clack!

CATH. clack! clack! clack! clack! Ah! When the fid - dles

Clack! clack! clack! clack! clack! clack!

CHO. Clack! clack! clack! clack! clack! clack!

Clack! clack! clack! clack! clack! clack!

CATH. play you can hear my feet Step - ping light - ly keep - ing

CATH. right - ly To the spright - ly mu - sic's beat, Like the laugh - ter

CATH.

gay of the heels and toes Is the clat - ter of my

CATH.

blithe sa - bots. Is the

Blithe sa - bots Blithe sa - bots.

CHO.

Blithe sa - bots Blithe sa - bots.

Blithe sa - bots Blithe sa - bots.

CATH.

pat - ter and the clat - ter of my blithe sa - bots!

CATH.

When the morn - ing comes You can hear her feet Ne - ver

CHO.

When the morn - ing comes You can hear her feet Ne - ver

When the morn - ing comes You can hear her feet Ne - ver

f marcato

CATH.

lag - ging, ne - ver drag - ging On the flag - ging of the street!

CHO.

lag - ging, ne - ver drag - ging On the flag - ging of the street!

lag - ging, ne - ver drag - ging On the flag - ging of the street!

CATH. 

CHO.  Like the tap of drums, When the trum - pet blows Is the



CATH.  Blithe sa - bots, Blithe sa - bots, Is the

CHO.  pat - ter of her blithe sa - bots, Is the

 *cres.*

CATH. *pat - ter and the clat - ter of my light sa - bots!*

CHO. *pat - ter and the clat - ter of my light sa - bots!*

ff

CATH.

CHO.

SONG:-(Renée) and CHORUS.

"LE PETIT CAPORAL."

Words by
ADRIAN ROSS.

Music by
IVAN CARYLL.

Tempo di marcia

Piano.

RENÉE. §

1. You all must know Le
 yet yet you'll say Le
 all re vere Le

REN.

Pe - tit Ca - po - ral
 Pe - tit Ca - po - ral
 Pe - tit Ca - po - ral

Rat - a
 Rat - a
 Rat - a

CHO.

Le Pe - tit Ca - po - ral
 Le Pe - tit Ca - po - ral
 Le Pe - tit Ca - po - ral

Le Pe - tit Ca - po - ral
 Le Pe - tit Ca - po - ral
 Le Pe - tit Ca - po - ral

Le Pe - tit Ca - po - ral
 Le Pe - tit Ca - po - ral
 Le Pe - tit Ca - po - ral

REN.

HO.

REN.

REN.

plan
plan
plan

But still its said With -
And Kings bow down great And
Ho's not so great In

Rat. a . plan plan plan plan
Rat. a . plan plan plan plan
Rat. a . plan plan plan plan

CHO.

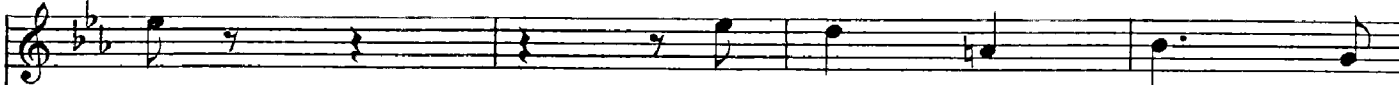
Rat. a . plan plan plan plan
Rat. a . plan plan plan plan
Rat. a . plan plan plan plan

Rat. a . plan plan plan plan
Rat. a . plan plan plan plan
Rat. a . plan plan plan plan

mf

REN.

- in his cle - ver head He'd set - tled to be im - pe - ri -
of - fer him the crown From Prus - sia right to fair Por - tu -
gov - ern - ing the state Per - haps his brain is ra - ther ban -

REN. 

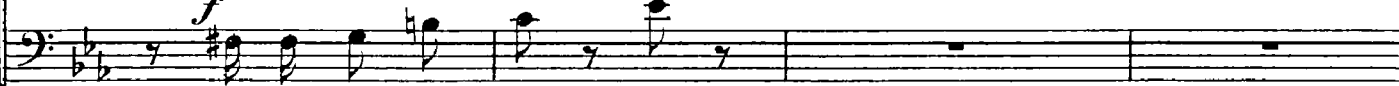
-al. Al - though his men In
 -gal. For he has grown By
 -al. But still in love He's



Rat - a - plan plan plan plan
 Rat - a - plan plan plan plan
 Rat - a - plan plan plan plan


CHO. 

Rat - a - plan plan plan plan
 Rat - a - plan plan plan plan
 Rat - a - plan plan plan plan




Rat - a - plan plan plan plan
 Rat - a - plan plan plan plan
 Rat - a - plan plan plan plan



REN. 

fun would call him then Le Pe - tit Ca - po - ral Rat - a -
 climb - ing on a throne Le Pe - tit Ca - po - ral Rat - a -
 ve - ry far a - bove Le Pe - tit Ca - po - ral Rat - a -



REN.
 - plan Le Pe - tit Ca - po - ral In -
 - plan Le Pe - tit Ca - po - ral Is
 - plan Le Pe - tit Ca - po - ral Is

plan plan
 plan plan
 plan plan

CHO.
 plan plan
 plan plan
 plan plan

plan plan
 plan plan
 plan plan

REN.
 . fin - it - es - im - al Big gren - a - diers de - clar'd with jeers He
 now the prin - ci - pal His gren - a - diers are no - ble peers A
 not my i - de - al He must de - spise ro - man - tic sighs As

REN. was so co - mi - cal! But when they went to fight They
 Duke or ma - re - chal! His sol - diers shout in war "Long
 just ab - surd fal - la! 'There's some one tall and slim And

REN. found his height was right, For they were shot and he was not Le
 live the Em - per - or" But yet, but yet they don't for - get Le
 if I'm dear to him Why, all of you can go and woo Le

cres.

REN. Pe - tit Ca - po - ral! Le Pe - tit Ca - po - ral In
 Pe - tit Ca - po - ral! Le Pe - tit Ca - po - ral Is
 Pe - tit Ca - po - ral! Le Pe - tit Ca - po - ral Is

CHO. Le Pe - tit Ca - po - ral In
 Le Pe - tit Ca - po - ral Is
 Le Pe - tit Ca - po - ral Is

ff

REN.
-fin - it - es - im - al, Big gren - a - diers de - clar'd with jeers He
now the prin - ci - pal, His gren - a - diers are no - ble peers A
not my i - de - al, He must de - spise ro - man - tic sighs As

CHO.
-fin - it - es - im - al, Big gren - a - diers de - clar'd with jeers He
now the prin - ci - pal, His gren - a - diers are no - ble peers A
not my i - de - al, He must de - spise ro - man - tic sighs As

REN.
was so com - i - cal! But when they went to fight They
Duke or Mar - e - chal! His sol - diers shout in war "Long
just ab - surd fal - lal! There's some one tall and slim And

CHO.
was so com - i - cal! But when they went to fight They
Duke or Mar - e - chal! His sol - diers shout in war "Long
just ab - surd fal - lal! There's some one tall and slim And

REN. found his height was right, For they were shot and he was not Le
 live the Em - per - or" But yet, but yet they don't for - get Le
 if I'm dear to him Why, all of you can go and woo Le

CHO. found his height was right, For they were shot and he was not Le
 live the Em - per - or" But yet, but yet they don't for - get Le
 if I'm dear to him Why, all of you can go and woo Le

REN. 1st & 2nd Pe - tit Ca - po - ral! plan. 3rd 2. And
 Pe - tit Ca - po - ral! plan. 3. We - ral! plan.
 Pe - tit Ca - po -

CHO. Pe - tit Ca - po - ral! plan. - ral! plan.
 Pe - tit Ca - po - ral! plan. - ral! plan.
 Pe - tit Ca - po -

DANCE.

The first system of musical notation consists of two staves, treble and bass clef, joined by a brace on the left. The key signature has two flats (B-flat and E-flat). The music is written in a 4/4 time signature. The treble staff begins with a half note chord (F3, A3) followed by a quarter note chord (G3, B3) and a quarter note chord (A3, C4). The bass staff begins with a half note chord (F2, A2) followed by a quarter note chord (G2, B2) and a quarter note chord (A2, C3). The system concludes with a quarter note chord (A3, C4) in the treble and a quarter note chord (A2, C3) in the bass.

The second system of musical notation consists of two staves, treble and bass clef, joined by a brace on the left. The key signature has two flats. The music continues from the first system. The treble staff begins with a half note chord (F3, A3) followed by a quarter note chord (G3, B3) and a quarter note chord (A3, C4). The bass staff begins with a half note chord (F2, A2) followed by a quarter note chord (G2, B2) and a quarter note chord (A2, C3). The system concludes with a quarter note chord (A3, C4) in the treble and a quarter note chord (A2, C3) in the bass.

The third system of musical notation consists of two staves, treble and bass clef, joined by a brace on the left. The key signature has two flats. The music continues from the second system. The treble staff begins with a half note chord (F3, A3) followed by a quarter note chord (G3, B3) and a quarter note chord (A3, C4). The bass staff begins with a half note chord (F2, A2) followed by a quarter note chord (G2, B2) and a quarter note chord (A2, C3). The system concludes with a quarter note chord (A3, C4) in the treble and a quarter note chord (A2, C3) in the bass.

The fourth system of musical notation consists of two staves, treble and bass clef, joined by a brace on the left. The key signature has two flats. The music continues from the third system. The treble staff begins with a half note chord (F3, A3) followed by a quarter note chord (G3, B3) and a quarter note chord (A3, C4). The bass staff begins with a half note chord (F2, A2) followed by a quarter note chord (G2, B2) and a quarter note chord (A2, C3). The system concludes with a quarter note chord (A3, C4) in the treble and a quarter note chord (A2, C3) in the bass.